

SARAH LAWRENCE COLLEGE

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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.

Advisement Seminar

Kathleen Ruen, Lorayne Carbon

Graduate Seminar—Spring

The theme of the Advisement Seminar is to explore the connections among early childhood education, childhood education, and the ongoing education of teachers in the content disciplines. The seminar begins with observations of the very youngest children to help us begin to frame continuities and differences. Faculty from the Early Childhood Center and the undergraduate liberal-arts faculty 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

Graduate Seminar—Fall

All children in early childhood settings and the elementary grades have strengths and weaknesses. All children have areas in which they excel and areas in which they feel insecure. All children have times when academic learning is difficult for them while, at the same time, all children have the capacity to learn. Understanding the individual differences of an entire class of students is a challenge; and in order to meet the needs of our students, we must observe their differences and individual patterns of behavior. This course will explore the concepts of inclusion; special-needs diagnostic categories; designing curriculum that is responsive to children; and 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; and to consider implications for teaching in an inclusive classroom and school.

Children's Literature and Artistic Development

Pamela Tanenbaum

Graduate Seminar—Summer

This course emphasizes the role of children's literature in classrooms and schools. We look at story as world making; as an opportunity to encounter the experience of others; as a window on play, place, and period; as a reflection of cultural heritage; and, finally, as a motivation for literacy. Readings pair picture books and novels with nonfiction texts. There will be samples of simple narratives for the emerging reader and novels for fluent elementary-school students. The place of literature in the classroom involves careful choices on the part of teachers. Teachers must support the interests and heritage of young readers, intrigue them through pictures and text, and eventually lead them to discover new worlds within the covers of books. Throughout the course, we will consider the importance of reading aloud (both fiction and nonfiction) and the ways in which stories inspire artistic expression.

Emergent Curriculum I and II

Kathleen Ruen

Graduate Seminar—Year

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

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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

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 fieldwork observations in order to make connections between historical and current educational practices.

Language and Literacy I and II

Jerusha Beckerman

Graduate Seminar—Year

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

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

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

Mathematics and Technology I and II

Patricia Virella

Graduate Seminar—Year

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

Jerusha Beckerman

Graduate Seminar—Fall

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

Practicum Seminar

Patricia Virella

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.

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.

The Child and the Family

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 in order to better prepare 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 primary sources such as journals, current research, and the writings of leading psychologists—not textbooks. From the beginning, students are immersed in child development theory, which they relate to their experiences with children in small seminars and one-on-one conferences. Fieldwork opportunities abound, from therapeutic preschools to elementary or secondary schools to child-life programs on pediatric wards.

The Experiences of Immigrant Children

Rochelle Cassells

Graduate Seminar—Spring

In the years to come, the United States is expected to see unprecedented growth in the foreign-born population. As our population becomes more diverse, we have an essential need to understand the experiences of immigrant individuals. In this seminar, students will explore the influence of immigration policies on recent trends in immigration and the consequences of those policies on families. Special attention is paid to the intersection of gender, poverty, and race in shaping patterns of migration. Although theories of immigration span many social-science disciplines, the bioecological-systems approach will be used as a framework for contextualizing these theories and for applying a child-centric view to the migratory process. This seminar will take turns considering the unique experiences of Asian, Latinx, and black immigrant children before, during, and after migration. Issues of legal status and maternal separation are central course themes. Other course topics include acculturative stress, discrimination, family dynamics, identity, and trauma. These experiences will be connected to the developmental outcomes of immigrant children. Course work requires students to consider the experiences of immigrant children and how best our schools, communities, and broader society can meet the children's needs. During the semester, students are asked to engage with the bioecological model of development in order to structure their analysis of the many factors affecting immigrant children. Students are encouraged to use their conference projects to hone in on one area of interest. *Prerequisite: Previous course work in psychology, politics, or public policy or permission of the instructor.*

What's in a Name? Perspectives on Poverty

Rochelle Cassells

Graduate Seminar—Fall

Poverty, misery, or want is a phantom with a thousand faces that vents its fury primarily among the majority of people who live in what is referred to as the Third World and among the pockets of poor people living on the fringes of the large industrialized cities... —Santiago Barquín

What is poverty? Does it have a face? Is it confined to a particular space? What does it mean to be poor? This seminar challenges students to confront their individual conceptualizations of poverty through a cross-disciplinary study into its dynamics. Readings will survey the way poverty has been defined by economists, psychologists, philosophers, and neuroscientists. Students will gain an understanding of how these definitions bear on the methodological approaches used to study both the prevalence of poverty and the severity of its effects. Students are expected to discuss the merits and demerits of each perspective and the practical consequences that they engender. The course will move to situate poverty into context in order to examine how it is expressed across different environments. How is urban poverty similar to or different from rural poverty? Does suburban poverty even exist? The course will trace the origin of stereotypes about poor people and how they are perpetuated and supported by popular discourse through readings from *White Trash: The 200-year Untold History of Class in America*. Readings from *\$2.00 a Day: Living on Almost Nothing in America* will ask students to interrogate the factuality of myths about who is poor. Together, the course will ponder the differential impact of poverty on racial and ethnic groups in America. Students will be asked to evaluate state-level welfare policies to observe the variation in state legislatures and the consequences for individuals and families. In thinking about the consequences of poverty, the course will also cover the way individuals are shaped by poverty, charting its effects on the brain and the body. Conference projects will give students the opportunity to research poverty-related social issues such as the poverty-obesity paradox and the income-academic achievement gap. Throughout the course, students are encouraged to be mindful of the way poverty is operationalized and to consider what psychological perspectives have to offer by way of improving our understanding of how people are affected by life in poverty. *Previous coursework in psychology, sociology, or economics or instructor permission is required.*

Neurodiversity and Clinical Psychology

David Sivesind

Graduate Seminar—Spring

*Neurodiversity may be every bit as crucial for the human race as biodiversity is for life in general. Who can say what form of wiring will prove best at any given moment? —Harvey Blume, *The Atlantic*, 1998*

Defects, disorders, diseases can play a paradoxical role by bringing out latent powers, developments, evolutions, forms of life that might never be seen, or even be imaginable, in their absence. —Oliver Sacks

This seminar focuses on the concept of neurodiversity and the potential impact of this concept in understanding certain clinical concerns. To some authors, the concept of neurodiversity is of simple relation to the concepts of biodiversity or genetic diversity, with the focus on different ways in which brains might develop. To other authors, the term describes a social/political stance in viewing difference. This is the concept of neurodiversity that will be explored in the course, as it relates to current and developing ways of understanding difference related to several ways of presenting traditionally-termed "disorders" within mental-health treatment. Definitions of the term "neurodiversity" vary, with one conference defining it as: "A concept where neurological differences are to be recognized and respected as any other human variation. (National Symposium on Neurodiversity, 2011). From this point of view, such differences are not necessarily pathology but, rather, differences to be celebrated and respected. This is in stark contrast to deficit models of taxonomy of mental illness, such as catalogued in the DSM 5. The course will provide an overview of this form of disorder description in order to frame those points of view, which contain distinctly different and sometimes opposed assumptions. We will explore ways in which those views have influence regarding the spirit of intervention (i.e., correction versus accommodation). Readings will explore important related continuums of essentialist versus contextualist understandings of those presentations that help us understand how focus of interventions vary based on underlying assumptions. The course begins with a focus on those points of view regarding autism, as that is the area where the

neurodiversity movement first gained the powerful momentum of self-advocacy and framed the larger debate regarding challenges to the deficit model. Since that initial momentum, the neurodiversity concept has also been applied to other areas of difference: dyslexia, ADHD, bipolar disorder, and others. The course also incorporates an older literature regarding the sometimes assumed link between mental illness and creativity, which is complex, as well as literature focused on potential overlooked strengths and abilities that may exist within those populations. We will consider work in this domain such as Kay Jamison, Oliver Sacks, Naoki Higashida, and others. Most of all, the course aims to increase student understanding regarding potential heightened abilities, as well as challenges, in neurodiverse populations.

Language Development

Barbara Schecter

Graduate Seminar—Spring

Learning language is a fundamental aspect of the human experience that is reproduced from generation to generation all over the world. Yet how similar are the processes of language development among people of different places and backgrounds? This course will explore the nature of language and its relation to thinking, meaning-making, and culture. We will begin with a look at the phenomena of first language acquisition—naming, categorizing, conversation, private speech, storytelling, metaphor—and how they constitute and express children's experiences in their worlds. We will then consider topics such as language and gender, early literacy, second-language learning in the contexts of bilingualism, transitions from home to school, and immigration. Readings will be drawn from psychological studies and observational and ethnographic accounts. Students will be encouraged to do fieldwork in settings, including in our Early Childhood Center, where they can observe and record language to investigate and document the processes that we will be studying or as the basis for conference projects. *A previous course in psychology or a social science is expected.*

Children's Health in a Multicultural Context

Linwood J. Lewis

Graduate Seminar—Spring

This course offers, within a cultural context, an overview of theoretical and research issues in the psychological study of health and illness in children. We will examine theoretical perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness and highlight research, methods, and applied issues. This class is appropriate for those interested in a variety of health careers. Conference work may range from empirical research to bibliographic research in this area. Community partnership/service learning work is an option in this class. *A background in social sciences or education is recommended.*

Research Seminar: 21st-Century Sleep

Meghan Jablonski

Graduate Seminar—Spring

Technological advancements in the last century helped build an understanding of the neurophysiological and neuropsychological processes of sleep; technological advancements in the current century have made understanding and monitoring one's own sleep widely accessible using digital devices and apps. Having been long marginalized or seen as a weakness, an indulgent luxury, or a barrier to productivity, the value of sleep as a physiological a psychological asset is gaining prominence. Consideration of sleep as central to well-being, cognitive function, creativity, and productivity is entering the mainstream discourse, and advocacy for sleep as a human right is gaining voice. Nap chairs are popping up in workplaces, the discovery of body clocks was awarded a Nobel Prize, and sleep deprivation has become a noted public-health concern. In a time where we are surrounded by digital screens, electric light, all-day coffee culture, and demanding expectations on time—and access to quality sleep is impacted by socioeconomic disparity—a culture is emerging in which sleep is regarded as a valued asset, not merely time spent "off" from waking life. What is the research supporting this emerging sleep narrative? What are the social, emotional, cognitive, and neuropsychological benefits of sleep? What is the impact of impaired sleep? What are the barriers to sleep and sleep access? What is an optimal sleep environment? And what new questions do we pose? Is there a relationship among sleep quality, anxiety, and attention challenges? Is there a relationship between sleepwalking and stress? How do attitudes toward sleep impact the experience of people with chronic fatigue? Do children who get regular and adequate sleep demonstrate greater social competence? How does attachment security impact sleep quality? What is the relationship between gender and sleep needs? How does sleeping in alignment with seasonal light/dark patterns impact mood? How does access to digital devices impact sleep quality? Is adequate sleep stigmatized in a 24-hour culture? How do attitudes toward caffeine use differ from attitudes toward nootropics ("smart drugs" intended to reduce the need for sleep)? How does sleep quality impact productivity? Do high-school classes start too early for teenagers? Will napping after studying improve memory? How does sleep quality impact athletic performance? Does sleep quality impact how dance students learn new choreography? Do artists, musicians, and writers find creative solutions in dreams? Does meditation lead to more lucid dreams? How does room temperature impact sleep quality? How does working night shifts impact mood and cognitive functioning? How do socioeconomic barriers to adequate sleep and homelessness impact academic performance and well-being in school-age children? In this intermediate-level course, we will attempt to better understand questions such as these and others related to the broad topic of sleep. Through examining established research/theory and pursuing new lines of research, students will consider the impact of sleep quality on physical and emotional well-being, productivity, academic/work performance, cognitive and social functioning; the impact of physical illness and/or mental illness on sleep quality; the role of sleep and dreaming in memory, learning, and other functions; developmental sleep needs and patterns; gender differences in sleep needs and sleep quality; the impact of sleep environment on sleep quality; sleep in the digital age; and the impact of psychosocial factors/economic disparity on sleep quality. Over the course of the semester, students will design an independent research project related to one of those topics or another topic relevant to sleep. Students will learn how to conduct an academic literature review, formulate the rationale for a research project, develop an effective research methodology, collect data, analyze data, interpret the results, and communicate the findings in an APA-style paper. This course serves as an introduction to research methods, with a specific focus on sleep-related phenomena through your own research. Topics will include experimental research design, case studies, observational techniques, survey development, and hypothesis testing. In addition to individual A/B-week conference meetings, students will discuss conference research projects in class throughout the semester, providing and obtaining feedback to/from peers on formulating research questions, methods, data analysis, and interpretation of results. Projects could include fieldwork at the Early Childhood Center or another setting relevant to the project.

Children's Literature: Developmental and Literary Perspectives

Charlotte L. Doyle

Graduate Seminar—Spring

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

Puzzling Over People: Social Reasoning in Childhood and Adolescence

Carl Barenboim

Graduate Seminar—Spring

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

Social Development

Carl Barenboim

Graduate Seminar—Fall

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

Challenges to Development: Child and Adolescent Psychopathology

Jan Drucker

Graduate Seminar—Spring

We live in a society that often seems preoccupied with labeling people and their characteristics as "normal" or "abnormal." This course covers some of the material usually found in "Abnormal Psychology" courses by addressing 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. We will try, however, to bring both critical lenses and a range of individual perspectives to bear on our discussion of readings drawn from clinical and developmental psychology, memoir, and research studies. In this process, 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.

Early Intervention Approaches for Young Children and Their Families

Cindy Puccio

Graduate Seminar—Spring

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

Personality Development

Jan Drucker

Graduate 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 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 more recent integrative "relational perspective." This is a different approach from the social personality work done on trait psychology, and we will consider its value for developmental understanding of the person. We will also consider the issues that this approach raises 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. An interest in theory and its applications is important, as is some background in psychology. 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

Graduate Seminar—Fall

"There's nothing so practical as a good theory," suggested Kurt Lewin over a hundred 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.

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.

Introduction to Dance History

Charmian Wells

Component—Year

This course explores the history of Western theatrical dance from the courts of Louis XIV to the present. The course offers an overview of key artistic movements and traces the development of major forms and genres, considering them within their social, cultural, racial, and gendered contexts. Through class screenings, attendance at live performances, and written assignments, students will learn methods of observation, analysis, interpretation, and evaluation informed by a broad understanding of dance's past and present and how that relates to their own research and practice. *This course is for all students beginning the dance program.*

Butoh Practices and Beyond

Mina Nishimura

Component—Spring

In this class, we will engage in a series of somatic, improvisational movement and vocalization practices that reflect principals of butoh, Zen, and Noguchi Taiso (or water body movements). Through engaging in those practices, we will explore a way to liberate our body from a sense of self and from existing concepts of a body in order to realize an unprecedented transformation and evolution of the body. We will be descending a ladder into a well that is hidden deep inside the body and will keep digging the well until the water splashes out. We will also examine specific images used in butoh scores (e.g., throw up something red and something blue, being jealous of dog's vein, stick to salmon's face like a psycho...) to explore and cultivate more profound and active relationships between "images" and "movements." This class is open to dance, theatre, and any other students who are curious and interested in discovering alternative approaches to body and movement practices.

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.

African Diasporic Dance

Efeya Ifadayo M Sampson, Lacina Coulibaly

Component—Year

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

Anatomy in Action

Sasha Welsh, Peggy Gould

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. Welsh in the fall and Ms. Gould 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.*

Ballet

Barbara Forbes, Mercedes Mañago-Alexander

Component—Year

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

Composition

Sara Rudner, Beth Gill

Component—Year

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

Conditioning for Dancers

Eleanor Hulihan

Component—Spring

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.

Contemporary 3

Jennifer Nugent, Jodi Melnick

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. Nugent in the fall and Ms. Melnick in the spring.*

Dance and Music Improvisation

Kathy Westwater, John Yannelli

Component—Fall

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 Making

John Jasperse, Dean Moss, Juliana F. May, 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

Cathy Zimmerman

Component—Year

This is a 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 Sarah Lawrence College dance faculty and alumnae, and casting

sessions for departmental concerts created by the Dance Making class. In 2017-18, guest artists included Cori Olinghouse/clowning therapy; Dean Moss/choreography; Eleanor Hulihan/dancers' health; Omari Mizrahi/voguing; Nathara Bailey/workshop on Inclusion, Identity, and Anti-oppression; and Petra Kuppers/disability culture movement.

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.

Graduate Seminar I: Investigating the Contemporary in Practice and Theory

Kyle Bukhari

Graduate Seminar—Fall

This graduate course explores a variety of approaches currently evident in dance studies and contemporary dance practice and examines their conceptual underpinnings, such as: dance and gender, race, and identity; dance and the intermedial; dance in the museum; and the embodiment of dance's past. Key case studies will be viewed and discussed, along with a critical exploration of theoretical proposals of authors such as Giorgio Agamben, Claire Bishop, Judith Butler, Thomas DeFrantz, Gilles Deleuze, Michel Foucault, Elizabeth Grosz, Andre Lepecki, Alva Noë, and Irit Rogoff. Students will gain familiarity with current trends in practice and in theoretical discourse through written exercises and oral presentations and develop their critical perspective as thinkers and dance makers.

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 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 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.

Lighting Design and Stagecraft for Dance

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

Cathy Zimmerman

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

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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

Kota Yamazaki, Diane Madden, Barbara Bray Ketchum

Component—Fall

Our body is a black hole that equally absorbs everything, even seemingly unrelated things. A thousand different events are simultaneously happening and being processed in the body. Subtle nuances and expressions of external spaces affect the way we stand, skin sensations and perceptions evoke kaleidoscopic internal landscapes, and abstracted information delivered through feelers on our feet suddenly trigger unexpected emotions. Performance Project examines our body's new beginning and encounter with everything in the black hole-like space where both the conscious and unconscious mind and internal and external experiences are being stirred. The class will include a short warmup, somatic and movement practices informed by butoh and various other movement forms, followed at the end of the semester by rehearsals that lead to a fully produced performance of the work.

Performance Project

Sara Rudner

Component—Spring

In celebration of Sara Rudner's extraordinary creative output, her visionary role in leading the dance program at Sarah Lawrence College from 1999-2016, and her retirement from the College in May 2019, the Spring 2019 Performance Project will be dedicated to and directed by Sara Rudner. This project will be a reworking of Sara Rudner's dance, choreographic, and performance practices and will be designed for, and with, Sarah Lawrence students. The project is conceived as a series of dances and will include highly structured activities, as well as improvisations. The creativity and commitment of all participants is required. Let's dance!

Rotating Guest Artist Lab

Abby Zbikowski, Dean Moss, Netta Yerushalmy, Sarah Michelson, David Thomson

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.

Somatics, Improvisations, and the Athletics of Intimacy

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.*

Thesis Prep

Kyle Bukhari

Graduate Seminar—Year

The yearlong MFA Thesis Prep 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.

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

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, along with 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, along with 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 that 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. Students 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. The course 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 who 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 ethnocultural aspects affecting families, including the impact of race, class, religion, historical factors, and migration experiences and attitudes about sexual orientation and intermarriage. Other theoretical models will include the relational-cultural paradigm developed at the Stone Center's Jean Baker Miller Training Institute and the principles of resilience theory that emerged from the research of Dr. Emmy Werner. These models have implications for the development of therapeutic interventions and will inform our study of the clinical roles and skills needed for the effective practice of 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 sociocultural factors and their effects on human growth, development, and behavior. Students will gain a basic knowledge of brain development and neuroscience, as well as an overview of developmental theories and their relevance to dance/movement therapy theory and practice. In particular, students will explore the developmental basis of mirroring, attunement, and kinesthetic empathy and the implications for functioning in adulthood.

Movement Observation I

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 of Bartenieff Fundamentals, human development, and effort-space-shape will be discussed and explored through movement. Course work 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, and expression and also 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

Susan Orkand

Fieldwork—Fall and Spring

Fieldwork provides opportunities for students to be exposed to an early childhood setting and to observe the role of the dance/movement therapist in that setting. Students will observe and interact with children ages six months to five years, with the goal of gaining a greater understanding of the physical, social, and emotional development that occurs during this period of growth. Additionally, students will participate in dance/movement therapy sessions and practice group leadership and also receive group and individual supervision of their work. For this first year of placement, students are expected to be participant observers, actively observing and engaging in the process of dance/movement therapy without the full responsibility of a leadership role. Students are required to complete 200 fieldwork hours in the first year of training. Those fieldwork hours must be completed before beginning the clinical internship.

Professional Orientation and Ethics

Alma Watkins

Graduate Seminar—Spring

Students will learn the fundamental tenets underlying professional ethics and ethical decision-making in the practice of dance/movement therapy. We will identify and explore ethical concepts, standards, and guidelines that will inform your clinical judgment and make you aware and mindful of the ways in which your personal ethics relate to your role as a professional 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

Alma Watkins

Graduate Seminar—Spring

This course is designed to provide students with a base of knowledge in psychopathology and to familiarize students with current conceptions and empirical findings in psychopathology research. Beginning with the question of how abnormality is defined, we will explore contemporary perspectives on psychopathology and focus more specifically on psychological disorders, their development and treatment, and controversies within the field. Additionally, this course will focus on the physiologic and motoric manifestations of illness, the role of dance/movement therapy in treatment, and challenges particular to dance/movement therapy intervention. This course will use the current version of the *Diagnostic and Statistical Manual of Mental Disorders*, the DSM-5. Reading of the current manual will include discussion of recent changes and the impact on diagnostic understanding and treatment formulation.

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, which continues to be the premier academic program preparing graduates to play a significant role in shaping the future of this field.

Capstone Seminar

Abbie Heffelfinger

In-Person Intensive and Online

The Capstone Seminar is broken into four two-week segments and provides a strategic perspective on the evolving healthcare field 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. The first three segments of the Capstone Seminar are online; the fourth and final segment begins with one week online and concludes with a weekend, in-person intensive.

Economics of Health

Jamee K. Moudud

Online

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 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

In-Person Intensive and Online

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. This course begins online for six weeks and concludes with a weekend, in-person intensive.

Health Care Policy

Sarah Wilcox

Online

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 care policy will be used to study the evolution of health policy and the impact of health policy on health care in the United States.

Health Law

Carrie Zoubul

Online

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.

History of Health Care in the United States

Jean Kahler

Online

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.

Illness and Disability Narratives

Mario de la Cruz

In-Person Intensive and Online

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. This course begins online for four weeks and concludes with a one-week in-person intensive.

Models of Advocacy: Theory and Practice I

Sarah Wilcox

In-Person Intensive and Online

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. This course begins with a one-week in-person intensive and continues online for four weeks.

Models of Advocacy: Theory and Practice II

Lois Uttley

Online

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.

Physiology and Disease

Frederick Nagel

Online

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.

Program Design and Evaluation

Abbie Heffelfinger

Online

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.

Research Methods for Health Advocacy

Linwood J. Lewis

Online

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

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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.

HUMAN GENETICS PROGRAM

Home of the nation's first—and still the largest—program in genetic counseling, Sarah Lawrence College has trained more genetic counselors than any other academic institution in the world. This celebrated program integrates education, 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. As 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.

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.

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 lectures, interactive learning activities, and case discussions.

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 both public-health and international contexts. Students learn to identify various types of study design, including their strengths and weaknesses. By working through case studies and course exercises, students learn key genetic epidemiologic and public-health concepts.

Professional Issues in Genetic Counseling II

Janelle Villiers

Graduate Seminar—Fall

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

Professional Issues in Genetic Counseling I

Janelle Villiers, Lavanya Misra

Graduate Seminar—Fall

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.

Pathophysiology

Tom Evans

Graduate Seminar—Fall

The Pathophysiology course provides students with an understanding of human physiology, beginning with the cell and principles of cellular physiology and continuing through the 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.

Medical Genetics Seminar II

Radhika Sawh

Graduate Seminar—Spring

The Medical Genetics Seminar II course builds upon 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 later encounter in their careers.

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 that they will later encounter in their careers.

Clinical Pediatric Genetics

Michele Disco, Elaine Pereira

Graduate Seminar—Spring

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

Interviewing and Counseling-Based Methods in Genetic Counseling

Erin Ash

Graduate Seminar—Fall and Spring

In the Interviewing and Counseling-Based Methods in Genetic Counseling course, students explore and practice counseling skills in the context of genetic counseling. 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.*

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.*

Fundamentals of Genetic Counseling II

Claire Davis, Megan Truitt Cho, Janelle Villiers

Graduate Seminar—Spring

Building on the skill set 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, demonstrations, and role-play with peer feedback.

Fundamentals of Genetic Counseling I

Claire Davis, Lindsey Alico, Janelle Villiers

Graduate Seminar—Fall

Fundamentals of Genetic Counseling I 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; 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.

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 course explores the significance of current and historical examples of eugenics and how past abuses affect the clinical practices of genetic medicine today. 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.

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 become 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.

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.

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 and improved communication skills with individuals, families, and service providers, along with an increased awareness of the contributions that genetic counseling can make to persons with or without disabilities.

Clinical Genomics

Megan Truitt Cho

Graduate Seminar—Spring

The Clinical Genomics course builds upon topics covered in Advanced Human Genetics. Clinical Genomics covers early, current, and future uses of genomic technologies, 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 their learning to various case examples.

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.

Cancer Genetics

Erin Ash

Graduate Seminar—Spring

The Cancer Genetics course provides students with an understanding of cancer genetic counseling through case-based study of clinical services. Students are introduced to the anatomy and physiology of affected organs, screening modalities, and treatment options; become familiar with the pathology and 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.

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.

Advanced Human Genetics

Graduate Seminar—Fall

The Advanced Human Genetics course provides students with a foundation in human genetics in preparation for their clinical training and other course work in the genetic counseling program. The course is organized into lectures, self-study activities, 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.

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.

The Broadway Musical: Something Great Is Coming

Stuart Spencer

Component—Year

For some 60 years, roughly from 1920 to 1980, the Broadway musical was in its Golden Age. The subjects were for adults, the lyrics were for the literate, and the music had a richness and depth of expression never since equaled in American composition. That music evolved from three separate strands—Jewish, African, and European—and the libretti sprung from a great vibrant stew that included vaudeville, burlesque, operetta, minstrel shows, musical comedy-farce, and musical extravaganza. We'll study how these widely disparate forms began to coalesce in the 1920s into the quintessentially brash, toe-tapping, effervescent Broadway form known as "musical comedy." Then we'll watch as Oscar Hammerstein II, paired with a new collaborator, Richard Rodgers, revolutionized the form with the so-called "integrated musical." Beginning with *Oklahoma!*, R&H (as they were universally known) insisted on putting the story first and making the songs—along with everything else—serve that story. The inevitable apotheosis of their efforts is the musical play of the 1950s, and we'll end this section by looking at several of them. Finally, the musical showed yet another face: the "concept musical"—Broadway's answer to cubist painting. It took a subject and looked at it from every conceivable angle except one: a plot. We'll end the year by looking at Stephen Sondheim's two great concept musical masterpieces: *Company*, which deconstructs marriage, intimacy, and friendship; and *Follies*, a meditation on mortality and time itself.

The Art of Improvising: Athletics of the Creative Mind

Christine Farrell

Component—Fall

We will explore techniques for spontaneous behavior, immediate creation, and developing your creativity and truth on stage. The goal of the class exercises will be to build community and collaboration, to deepen your communication skills, and to strengthen your natural sense of humor. We will study the works of Viola Spolin, Keith Johnstone, Upright Citizens Brigade, and Second City.

The Actor's Laboratory

Christine Farrell, Gabrielle Schutz

Component—Year

This class is a laboratory for the actor; it is designed for actors with some experience and who are ready to search for the steps to a fully involved performance. We will explore the theories and techniques of Stanislavski and Grotowski. We will read *Stanislavski in Rehearsal* by Vasili Torporkov and *At Work with Grotowski on Physical Action* by Thomas Richards. Throughout the semester, each student will work on one 10-minute scene from a major playwright. *This class will meet twice a week.*

Sound Design I: Intro to Sound Design

Tei Blow

Component—Year

This course serves as an introduction to theatrical sound design that explores the theory of sound, basic design principles, editing and playback software, content creation, and basic system design. The course examines the function and execution of sound in theatre, cinema, and interdisciplinary forms. Through field recording, sampling, nonlinear audio editing, and performance software, students will learn the basic tools needed to build and execute sound designs for theatre and audio installations. Students will be assigned to design a current theatrical production in the second semester of the course. *This class meets once a week.*

NOW PLAYING: Theatre at This Moment

Kevin Confoy

Component—Fall

This course looks at playwright theatre makers whose works are in direct response to the events and forces that play upon us now. Among the list of playwrights whose works may be read and discussed are Annie Baker, Paula Vogel, Branden Jacob-Jenkins, Ayad Akhtar, Lynn Nottage, Will Eno, Olivia Dufault, Rajiv Joseph, and David Henry Hwang, among others. NOW PLAYING addresses the relevance of theatre in the 21st century. Do plays matter? Has the form been exhausted? Or is there a need now, more than ever, for what theatre can distinctly provide? NOW PLAYING is a one-semester, discussion-based seminar. Portions of plays will be read aloud in class to facilitate discussions. *This class meets twice a week.*

Introduction to Projection Design

Tei Blow

Component—Year

This course is an introduction to theatrical projection design that explores design principles, content creation, video editing, media server and playback software, basic projection system design, and digital 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 and to integrate video with other media.

This class meets once a week.

History and Histrionics: A History of Western Theatre

Stuart Spencer

Component—Year

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

DIRECTING/BRECHTING

Kevin Confoy

Component—Fall

An approach to directing that uses the works of Bertolt Brecht—and those he deeply influenced—as the foundation for a distinct production style fuses dynamic texts, metastaging techniques, and Brecht's deep desire for theatre to be a tool for social change. Students will analyze plays by Brecht and playwrights that might include Thornton Wilder, Larry Kramer, Moises Kaufman, Anna Deavere Smith, and Paula Vogel, among others. We will also look at plays and playwrights who influenced Brecht's own writing. Students in DIRECTING/BRECHTING will direct short scenes and moments from chosen plays, conduct mock production meetings, and present full production proposals. *This class will meet twice a week.*

Directing, Devising, and Performance: Devising With Media

Tei Blow, David Neumann

Component—Year

Through the creative reuse of mass media, this course is designed to introduce students to a performance strategy based on sampling existing text, video, and sound. By stripping found media materials from their original context and arranging them in new ways, participants will explore the methods and politics of appropriation in performance work. By then extending those techniques into embodied practices, students will experiment with various methods of extracting movement, text, and intention from those source materials. Biweekly workshops on text, sound, and video manipulation in a collaborative format will alternate with experiments in performance composition and lectures on the historical use of appropriation in a variety of art forms. Participants should have an interest in both performance and performance technology, though experience in either is not a prerequisite. Each semester of the course culminates in a major performance project. *This class meets once a week for two hours.*

Crisis Mode: Theatre at War

Kevin Confoy

Component—Fall

This class examines how theatre has responded to those moments of the past 50 years that define the struggles of a generation. Students will read and discuss a variety of plays from a list of playwrights that may include Brecht, Beckett, Fugard, Anna Deavere Smith, Wole Soyinka, Eve Ensler, Larry Kramer, Dael Orlandersmith, and August Wilson, among others. Documentary films that represent distinct points of view on the same struggles will be shown throughout the semester. Plays will be supplemented with nonfiction readings. Theatre at War is a discussion-based seminar. Portions of plays will be read aloud for discussion purposes. *This class meets twice a week.*

Comedy Workshop

Christine Farrell

Component—Year

An exploration of the classic structures of comedy and the unique comic mind, this course begins with it 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. Members of the ensemble learn to trust the spontaneous response and their own comic madness. Second semester educates the theatre artist in the theories of comedy and is designed to introduce students to *commedia dell'arte*, vaudeville, parody, satire, and standup comedy. At the end of the second 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. Spring instructor TBA*

BREAKING THE CODE: Defining Moment

Kevin Confoy

Component—Fall

This is an acting class that recognizes monologues as the ultimate revelation of a character's Truth. Students will work on one-person and monologue plays and existent monologues from full-length modern and contemporary works as a way of determining a character's behavior and exposing those moments in a play

when a character's Truth is revealed. Actors will leave BREAKING THE CODE: Defining Moment having worked on an assortment of monologues from a range of plays that specifically includes works of The Kilroys, "a gang of playwrights and producers who came together to stop talking about gender parity in theatre and start taking action," among many others. *This class will meet twice a week.*

Actor's Workshop: Acting Techniques

Michael Early

Component—Year

This class will explore various techniques designed to free the actor physically, vocally, and imaginatively. Students will be encouraged to give themselves permission to play, emphasizing process rather than results. Students will be assigned monologues and scenes that challenge them to expand their range of expression and build the confidence to make bold and imaginative acting choices. Particular attention will be paid to learning to analyze a text in ways that lead to defining clear, specific, and playable actions and objectives. *This class meets twice a week.*

Acting for Camera

K. Lorrel Manning

Component—Year

Great camera work demands intimacy, emotional adaptability, risk, and connection. Students will learn how to maintain an organic experience despite the rigid technical restrictions and requirements. During the fall semester, we will work on cold-reading techniques, emotional expansion exercises, and scenes from published works. In the second semester, we will put original monologues and scenes on camera. We will use a monitor playback system for reviewing work to help identify specific problems. *Class size is limited. This class meets twice a week.*

Acting Shakespeare

Michael Early

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

Angela Pierce

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: Suit the Action to the Word, the Word to the Action—Hamlet, III. ii. 17-18

Ernest H. Abuba

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

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

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. *Four sections of this class. Audition required. This class meets once a week.*

Audition Technique

Tara Rubin

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.*

Breathing Coordination for the Performer

Sterling Swann

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.*

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. This class meets once a week.*

Costume Design I

Liz Prince

Component—Year

This course is an introduction to the basics of designing costumes and covers ideas about the language of clothes, script analysis, the elements of design, color theory, fashion history, and figure drawing. We will work on various theoretical design projects while exploring how to develop a design concept. This course also covers various design-room techniques, including stitching by machine and by hand as well as working as a wardrobe technician. Students will have the opportunity to assist a costume designer on one of the departmental productions to further their understanding of the design process. No previous experience is necessary. Actors, directors, designers and theatre makers of all kinds are welcome. *This class meets once a week.*

Costume Design II

Liz Prince

Component—Year

This course expands upon Costume Design I to hone and advance existing skill sets in both design and construction as we cover and review a range of topics. Students will explore theoretical design projects, as well as have the likely opportunity to design a departmental production, further developing the student's abilities as they research and realize a design concept for the stage in collaboration with the director and design team. *Prerequisite: Costume I or permission of the instructor. This class meets once a week.*

Creating a Role

Ernest H. Abuba

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

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. *Two sections. This class meets once a week for three hours.*

Directing the 20th Century: From Chekhov to Churchill

Will Frears

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. *This class meets twice a week.*

Directing Workshop

William D. McRee

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.*

DownStage

Graeme Gillis

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.*

Experiments in Language and Form

Cassandra Medley

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 2018–2019 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

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 since 1961. 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.*

Graduate Lab

Dan Hurlin, Sibyl Kempson, Tei Blow

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 1st- and 2nd-year theatre graduate students. This class meets once a week.*

Internship Conference

Neelam Vaswani

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

Component—Year

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

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 International Playwright Retreat, a one-week program where participants have ample time to work on new or existing material. Each day, an award-winning playwright will meet with the playwrights to facilitate discussions, workshops, and exercises designed to help the writers with whatever challenges they are facing. *For more information: lamama.org/programs/la-mama-umbria*

Lighting Design I

Greg MacPherson

Component—Year

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

Lighting Design II

Greg MacPherson

Component—Year

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

LIVE MEDIA: Creating Hybrid Performance With Technology

Tei Blow

Component—Year

This class will prepare students to solve problems in sound and multimedia production for live performance. We will look at the creative use of live video and audio playback and processing, multichannel sound, and interactive performance systems. The course is composed of technical demonstrations and short-form group performance assignments involving technology. The course is designed for theatre grads working with technology in Grad Solos but is suitable for any students

working on independent performance work with technology. Participants interested in this course should be prepared to design and execute at least two short-form performance works or media installations over the course of the academic year. Participants interested in this course should be prepared to collaboratively design the projection elements for a performance or installation in the second semester. *This class meets once a week.*

Medley Workshop: Developing the Dramatic Idea

Cassandra Medley

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

Patti Bradshaw, David Neumann

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

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 Theatre 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 evershifting teams to create and perform short pieces; e.g., scenes, sermons, songs, or situations that include set and costume designs, choreography, and video. This 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 about acting and singing effectively from those differences. *This class meets once a week for four hours.*

Playwright's Workshop

Stuart Spencer

Component—Year

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

Playwriting Techniques

Stuart Spencer

Component—Year

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

Production Workshop

Robert Lyons

Component—Fall and Spring

The creative director of the theatre program will lead a discussion group for all of the directors, assistant directors, and playwrights participating in the fall theatre season (including readings, workshops, and productions). 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.*

Puppet Theatre

Lake Simons

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

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

Component—Year

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

SLC Lampoon

Katie Hartman, Daniel Reitz

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*. *Audition required. This class meets once a week a week for three hours.*

Stage Management

Greta Minsky, Neelam Vaswani

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.*

London Theatre Program

Seminar

Sponsored by Sarah Lawrence College and the British American Drama Academy (BADA), the London Theatre Program offers students from Sarah Lawrence College 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 Projects: Connections to Community

Allen Lang

Component—Year

This 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 as a creative forum—with performances concluding in a talk-back environ of historical and contemporary social-political and artistic issues as 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 ethnicity, students will work toward the development of a creative ensemble of Sarah Lawrence College theatre artists. Class readings and discussions will explore LGBTQ, African American, Latino/Hispanic, and 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 an informal workshop presentation and discussion session 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 course work 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.*

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.*

Tools of the Trade

Robert Gould, Patience Haskell

Component—Year

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

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 College's women's history program immerses students in a combination of historical studies, feminist theory, and gender studies. The program also draws extensively upon resources in the social sciences and literature and on a legacy of continuing activism both within and outside the College community.

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

Revolutionary Women

Priscilla Murolo

Graduate Seminar—Year

Moving from 19th-century struggles against slavery to recent uprisings against apartheid and global capitalism, this seminar explores women's relationships to revolutions that have shaped the modern world. Although the course focuses largely on US history, we will also consider developments in Europe, Asia, Africa, Latin America, the Caribbean, and the Middle East. Topics include the revolutionary work of well-known individuals such as Harriet Tubman, Luisa Capetillo, Aleksandra Kollontai, Yuri Kochiyama, Mamphela Ramphele, and Rigoberta Menchu; unsung women's essential contributions to revolutionary movements around the globe; the ways in which revolutions have addressed—or failed to address—women's demands for equality and self-determination; and the emergence of independent women's movements within national revolutions. Reading includes memoir, fiction, and political treatises, as well as historical scholarship.

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

Mary Dillard

Graduate Seminar—Summer

This course combines an intensive one-week seminar with independent study culminating in the capstone paper. *Core class required of all women's history graduate students finishing the accelerated track.*

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. *Core class required of all first-year women's history graduate students in the accelerated track.*

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, 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.

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.

Research Methods Workshop

Margot Nate

Workshop—Year

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

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 works with scholarship, theoretical works, and research guides. At critical junctures, students will also read and evaluate each other's work.

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.

MFA WRITING PROGRAM

One of the oldest programs of its kind in the country, Sarah Lawrence College's nationally recognized graduate writing program brings students into close mentoring relationships with active, distinguished writers. Students concentrate in fiction, 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.

Poetry Workshop

Afaa Weaver

Workshop—Fall

In this workshop, we will combine the exploration of our own new writing with discussions of readings assigned each week from a diverse list of books, including poetry by Kamau Brathwaite, Marilyn Chin, Robert Pinsky, Cynthia Hogue, Martin Espada, and Carol Ann Duffy. We should look forward to engaging discussions, including aspects of subject and structure, cultural embodiment and borrowing, and topical writing. Pointed discussions of line edits can extend to an ongoing investigation of how we are led by our imagination and how we may take hold of our imagination and lead it. In addition to our weekly readings, I may make spontaneous additions of individual poems, especially translated works. Translation, in its theory and application, should be an ongoing interest. Our weekly discussions of the readings will, I hope, be a deep and honest sharing of our responses to published work in the service of maintaining the workshop as a safe, open, and generative space where we can nourish our pursuit of the art.

Nonfiction Workshop

Bliss Broyard

Workshop—Fall

In this course, we will explore how the nonfiction writer engages and holds onto the reader: through storytelling, the progression of an idea or argument, tone and voice, or what Phillip Lopate calls an "aesthetic inevitability." We will read and discuss essays and memoir excerpts (from writers including James Baldwin, Eula Biss, Rachel Kaadzi Ghansah, Adam Gopnik, and Mary McCarthy, among others) and listen to various audio stories to try to figure out how other writers and storytellers have done it. We will complete short, directed assignments that aim to access compelling biographical or intellectual material and help students light upon their particular concerns and writing style. We will strive to create writing that is vivid, fresh, and beautiful; that struggles toward honesty and precision; that matters beyond the fact that the events depicted are true. Students will be expected to complete two longer works that will be submitted to workshop.

Nonfiction Craft: Storying the Self

T. Kira Madden

Craft—Fall

How do we take the sprawl of life—with its many characters, events, timelines, memories—and distill the human experience to a cohesive and gripping story? How do we find the narrative electricity in the mundane? This class will focus on the elements of story with a particular emphasis on structure. We'll study classic forms, episodic timelines, and experimental narratives with an objective to chisel a dramatic arc from our lives. We'll also discuss the terms on which one forges a relationship of trust between writer and audience—the compromises that we might weigh and the permissions that may or may not be granted by this foundation. We will use the architectures behind the assigned readings as a blueprint and gateway for our own writing exercises. Texts will include work by: Kristen Arnett, Charles Baxter, Alison Bechdel, Brian Blanchfield, Durga Chew-Bose, Julie Buntin, Alexander Chee, Rachel Cusk, Sonali Deraniyagala, Joan Didion, Annie Dillard, Kristin Dombek, Eliese Colette Goldbach, Samantha Irby, Leslie Jamison, Kiese Laymon, Alexandria Marzano-Lesnevich, Sarah Manguso, Mary Ruefle, Lidia Yuknavitch, and Jenny Zhang.

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

R. A. Villanueva

Craft—Fall

Two ideas power the imaginative and critical fascinations of this course. The first is from the opening lines of a sonnet by Terrance Hayes: "Our sermon today concerns the dialectic/Blessings in transgression & transcendence"; the second, from CA Conrad: "We are not alone in our particular stew of molecules, and the sooner we admit, even admire, the influence of this world, the freer we will be to construct new chords of thought without fear." Together we will complicate—and celebrate—formal traditions, exploring how writers work with and within and against conventions, expectations, and architectures. By way of spirited engagements with contemporary poems and translations, we will consider defiance and deference, structure and surprise, and the tensions between rebellion and innovation. And all the while, we will provoke new drafts and invent forms of our own by way of play and collaboration. Look forward to intensive meetings devoted to generative writing, reading an array of daring poets (think: Layli Long Soldier, Solmaz Sharif, Vievee Francis, Anne Carson, Sarah Howe, Patrick Rosal, Sam Sax, Natalie Diaz, Tyehimba Jess, etc.) and conversations about the matter and melody of all that you create.

Speculative Fiction Craft: The Monstrous Domestic: Horror in the Home

Lara Elena Donnelly

Craft—Fall

In this craft class, we'll examine monsters—both literal and metaphoric—and the roles that they play in fiction set in the domestic sphere. We will explore the juxtaposition of teeth and claws against marriage, housework, and tax returns in fiction by Max Gladstone, Angela Carter, Marie Vibbert, Carmen Machado, Jeffrey Ford, and others. Real-world horrors will play a role in the readings, too, through nonfiction essays such as Dimas Ilaw's "The Shape of Darkness as it Overtakes Us," which discusses how speculative fiction can help us cope with and confront violence, danger, and fear. The stark contrast of the monstrous and the domestic will give us an excellent opportunity to look through the lens that speculative fiction holds up to the everyday, showing us hard truths and inspiring us to see things differently.

Fiction Craft: Narrative Obsession

Emma Cline

Craft—Fall

How do we reveal ourselves, obliquely or otherwise, in the act of longing for another? And how can writers use such revelations for narrative effect? While the objects of obsession for these writers range from ex-lovers to strangers, our readings are all books whose driving force comes from a singular focus on the other. Even though ostensibly these are books “about” another person, I’m interested in how they function as a portrait of their narrators—maps of their psychological topography. I’d like to look at the ways in which obsession tints and twists our ability to tell a story and how writers can employ this as a narrative tool in their own work. For the reader, a narrator with an obsession is a useful entry point into a world. We’ll look at the choices that these authors make and to what effect, the craft strategies that they employ to create a slippage in narration, and think about how obsession both reveals and obscures reality. Readings will include works by Chris Kraus, Maggie Nelson, Sophie Calle, Jeffrey Eugenides, Scott Spencer, and others. Informed by the reading, students will submit a creative work of 5-10 pages, animated by the theme of obsession.

Speculative Fiction Craft: Lost in the Maze: Unseen Forces, Conspiracies, and Fate

Chandler Klang Smith

Craft—Fall

“Worldbuilding” in speculative fiction often brings to mind the maps on the endpapers of fantasy novels, showing the terrain that characters will traverse on their journeys. But in many great novels and stories, characters start out embedded in the heart of a labyrinth—and never find their way out. In this course, we’ll look at fictive universes that trap and delude their inhabitants, sending them on twisting routes to dead ends or keeping them in ignorance of the powers-that-be who are secretly determining the shape of their lives. We’ll closely read stories and novel excerpts from authors—including Manuel Gonzales, Kelly Link, Victor LaValle, Jonathan Lethem, Kazuo Ishiguro, Samantha Hunt, Mark Z. Danielewski, Thomas Pynchon, and others—in order to reverse-engineer the all-encompassing systems they present in their fiction. Ultimately, we’ll ponder how writers can use systems to convey meaning and how characters can find meaning within those systems.

Nonfiction Craft: Emersonians and Montaignians: Two Approaches to the Essay

Vinson Cunningham

Craft—Fall

When you say that you’d like to start working on an “essay,” you’re probably referring to one of two related but distinct forms, each with its own history. There’s the argumentative essay that, here in America, is descended from the work of Ralph Waldo Emerson—developed out loud, in sermons and speeches, for the purpose of persuading (and, just as importantly, entertaining) an audience. Then there’s the more ruminative essayistic tradition that stretches back to Michel de Montaigne and the French Renaissance. In this course, we’ll explore both traditions and play with what we find. We’ll start with classic early American sermons by John Winthrop and Jonathan Edwards, as well as Montaigne’s first attempts to map his restless consciousness onto the page, in prose. Then we’ll wind through time, visiting Emerson and Douglass, Didion and Sontag, Dr. King and Zadie Smith. We’ll make work informed by their tendencies and strategies on either side of the essay’s enduring line.

Fiction Craft: The Writing of Politically Engaged Fiction

Wesley Brown

Craft—Fall

One of the enduring assertions of the second wave of the Feminist Movement in the United States, beginning in the late 1960s, was that the personal is political. Despite the skepticism that often greets fiction attempting to engage contemporary political issues, some of the most significant works of fiction in recent years have dramatized how the personal fates of characters are shaped by political events beyond the immediate circumstances of their lives as individuals. In this course, students will read eight works of fiction (*Soldiers of Salamis* by Javier Cercas, *A Person of Interest* by Susan Choi, *Brief Encounters With Che Guevara* by Ben Fountain, *An Untamed State* by Roxane Gay, *Telex From Cuba* by Rachel Kushner, *The Last of Her Kind* by Sigrid Nunez, *The Association of Small Bombs* by Karan Mahajan, and *Run* by Ann Patchett) that use various narrative strategies to tell the stories of individuals who are also informed by the larger political realities in the world they inhabit. Students will engage in class discussions, examining the strategies used by each writer to make a personal story resonate politically. Each student will be required to give a presentation on how effective a particular work of fiction is in fulfilling the assertion that the personal is political. The typed written notes of class presentations must be turned in by the end of the semester.

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 that not everything that comes through the classroom has 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 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’s lead and 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.

Poetry Workshop: What Else Inside the Voice Inside the Ink?

Aracelis Girmay

Workshop—Fall

How does a text behave like (or carry) the worlds and questions to which it responds? What Else or Elsewhere can be found inside the ink? How do writers cultivate encounter, observation, history, and imagination to tip and trouble language into experience? In this workshop, we will explore texts that inspire wonder and exemplify the powers of imaginative practice(s). Studying work that is original, strange, wondering, we will consider the gifts of mystery and strangeness in poems. (And here I am hearing Paul Celan in “The Meridian,” translated by Pierre Joris: “The poem estranges. It estranges by its existence, by the mode of its existence, it stands opposite and against one, voiceful and voiceless simultaneously, as language, as language setting itself free....” Together we will work to understand some of the ways in which the texts are working while also engaging in studies that awaken our own idiosyncratic ways of saying and seeing. As a way of learning *with* assigned materials, participants will be expected to write poems in response to experiments, present beloved texts, and provide peers with thoughtfully considered feedback on/observations of their work. The course will be reading- and writing-intensive. It will also be a kind of laboratory for trying and making. Among the artists whose work we will likely study are Simone White, Hélène Cixous, Ilya Kaminsky, Lucille Clifton, Li-Young Lee, Paul Celan, Lucie Brock-Broido, Mary Ruefle, Vievee Francis, J. Michael Martinez, Clarice Lispector, James Baldwin, June Jordan, Cherrie Moraga, Ross Gay, W.S. Merwin, and Kamau Brathwaite. In addition to reading workshop materials by peers, students will read five assigned poetry collections over the course of the semester, along with other assigned texts (a pair of letters, a poem, an essay) every week. *This course takes its sense from my [our] craft course last semester. Several of the questions centered here are questions that we began to think about last semester, but this new course is new—and folks who either did or didn’t take that course last year are all welcome.*

Fiction Workshop: Revision

Rattawut Lapcharoensap

Workshop—Fall

This course examines the art of revision. “[O]ne’s plan, alas, is one thing and one’s result another,” Henry James says in the New York edition preface to *The Wings of the Dove*. We will try to think about what James calls, in that preface, “the gaps and the lapses” in our work, “the intentions that, with the best will in the world, were not to fructify,” “the absent values, the palpable voids, the missing links, the mocking shadows” that necessarily haunt any early draft, and our subsequent attempts to exorcise those specters. We will do this primarily by workshoping early drafts of student work alongside revisions of that work in the hopes of examining the concrete ways that each revision meets or fails to meet (or even re-conceptualizes entirely) the ambitions and requirements of its earlier incarnation. Our assumption will be that most drafts—especially early ones—are largely failures, pocked with the Jamesian voids and lacunae mentioned above. Anyone can fail in this manner, of course—anybody can produce a disastrous first draft—but few are capable of failing (to use Samuel Beckett’s oft-quoted injunction) better. This course aims to provide you with the tools and the strategies to do so. In addition to a selection from James’s New York edition prefaces, our supplemental readings may also include revisions of Evan Connell’s *Mrs. Bridge*, Elizabeth Bishop’s *One Art*, Joyce’s *The Sisters*, Raymond Carver’s *What We Talk About When We Talk About Love*, Grace Paley’s *A Conversation with My Father*, Edward P. Jones’s *The First Day*, and Flannery O’Connor’s *The Geranium* and *Judgement Day*, among many others.

Fiction Workshop: A Life in Fiction

Victoria Redel

Workshop—Fall

This workshop will focus on the development of craft, expanding the writer’s understanding and range of character, syntax, narrative strategies, and narrative risk. We will look at published works of fiction to understand how a writer has accomplished what she/he has accomplished in a specific novel or short story and what we as writers can learn and make use of in the advancement of our own craft. In addition to working on drafts and revisions of fictions, there will be weekly writing experiments that will, hopefully, upend and expand preconceptions of language and structure in the shaping of fiction.

Poetry Workshop: Speaking in Tongues, Wearing the Mask: Speaker, Persona, Impersonation, Ventriloquism, Fragment

Marie Howe

Workshop—Fall

When I state myself, as the representative of the verse, it does not mean me, but a supposed person. —Emily Dickinson, in a letter to Thomas Wentworth Higginson.

For centuries, poets have spoken in the voices of other people—from the early Greeks to Shakespeare, to Walt Whitman, to Emily Dickinson, to Robert Frost, Sylvia Plath, Robert Hayden, Lucille Clifton, Louise Glück, Patricia Smith, Nick Flynn, Jorie Graham, Tyehimba Jess, etc. What is made possible when one speaks in the voice of a character in an ancient story or myth? What is made possible when one gives voice to a character that lived in another time? Who dares to speak in the voice of a flower? Of a bee? Of a storm? Of a star? What if one gives voice to the fragments of voices within one consciousness? In this class, we will read poems where the poet has spoken in a different tongue or has worn the mask of someone or something else. Each participant will be expected to read assigned collections deeply each week, to meet with another student in a weekly poetry date, and to bring in one new persona poem each week. I hope we will find that outside the limits of the personal story is a cosmos of possibilities for empathy, revision, wonder, instruction, and finding another way in: *slant*.

Nonfiction Workshop: The Brief Encounter Essay

Jo Ann Beard

Workshop—Fall

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

Speculative Fiction Workshop: Un-Realism

David Ryan

Workshop—Fall

Paul Ricoeur has suggested that written language—through the unique process by which the human brain converts metaphor into image—can make real what in our day-to-day reality would be tangibly impossible. In other words, we can, through the written word, draw from the ether of madness and *real-ize* it. It's unique to the word on the page, our brain's translation of a little cipher into the letter "a," a combination of ciphers into a word, our internal transmutation of that word into a sound-image—which, combined with other sound-images, produces breathing dreams of logic and paradox and joy and terror and narrative drive. And it's an internal process that other forms of narrative—like cinema or television or theatre—don't require of our brains. This internal combustion of words and memories is an amazing alchemy that we, as writers, engineer. We can transfer madness onto a page and make it hard and material. It's that transference and burnishing of madness—of manipulating metaphor into reality—that I want you to understand deeply and be able to use in new ways by the end of this workshop...to know how to make anything startling and real...to send anyone into the breathing dream. So, rather than a speculative fiction workshop, we might call this an *un-realism* workshop. We'll spend about half of each session workshoping student writing but will devote the rest of the time to outside reading: theory and fiction relating to the parable form, Freudian dream work, mise en abyme, frame narrative, mazes, pattern language, conceptual metaphor, surrealism, magical realism, anti-realism, and irrealism. Some caveats: The reading list will be ambitious and mandatory. I tend to run on at the mouth with abstraction, pointy-headed digression, 10-cent words, and apparent non sequiturs. I'll aggressively point out clichés that you thought were just fine and stop you from writing television shows. If you're okay with all the above, let's work together.

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 (back story) 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 and 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. There will be both biweekly and one-on-one conferences.

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 that 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.

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. —Paul Schrader, Screenwriter/Director, 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 smartphone, 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. We will explore the fundamentals of character, story, worldbuilding, universe and setting, formatting, visual writing, dramatic action, tension, conflict, sequence structure, acts, and screenplay style. 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 toolkit to use for future opportunities that may emerge in writing for the screen. Skills learned in this craft class can be effectively applied to other threads of writing.

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.

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 course work 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. We will engage in a deepened practice of reading and learn to draw connections between writing and other creative fields, such as music and film.

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 or adviser. If you have not been in touch with SUNY Purchase and plan to register for this craft class, please get in touch with Amparo Rios for next steps.*

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? Assignments throughout the semester will 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.

Speculative Fiction Workshop

Lincoln Michel

Workshop—Fall

There's nothing new under the sun, but there are new suns. —Octavia Butler

This speculative fiction workshop will be a home for those strange stories that grow outside the manicured gardens of the real. We will interpret "speculative" broadly, welcoming stories of science fiction, fantasy, horror, magical realism, weird literature, and anything in between. Student work will be the center of class, but we will also spend time honing our "imaginative literacy"—our understanding of different genre conventions and traditions. We'll discuss worldbuilding, horror vs. terror, fairy-tale structures, and other concepts to deepen our appreciation and craft. Because genres are, in a sense, large conversations between artists, we will also discuss outside readings from authors such as Ray Bradbury, Kelly Link, Julio Cortazar, Gene Wolfe, Franz Kafka, Ursula K. Le Guin, Ted Chiang, Shirley Jackson, and more (including writers that you love and recommend).

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