

SARAH LAWRENCE COLLEGE

Graduate Course Offerings

2019-2020

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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

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.

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.

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

Patricia Virella

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 discovery and on establishing classroom communities based on collaborative learning and rooted in social justice. National and state standards, including the New York State Standards for the Arts, Social Studies, and Sciences, will be critiqued and integrated into our work. By the end of the year, students will create their own multidisciplinary curriculum plan, which will become a resource for colleagues and Art of Teaching alumni.

Foundations of Education

Denisha Jones

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

Denisha Jones

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 to and applications of the topics in the early childhood and childhood school curricula. Students will develop an understanding 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.

Theories of Development

Kim Ferguson (Kim Johnson)

Graduate Seminar—Summer

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

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.

Becoming Oneself: From Freud to Contemporary Psychoanalytic Theories of 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 psychodynamic 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, George Vaillant, and others. Throughout the semester, we will return to fundamental themes such as the complex interaction of nature and nurture; as yet unanswered questions, for example, 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.

Bonding to Well-Being: How Early Attachment Bonds Shape Well-Being Throughout Life

Meghan Jablonski

Graduate Seminar—Spring

Attachment theory has become a widely accepted foundation of understanding early human development. Pioneered by John Bowlby, attachment theory emphasizes the role of infant and early childhood bonds with caregivers, usually parents, on social and emotional development. As study of attachment theory has advanced, interest in human bonding throughout adolescence and adulthood has increased. No longer confined to attachments established during infancy and early childhood, understanding how important relationships shape us during adolescence, adulthood, and older adulthood are growing areas of interest. Emerging studies of attachment in neuropsychological development, adoption, queer families, spiritual identification, social affiliation, and parenting give us new insights into how the fulfillment or deprivation of important relationships throughout life impact development and well-being. This course explores the historical and cross-theoretical roots of attachment theory, follows advances and refinements in attachment theory and research, and looks at attachment beyond childhood through adolescence, adulthood, and older adulthood. Readings include classical attachment theory, as well as contemporary attachment research, developmental psychopathology, feminist critique, identity theory, social psychology, neuropsychology, object relations, and psychoanalytic literature. Film and relevant case studies will be included for reflection and class discussion. Students will be required to complete weekly fieldwork placements in the Early Childhood Center (ECC). Students will work closely with classroom teachers one hour per week and will become part of the class (as advised and supervised by classroom teachers) while maintaining weekly observation logs relevant to seminar objectives and conference work. Conference will include observations from the ECC (child or child-parent observations). Conference work may also include observations from other settings where the students may be completing fieldwork, such as youth/adolescent programs or the Wartburg Center for Senior Living.

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

Carl Barenboim

Graduate Seminar—Fall

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

Cultural Psychology of Development

Barbara Schechter

Graduate Seminar—Spring

Cultural psychology is the study of the ways in which individual and culture, subject and object, person and world constitute each other. This course will explore how children and adolescents make meaning of their experiences in the contexts in which they live—assuming that, for all of us, development is an ongoing response to the cultural life around us and that culture is a dynamic process of engagement. We will consider topics such as language and culture, early storytelling in families, transitions from home to school, and gendered and racial identities. We will read a combination of psychological and anthropological texts. Questions to be explored include: How are a sense of self and of place constituted in early childhood? How are these values expressed in children's stories, art, and play? How do adolescents navigate differing language communities and cultural values in forging their identities? What are some of the implications for public education in this country? Students will have the opportunity to do fieldwork in school or community settings and to use conference work to bridge reading and practical experience. *Prerequisite: previous course in psychology or another social science.*

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.

Intersectionality Research Seminar

Linwood J. Lewis

Graduate Seminar—Fall

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

Memory Research Seminar

Elizabeth Johnston

Open, Graduate Seminar—Spring

The experimental study of remembering has been a vital part of psychology since the beginning of the discipline. The most productive experimental approach to this subject has been a matter of intense debate and controversy. The disputes have centered on the relationship between the forms of memory studied in the laboratory and the uses of memory in everyday life. We will engage this debate through the study of extraordinary memories, autobiographical memories, the role of visual imagery in memory, accuracy of memory, expertise, eyewitness testimony, and the neuroanatomy of memory. Frederic Bartlett's constructive theory of memory will form the theoretical backbone of the course. Most conference work will involve experimental studies of some aspect of memory. *Some previous course work in psychology is required, and a previous course in statistics is highly recommended.*

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

Emma Forrester

Graduate Seminar—Fall

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

Theories of Development

Barbara Schechter

Graduate Seminar—Fall

"Knowledge is there in the seeing." What we observe when we look at children is related to the adult assumptions, expectations, and naive theories that we carry with us from our own families and childhoods. How are these related to the ways that theorists have framed their questions and understandings of children's experiences? Competing theoretical models of Freud, Skinner, Bowlby, Piaget, Vygotsky, Werner, 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 read the classic theories—psychoanalytic, behaviorist, attachment, and cognitive-developmental—in their primary sources as they were originally formulated and in light of subsequent critiques and revisions. Questions that we will consider include: Are there patterns in our emotional, thinking, or social lives that can be seen as universal, or are these 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.

Theories of the Creative Process

Charlotte L. Doyle

Graduate Seminar—Fall

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

MFA DANCE PROGRAM

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

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

Graduate Seminar I: Investigating the Contemporary in Practice and Theory

Kyle Bukhari

Graduate Seminar—Spring

This graduate-level course explores a variety of approaches currently evident in dance studies and contemporary dance practice and examines their conceptual underpinnings, such as dance, 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, Johnathan Burrows, Andre Lepecki, Fred Moten, and Irit Rogoff. Students will gain familiarity with current trends in practice and theoretical discourse through written exercises and oral presentations and develop their critical perspective as thinkers and dance makers.

Graduate Seminar I: Decolonizing Dance History

Charmian Wells

Graduate Seminar—Fall

Focusing on the concert stage (and its conditions of possibility), this class introduces students, through lenses of postcolonial and critical race theory, to major concepts, approaches, and issues in the study of dance as a cultural, historical, and artistic practice. By examining key texts in dance studies in relation to major developments in Western theatrical dance and the impact of Asian, African American, Native American, Caribbean, and European dance on North American stage practices, we explore multiple critical approaches to understanding the impact that histories of global (de)colonization have on dancing bodies. Each session is designed around a historical, theoretical, and aesthetic paradigm through which to explore a range of critical issues in the dance field. Through lecture, seminar, video analysis, student presentation, group discussion, 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. The goal of this course is two-fold: (1) to understand how dance practices are bodily enactments of specific historical, cultural, and political developments; and (2) to investigate different historical approaches to choreography and writing history.

Graduate Seminar II: Choreographic Lab

John Jasperse

Graduate Seminar—Year

This course is designed as an imaginative laboratory in choreographic practice. It is time and space for rigorous play, where we engage critically with our own respective creative processes. All class sessions are devoted to choreographic practice in a mentored laboratory setting. Students are charged with bringing in choreographic proposals or ideas to work on with their peers during these sessions. Throughout the course, specific compositional and/or artistic concerns will be highlighted that will frame our investigations. Those concerns will be used to focus our critical analysis on an aspect of our choice making rather than as a score that is defining the choreographic proposal itself. Much of our work will focus on refining the process of choreographic practice in order to better understand how the processes with which we engage to make work shapes what we make.

Anatomy in Action

Peggy Gould

Component—Year

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

Anatomy Research Seminar

Peggy Gould

Component—Year

This is an opportunity for students who have completed a full year of anatomy study in the SLC dance program to pursue functional anatomy studies in greater depth. In open consultation with the instructor during class meetings, each student engages in independent research, developing one or more lines of inquiry that utilize functional anatomy perspectives and texts as an organizing framework. Research topics in recent years have included investigation of motor and experiential learning, inquiry into kinetic experience and its linguistic expression, detailed study of knee-joint anatomy, and study of the kinematics and rehabilitation in knee injury. The class meets biweekly to discuss progress, questions, and methods for reporting, writing, and presenting research.

Ballet

Barbara Forbes, Megan Williams

Component—Year

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

Beginning Improvisation

Peggy Gould

Component—Year

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

Composition

Juliana F. May, 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. *Taught by Juliana May in the fall, Beth Gill in the spring. This course is a prerequisite for Dance Making.*

Conditioning for Dancers

Eleanor Hulihan

Component—Spring

This course provides students with a weekly opportunity to explore and practice supplemental training strategies to support the 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 repatterning of postural and movement habits.

Moving Bodies in Frame

Andrea Lerner

Component—Spring

This course will focus on “why and when” to convey a choreographic idea into a video. The significant dilemma that artists run into when taking dance out of the real world and onto the screen is how to maintain the corporeal and visceral aspect of the experience of feeling a body in action: its sweat, dynamic, and energy. In *Phenomenology of Perception*, Maurice Merleau-Ponty addresses the physical reality: “To be a body is to be tied to a certain world....our body is not primarily in space, it is of it.” So how do we keep the flesh, the breath, the space of this body on screen? Or do we need to maintain those qualities to succeed? In our experience, the vital question relies on these basic questions: When does one’s concept ask for the language of video making? What are the tools available in the video that would not only facilitate the work but demand that the work be done explicitly for the screen? This course will introduce the students to the history of video/experimental film, analyzing a variety of works, from the early experimental films made in the ’20s and ’30s, to the early video artworks for the ’60s and ’70s, to contemporary videos and installations of our time. During the semester, students will have a series of hands-on exercises that explore concepts of framing, camera movement, planes, deconstruction of space and time, and the relationship between camera movement and body movement, to name a few. Students will create a final assignment, a project where they define a concept, shoot the video, address postproduction decisions like sound, and editing, and, finally, how the work will be presented. The class welcomes dancers, performers, video makers, photographers, or anyone interested in this process.

Dance Making

John Jasperse, Dean Moss, Juliana F. May, John Yannelli, William Catanzaro, Beth Gill

Component—Year

In this class, graduates and upperclass 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

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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: Composition, Lighting Design and Stagecraft for Dance, and permission of the instructor.*

Dance Meeting

Component—Year

This is a monthly meeting 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 2018-19, guest artists included Jacalyn Carley/German Dance lecture; Mina Nishimura/Introduction to Butoh; Rocky Bornstein/Dancer's Health; Shamel Pitts/Introduction to Gaga; John Jasperse and Una Chung in conversation/*Influence, Inspiration, Homage, Appropriation, and Theft in Art Making and Dance*, and Eleanor Bauer/Choreographic Process.

Dance Movement Fundamentals

Peggy Gould, Mercedes Mañago-Alexander

Component—Year

Movement and dancing are definitive signs of life! In every environment and at every level of existence, from single-cell organisms to entire populations, dancing is innate to living beings. The objective here is to awaken/reawaken students' connection to movement as an elemental mode of human experience and learning. Students are introduced to some basic principles of dancing, as well as to strategies for preparing for dancing. Building fundamental skills for a wide range of movement studies, the focus is centered on learning movement and refining individual, partnered, and group performance in a variety of patterns and styles. Basic anatomical information is used to facilitate an understanding of dynamic alignment and movement potentials. Challenges in coordination, rhythm, range, and dynamic quality are systematically engaged, allowing students to gain strength, flexibility, endurance, balance, musicality, and awareness in the dance setting. While the primary emphasis is placed on learning structured material, improvisation and composition are incorporated to support students' growing engagement with dance as an art form. *This class is open to all interested participants, with no prior experience in dance required.*

Dance Practice Conference

Peggy Gould

Component—Year

Students will meet with the instructor for this course at least once per semester to address individual dance training issues and questions and to identify short- and long-term goals. Guided by discussion, we will develop practical strategies to address issues and questions in the context of achieving goals by means of specific supplemental exercises that address strength, flexibility, kinesthetic awareness, coordination, and effective approaches to learning. This course is designed to support and enhance students' work in dance classes, rehearsals, and performances.

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.

Gaga

Component—Spring

Gaga is a new way of gaining knowledge and self-awareness through your body. Gaga provides a framework for discovering and strengthening your body and adding flexibility, stamina, and agility while lightening the senses and imagination. Gaga raises awareness of physical weaknesses, awakens numb areas, exposes physical fixations, and offers ways for their elimination. The work improves instinctive movement and connects conscious and unconscious movement; it also allows for an experience of freedom and pleasure in a simple way, in a pleasant space, in comfortable clothes, accompanied by music, each person with himself/herself and others.

Hip-Hop

Matthew Lopez

Component—Fall

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

Introduction to Dance History

Kyle Bukhari, Charmian Wells

Component—Year

This course explores the history of Western theatrical dance from the courts of Catherine de' Medici to the early 20th Century. The goal of the class is first to become familiar with and then to question the dance historical canon in relation to the broader social and historical movements within which it is embedded—and how that differs from our perspective today. The class 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 of 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.*

Lighting Design and Stagecraft for Dance

Kathy Kaufmann

Component—Year

The art and practice of illuminating dance is the subject of this class. 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.*

Contemporary Dance Practices

Stuart Shugg, Paul Singh, Jennifer Nugent, Angie Pittman, Janet Charleston, Jodi Melnick

Component—Year

In these classes, emphasis will be on the continued development of basic skills, energy use, strength, and control relevant to the particular style of each teacher. At all levels, 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. Students will study complex movement patterns, investigate somatic use, and concentrate on the demands of performance.

Performance Project

Lacina Coulibaly

Component—Fall

West African and European contemporary dance-trained Lacina Coulibaly will introduce students to, and develop tools to create, an intimate or sacred space within themselves and with others. In keeping with his own philosophical approach, the process will originate from walking, the natural gait. Taking this as the basis for the creation of rhythm, the students will work without judgment, either internal or external. They will also study the fundamental principles of West African dance and its sensibilities that form the base of Coulibaly's own practice, each student taking those principles into their own bodies and allowing them to give rise to new vocabulary. In Coulibaly's home culture, dance is community. In his interpretation, dance is about relationship—within our own bodies, with the Earth, with others, and with the world around us, both visible and invisible. That relationship is where rhythm takes place. Our role as dancers is to serve the spirit of the dance and all of the relationships that go with it. At the end of the semester, students will showcase their work as a performance.

Performance Project

Elizabeth DeMent

Component—Spring

The Big Dance Theatre is known for its inspired use of dance, music, text, and visual design. During the spring semester, students will restage *The Snow Falls in the Winter*, which is based loosely on the language and tone of the absurdist play, *The Lesson*, by Ionesco. The play was created for the OtherShore Dance Company and later danced by the Martha Graham Dance Company. Making use of Ionesco's flat tonality, his simple sentences, and his stage directions, the piece is dark, ironic, and funny. The piece involves weaving text and movement together. Students will showcase their work with an end-of-semester performance.

Somatics, Improvisations, and the Athletics of Intimacy

K. J. Holmes

Component—Fall

This course will combine skills and applications of somatic research that include release techniques and body-mind practices, such as Body-Mind Centering® systems and patterns of development and evolution; embodiments of contact improvisation; and tunings of somatic approaches within solo, duet (strong emphasis on partnering), and ensemble dancing. The interest and focus is in the very physical, sensorial, and imaginative and in discovering new challenges and risks within our movement—of both body and mind—toward improvisational and compositional processes.

Perspectives on Dance Pedagogy

Jennifer Nugent, Juliana F. May

Component—Year

In this practice-based course, students will develop skills to bring their artistry into a teaching setting. We will work systematically and imaginatively to develop teaching practices in the dance/movement forms that move us most deeply. To begin, we will read and discuss selected excerpts of foundational texts in dance/movement education. For the remainder of the fall semester, students will develop pedagogical approaches centered on individual interests. Each student will identify and deepen the knowledge of dancing that they wish to teach. In the studio, we will employ movement, observation, discussion, and class exercises. Additionally, each student will engage in independent research—surveying literature in the field of dance pedagogy, as well as potential sources beyond the field according to individual interests, and writing and presenting work to the class in the form of a practicum. Emphasis is placed on process, with the dual objectives of building metaskills (conceptualizing) and practical ones (actualizing) in constructing durable curricular structures. For the spring, focus of the class shifts to

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teaching generative forms, including improvisation and composition, with each student developing a formalized teaching plan. Each member of the class will serve as both teacher and student, with a weekly discussion of class activities and selected class readings drawn from a range of sources and perspectives. Supplemental independent research will support, inform, and enrich creation of the teaching plan. In both semesters, individual pedagogical research and development will be summarized and submitted in a final report, with an annotated bibliography serving as documentation of the development process as well as the basis for future promotional material. *Students may enter this yearlong course in the second semester with permission of the instructor.*

Rotating Guest Artist Lab

Component—Year

This course is an experimental laboratory that aims to expose students to a diverse set of current voices and approaches to contemporary dance making. Each guest artist will lead a module of three-to-seven class sessions. These mini-workshops will introduce students to that artist and his/her creative process. Guests will represent emergent, as well as established, practices. Fall guests: Mary Armentrout, Angie Pittman, Joanna Kotze, and Jonathan Gonzalez. Spring guests: Fana Fraser, Eleanor Smith, and Pepper Fajans.

West African Dance

Darian Marcel Parker

Component—Year

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

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, an approach that allows students to gain tools for reducing stress and addressing other unsupportive habits to carry into other aspects of their lives. The instructor has a background in dance and theatre, in addition to various somatically-based practices that she draws upon for designing the classes to meet the needs of the class members. This 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.

Anatomy and Kinesiology

Susan Orkand

Graduate Seminar—Fall

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

Clinical 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

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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, or 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 final course in the series of four on the methods and theory of dance/movement therapy for clinical practice will examine clinical applications of expressive arts modalities—such as art, music, poetry, and drama—for the purpose of understanding their relationship to 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 creative-arts therapies.

Graduate Thesis I

Elise Risher

Thesis—Fall

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

Graduate Thesis II

Elise Risher

Thesis—Spring

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

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; to demonstrate an understanding of the effects of transference and countertransference; to discuss group work theory and techniques used to facilitate problem solving and specific skill building to reduce psychiatric symptoms; and to understand group characteristics, including multiculturalism, diversity, dynamics, and stages of development and interventions.

Group Work Theory and Practice II

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 Theory and Practice 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 and standards for 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.

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, health care, and humanism as it prepares genetic counselors to work in a growing, dynamic field.

Students learn that the field of genetics now includes genetic disorders ranging from rare diseases to prevalent conditions such as cardiovascular disease, Alzheimer's, and diabetes. Each student is placed at a total of seven sites from a wealth of fieldwork options at nearly 50 centers in the New York City area. As the hub of international growth in the field, the College recruits to its faculty top scientists, physicians, and genetic counselors from the area's genetic centers and brings leading researchers and speakers to campus weekly to discuss current topics. Each student also develops a community outreach project, targeting an audience to educate about a particular set of relevant genetic information.

Advanced Human Genetics

Lindsey Alico

Graduate Seminar—Fall

The Advanced Human Genetics course provides students with a foundation in human genetics in preparation for their clinical training and other course work in the genetic counseling program. The course is organized into lectures, self-study activities, and team-based learning. The team-based learning and other student-driven activities enable students to apply, in a clinically relevant way, information presented in the lectures and readings.

Biochemistry of Genetic Disease

Katie Gallagher

Graduate Seminar—Fall

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

Cancer Genetics

Lindsey Alico, 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.

Case Management Practicum

Sara Gilvary

Graduate Seminar—Spring

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

Clinical Genomics

Lindsey Alico

Graduate Seminar—Spring

The Clinical Genomics course builds upon topics covered in Advanced Human Genetics. Early, current, and future uses of genomic technologies are covered, especially as they apply to clinical care. Students develop critical thinking skills related to testing strategies and genomic data interpretation, with a focus on Whole Exome Sequencing variant interpretation. The course also explores the psychosocial, ethical, and legal factors associated with genomic testing. Students apply their learning to various case examples.

Clinical Pediatric Genetics

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.

Disability Service Learning

Sara Gilvary, Radhika Sawh

Graduate Seminar—Fall

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

Embryology

Eva Botstein Griep

Graduate Seminar—Fall

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

Ethics

Laura Hercher

Graduate Seminar—Fall

The Ethics course covers the principles of medical ethics and their application in the field of genetic counseling. The significance of current and historical examples of eugenics and how past abuses affect the clinical practices of genetic medicine today are explored. Through a combination of lecture and discussion, the class reviews hot-button issues such as abortion, "designer babies," and genetic engineering. The course also covers legal and ethical dilemmas with specific relevance to genetics, including genetic discrimination, the genetic testing of minors, and the extent of a genetic clinician's responsibility to biological relatives.

Fundamentals of Genetic Counseling I

Claire Davis, Janelle Villiers

Graduate Seminar—Fall

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

Fundamentals of Genetic Counseling II

Claire Davis, Janelle Villiers

Graduate Seminar—Spring

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

Interviewing and Counseling-Based Methods in Genetic Counseling

Erin Ash

Graduate Seminar—Fall and Spring

This Interviewing and Counseling-Based Methods in Genetic Counseling course provides exploration and practice of counseling skills applied to the genetic counseling practice. Counseling skills are applied to genetic counseling scenarios, as well as to professional interactions. Students learn to utilize different counseling models, 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.*

Medical Genetics Seminar I, II

Radhika Sawh

Graduate Seminar—Fall and Spring

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

Pathophysiology

Tom Evans

Graduate Seminar—Fall

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

Professional Issues in Genetic Counseling

Janelle Villiers

Graduate Seminar—Fall

The Professional Issues in Genetic Counseling I course covers topics relevant to professional development and career management, including resumé development, interviewing, membership in professional organizations, and billing and reimbursement. The course structure include guest speakers, panel discussions, and small-group work.

Public Health Genomics

Lavanya Misra

Graduate Seminar—Spring

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

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.

Research Methods

Graduate Seminar—Spring

The Research Methods course serves as an introduction to the research process, with multiple connections to the development of thesis projects. Students are encouraged to become better consumers of the scientific literature—including the use of search engines, a reference program, and critical reading skills—in the construction of a literature review as a first step toward study design and publication. The course includes a review of qualitative and quantitative research models; development of surveys, focus groups, and questionnaires; and the basics of data analysis and working in SPSS.

Special Topics in Genetic Counseling

Graduate Seminar

Students are offered the opportunity to explore an area of personal interest through this elective course. Content varies by student interest and has previously included topics such as medical Spanish, advanced psychological counseling techniques, and health humanities.

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.

Acting for Camera

K. Lorrel Manning

Component—Year

This comprehensive, step-by-step course focuses on developing the skills and tools that the young actor needs in order to work in the fast-paced world of film and television. Through intense scene study and script analysis, we will expand each performer's range of emotional, intellectual, physical, and vocal expressiveness for the camera. Focus will also be put on the technical skills needed for the actor to give the strongest performance "within the frame" while also maintaining a high level of spontaneity and authenticity. Students will act in assigned and self-chosen scenes from film and television scripts. Students will also be taken through the process of auditioning on-camera for various film and television roles through cold reads, prepared reads, and mock auditions. Also, the course will include exposure to hands-on experience in the technical aspects of the behind-the-camera process. *This class meets once a week for three hours.*

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. *This class meets 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.*

Actor's Workshop: Acting the Kilroys

Kevin Confoy

Component—Year

An on-your-feet acting class, Acting the Kilroys is a script-based approach to acting and performance that uses the works of the Kilroys, "a gang of playwrights...who came together to stop talking about gender parity in theatre and start taking action." Students will perform given scenes written in a variety of styles by female, queer, and trans writers. The course calls for full and unbridled expression as the foundation of a vital approach to performance and way of looking at theatre. "We make trouble. And plays." The course is open to actors of any and all identities. *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 Media Design

Tei Blow

Component—Year

This course will prepare students to solve problems in video, sound, and multimedia design for live theatre and performance. We will look at the creative use of live video and audio playback and processing, multichannel sound, and interactive performance systems. By creating a cohort of designers committed to working

on campus theatrical productions, the course will serve to mentor, troubleshoot, and critically analyze theatrical design. Students will be expected to be working on designs for theatre or dance productions or their own solo work. *Prerequisites: Intro to Media Design, Sound 1, Intro to Projection, or instructor consent. This class will meet once a week. Students will be required to attend additional technical meetings/rehearsals and design productions over the course of the year.*

Advanced Stage Combat

Sterling Swann

Component—Year

This course is a continuation of Introduction to Stage Combat and offers additional training in more complex weapons 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, leading 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. *This class meets once a week. Audition required. Four sections of this class.*

Breaking the Code

Kevin Confoy

Component—Year

This is an acting scene study class that uses a practical, on-your-feet, script-driven approach to performance. Students will tear open and dissect given plays to find the clues for their characters' truths and behaviors, fears and vulnerabilities, and the tactics and strategies they use to to get what they need. Students will act scenes from contemporary plays and adaptations. The class is open to both actors and directors. *This class meets twice 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.*

The Broadway Musical: Something Great Is Coming

Stuart Spencer

Component—Spring

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, among others, Stephen Sondheim's masterpiece, *Company*. *This course 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 a strong focus on improvisation and ensemble work. The athletics of the creative comedic mind is the primary objective of the first-semester exercises. Status play, narrative storytelling, and the Harold exercise are used to develop the artist's freedom and confidence. The ensemble learns to trust the spontaneous response and their own comic madness. Second semester educates the theatre artist in the theories of comedy 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.*

Contemporary Practice

Caden Manson

Component—Year

How do we, as artists, engage with an accelerating, fractured, technology-infused world? How do we, as creators, produce our work under current economic pressures? Contemporary Practice is a yearlong course that focuses on artists and thinkers dealing with those questions and looks at how we situate our practice in the field. During the first semester, students will investigate current and emerging practices in performing care, contemporary choreography, speculative theatre, immersive theatre, co-presence, performance cabaret, post-digital strategies, socially engaged art, and mixed reality performance. Classes will be structured around weekly readings/discussions and embodied exercises. During the second semester, students will attend and write about performances in New York City; interview artists; create individual artist statements, bios, resumes, and websites; develop pitches for new work; and learn how to engage with funders, artistic directors, and presenters. Through field research, embodied laboratories, and creative/professional development, we will build a skill set, network, and knowledge base for supporting our work and engaging with collaborators, organizations, and audiences. *This class meets once a week.*

Contemporary Scene Study

K. Lorrel Manning

Component—Year

In this course, students will explore scenes and monologues from contemporary playwrights, including Lynn Nottage, Lucas Hnath, Annie Baker, Theresa Rebeck, Dominique Morisseau, Kenneth Lonergan, Stephen Adley Guirgis, David Henry Hwang, Branden Jacobs-Jenkins, Sarah Ruhl, and many, many others. Along with an intense focus on script analysis, story structure, and character work, students will learn a set of acting tools that will assist them in making their work incredibly loose, spontaneous, and authentic. Scenes and monologues will be chosen by the instructor in collaboration with the students. *This class meets twice 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 Design I or by 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, 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, disarm the rational, the judgmental thinking that is rooted in a concept of a final product and empower the chaotic, spatial, associative processes that put us in immediate formal contact with our direct experience, impressions, and perceptions of reality. Emphasis on detail, texture, and contiguity will be favored over the more widely accepted, reliable, yet sometimes limiting Aristotelian virtues of structure and continuity in the making of meaningful live performance. Readings will be tailored to fit the thinking of the class. We will likely look at theoretical and creative writings of Gertrude Stein, George Steiner, Mac Wellman, Maria Irene Fornes, Adrienne Kennedy, Mircea Eliade, Kristen Kosmas, Richard Maxwell, and Roland Barthes, as well as work that crosses into visual-art realms and radical scientific thought from physicists David Bohm and F. David Peat. The course will be conducted in workshop fashion, with strong emphasis on the tracking and documenting of process. *This class meets once a week for three hours. Two sections of this class.*

Design and Media

Developing the Dramatic Idea

Sandra Daley

Component—Year

It never ceases to amaze me: the awesome ritual of live actors bringing words to life, resulting in laughter, catharsis, and, at best, transformation. This magic begins with you, the playwright. Developing the dramatic Idea offers you the opportunity to explore what a play can be and what it can mean to write a play. You will investigate the potential and the challenges of playwriting through analysis of existing plays, writing and workshopping your own plays-in-progress, offering constructive feedback to your classmates, and effectively revising your own work. You will develop the skills and vocabulary to talk about plays and to recognize structure, story, and content challenges. By the end of the year, you will have seen plays and read a number of plays and essays on playwriting. You will have written several scenes, short plays, and a one-act play. *This class meets once a week.*

Digital Devising: Creating Theatre in a Post-Digital World

Caden Manson

Component—Year

This class explores the histories, methods, and futures of ensemble and co-authored performance creation with a focus on new skills and concepts of digital and post-Internet. After an overview of historical devising companies, artists, concepts, and strategies, we will develop skill sets and frameworks for creating work in a lab setting using the formal aspects of digital and post-Internet performance. Some of the frameworks included are digital time; avatars and the double event; embodied and representational strategies in the uncanny valley; staging digital tools, interfaces, and structures; aspects of connectivity, politics, and economics; post-Internet materiality; and using code to generate and control performances and creation of texts. *This class meets once a week.*

Directing, Devising, and Performance

David Neumann, Tei Blow

Component—Year

Through the creative reuse of mass media, this course is designed to introduce students to a performance strategy that synthesizes an experimental performance practice from existing material. 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. The course culminates in a rehearsal and performance period. *This class meets once a week for four hours. Mr. Neumann will teach the fall semester; Mr. Blow will teach the spring semester.*

Directing, Devising, Performance, Movement & Voice

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.*

Directing Brecht

Kevin Confoy

Component—Year

This hands-on directing class offers directors a vital technique and way of working based upon Bertolt Brecht's theories of dialectical theatre. Brecht was a social activist. He used theatre to affect change. Brecht's plays and techniques changed the way we look at theatre and view the world. His approach continues to shape the way directors dissect text, incorporate production elements, and create dynamic theatre productions. Students in Directing Brecht will use Brecht's plays and plays by contemporary theatre makers that he deeply influenced—like Larry Kramer, Moises Kaufman, Anna Deavere Smith, and Suzan Lori-Parks, among others—for a personalized directing technique built upon an expansive Brechtian model. Students will direct scenes from chosen plays and create and mount their own original work; they will act in scenes directed by their classmates for in-class presentations. The class is open to serious directors, actors, designers, writers, poets, etc. who are interested in developing an approach to work and to theatre that is rooted in activism and social change. *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. Student producers are expected to fill a variety of positions, both technical and artistic, and to sit as members of the board of directors of a functioning theatre organization. In addition to their obligations to class and designated productions, DownStage producers are expected to hold regular office hours. Prior producing experience is not required. *This class meets twice a week.*

Dramaturgy

Stuart Spencer

Component—Fall

Dramaturgy is a term that refers both to the study of dramatic theory as well as to the practical job of working with the creative team of a production to provide background and information on the play in question. This class will address both of these aspects of dramaturgy. Students will spend roughly half the time studying dramaturgical theory while simultaneously learning how to do the necessary research, which they will then distill into a concise form that can be easily digested by the director, actors, and designers. *This class meets twice a week.*

Experiments in Theatrical Writing

Melisa Tien

Component—Year

In this course, we will explore, discuss, and write side-by-side with contemporary experimental theatrical texts. What pushes against theatrical traditions and orients outward toward the new and unfamiliar is what we will think of as experimental. Areas of experimentation that we'll encounter on our yearlong journey will include time, setting, structure, character, language, and genre. Experimentation finds purpose in the notion that departure from theatrical convention is a move toward altering how an audience responds and reflects upon a play—which, in turn, changes how an audience perceives and behaves in the world. We'll explore the landscape of the plays that we read in terms of how each play looks, feels, and sounds. We'll discuss the cultural, historical, and personal contexts of the plays. We'll look for ways in which those contexts may inspire and inform our own writing. We'll generate our own experimental work using the assigned texts as points of departure, with the intention of arriving at a different destination. We'll write from different parts of the brain, from the deeply subconscious to the acutely analytical. We'll consider how the unique structure of a play can derive organically from the story being told. And we'll examine ways in which modern technology may assist—or hinder—our storytelling. *This class meets once a week for four hours (with a half-hour break).*

Far-Off, Off-Off, Off, and On Broadway: Experiencing the 2019–2020 Theatre Season

William D. McRee

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 when purchasing tickets. *This class meets once a week.*

Global Theatre: The Syncretic Journey

Mia Yoo, David Diamond

Component—Year

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

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

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.

Intro to Media Design

Tei Blow

Component—Year

This course serves as an introduction to theatrical sound and video 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 video and sound in theatre, dance, and interdisciplinary forms. Exercises in sampling, nonlinear editing, and designing sequences in performance software will provide students with the basic tools needed to execute sound and projection designs in performance. *Two sections of this class.*

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. Two sections of this course.*

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 month-long training program for professional directors, choreographers, and actors in which internationally renowned theatre artists conduct workshops and lecture/demonstrations; and International Playwright Retreat, a 10-day program where participants have ample time to work on new or existing material. Each day, master playwright Lisa Kron will meet with the playwrights to facilitate discussions, workshops, and exercises designed to help the writers with whatever challenges they are facing. More information is available at: 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. Students will also 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.*

London Theatre Tour

William D. McRee

Intersession

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

Movement for Performance

David Neumann

Component—Fall

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

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. The Lab will also feature an ongoing “compare and contrast” investigation of rock music and show tunes, with an emphasis on what we have to learn about acting and singing effectively from those differences. *This class meets once a week for four hours.*

NOW PLAYING: Theatre in This Moment

Kevin Confoy

Component—Year

This is a seminar class that looks at the plays and types of theatre happening right now. Students will read scripts from plays being performed across the country and attend theatre in New York City as a way of figuring out how theatre responds to the events that shape our lives even as they occur. A great variety of plays and playwrights will be discussed. 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? Scenes and portions of plays will be read aloud in class. Students will create solo or group performance pieces—of a type to be agreed upon in conference—to be presented in class at the end of each semester. *This class meets twice a week.*

Performance/Acting

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

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. *This course meets once a week. Two sections of this course.*

Production Workshop

Robert Lyons

Component—Fall and Spring

The creative director of the theatre program will lead a discussion group 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 playwrighting students whose productions are included in the fall 2019 and spring 2020 theatre program seasons. 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 the student's own making. *This class meets once a week for two hours.*

Scenic Design

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. *This class meets once a week. Audition required.*

Stage Management

Neelam Vaswani

Component—Year

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

Theatre Outreach: Methods of Theatre Outreach

Allen Lang

Component—Year

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

Theatre Outreach: Teaching Artist Pedagogy Conference Course

Allen Lang

Component—Year

I believe that education, therefore, is a process of living and not a preparation for future living. —John Dewey

This weekly conference course explores the experiential perspectives of the practicing teaching artist, developing teaching skills and techniques through a yearlong community placement. The course explores making connections and crossovers between teaching theories and interdisciplinary theatre course work that leads toward transformative practices. Course readings will explore the writings of Paulo Freire, M. C. Richards, bell hooks, and others. *This class meets once a week; open to graduate students.*

Theatre Outreach: The Theatre and the 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. An interest in exploring personally expressive material and in extending and developing skills is needed. Students will find a practical approach to experiential learning that builds teaching skills through a weekly Theatre Outreach placement. Such placements—at schools, libraries, museums, community centers, homeless shelters—are typically yearlong and usually culminate in a process-centered informal presentation that is reflective of the interests, stories, and experiences of the individual participants. We will explore the applications of contemporary sociopolitical and artistic issues of community work. Class readings and discussions will explore theoretical and practical applications about theatre making and the political role of teaching artists working in the community as agents for social change and social justice. The course is open to all students who want to explore personal material through a sociopolitical lens and to students interested in responding to the mad politics of our time by making a difference—however they can, large or small—through the sharing of theatre skills. The course is open to movers and shakers, playwrights, actors, designers, and visual artists. Extended class projects in urban areas may include performance in public spaces, creating site-specific videos, recording community oral histories, and touring. 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 imaging and working toward a more life-affirming world." *This class meets once a week.*

Theatre Outreach, Theatre History, and Production

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

Tools of the Trade

Robert Gould

Component—Year

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

Voice and Speech I: Vocal Practice

Francine Zerfas

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.*

The Writer's Gym

Sandra Daley

Component—Year

Inspiration exists, but it has to find you working. —Pablo Picasso

This yearlong writing workshop is designed for writers of any genre and any level of experience from beginner to advanced. So, whether you've never written anything before or are an experienced poet or a playwright looking to perfect your craft, The Writer's Gym offers exercises dedicated to inspiration, process, and craft. You will discover story structure and plot and how to introduce character and conflict. In class, you will write, share work, learn how to give feedback, and bravely discuss your work. Our goal is to build muscle for honest and fearless writing based on first instincts and to write from sources, dreams, and personal experiences. We will read and discuss short stories, essays, poems, and plays. Assignments will challenge you to observe what's around you and the settings in which you live, writing from prompts, images, and sensory experiences. *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.

Class, Race, Gender, Work: Readings in US Labor History

Priscilla Murolo

Graduate Seminar—Year

This course explores American labor systems and labor struggles from the colonial era to the present. Core topics include slavery and other forms of bondage, as well as wage work, the enduring legacy of settler-colonial regimes, and intersections of class, racial, and gender hierarchies. Along the way, we will focus especially on the complex relationship between oppression and collective forms of resistance—from slave revolts to political parties, from bread-and-butter unionism to revolutionary movements, and from immigrant worker centers to campaigns for gay and lesbian rights. Readings include fiction, autobiography, and scholarship ranging from classics such as W. E. B. Du Bois's *Black Reconstruction* to recent work on labor issues and labor organizing in the 21st century.

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—Fall

What does it mean, from a historical perspective, to live in a society immersed in visual technologies? How does power figure into past and contemporary viewing practices? In this course, we will explore 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. We will accomplish this by focusing on the rich scholarship of visual culture theory, on media and communication scholarship that foregrounds gender and racial analysis, and on the excellent scholarship that bridges media/visual studies and women's history. We will work with a variety of mediums, including art, advertising, film, and digital media. Readings span the 19th century through the contemporary era. Nineteenth-century scholarship focuses on the rise of "commodity racism" and the production and circulation of imagery of the other within the context of industrialization, commercial advertising, and immigration. Twentieth-century topics include the development of modern/postmodern aesthetic and philosophical frameworks, the notion of the gaze, and the rise of a global media landscape. An examination of contemporary viewing practices will enable us to consider some of the implications of an increasingly fractured "mediascape" and hyperniche digital content. *Women's history graduate students who register for this course must, in the following spring semester, take Who Tells Your Story? Cultural Memory and the Mediation of History.*

History Colloquium

Nadeen M. Thomas

Graduate Seminar—Year

Students in this course undertake independent projects in close consultation with the instructor. The 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-on-one with the instructor, the whole class convenes several times each term for dinner, presentations on independent projects, and discussion of common concerns. *Core class required of all first-year women's history graduate students.*

Women, Culture, and Politics in US History

Lyde Cullen Sizer

Graduate Seminar—Year

Through fiction, memoir and cultural criticism, political activism, and popular culture, American women have expressed their ideas and their desires, their values and their politics. This course will approach US history through the words and actions of all kinds of American women from the early 19th century through the late 20th century. Using both primary sources and histories narrow and broad, we will explore questions of race, class, sexuality, and gender and analyze the ways in which women have intervened and participated in the political and cultural world. This is a research seminar. Considerable attention will be paid to the development or refinement of a fluent and graceful expository writing style, well buttressed by the careful use of evidence.

Research Methods Workshop

Margot Note

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, along with 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 with scholarship, theoretical works, and research guides. At critical junctures, students will also read and evaluate each other's work. *Core class required of women's history graduate students in the two-year program. Open only to students in their thesis year.*

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

Who Tells Your Story? Cultural Memory and the Mediation of History

Rachelle Sussman Rumph

Graduate Seminar—Spring

Media scholar Marita Sturken states that cultural memory "represents the many shifting histories and shared memories that exist between a sanctioned narrative of history and personal memory." Sanctioned sites of remembrance, such as memorials and museums, indicate the extent to which cultural memory operates on a regional, national, and global level. As memorials are created to represent a specific point or event in history, they may also be understood as forms of media or as technologies of cultural memory that produce meanings and contain their own revealing histories. This course examines the way in which objects of historical mediation, such as memorials, have a story to tell about the politics of remembrance and forgetting. We explore how, through these objects, shifting histories collapse into one another, and how the technologies of cultural memory continue to take on renewed interest and urgency in the present. In addition to memorials, we focus on museums, documentaries, historical fiction, and the role of oral history in shaping regional and national historical narratives. We take an intersectional approach to this topic. Our time span falls roughly between the Civil War and the Civil Rights era and focuses primarily on the United States but also includes African, European, and Latin American histories of memorialization. *Prerequisite: Gender, Race, and Media: Historicizing Visual Culture (fall).*

MFA WRITING PROGRAM

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

Fiction Workshop: Beginning the Novel

Victoria Redel

Workshop—Fall

This workshop is for writers considering novel writing. It is a class that will involve a good deal of mucking around in the beginnings of a novel, trying to find the first nub and hopefully more; so it will involve a good deal of trial, error, trial, error...or, seen another way, the great frustrating, and often exhausting, novel adventure. We will spend quite a bit of time on the opening of a novel, the structure, voice, POV, initial imagery, recurring imagery, recursion, and novel shapes. We will look to many published works and essays to study the range and possibility from linked-story novels, genre-bending novels, experimental novels, and character-driven novels. Writers to be studied include: Marquez, Lispector, Strout, Baldwin, Twain, Dickens, Winterson, Ward, Fitzgerald, Schutt, Robinson, and Morrison.

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

David Ryan

Craft—Fall

This class will discuss what makes contemporary narrative move, as well as what gives it its haunted power. 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 lucid creative confusion? Readings will move from somewhat conventional formal structures to more open forms—Paula Fox, Denis Johnson, Marilynne Robinson, Michael Ondaatje, and Fleur Jaeggy. 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: The Prose Experiment

Nelly Reifler

Craft—Fall

All fiction is written taking into account the basic constraints of prose: grammar, punctuation, and the formal standards of style. In this class, we will explore the use of other structures to build compelling, surprising works of fiction. A writing constraint can be as hypnotic as an illusionist's sleight of hand, freeing the writer's mind for magic. We'll examine the effects of lists, footnotes, erasures, numbering, and omissions; the impact of experiments with verb mood, unexpected points of view, and tense; different approaches to intentionally breaking established rules; and the ways in which other formulae can help us and our readers find new paths to our imaginations. Students will work with writing assignments, play writing games, and occasionally collaborate to generate stories. We'll read fiction—by authors such as Gertrude Stein, Thomas Bernhard, Georges Perec, Robert Lopez, Maurice Kilwein Guevara, Renee Gladman, Joshua Ferris, Matthew Sharpe, Elizabeth Crane, and others—created using such techniques. We'll also discuss some theories around constraints in writing. We'll talk with contemporary authors about their writing processes, and each student will design a constraint that we will use for writing in class.

Fiction Craft: Visual Storytelling: Writing for the Screen

Rona Naomi Mark

Craft—Fall

To make a great film you need three things—the script, the script, and the script. —Alfred Hitchcock

The world's directors are in agreement—a solid screenplay is the foundation of any great film. The screenwriter is the architect of a film, the one to sit down with a blank page and create something out of nothing. The job of the screenwriter is to convey complexity of character and plot visually rather than through verbal explanation. The screenwriter shows rather than tells. In this craft class, students will learn the fundamentals of visual storytelling, specifically for narrative fiction screenplay writing. The class will cover story structure, character development, dialogue, outlining, and formatting. Students will have outside writing assignments that will be reviewed during class in a workshop format. In addition, students will be responsible for reading several screenplays and providing analysis. Students may work on short or feature-length films, webisodes, or full television episodes; there are no limitations on content.

Fiction Workshop: Against Perfection

Carolyn Ferrell

Workshop—Fall

Does it ever happen to you that you feel your draft is never finished—that you could go on revising forever? Number 10 on Zadie Smith's "Rules of Writing" reads as follows: "Tell the truth through whichever veil comes to hand—but tell it. Resign yourself to the lifelong sadness that comes from never being satisfied." How

might the quest for perfection in a draft actually prevent one from completing it? What role does writer's block play—or is writer's block even a thing? In this workshop, we will try to figure out ways to handle our own challenges about writing perfection by doing writing exercises (Brian Kitley's *The Three A.M. Epiphany*), reading craft essays (from authors such as Mark Childress, Ann Patchett, and Jane Smiley), comparing early and late drafts from certain authors (Tobias Wolff, Lorna Simpson), and trying to figure out what makes a completed story and how we can get there. We will read a few stories a week by established authors such as Edward P. Jones, Dan Chaon, and Steven Millhauser—and by newer voices such as Camille Acker, Rattawat Lapcharoensap, and Nana Kwame Adjei-Brenyah. We want to understand what works in a draft and what can be improved—and find the tools we need to move forward on our own. Hopefully, that “lifelong sadness” will transform itself into confidence, as well as into a strong piece of writing in which one can take pride.

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 him or 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 that 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 about which I'm (relatively) sure. 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 to realize that we only know that we know nothing. Every class should be equal parts rigor, play, and discovery. If this sounds interesting, show up—and we'll work out the details.

Mixed-Genre Craft: Beginnings

Suzanne R. Hoover

Craft—Fall

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

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.

Nonfiction Craft: Experiments in Form

Sarah Gerard

Craft—Fall

Creative nonfiction is a fusion of genres that uses elements of fiction such as dialogue, scene, character, and metaphor. Creative fiction also employs the tools of poetry, journalism, memoir, and even visual art to tell its stories. In this class, we'll see how this open field of possibility allows us to venture into new kinds of expression, style, and form. We'll see how those newly crafted modes uniquely position us, as writers, to be agents of social and political change and to practice finding the universal in our personal stories. To this end, we'll discuss the use of research: how to conduct it, its ethical boundaries, and how to balance it with personal content. We'll also explore the possibilities of point of view, tense, and voice—and practice using them as tools of storytelling. This class will involve assigned readings, in-class discussions, sharing and discussion of student work, written responses, and writing prompts to help you find the voice and shape of your creative nonfiction. Among our readings will be works by Hilton Als, Leslie Jamison, Patty Yumi Cottrell, Wayne Koestenbaum, Kelly Sundberg, Italo Calvino, Durga Chew Bose, Mary Ruefle, Anna Journey, Elena Passarello, Emily Witt, Justin Taylor, Margo Jefferson, Lidia Yuknavitch, Diana Spechler, T. Kira Madden, Jacqueline Woodson, and John Jeremiah Sullivan.

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- as opposed to the macro-level, distilling ideas and language down 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.

Nonfiction Workshop

T Kira Madden

Workshop—Fall

This generative workshop will be more about process and experimentation than publication. I want us to piece together the messy. I want risk. Often the most riveting stories do not make the most riveting works of writing, and I am interested in the ways in which we arrange narrative and shape it—from the mundane to the unwieldy—until it creates spark, friction, and meaning. Be prepared to revise and reimagine. I will encourage you to try on a new tense, a new point of view, a new structure, just to see how it feels. We might spend an entire conference on one sentence or paragraph in order to unpack what a piece is trying to say. We'll examine sonics and metaphorical properties within each piece as a way to magnify its engine. We'll also read works of all genres and challenge the limitations of genre as a construct.

Nonfiction Workshop

Jacob Slichter

Workshop—Fall

This course is intended to help students settle into their voices and produce work that resonates with their experiences, interests, and insights. The prime focus will be personal essay and memoir. The course work will include workshop pieces that students develop in conversation with the instructor and shorter exercises intended to open the student's awareness 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: attendance in the Teaching Good Prose pedagogy seminar, held on Fridays from 12:30 to 2:10 pm; and a supervised teaching assistantship in a freshman writing class at SUNY Purchase. In the pedagogy seminar, readings and class discussions will explore strategies for designing and teaching lessons that will improve the student's ability to compose analytical college essays; to express ideas clearly and effectively in well-developed, focused arguments with relevant and adequate evidence; and to use the style and conventions of standard academic prose. Student teachers are supervised by the instructor and are required to attend one session of a freshman writing class per week. Additionally, student teachers are expected to meet with students outside of class for 1-2 hours per week. *Taught by Dashielle Horn, SUNY Purchase faculty, and Amparo Rios, Craft Class Adviser Prerequisite: Completion of at least two semesters in the MFA Writing program.*

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 work on their own and how they cooperate and don't cooperate with each other. What decisions is the poet making? And how do those decisions influence us as readers? There will be assignments throughout the semester that include generating poems, reading, writing a short paper (2-3 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.

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

R. A. Villanueva

Craft—Fall

Two ideas power the imaginative and critical fascinations of this course. The first idea is from CAConrad: "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"; the second, from the opening lines of a sonnet by Terrance Hayes: "Our sermon today concerns the dialectic/Blessings in transgression & transcendence." 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, the tensions between rebellion and innovation. And all the while, we will provoke new drafts and invent forms of our own through play and collaboration.

Poetry Workshop/Mixed-Genre Craft

Jeffrey McDaniel

Workshop—Fall

In this class, we will read and discuss books that do not fit cleanly in a single genre, work that blurs the boundaries between poetry and prose or fiction and memoir. Authors to be read include: Maggie Nelson, Eula Biss, Aurelie Sheehan, Ben Lerner, and others. Half of each class will be devoted to discussing the weekly book. The other half will be spent discussing student work. So the class itself will be a hybrid of craft and multigenre workshop. Students will be encouraged, but not required, to embark on a project that explores hybrid forms. For workshop, students may bring in poetry or prose or anything in between. There will be biweekly, one-on-one conferences where any genre of creative writing will be welcomed and discussed. *Poetry students may take this class as either a craft class or a workshop. Please email Paige Ackerson-Kiely (packerson@sarahlawrence.edu) if you have any questions.*

Poetry Workshop: Metamorphosis

Matthea Harvey

Workshop—Fall

Metamorphosis is a painful process. I imagine the exquisite agony of the caterpillar turning itself into a butterfly, pushing out eye-stalks, pounding its fat-cells into iridescent wing-dust, at last cracking the mother-of-pearl sheath and staggering upright on sticky, hair's-breadth legs, drunken, gasping, dazed by the light.

—from *The Untouchable* by John Banville

He could feel his eyes leaning out of his skull on their little connectors. —from *Autobiography of Red* by Anne Carson

In this poetry workshop, we will rigorously attend each poem's metamorphosis, paying attention to whether it wants to sprout wings, antlers, or both. We will try to plot out the poem's most unique path according to the signposts that the rough draft gives us. We will also read a book of contemporary poetry every other week. Students will be asked to extrapolate from those works, detailing the elasticities and limits of each poetic voice in order to further develop their own.

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 Gluck, 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's consciousness? In this class, we will read poems where the poet has spoken in a different tongue, or worn the mask of someone else, or of something else. Each participant will be expected to deeply read assigned collections 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*.

Speculative Fiction Craft: Fable, Surrealism, and Madness

David Ryan

Craft—Fall

This class will investigate the narrative theory, history, and mental processes relating to fabulist and surrealist storytelling. The goal is to understand their cognitive, formal, and historical contexts so that your own writing avoids the trap of simple reiteration and cliché and, instead, pushes beyond conventional genre boundaries into a personally idiosyncratic, vital voice. We will focus on the Brothers Grimm, Kafka's parables, and selected surrealist texts with an interest in the processes by which they reify the impossible, much the way the mind fuses the irrational to the rational in hallucinatory states. We'll discuss related theories of cognition and psychology from Aristotle, Jaynes, Jung, Freud, Artaud, Lacan, Kristeva, and Deleuze/Guattari. Finally, we'll read contemporary experimental and fabulist writing. By then, you should have a deeper understanding of how the imagination works through the history, form, and presentation of the real, the unreal, and the magical operation that erases the wall between the two.

Speculative Fiction Craft: Keeping It Surreal: Writing the AfroSurreal and Other Surrealisms

Rochelle Spencer

Craft—Fall

Surrealists, even those who haven't met before, always tend to recognize each other. —Jayne Cortez

This course will explore surrealism, AfroSurrealism, and related movements and will (hopefully) provide helpful advice for writing the surreal, rediscovering humor and play, and imagining change. The historian Robin D. G. Kelley describes surrealism as a "movement that invites dreaming, urges us to improvise and invent, and recognizes the imagination as our most powerful weapon." This course will be an invitation to discover the marvelous, to create the strange surreal fiction that teeters on the edge of reality and tilts towards a better understanding of the social problems facing us. And it will be an invitation to look at the way writers use humor to question power and authority, confront problems, and create new, freer ways of living. We may read André Breton's *Nadja*. We'll definitely read short stories from Octavia Butler, Henry Dumas, Gayl Jones, Nao-Cola Yamazaki, Rene Depestre, and Franz Kafka; view selections from Rungano Nyoni's *I Am Not a Witch* and Jordan Peele's *Us*; take a look at the script from Boots Riley's *Sorry to Bother You* (published in *McSweeney's*); discuss essays from Toni Morrison; listen to a song from Haruki Murakami's playlist or Shana L. Redmond and Kwame M. Phillips' Listening Party playlist; and examine excerpts from Marie NDiaye's *Self-Portrait in Green*. And, of course, we'll use writing exercises and play writing games that will help us delve deeper into our imaginations.

Fiction/Speculative Fiction Mixed-Genre Workshop: Reading and Writing the Real and the Fantastical

Myla Goldberg

Workshop—Fall

In this class, you'll train your writerly eyes on published work and each other's work with the same goal in mind: to understand what makes good writing tick. Outside reading—by writers like Aimee Bender, Ayse Bucak, Richard Bausch, Ted Chiang, and Lauren Groff, plus fresh looks at canonical works by the likes of Kafka and Gogol—will be designed to take you in and out of your comfort zones, running the gamut from realism to fabulism, and featuring a multitude of rule makers and rule breakers to admire and inspire, love and loathe—sometimes simultaneously. We'll take a craft approach to examine fantastical and verité writers from across time and the globe to get at some of the universal writing principles that underlie powerful, memorable writing of all persuasions. In workshop, we'll band together to create a constructive community of readers with the kindness, toughness, honesty, and sensitivity that can make group critique a unique and valuable writing tool. Ambition and risk-taking will be wildly encouraged.

Speculative Fiction Workshop

Tracy O'Neill

Workshop—Fall

Speculative fiction is a generic term that has been imagined variously, originating to describe a particular type of science centered on fundamental human concerns and now understood to encompass several genres including horror, science fiction, fantasy, postapocalyptic fiction, revisionist historical fiction, and other “nonmimetic” narrative forms. This class will be a workshop in which discussion is sustained around craft and questions particular to speculative fiction: how to suggest the governing logics of other worlds, entry points into formulating a conceit, probability and the willing suspension of disbelief, and the social function of nonmaterially realistic literature. Throughout the semester, we will read selected works from the genre, including writing by Roque Larraquy, Ling Ma, Jamaica Kincaid, Ted Chiang, Nana Kwame Adjei-Brenyah, Yukiko Motoya, Octavia Butler, Charles Yu, and others.

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