

SARAH LAWRENCE COLLEGE

Graduate
Academic Catalogue

2025-2026

2025–26 ACADEMIC CALENDAR

Fall 2025

Monday, August 18 – Wednesday, August 20 Undergraduate donning and interviews occur online

Monday, August 18 – Tuesday, August 19 Graduate advising and registration occur online for electives in Child Development, Dance, and Theatre (*Art of Teaching, Dance/Movement Therapy, Human Genetics, Writing register earlier in June*)

Wednesday, August 20 (afternoon) First round online course selection

Thursday, August 21 First round student placements

Friday, August 22 (morning) Second round donning and interviews occur online

Friday, August 22 (afternoon) Second round online course selection

Monday, August 25 Second round student placements

Tuesday, August 26 Human Genetics fieldwork begins

Wednesday, August 27 New undergraduate students arrive for opening day

Thursday, August 28 New graduate student orientation
Returning graduate student check-in

Thursday, August 28 – Saturday, August 30 New undergraduate student orientation

Saturday, August 30 Move-in for returning students

Monday, September 1 Undergraduate classes begin

Monday, September 1 Graduate classes begin (*except Human Genetics and Dance/Movement Therapy*)

Monday, September 1 – Friday, September 12 Add/drop period

Tuesday, September 2 Graduate classes begin for Human Genetics and Dance/Movement Therapy (*Monday classes meet on Tuesday this week only*)

	Art of Teaching student teaching begins
Friday, September 5	Undergraduate directed study proposals for Fall due to Dean of Studies Undergraduate thesis proposals due to Dean of Studies
Wednesday, September 3	Dance/Movement Therapy internships begin
Monday, September 8	Art of Teaching fieldwork begins Child Development fieldwork begins
Tuesday, September 9	Dance/Movement Therapy fieldwork begins
Monday, October 13 – Tuesday, October 14	Study days - no classes
Friday, October 17	Deadline to submit pass/fail course request
Friday, October 24 – Saturday, October 25	Family & friends weekend
Friday, November 7	Last day to withdraw from a Fall class
Friday, November 7 – Friday, November 14	Graduate advising and registration occurs online for Spring
Monday, November 17	Undergraduate tuition statements for Spring (or I-case if spring) released
Monday, November 24	Graduate tuition statements for Spring (or I-case if spring) released
Monday, November 24	Course appraisals open
Wednesday, November 26 – Sunday, November 30	Thanksgiving break - no classes <i>Begins after last academic appointment on Tuesday</i>
Monday, December 1	Undergraduate directed study proposals due to Dean of Studies for Intersession Submissions open for undergraduate Spring directed study proposals
Monday, December 1	Final theses due to Graduate Studies for December graduates

Monday, December 1 – Wednesday, December 10 Yearlong drop period for Spring classes

Monday, December 8 Coursework for December graduates due to faculty

Thursday, December 11 Human Genetics clinical rotations end

Friday, December 12 Undergraduate classes end
Course appraisals close

Friday, December 12 Art of Teaching fieldwork ends
Child Development fieldwork ends
Dance/Movement Therapy fieldwork ends

Saturday, December 13 Grades and evaluations for Fall open for faculty submission and student view

Saturday, December 13 Residence halls close at 10:00 a.m.

Sunday, December 14 Graduate classes end

Wednesday, December 17 Grades and evaluations due for December graduates

Friday, December 19 Art of Teaching student teaching ends
Graduate tuition payments for Spring due

Friday, December 19 Undergraduate tuition payments for Spring due

Wednesday, January 7 Grades and evaluations due for Fall

Spring 2026

Friday, January 2 Art of Teaching student teaching begins

Monday, January 12 Art of Teaching fieldwork begins
Child Development fieldwork begins

Monday, January 12 – Tuesday, January 13 (morning) Undergraduate donning and interviews occur online

Tuesday, January 13 (afternoon) First round online course selection

Tuesday, January 13 – Wednesday, January 14	Graduate advising and registration occur online for electives in Child Development, Dance, and Theatre
Tuesday, January 13	Human Genetics clinical rotation begins
Wednesday, January 14	First round student placements
Thursday, January 15 (morning) Thursday, January 15 (afternoon)	Second round donning and interviews occur online Second round online course selection
Friday, January 16	Second round student placements
Monday, January 19	No classes - Martin Luther King, Jr. holiday <i>Graduate classes that would begin on Monday 1/19 meet on Tuesday 1/20</i>
Tuesday, January 20	Graduate classes begin (<i>unless otherwise noted</i>) <i>Monday graduate classes begin today</i> Dance/Movement Therapy fieldwork begins
Tuesday, January 20	Move-in for returning students
Wednesday, January 21	Undergraduate classes begin
Wednesday, January 21 – Tuesday, February 3	Add/drop period
Friday, January 23	Undergraduate directed study proposals due to Dean of Studies
Friday, March 6	Deadline to submit pass/fail course request
Saturday, March 7 – Sunday, March 15	Spring break - no classes
Friday, March 27	Last day to withdraw from a Spring class
Monday, April 13	Course appraisals open
Friday, April 17	Art of Teaching student teaching ends
Friday, April 24	Coursework for May graduates due to faculty <i>Faculty may establish earlier deadlines</i>

Monday, April 27	Course appraisals close
Tuesday, April 28	Grades and evaluations for Spring open for faculty submission and student view
Wednesday, April 29	Dance/Movement Therapy fieldwork and internship ends
Thursday, April 30	Undergraduate directed study proposals due to Dean of Studies for Fall
Friday, May 1	Final theses due to Graduate Studies for May graduates
Friday, May 1	Grades and evaluations due for May graduates
Sunday, May 3	Graduate classes end
Tuesday, May 5	Undergraduate classes end
Wednesday, May 6	Residence halls close for first years, sophomores, juniors, and non-graduating seniors at 12:00 p.m.
Thursday, May 7	Art of Teaching fieldwork ends Child Development fieldwork ends
Thursday, May 7	Hooding Ceremony for graduate students
Friday, May 8	Commencement
Friday, May 8	Residence halls close for graduating seniors at 6:00 p.m.
Monday, June 1	Grades and evaluations due for Spring
Monday, August 3	Final theses due to Graduate Studies for August graduates

Graduate Programs	2
MSEd Art of Teaching	2
MA Child Development	20
MFA Dance	34
MS Dance/Movement Therapy	51
MS Human Genetics	64
MFA Theatre	76
MFA Writing	86

SARAH LAWRENCE COLLEGE GRADUATE PROGRAMS

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

MASTER OF SCIENCE IN EDUCATION IN THE ART OF TEACHING

Sarah Lawrence College's Art of Teaching graduate program leads to a Master of Science in Education degree and teacher certification in Early Childhood Education (birth to grade 2), Childhood Education (1st to 6th grade) and Early Childhood Students With Disabilities.

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

Degree Requirements

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

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

Typical Course of Study

Year One

- Inclusive Emergent Curriculum and Responsive Environments (EDUC 7571 – 5 credits)
- Theories of Development (EDUC 7470 – 5 credits)
- Observation and Documentation (EDUC 7445 – 3 credits)

- Neurodiversity and Special Education: History, Policy, Practice (EDUC 7612 – 5 credits)
- Human Development in Context (EDUC 7471 – 3 credits)
- Clinical Perspectives: Challenges to Child and Adolescent Development (EDUC 7138 – 5 credits)
- Fieldwork (EDUC 7305, EDUC 7310, and EDUC 7350 – 6 credits)

Summer (Online)

- Foundations of Education (EDUC 7472 – 3 credits)
- Children’s Literature and Artistic Development (EDUC 7446 – 3 credits)

Year Two

- Language and Literacy Core and Conference I and II (EDUC 7550, EDUC 7551, EDUC 7552, and EDUC 7553 – 10 credits)
- Mathematics and Technology Core and Conference I and II (EDUC 7555, EDUC 7556, EDUC 7557, and EDUC 7558 – 10 credits)
- Practicum (EDUC 7316 – 3 credits)
- Graduate Seminar (EDUC 7500 – 3 credits)
- Student Teaching (EDUC 7315 and EDUC 7312 – 6 credits)
- Thesis (EDUC 7400 – 2 credits)

Dual Degree in Art of Teaching and Child Development (Master of Science in Education and Master of Arts)

The Curriculum

Semester I (15 credits)

- Theories of Development (EDUC 7470 – 5 credits)
- Observation and Documentation (EDUC 7445 – 3 credits)
- Inclusive Emergent Curriculum and Responsive Environments (EDUC 7571 – 5 credits)
- Fieldwork (EDUC 7305 – 2 credits)

Semester 2 (15 or 17 credits)

- Human Development in Context (EDUC 7471 or PSYC 7471 – 3 credits or 5 credits)
- Neurodiversity and Special Education: History, Policy, and Practice (EDUC 7612 – 5 credits)
- Clinical Perspectives: Challenges to Child and Adolescent Development or Early Therapeutic Approaches for Young Children and Families (PSYC 7138 or PSYC 7220 – 5 credits)
- Fieldwork (EDUC 7310 – 2 credits)

Semester 3 (12 credits)

- Mathematics and Technology Core and Conference I (EDUC 7550 and EDUC 7551 - 5 credits)
- Child Development Elective (5 credits)
- Fieldwork (PSYC 7860 - 2 credits)

Semester 4 (13 credits)

- Graduate Seminar I (PSYC 7850 - 1 credit)
- Mathematics and Technology Core and Conference II (EDUC 7557 and EDUC 7558 - 5 credits)
- Child Development Elective (5 credits)
- Fieldwork (EDUC 7350 - 2 credits)

Semester 5 (18 credits)

- Practicum (EDUC 7316 - 3 credits)
- Graduate Seminar II (PSYC 7851 - 1 credit)
- Language and Literacy Core and Conference I (EDUC 7550 and EDUC 7551 - 5 credits)
- Student Teaching (EDUC 7315 or EDUC 7312 - 3 credits)
- Thesis I (PSYC 7415 - 6 credits)

Semester 6 (18 credits)

- Graduate Seminar (EDUC 7500 – 3 credits)
- Graduate Seminar III (PSYC 7852 - 1 credit)
- Language and Literacy Core and Conference II (EDUC 7552 and EDUC 7553 - 5 credits)
- Student Teaching (EDUC 7315 or EDUC 7312 - 3 credits)
- Thesis II (PSYC 7420 - 6 credits)

Summer Online (6 credits)

- Foundations of Education (EDUC 7472 - 3 credits)
- Children’s Literature and Artistic Development (EDUC 7446 - 3 credits)

Inclusive Emergent Curriculum and Responsive Environments

EDUC 7571

5 credits

Emily Cullen-Dunn

Seminar—Fall

In this course, children’s interests and approaches to learning will be at the forefront. Central to the course will be understanding how to create curriculum that is driven by ideas—striving for wholeness, integration, coherence, meaning—and focused on assisting children in applying knowledge and thinking to real-life problems. During the semester, we will focus on curriculum development, planning, and multiple strategies for teaching diverse students within the full range of abilities. We will learn how to develop curricula that are culturally, emotionally, and developmentally responsive, with multiple entry points that are inclusive of all students’ strengths and interests. We will explore teaching methods that expand children’s knowledge and modes of thinking and learning, along with strategies to respond to the unique needs of all children. We will discuss how children’s interests and questions connect to the large ideas and questions at the core of the subject-matter disciplines, using the Understanding by Design framework. Students will learn effective practices for individualizing instruction and creating safe, positive, and collaborative learning environments.

We will focus on how to create responsive classroom communities in which the full spectrum of children are positively seen, included, and supported. We will incorporate the tenets of Universal Design for Learning in order to honor our students' individual strengths and interests and to provide multiple means for engagement, representation, and expression. Classroom design and organization, media and materials, and approaches to teaching and learning across disciplines will be discussed. Value will be placed on enabling in-depth inquiry, on experimentation and discovery, and on establishing inclusive classroom communities based on collaborative learning. New York State Standards for the Arts, Social Studies, and Sciences will be examined, critiqued, and integrated into our work. We will also explore how to integrate assistive technology and technology for instruction in order to develop student skills in acquiring information, communicating, and enhancing learning. We will discuss curriculum and teaching strategies for individual subject areas, with an emphasis on the connections among disciplines, building toward an interdisciplinary approach to curriculum and instruction. The roles of the teacher as observer, provisioner, collaborator, and facilitator will be discussed. During the semester, we will engage in hands-on inquiry in workshop settings, reflecting on our own learning and that of our peers. Implications will be drawn forward regarding the teacher's role in accommodating different approaches to learning.

Restricted to First Years.

Theories of Development

EDUC 7470

5 credits

Kim Ferguson

Seminar—Fall

What is development, and how does it occur across different children, contexts, and time periods? Does development proceed in the same manner for all children? Or are there variations as a result of biological, environmental, and/or cultural differences? Are there some aspects of development that are universal, such as walking, and others that vary across children, such as talking? How might we test these questions, when the contexts in which we live influence the questions that we ask about development and the ways in which we interpret our observations? The primary objective of this course is to learn to use developmental theory to understand the mechanisms by which developmental change occurs. We will focus on the usefulness of observation and research in testing theory, as well as the usefulness of theory in structuring our observations and other forms of research with children. We will discuss several key classic and contemporary theories of development that have influenced—and/or are especially relevant to—early childhood and childhood education practice. Theories discussed will include psychoanalytic and psychosocial approaches; evolutionary and ethological approaches; cognitive-developmental approaches; information processing, dynamic systems and developmental cognitive neuroscience approaches; social, cultural and historical approaches; and cultural-ecological, bioecological, developmental systems and other holistic approaches. As we study each theory, we will focus on the kinds of questions 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? As we discuss these questions, we will continually focus on the integration of theory and practice through reflections on field experiences in early childhood and/or elementary classrooms.

Restricted to First Years.

Observation and Documentation

EDUC 7445

3 credits

Jerusha Beckerman

Seminar—Fall

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

Offered also as PSYC 7445. Restricted to First Years.

Neurodiversity and Special Education: History, Policy, Practice

EDUC 7612

5 credits

Emily Cullen-Dunn

Seminar—Spring

All children have strengths and vulnerabilities. Children have areas where they excel and areas where they feel insecure. There are times when learning is difficult; however, all children have the capacity to be creative and to learn. Understanding the individual differences of an entire class of students is a challenge. To plan and to meet the needs of the children in each classroom, we must understand what each child knows and how they learn. By carefully observing children in a variety of environments, teachers can develop responsive tools and experiences that further support each child's development. This course will introduce students to topics related to advocacy and education of children with disabilities. We will learn about history, laws, classifications, approaches, policies, and systems put in place to provide education for children with special needs. We will examine and discuss special education and its effect on the child, the classroom and school, families, and community. We will explore the concepts of inclusion, special-needs diagnostic categories, designing curriculum that is responsive to children, and differentiating curriculum to support skill development, keeping in mind that each child is unique. The goals of the course will be to integrate our perspective of children's individual needs while planning classroom inquiry; to explore ways of working with parents of children who require special support; to understand how to access support and feedback for children that require additional assistance; and to consider implications for teaching in an inclusive classroom and school.

Restricted to Advanced Certificate students and First Years.

Human Development in Context

EDUC 7471

3 credits

Linwood J. Lewis

Seminar—Spring

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

studies, among other disciplines. This class is appropriate for those interested in child development, early-childhood and elementary education, special education and/or adolescent development, and secondary education.

Offered also as PSYC 7471. Restricted to First Years.

Clinical Perspectives: Challenges to Child and Adolescent Development

EDUC 7138

5 credits

Emma Forrester , Amy Brown

Seminar—Spring

How do varying childhood experiences impact children's mental health and well-being? What happens when the course of development is affected by trauma or depression? This seminar will focus on challenges that arise in child and adolescent development, drawing upon approaches in clinical psychology, developmental psychology, and cultural psychology/clinical ethnography. We will analyze how particular psychological experiences and behaviors have been typically understood as abnormal or pathological and how they are intertwined with the experience of child development. We will also explore how these challenges are diagnosed, as well as critical commentaries on clinical diagnosis and treatment, in order to analyze the merits and drawbacks of the common approaches to these issues. Students will learn about the clinical categories of conditions such as ADHD, autism, depression, and anxiety, as compiled in the Diagnostic and Statistical Manual of Mental Disorders (DSM-5-TR), as well as how those disorders are assessed and treated in clinical and educational settings. We will look at case examples to illuminate the causes, symptoms, diagnosis, course, and treatment of such psychological conditions in childhood and adolescence. Through readings and course discussion, students will be invited to question the universal applicability of Western clinical approaches that rest on particular assumptions about normality, behavior, social relations, human rights, and health. We will also explore how diagnostic processes and psychological and psychiatric care are, at times, differentially applied in the United States according to the client's race/ethnicity, class, and gender and how clinicians might effectively address such disparities in diagnosis and care. Students will complete conference projects related to the central themes of our course and may opt to work at the Early Childhood Center or a local community program that serves children or adolescents.

Offered also as PSYC 7138. Restricted to Advanced Certificate students and First Years.

Fieldwork

EDUC 7305

2 credits

Lorayne Carbon

Fieldwork—Fall

This course represents the early childhood fieldwork that students conduct in their first year, typically at Sarah Lawrence's own Early Childhood Center (ECC). Students are placed in an ECC classroom for a yearlong placement of at least two mornings per week. In their placements, students have the opportunity to observe, get to know and build relationships with the children in their host classrooms as well as with their host teachers. Students will be observed in their practice by the Director of the Early Childhood Center each semester. However, the ECC host teacher is the student's primary supervisor, serving as a crucial mentor in this initial experience working with children in the program. Time is built into the day, after the children leave, for questions and discussion with host teachers and other students working in the classroom. Observation and documentation of children and their work, and of teaching practice, are essential in making meaning about teaching and learning. Students are expected to bring their work in classrooms to bear on course readings and class discussions in other courses, and their firsthand teaching experience will be central to many of the course papers they will write across courses in the program.

Pass/Fail. Restricted to First Years.

Fieldwork

EDUC 7310

2 credits

Lorayne Carbon

Fieldwork—Spring

This course represents the early childhood fieldwork that students conduct in their first year, typically at Sarah Lawrence's own Early Childhood Center (ECC). Students are placed in an ECC classroom for a yearlong placement of at least two mornings per week. In their placements, students have the opportunity to observe, get to know, and build relationships with the children in their host classrooms, as well as with their host teachers. Students will be observed in their practice each semester by the director of the Early Childhood Center; however, the ECC host teacher is the student's primary supervisor, serving as a crucial mentor in this initial experience working with children in the program. Time is built into the day, after the children leave, for questions and discussion with host teachers and other students working in the classroom. Observation and documentation of children and their work and of teaching practice are essential in making meaning about teaching and learning. Students are expected to bring their work in classrooms to bear on course readings and class discussions in other courses, and their firsthand teaching experience will be central to many of the course papers that students will write across courses in the program.

Pass/Fail. Restricted to First Years.

Early Childhood Special-Education Fieldwork

EDUC 7350

2 credits

Emily Cullen-Dunn

Fieldwork—Summer/Spring

One semester of early childhood special-education fieldwork, totaling at least 50 hours and occurring during the spring or summer of the student's first year, provides the student with the opportunity to take the theories learned in class and translate them into a special-education classroom. The intent of the fieldwork placement is for the student to gain an initial understanding of how the special-education system works for the youngest learners in New York State. Most importantly, students will seek to develop a deeper understanding of how to apply progressive values into their practice with diverse learners. Finally, it is our hope that students will cultivate an understanding of the thoughtfulness and work that goes into planning, provisioning, and keeping up to date with special-education requirements. Peer support is encouraged, as students gain insight into the value of collaboration among teachers that focuses on shared descriptions of children and teaching practice.

Pass/Fail. Restricted to Advanced Certificate students and First Years, if enrolling in spring.

Foundations of Education

EDUC 7472

3 credits

Meghan Murray

Seminar—Summer

This course will explore the complex and evolving concept of education through multiple lenses, including theoretical, historical, political, sociological, and cultural perspectives. Emphasis will be placed on the historical roots of public education in the United States, with particular attention to the Progressive Era and the lasting influence of educators such as John Dewey. Students will engage with a variety of texts, films, and projects to investigate the role of diversity in education, focusing on issues of race, class, language, culture, gender, and ability. Through these explorations, students will grapple with key questions around democracy, equity, and educational reform while also connecting historical movements to present-day debates on standardization, accountability, and political influence in schooling. A critical component of the course will involve personal reflection, encouraging students to draw connections between their own educational experiences and broader structural and philosophical frameworks.

Children's Literature and Artistic Development

EDUC 7446

3 credits

Cassandra Santos

Seminar—Summer

This course will emphasize the role of children's literature in classrooms and schools. We look at a 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 will pair picture books and novels with nonfiction texts. There will be samples of simple narratives for the emerging reader and novels for fluent elementary-school students. The place of literature in the classroom involves careful choices on the part of teachers, who must support the interests and heritage of young readers, intrigue them through pictures and text, and eventually lead them to discover new worlds within the covers of books. Throughout the course, we will consider the importance of reading aloud (both fiction and nonfiction) and the ways in which stories inspire artistic expression.

Language and Literacy Core I

EDUC 7550

3 credits

Jerusha Beckerman

Seminar—Fall

This two-part course will focus on the making of meaning and knowledge through listening, speaking, reading, and writing in early childhood and childhood. 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. Through our child studies, our recollections, and the readings, we will begin to develop a picture of inclusive classrooms and schools in which children have the “space to dance with others” and the “room to differ” (Patricia F. Carini). The course paper will be an in-depth inquiry focused on language and literacy teaching and learning and on classroom practice and work with children, as examined through the lens of your own philosophy, thought, values, and standards.

Corequisite Language and Literacy Conference I (EDUC 7551). Restricted to Second Years.

Language and Literacy Conference I

EDUC 7551

2 credits

Jerusha Beckerman

Conference—Fall

This two-part course will focus on the making of meaning and knowledge through listening, speaking, reading, and writing in early childhood and childhood. 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. Through our child studies, our recollections, and the readings, we will begin to develop a picture of inclusive classrooms and schools in which children have the “space to dance with others” and the “room to differ” (Patricia F. Carini). The course paper will be an in-depth inquiry focused on language and literacy teaching and learning and on classroom practice and work with children, as examined through the lens of your own philosophy, thought, values, and standards.

Corequisite Language and Literacy Core I (EDUC 7550). Restricted to Second Years.

Language and Literacy Core II

EDUC 7552

3 credits

Jerusha Beckerman

Seminar—Spring

This two-part course will focus on the making of meaning and knowledge through listening, speaking, reading, and writing in early childhood and childhood. 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. Through our child studies, our recollections, and the readings, we will begin to develop a picture of inclusive classrooms and schools in which children have the “space to dance with others” and the “room to differ” (Patricia F. Carini). The course paper will be an in-depth inquiry focused on language and literacy teaching and learning and on classroom practice and work with children, as examined through the lens of your own philosophy, thought, values, and standards.

Corequisite Language and Literacy Conference II (EDUC 7553). Restricted to Second Years.

Language and Literacy Conference II

EDUC 7553

2 credits

Jerusha Beckerman

Conference—Spring

This two-part course will focus on the making of meaning and knowledge through listening, speaking, reading, and writing in early childhood and childhood. 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. Through our child studies, our recollections, and the readings, we will begin to develop a picture of inclusive classrooms and schools in which children have the “space to dance with others” and the “room to differ” (Patricia F. Carini). The course paper will be an in-depth inquiry focused on language and literacy teaching and learning and on classroom practice and work with children, as examined through the lens of your own philosophy, thought, values, and standards.

Corequisite Language and Literacy Core II (EDUC 7552). Restricted to Second Years.

Mathematics and Technology Core I

EDUC 7555

3 credits

Farrah Gilani

Seminar—Fall

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

Corequisite Mathematics and Technology Conference I (EDUC 7556). Restricted to Second Years.

Mathematics and Technology Conference I

EDUC 7556

2 credits

Farrah Gilani

Conference—Fall

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

application of mathematics will also be a focus of the course. Each class session will provide students with opportunities to engage in authentic mathematical activities, followed by sharing those experiences and ways to implement similar, engaging mathematical tasks in classrooms. As part of their conference work, students will create a concept teaching game and a presentation of the solutions to complex problems.

Corequisite Mathematics and Technology Core I (EDUC 7555). Restricted to Second Years.

Mathematics and Technology Core II

EDUC 7557

3 credits

Farrah Gilani

Seminar—Spring

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

Corequisite Mathematics and Technology Conference II (EDUC 7558). Restricted to Second Years.

Mathematics and Technology Conference II

EDUC 7558

2 credits

Farrah Gilani

Conference—Spring

This course will place strong emphasis on students' own understanding of mathematics, as directly related to the mathematics that they will be teaching in early-childhood and elementary-school classrooms. The course will focus on core concepts of mathematics teaching and learning: the science of patterns and number relationships. Patterns and functions will serve as the lenses through which students will examine

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

Corequisite Mathematics and Technology Core II (EDUC 7557). Restricted to Second Years.

Practicum

EDUC 7316

3 credits

Emily Cullen-Dunn

Seminar—Fall

Designed to support and assist future teachers in preparing to begin working in their own classrooms, this course will provide students with resources, feedback, and the encouragement of others facing similar challenges. We will seek, among other things, to gain insight into the processes and challenges of learning and teaching, both by drawing on the wisdom of those who have examined it critically and by reflecting on experience and practice in student teaching and fieldwork. In sum, the goal will be for us to become better “reflective practitioners” and to (re)design our teaching in response to those reflections. We will consider different approaches to teaching and pedagogic practices and explore what these might tell us about the implicit and explicit philosophies of learning exhibited in classrooms today. We will establish and clarify personal teaching values. We will hone skills and practices in the areas of class preparation and presentation; the development and assessment of curriculum; and the challenges of dealing with the contemporary, diverse student body. Other topics of importance in the course will be the creation of opportunities and processes for collaboration among teachers, parents, and administrators and the development of strategies to reflect on, renew, and revise teaching with an emphasis on the importance of professional development. The roles of the family, school, and community in educating children will be explored, as well as current philosophies and the climate regarding home, school, and community relationships. Overall, a primary goal will be to help equip students to tackle the demands of the classroom and the needs of diverse learners. The course will also aim to help develop professional skills and burnish teaching credentials as students consider applying for jobs. With this in mind, the course will concurrently work on the design of a professional teaching portfolio.

Restricted to Second and Third Years.

Graduate Seminar

EDUC 7500

3 credits

Emily Cullen-Dunn

Seminar—Spring

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

Pass/Fail. Restricted to Second Years.

Student Teaching: Lower Elementary

EDUC 7315

3 credits

Jerusha Beckerman

Fieldwork—Fall and Spring

This course represents the Art of Teaching student's lower-elementary student-teaching placement (the Pre-K to 2nd-grade age range). Students are placed in a partner school, where they will conduct three full school days per week of student teaching for the duration of the placement. The expectation for student teaching (as opposed to fieldwork) is that students will take on more responsibility for planning and facilitating what occurs in the classroom. A supervisor from Art of Teaching will observe the student periodically throughout the semester; however, the host teacher is the student teacher's primary supervisor, recognized for their teacher knowledge and experience. Observation and documentation of children and their work and of teaching practice are essential in making meaning about teaching and learning. Students are expected to bring their work in classrooms to bear on course readings and class discussions in other classes, and this firsthand teaching experience will be central to many of the course papers that they will write across courses in the program. The intent is for students in the program to have the opportunity to gain experience with, and insight into, a variety of school and classroom settings, as well as with a range of age groups and school and community demographics.

Pass/Fail. Restricted to Second and Third Years.

Student Teaching: Upper Elementary

EDUC 7312

3 credits

Jerusha Beckerman

Fieldwork—Fall and Spring

This course represents the Art of Teaching student's upper-elementary student-teaching placement (the 3rd- to 6th-grade age range). Students are placed in a partner school, where they will conduct three full school days per week of student teaching for the duration of the placement. The expectation for student teaching (as opposed to fieldwork) is that students will take on more responsibility for planning and facilitating what occurs in the classroom. A supervisor from Art of Teaching will observe the student periodically throughout the semester; however, the host teacher is the student teacher's primary supervisor, recognized for their teacher knowledge and experience. Observation and documentation of children and their work and of teaching practice are essential in making meaning about teaching and learning. Students are expected to bring their work in classrooms to bear on course readings and class discussions in other classes, and this firsthand teaching experience will be central to many of the course papers that they will write across courses in the program. The intent is for students in the program to have the opportunity to gain experience with, and insight into, a variety of school and classroom settings, as well as with a range of age groups and school and community demographics.

Pass/Fail. Restricted to Second and Third Years.

Thesis

EDUC 7400

2 credits

Jerusha Beckerman

Thesis—Spring

The Art of Teaching Master's Thesis is primarily an oral presentation shared with fellow graduate students, program faculty, and other invited guests. Students will prepare a slideshow presentation in which they weave together their experiences in the program (including fieldwork, student teaching, and coursework) around a central pedagogical theme of their choice. This will be accompanied by a detailed, annotated outline, bibliography, and brief process paper.

Pass/Fail. Restricted to Second Years.

MASTER OF ARTS IN CHILD DEVELOPMENT

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

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

Degree Requirements

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

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

Typical Course of Study

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

YEAR ONE

Fall

- Theories of Development (PSYC 7170 - 3 credits)
- Observation and Documentation (PSYC 7445 - 3 credits)
- Fieldwork I (PSYC 7830 - 1 credit)
- Child Development Elective (5 credits)

Spring

- Human Development in Context (PSYC 7471 - 5 credits)
- Graduate Seminar I (PSYC 7850 - 1 credit)
- Fieldwork II (PSYC 7835 - 1 credit)
- Child Development Elective (5 credits)

YEAR TWO

Fall

- Child Development Elective (5 credits)
- Graduate Seminar II (PSYC 7851 - 1 credit)

- Thesis I (PSYC 7415 - 6 credits)

Spring

- Child Development Elective (5 credits)
- Graduate Seminar III (PSYC 7852 - 1 credit)
- Master's Thesis II (PSYC 7420 - 6 credits)

Dual Degree in Child Development and Social Work With New York University (Master of Arts/Master of Social Work)

Total Credits Required for Sarah Lawrence College Master of Arts: 48

Total credits at Sarah Lawrence College: 38 (43 with optional third elective first year)

Total Credits transferred from New York University to Sarah Lawrence College: 7-10

Total Credits Required for New York University Master of Social Work: 65

Total credits at New York University: 56

Total Credits transferred from Sarah Lawrence College to New York University: 9

Program Requirements

A total of 48 credits (38 credits taken at Sarah Lawrence College and 7-10 credits transferred in from New York University) are required for a Master of Arts in Child Development. This is a full-time program and will take three years to complete.

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

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

Typical Course of Study

YEAR ONE

Fall

- Theories of Development (PSYC 7170 - 3 credits)
- Observation and Documentation (PSYC 7445 - 3 credits)
- Fieldwork I (PSYC 7830 - 1 credit)
- Child Development Elective (5 credits)

Spring

- Human Development in Context (PSYC 7471 - 5 credits)
- Graduate Seminar I (PSYC 7850 - 1 credit)
- Fieldwork II (PSYC 7835 - 1 credit)
- Child Development Elective (5 credits)

YEAR TWO

Fall

- Social Work Coursework and Clinical Field Placement at New York University (14 credits)

Spring

- Social Work Coursework and Clinical Field Placement at New York University (16 credits)

YEAR THREE

Fall

- Graduate Seminar II (PSYC 7851 - 1 credit)
- Thesis I (PSYC 7415 - 6 credits)
- Social Work Coursework and Clinical Field Placement at New York University (13 credits)

Spring

- Graduate Seminar III (PSYC 7852 - 1 credit)
- Thesis II (PSYC 7420 - 6 credits)
- Social Work Coursework and Clinical Field Placement at New York University (13 credits)

Theories of Development

PSYC 7170

3 credits

Kim Ferguson

Seminar—Fall

What is development, and how does it occur across different children, contexts, and time periods? Does development proceed in the same manner for all children, or are there variations as a result of biological, environmental, and/or cultural differences? Are there some aspects of development that are universal, such as walking, and others that vary across children, such as talking? How might we test these questions, when the contexts in which we live influence the questions we ask about development and the ways in which we interpret our observations? The primary objective of this course will be to learn to use developmental theory to understand the mechanisms by which developmental change occurs. We will additionally focus on the usefulness of observation and research in testing theory, as well as the usefulness of theory in structuring our observations and other forms of research with children. To do so, we will discuss several key classic and contemporary theories of development that have influenced, and/or are especially relevant to, early-childhood and childhood education practice. Theories discussed will include psychoanalytic and psychosocial approaches; evolutionary and ethological approaches; cognitive-developmental approaches; information processing, dynamic systems, and developmental cognitive neuroscience approaches; social, cultural, and historical approaches; and cultural-ecological, bioecological, developmental systems and other holistic approaches. As we study each theory, we will focus on the kinds of questions 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? As we discuss these questions, we will continually focus on the integration of theory and practice through reflections on field experiences in early-childhood and/or elementary classrooms. Required papers will reflect this integration.

Offered also as EDUC 7470.

Observation and Documentation

PSYC 7445

3 credits

Jerusha Beckerman

Seminar—Fall

In the Art of Teaching and Child Development programs, we place the observation and documentation of children and their learning at the center of our work with them. The emphasis is on seeing every child as capable, unique, and knowable and on children as active makers of their own meaning and knowledge.

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

Offered also as EDUC 7445. Restricted to First Years.

Fieldwork I

PSYC 7830

1 credit

Patricia Hanley, Kim Ferguson

Fieldwork—Fall

Observation and documentation of children and their work are essential to understanding children and development. Students are expected to bring their work in classrooms to bear on course readings, class discussions, and written work. The intent is for students in the program to have the opportunity to gain experience working directly with children, both one-on-one and as a group, while gaining insight into the lives of children and families. In the first year, students work with children in the Early Childhood Center (ECC) for both semesters. Students will meet together monthly to discuss their fieldwork experience and how it relates to their coursework and future goals. Placements will be assigned by the director of the Early Childhood Center based on student schedules and ECC classroom needs and availability.

Pass/Fail. Restricted to First Years.

Human Development in Context

PSYC 7471

5 credits

Linwood J. Lewis

Seminar—Spring

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

Offered also as EDUC 7471.

Graduate Seminar I

PSYC 7850

1 credit

Kim Ferguson, Patricia Hanley

Seminar—Spring

The primary objective of this course is to provide a supportive structure for students as they prepare to develop their thesis work. This will include a weekly seminar meeting focused on qualitative and quantitative research methods, research ethics, and contemporary research questions and approaches; collaborative group workshops; and individual and group conference meetings with faculty supervisors on either a regular or an as-needed basis. The seminar component will include readings on, and discussions of, research methods and ethics that are specific to the research in which students may be interested in engaging for their thesis work, as well as the discussion of contemporary research articles that are relevant to potential research projects. Some weekly seminars will be led by invited faculty in child development, education, psychology, and related disciplines.

Generally taken in spring of the first year. Restricted to First Years.

Fieldwork II

PSYC 7835

1 credit

Patricia Hanley, Kim Ferguson

Fieldwork—Spring

Fieldwork placements will be assigned by the director of the Early Childhood Center based on the student's final schedule. Students will discuss their fieldwork experience and how it relates to their coursework and future goals in Graduate Seminar I (PSYC 7850).

Pass/Fail. Restricted to First Years.

Graduate Seminar II

PSYC 7851

1 credit

Kim Ferguson, Cindy Puccio, Patricia Hanley

Seminar—Fall

The primary objective of this course will be to provide a supportive structure for students as they complete their thesis work and prepare for life after Sarah Lawrence College. This will include a biweekly seminar meeting focused on collaborative workshopping of ongoing thesis work. We will also invite in Sarah Lawrence alumni/ae, faculty, and staff to discuss various aspects of professional development, as everyone finds that helpful. The objectives of this course are for students to:

Pass/Fail. Generally taken in fall of the second year. Restricted to Second and Third Years.

1. Develop, implement, evaluate, and report on their final thesis project, drawing on their colleagues and their thesis advisors as key resources;
2. Effectively support their colleagues, as they develop, implement, evaluate, and report on their final thesis projects; and
3. Develop and enhance their expertise as a child-development professional.

Thesis I

PSYC 7415

6 credits

Kim Ferguson, Cindy Puccio, Patricia Hanley

Thesis—Fall

Students will design and develop an original research project, choosing a topic of interest to study and investigate. This project will culminate in a master's thesis. Students will develop and submit for approval both a thesis proposal and relevant IRB materials (which might include an IRB proposal).

Pass/Fail. Restricted to Second and Third Years.

Graduate Seminar III

PSYC 7852

1 credit

Kim Ferguson, Cindy Puccio, Patricia Hanley

Seminar—Spring

The primary objective of this course will be to provide a supportive structure for students as they complete their thesis work and prepare for life after Sarah Lawrence College. This will include a biweekly seminar meeting focused on collaborative workshopping of ongoing thesis work. We will also invite in Sarah Lawrence alumni/ae, faculty, and staff to discuss various aspects of professional development, as everyone finds that helpful. The objectives of this course are for students to:

Pass/Fail. Generally taken in spring of the final year. Restricted to Second and Third Years.

1. Develop, implement, evaluate, and report on their final thesis project, drawing on their colleagues and their thesis advisors as key resources;
2. Effectively support their colleagues, as they develop, implement, evaluate, and report on their final thesis projects; and
3. Develop and enhance their expertise as a child-development professional.

Thesis II

PSYC 7420

6 credits

Kim Ferguson, Cindy Puccio, Patricia Hanley

Thesis—Spring

Students will design and develop an original research project, choosing a topic of interest to study and investigate. This project culminates in a master's thesis. Students will develop and submit a final thesis project by the end of this course.

Pass/Fail. Restricted to Second and Third Years.

Electives

Puzzling Over People: Social Reasoning in Childhood and Adolescence

PSYC 7252

5 credits

Carl Barenboim

Seminar—Fall

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

Offered also as PSYC 3652.

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

PSYC 7156

5 credits

Emma Forrester

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

Offered also as PSYC 3456.

The Power and Meaning of Play in Children's Lives

PSYC 7162

5 credits

Cindy Puccio

Seminar—Fall

Play provides us with an amazing and informative lens for observing the development and complex inner lives of young children. Yet, play is being threatened by increasing amounts of time spent on technology and a growing societal focus on scheduled activities and academic goals. This course will offer an introduction to the many fascinating aspects of play, including the importance of unstructured free play, how play shapes the brain, sensory processing and self-regulation in play, outdoor play, cultural contexts of play, and humor development in play. Through readings, video illustrations, and discussion of student fieldwork at the Early Childhood Center, we will explore the many ways in which play contributes to the complex social, cognitive, emotional, and imaginative lives of children. This course will provide a foundation for Early Therapeutic Approaches for Young Children and Families (PSYC 7220). Fieldwork at the Early Childhood Center is required for this course.

Culture and Mental Health

PSYC 7151

5 credits

Deanna Barenboim

Seminar—Spring

This interdisciplinary course will address mental health in diverse cultural contexts, drawing upon a range of case studies to illuminate the causes, symptoms, diagnosis, course, and treatment of mental illness across the globe. The course will open by exploring questions of the classification of mental illness to address whether Western psychiatric categories apply across different local contexts. We will explore the globalization of American understandings of the psyche, the exportation of Western mental disorders, and the impact of psychiatric imperialism in places like Sri Lanka, Zanzibar, Oaxaca, and Japan. Through readings of peer-reviewed articles and current research in cultural psychology, clinical psychology, psychological anthropology, psychiatric anthropology, and medical anthropology, we will explore conditions such as depression and anxiety, schizophrenia, autism, susto, and mal de ojo to understand the entanglements of psychological experience, culture, morality, sociality, and care. We will explore how diagnostic processes and psychiatric care are, at times, differentially applied in the United States according to a client's race, ethnicity, class, or gender. Finally, we will also explore the complexities of recovery or healing, addressing puzzles such as why certain mental disorders are considered to be lifelong, chronic, and severe in some parts of the world but are interpreted as temporary, fleeting, and manageable elsewhere—and how such expectations influence people's ability to experience wellness or (re)integration into family, work, and society. Several key authors will join us as invited guest speakers to talk about their current work. Students will conduct conference projects related to the central topics of our course.

Offered also as PSYC 3151.

Reading the Growing Mind: Research Methods in Psycholinguistics and Cognitive Development

PSYC 7370

5 credits

Sammy Floyd

Seminar—Spring

We have never known as much about the minds of children as we do now. Using the same tools, our understanding of adult cognition has also led us to surprising conclusions: Babies are often better than adults at distinguishing faces of other races, and toddlers perform spontaneous scientific experiments with their toys. This research has also raised questions: Why do adept adult readers seem to skip over entire words? Can we simultaneously entertain multiple possible interpretations of the sentences that we see and hear? And, as the movie *Frozen* forces us to consider: How do we finish each other's sandwiches? In this course, students will learn about classical and cutting-edge methods for studying, learning, and reasoning. This course will be a deep dive into multiple measures of behavior, starting with measurements of looking

behaviors (e.g., real-time eye tracking, habituation paradigms, headturn methods), reading time, reaction-time measures, and naturalistic tasks and interviews with toddlers and children. We will also review the promise of neural methods (fNIRS, fMRI, EEG), as well as their constraints. For each of these methods, we will explore how they shape ongoing debates about how best to design experiments, analyze data, and build inclusive theories that reflect human variation. In conference projects, using one of the studied behavioral methods, students will design an experiment to test their own research question, revise the proposal after peer review, and analyze and present their findings in an APA-style scientific paper. During lab sessions and conference meetings, students will learn to use their chosen behavioral method, implement the experiment, and collect preliminary data. By the end of the course, students will have a strong understanding of several central research methods in psychology, their own perspective of the strengths and limitations of different approaches, and the tools to critically evaluate and communicate about published findings.

Offered also as PSYC 3770.

Clinical Perspectives: Challenges to Child and Adolescent Development

PSYC 7138

5 credits

Emma Forrester

Seminar—Spring

How do varying childhood experiences impact children's mental health and well-being? What happens when the course of development is affected by trauma or depression? This seminar will focus on challenges that arise in child and adolescent development, drawing upon approaches in clinical psychology, developmental psychology, and cultural psychology/clinical ethnography. We will analyze how particular psychological experiences and behaviors have been typically understood as abnormal or pathological and how they are intertwined with the experience of child development. We will also explore how these challenges are diagnosed, as well as critical commentaries on clinical diagnosis and treatment, in order to analyze the merits and drawbacks of the common approaches to these issues. Students will learn about the clinical categories of conditions such as ADHD, autism, depression, and anxiety, as compiled in the Diagnostic and Statistical Manual of Mental Disorders (DSM-5-TR), as well as how those disorders are assessed and treated in clinical and educational settings. We will look at case examples to illuminate the causes, symptoms, diagnosis, course, and treatment of such psychological conditions in childhood and adolescence. Through readings and course discussion, students will be invited to question the universal applicability of Western clinical approaches that rest on particular assumptions about normality, behavior, social relations, human rights, and health. We will also explore how diagnostic processes and psychological and psychiatric care are, at times, differentially applied in the United States according to the client's race/ethnicity, class, and gender and how clinicians might effectively address such disparities in diagnosis and care. Students will complete conference projects related to the central themes of our course and may opt to work at the Early Childhood Center or a local community program that serves children or adolescents.

Offered also as EDUC 7138.

Intercultural Aspects of Human Development

PSYC 7168

5 credits

Lynne Koester

Seminar—Spring

In this seminar, we will be considering beliefs and practices related to infant and child development across a variety of cultures and contexts, as well as programs intended to support optimal development in these cultures. Preconceived ideas about what is “appropriate” or normally expected of children (and parents) will be challenged as a result of the readings, video documentaries, reflections, and discussions throughout the semester. We will cover topics such as, but not limited to, international rights of the child, raising babies across cultures, international adoptions, refugees and displaced families, children with disabilities, effects of conflict and trauma, and access to health care and education. For the primary written assignment, students will become the “resident experts” on a given type of project or program designed to enhance the well-being of infants, children, or youth in a specific country or region of interest. Papers should be based on an actual program that the student discovers, such as through international nonprofits or efforts being carried out at the grassroots level in each country of choice (e.g., UNICEF, Save the Children, orphanages or adoption agencies, programs for children with special needs, maternal and child health programs, HIV/AIDS clinics). In addition to describing the program itself and its guiding principles, students will be asked to critique its cultural appropriateness and potential effectiveness, offering constructive suggestions as to how it might be improved upon or expanded. Students should address questions such as: Is the program sustainable? Has it been affected by recent cuts to US international aid programs? How applicable is its model to other cultural environments? What is its track record of effectiveness? Are the local community members invested in and committed to ensuring its success? The goal is to view these efforts through the lens of your knowledge about children, youth, and human development as gained from readings and explorations of these topics in class. Additional assignments, both written and orally presented, will include critiques of supplementary readings, written responses in class about required readings, and phone/online interviews with elders from a culture other than each student’s own regarding traditional child-rearing practices and beliefs.

Offered also as PSYC 3568.

Early Therapeutic Approaches for Young Children and Families

PSYC 7220

5 credits

Cindy Puccio

Seminar—Spring

This course will explore several therapeutic approaches for young children and their families, with a particular emphasis on the theory and technique of play therapy. While this course will focus most on Child-Centered Play Therapy (CCPT), we will also look at the methodology of other types of approaches, such as

filial therapy, cognitive behavioral play therapy, and DIR/Floortime therapy. In addition, course material will highlight cultural considerations, therapeutic work with parents and caregivers, challenges in treatment, self-reflection, self-regulation, sensory processing, interoception, and analysis of clinical case studies. Readings, class discussions, group play-based activities, and video illustrations will provide students with both a theoretical and introductory clinical basis for play-based therapeutic work with young children in early-intervention approaches.

MASTER OF FINE ARTS IN DANCE

Sarah Lawrence College's distinctive, two-year Master of Fine Arts in Dance program is structured as a training of the holistic dance artist, preparing students to be thoughtful citizen-artists of the 21st century. Students are engaged in intensive, mentored, creative work, movement practice, and analytic studies. The program aims to present students with an inclusive curriculum that exposes them to vital aspects of the art form as performers, creators, and scholars; to widen students' definition of dance and performance; and to encourage students to envision a vital role for themselves in an ever-changing, contemporary world.

Degree Requirements

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

Dance Program—First Year

DNCE 4998

24 credits

John Jasperse

Program—Year

This credit-bearing program of study will consist of a combination of various individual component courses that together constitute a Dance Program—First Year. In the first year, students build a foundation in movement practice, choreographic research, and analytic and theoretical studies in dance. Required courses in the first year include Advanced Movement Studio (DNCE 5505), Anatomy (DNCE 5576), Graduate Seminar (DNCE 7001), Lighting and Dance (DNCE 5564), and Live Time-Based Art (DNCE 7124), as well as coursework related to choreographic practice such as Guest Artist Lab (DNCE 7125) and Choreographic Lab (DNCE 7140) and dance pedagogy laboratories. In addition, students will select two-to-four class sessions per week of elective component coursework each semester in dance, theatre, and music, completing 12 credits per semester for a total of 24 credits for the year.

Restricted to First Years.

Dance Program—Second Year

DNCE 4999

12 credits

John Jasperse

Program—Year

This credit-bearing program of study will consist of a combination of various individual component courses that together constitute a Dance Program—Second Year. In the second year, students build on their first-year foundation in movement practice, choreographic research, and analytic and theoretical studies in

dance. Required courses in the second year include Advanced Movement Studio (DNCE 5505), Graduate Seminar (DNCE 7001), and Live Time-Based Art (DNCE 7124), as well as coursework related to choreographic practice such as Guest Artist Lab (DNCE 7125) and Choreographic Lab (DNCE 7140) and select dance pedagogy laboratories. In addition, students select two-to-four class sessions per week of elective component coursework each semester in dance, theatre, and music, completing six credits per semester of coursework for a total of 12 credits for the year. Second-year students will also participate in Thesis Project (DNCE 7400). The second-year program completes the Master of Fine Arts in Dance degree program and prepares students to play active roles as vibrant artistic citizens in the 21st century.

Restricted to Second Years.

Thesis Project

DNCE 7400

12 credits

John Jasperse

Thesis—Year

The master's thesis project, consisting of choreographic, written, and oral presentation components, must be completed in the second year. A 20-30 minute performance is realized in the Live Time-Based Art (DNCE 7124) component course, while the written thesis is supported by the Graduate Seminar (DNCE 7001). Finally, students will prepare an oral presentation of their thesis work in a lecture for the faculty and the Sarah Lawrence community.

Restricted to Second Years.

Program Requirements

Dance Meeting

DNCE 5506

John Jasperse

Component—Year

Dance Meeting convenes all undergraduate students enrolled in a five-credit Dance Program/Third (DNCE 4499), a three-credit Dance Study (DNCE 4400), or a one-credit Dance Study (DNCE 4400), along with all Master of Fine Arts in Dance graduate students, in meetings that occur roughly once a month. We gather for a variety of activities that enrich and inform the dance curriculum. In addition to sharing department news and information, Dance Meeting features master classes by guest artists from New York City and beyond, workshops with practitioners in dance-related health fields, panels and presentations by distinguished guests, Sarah Lawrence dance faculty and alumni/alumnae, and casting sessions for departmental performances created by the Live Time-Based Art class.

This component course is Pass/Fail and does not include written evaluations; successful completion of this component course will have an effect on your grade within your program of study.

Dance Tech/Production

DNCE 5507

John Jasperse

Component—Year

Each student enrolled in a three-credit Dance Study (DNCE 4400), five-credit Dance Third (DNCE 4400), or Master of Fine Arts in Dance program of study is REQUIRED to complete one tech/production job each semester in order to receive full credit for dance courses. In completing Dance Tech/Production (DNCE 5507), students are exposed to “behind-the-scenes” operations required to put on a dance performance. All students do this work, so each student may be performing on stage in one concert and working a crew position in the next. The production process is much the same here at Sarah Lawrence as in the professional world. For each concert, the technical crew works during the performances and during the “tech week” before the show. Each student will receive instruction for every tech job, so students should not worry if they are assigned to do something that they have never done before.

This component course is Pass/Fail and does include a brief written evaluation; successful completion of this component course will have an effect on your grade within your program of study.

Movement Practice

Capoeira

DNCE 5513

Dylan Combs

Component—Fall

Students will be introduced to the Afro-Brazilian art of *capoeira*, which blends aspects of martial arts, dance, and music. The course will aim to provide the basics of *capoeira* movements and music while also advancing students’ understanding of their own bodies through conditioning and partner work. Elements of philosophy will also be incorporated to assess what it means to be a martial artist and a *capoeirista*. Students with or without previous martial-arts experience are encouraged to take this course.

Jazz I: Exploration in American Jazz Through the Lens of Katherine Dunham

DNCE 5525

Candice Franklin

Component—Fall

Inspired by the groundbreaking work of scholar, activist, and dance pioneer Katherine Dunham, this high-energy, informative course will take students on an immersive journey through notable moments of her life, theories, and signature movements to ultimately draw connections to social, theatrical, commercial, and concert jazz dance styles found today. Through experiential units integrating technique with her research, life story, and the history of American dance and culture, students will explore Dunham's lasting contributions to film, cabaret, and theatrical concert dance while also cultivating the students' own performance quality and artistic expression. This joyful course will encourage freedom of expression through musicality, power, and passion regardless of ability, making this course an excellent choice for students who love to dance, as well as for non-dancers who love to move and are interested in theatre, film, and culture. This course will include practice in vernacular jazz/swing, theatre, commercial, and studio jazz styles, alongside Dunham's classic technique that fuses modern, ballet, and African Caribbean folkloric dance. Each session will include a classic Dunham warmup, a brief lecture, and vibrant Dunham and Dunham-inspired jazz progressions, culminating in a choreographed combination. Come join us!

For dancers looking both to explore Jazz dance experientially and to refine their technique, taking Jazz I (DNCE 5525) and Jazz II (DNCE 5565) concurrently, in the same semester, is strongly recommended.

Jazz II: Exploration in American Jazz Through the Lens of Katherine Dunham

DNCE 5565

Candice Franklin

Component—Fall

Elevate your jazz dance technique with power and passion! From cabaret performances to concert stages, Broadway productions, and Hollywood films, Katherine Dunham had a brilliant career shaping the look, style, and formal training of jazz dance. This high-energy course builds upon the Dunham fundamentals introduced in Jazz I (DNCE 5525), refining movement quality and versatility while integrating classical jazz studio technique progressions. Utilizing Dunham's dynamic expression of dance, theories, and teaching with grace, students will be empowered to find the joy in every step, "tell the story," and take more risks while developing technical confidence and growth as an artist. That being said, students will find that this class will not only strengthen and train the body but also equip them with resilience and the performance skills needed to captivate audiences with power and passion. Each session will include a classic Dunham warmup, isolations, center and/or barre work, formal studio jazz dance exercises, and vibrant Dunham and Dunham-inspired jazz progressions, culminating in a choreographed combination. Choreography combinations will be inspired by styles that Dunham explored in her shows or influenced through her work, including vernacular jazz/swing, theatre, commercial, and studio jazz styles in addition to Dunham's signature technique that fuses modern, ballet, and African Caribbean folkloric dance. Come join us!

This is an open-level technique class designed for students (of all levels) with prior dance experience from beginning to advanced. Jazz II (DNCE 5565) may be repeated multiple times to maintain technique. For students unfamiliar with Dunham technique or with little to no formal dance training, it is highly recommended to take Jazz I (DNCE 5525) concurrently, in the same semester, to embody a well-rounded understanding of Dunham's theories and concepts in class.

Advanced Movement Studio

DNCE 5505

Catie Leasca

Component—Fall

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

Advanced Movement Studio

DNCE 5505

Maya Lee-Parritz

Component—Fall

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

Conditioning

DNCE 5587

Cara Reeser

Component—Fall

This course will introduce students to strength, mobility, and physical organization techniques that develop awareness and skill in the moving body. Drawing from Pilates, yoga, and other dance-adjacent practices, students will build a dependable foundation to support their dance and movement practice. Each week, the

class will focus on conditioning a specific region of the body, incorporating basic anatomy and joint biomechanics through guided movement investigations. While collective goals will be emphasized, attention is also given to individual body structures and personal movement objectives. Recognizing that every body is unique, students will learn how to work with their own anatomy to create strategies that support their personal movement journeys. Students will be expected to maintain a dedicated method for recording their practice—this might be a journal, sketchbook, or digital log. These records will support the development of personalized movement routines to be used outside of class. Full participation in both the physical and reflective aspects of the course is required. Students should demonstrate a clear understanding and integration of course material throughout the semester. This course is open to all interested movers. As students deepen their understanding of how their bodies move, they expand their potential for creativity, exploration, and play.

Ballet I

DNCE 5510

Megan Williams

Component—Fall

Ballet students 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, emphasizing 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.

Ballet II

DNCE 5512

Megan Williams

Component—Fall

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, emphasizing 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.

Hip-Hop

DNCE 5542

Ana Garcia

Component—Spring

This studio practice course will introduce students to hip-hop culture through the classic hip-hop styles of dance. Cumulative technical dance training brings to light the ethos of the street dance culture and how it counteracts and sometimes adopts mainstream media misconceptions. Through the study of classic hip-hop dance styles, students will expand their awareness of connections between various dance forms that pre-date hip-hop while also exploring the dilemma of belonging yet standing apart. Through dialogue, students will begin learning about the history of the original dance styles in their communities and then discuss mainstream factors that helped or harmed the evolution of the community. Occasional guest teachers will offer a class in a club or street style that will help students get a feel for the New York City dance scene of the '80s, which influenced today's trends. Students will watch internet footage to aid in understanding the similarities and differences between previous trends and today's social exchanges in dance. Students will receive dance training at a beginner level done to hip-hop music from past to present. If there are intermediate-level dancers, they will be taught at respective levels in order to make advancements in their grasp of vocabulary.

Advanced Movement Studio

DNCE 5505

John Jasperse

Component—Spring

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

Advanced Movement Studio

DNCE 5505

Janet Charleston

Component—Spring

This course will emphasize the steady development of movement skills, energy use, strength, and articulation relevant to each teacher's technical and aesthetic orientations. Instructors will change at either the end of each semester or midway through the semester, allowing students to experience present-day

dance practice across diverse styles and cultural lineages. At all levels, attention will be given to sharpening each student's awareness of time and energy and training rhythmically, precisely, and according to sound anatomical principles. Degrees of complexity in movement patterns will vary within the leveled class structure. All students will investigate sensory experience and the various demands of performance.

Alexander Technique

DNCE 5509

Peggy Gould

Component—Spring

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

Ballet I

DNCE 5510

Mary Lyn Graves, Susan Scranton

Component—Spring

Ballet students 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, emphasizing 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.

Ballet II

DNCE 5512

Mary Lyn Graves, Susan Scranton

Component—Spring

Ballet students at all levels will be guided toward creative and expressive freedom in their dancing, enhancing the qualities of ease, grace, musicality, and symmetry that define this form. We will explore alignment, emphasizing 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.

West African Dance

DNCE 5574

N'tifafa Tete-Rosenthal

Open, Component—Spring

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

Creative Study

Performance Project

DNCE 5590

Wendell Gray II

Component—Fall

In this component, a visiting artist or company is invited to create a work with students or to set an existing piece of choreography. The works will be performed for the College community at the end of the semester.

Improvisation

DNCE 5531

John Jasperse

Component—Fall

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

Choreographic Lab

DNCE 7140

John Jasperse

Component—Fall

This course is designed as an imaginative laboratory in choreographic practice. It is time and space for rigorous play, where we will engage critically with our own respective creative processes. All class sessions will be devoted to choreographic practice in a mentored laboratory setting. Students will be charged with bringing in choreographic proposals or ideas on which to work 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 rather than as a score that defines 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.

Formerly DNCE 5640.

Live Time-Based Art

DNCE 7124

John Jasperse, Jonathan González

Component—Fall

In this course, graduates and upper-class undergraduates with a special interest and experience in the creation of time-based artworks that include live performance will design and direct individual projects. Students and faculty will meet weekly to view works-in-progress and discuss relevant artistic and practical problems, both in class and in conferences. Attributes of the work across multiple disciplines of artistic endeavor will be discussed as integral and interdependent elements in the work. Participation in mentored, critical-response feedback sessions with peers will be a key aspect of the course. The engagement with the medium of time in live performance, the constraints of presentation of the works both in works-in-progress and in a shared program of events, and the need to respect the classroom and presentation space of the dance studio will be the constraints imposed on the students' artistic proposals. Students working within any number of live-performance traditions are as welcome in this course as those seeking to transgress orthodox conventions. While all the works will engage in some way with embodied action, student proposals need not neatly fall into a traditional notion of what constitutes dance. The cultivation of open discourse across traditional disciplinary artistic boundaries, both in the process of developing the works and in the context of presentation to the public, is a central goal of the course. The faculty leading this course have roots in dance practice but have also practiced expansive definitions of dance within their own creative work. This course will culminate in performances of the works toward the end of the semester in a shared program with all enrolled students. Performances of the works will take place on campus.

Formerly DNCE 5524.

Music for Dancers

DNCE 5551

William Catanzaro

Component—Spring

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

Composition

DNCE 5517

John Jasperse

Component—Spring

In this course, each student will be charged with creating a short choreography using their classmates as a cast. We will think of choreographing or composing these dances as “the action of combining” or “a putting together, connecting, and arranging.” The course will treat “set” choreography and improvisation as a continuum. We will be dealing with both but will focus on the former—treating improvisation as one of many means of developing choreography, as well as potentially using highly scored improvisation in performance as compositional choice-making in real time. The course aims to develop tools that can be of use in this endeavor and to develop skills of analysis and articulation in relation to our artistic work. Throughout the semester, students will be asked to think and work critically and analytically about the act of composition and the act of perception. A key component of this course will be discussions about what we experience in the work of our colleagues, as well as what our intentions are within our own choice-making. Classes will be structured around in-class choreographic/improvisational exercises and analysis and discussion in response to choreographic assignments. There will be some homework in creating short choreographic sketches, short readings and viewing of works of art on video and online, and critique and discussion in relationship to those works. The course will strongly embrace interdisciplinary practices. The goal of the class will be to offer a forum through which students can deeply engage with creation, develop their own artistic voices, and investigate new ways of thinking about form through the lens of choreographic inquiry.

Live Time-Based Art

DNCE 7124

John Jasperse, Beth Gill

Component—Spring

In this course, graduates and upper-class undergraduates with a special interest and experience in the creation of time-based artworks that include live performance will design and direct individual projects. Students and faculty will meet weekly to view works-in-progress and discuss relevant artistic and practical problems, both in class and in conferences. Attributes of the work across multiple disciplines of artistic endeavor will be discussed as integral and interdependent elements in the work. Participation in mentored, critical-response feedback sessions with peers will be a key aspect of the course. The engagement with the medium of time in live performance, the constraints of presentation of the works, both in works-in-progress and in a shared program of events, and the need to respect the classroom and presentation space of the dance studio will be the constraints imposed on the students' artistic proposals. Students working within any number of live-performance traditions are as welcome in this course as those seeking to transgress orthodox conventions. While all the works will engage in some way with embodied action, student proposals need not neatly fall into a traditional notion of what constitutes dance. The cultivation of open discourse across traditional disciplinary artistic boundaries, both in the process of developing the works and in the context of presentation to the public, is a central goal of the course. The faculty leading this course have roots in dance practice but have also practiced expansive definitions of dance within their own creative work. This course will culminate in performances of the works toward the end of the semester in a shared program with all enrolled students. Performances of the works will take place on campus.

Formerly DNCE 5524.

Guest Artist Lab

DNCE 7125

John Jasperse

Component—Spring

This course will be an experimental lab that aims to expose students to a diverse set of current voices and approaches to contemporary dancemaking. Each guest artist will lead a module of three-to-seven class sessions. These mini-workshops will introduce students to that artist and their creative process. Guests will present emergent, as well as established, voices and a wide range of approaches to contemporary artistic practice.

Formerly DNCE 5625. Taught by a selection of rotating faculty.

Performance Project

DNCE 5590

Christopher Williams

Component—Spring

In this component, a visiting artist or company is invited to create a work with students or to set an existing piece of choreography. The works will be performed for the College community at the end of the semester.

Analytical/Theoretical Study

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

DNCE 5573

Rakia Seaborn

Component—Fall

All dance is political, simply because it is created by human beings who are of a particular place and time. Thus, the work is inherently commenting on that particular place and time. Using this framework, we will take a deep dive into American dance history from Reconstruction to today, with an eye on tackling the questions: How did this thing we refer to as “American dance” come to be? Who or what is missing from the canon? Why? How do we place ourselves inside this lineage? With a keen understanding of the state of the world at the point of creation, students will develop a critical eye through which to view performance—the how and the why of creation having equal footing with the physical forms. Further, students will begin to develop an understanding of how contemporary American dance is in constant conversation with dance of the past.

Graduate Seminar

DNCE 7001

EmmaGrace Skove-Epes

Component—Fall

This course will serve as a research tutorial, providing a space for students to engage in and share individualized research into lineages of study and artmaking, as well as research on specific texts and works of performance and art that contextualize, influence, and sit in conversation with their creative research and practice in the Master of Fine Arts in Dance program. As a class, we will encounter shared readings and works of art situated within dance studies, performance studies, phenomenology, gender and sexuality studies, critical race theory, disability studies, autotheory, and autohistoria, as well as other experimental forms that do not claim or fit into a singular discipline or field. These core sources will provide a frame of discourse for students to extend, deepen, push against, trouble, and complicate, as they develop and follow their own lines of creative and scholarly inquiry that map the particular ecosystems of thought and work

that their dance and movement practices exist within and in relationship to. In Lauren Fournier's *Autotheory as Feminist Practice in Art, Writing, and Criticism*, she asks, "What kinds of knowledge are understood as legitimately critical or rigorous, and by whom?" This question, echoed by many others within and beyond academia at large as well as dance and "body-based forms", will serve as an underbelly for our group discussions. As artists working within dance and embodiment, how do we bring all of our sensory knowledge and intelligence to our scholarship? How can we honor nonverbal communication as it exists in a kaleidoscopic relationship with verbal communication? How do we produce, transmit, and archive the multiplicity of knowledge channels that exist within dance, performance, and time-based art? For whom do we do this? This course will also serve as preparation for the submission of the written thesis in students' second year of the program. First-year and second-year graduate students will build an annotated bibliography of sources relevant to their performance practice, creative research, and scholarship. Written assignments for second-year graduate students will include a thesis proposal and outline, while first-year graduate students will submit writing that reflects their engagement with course readings and sources from their individualized research. All students in the course will deliver a final presentation on their work over the course of the semester that may weave elements of formal and/or experimental delivery of research, taking the shape of a performance, a reading, or other form as discussed in consultation with the instructor.

Required for first- and second-year Master of Fine Arts candidates.

Cultivating a Teaching Practice: Dance Pedagogy Now

DNCE 7114

Megan Williams

Component—Fall

In this course, we will explore varied entry points toward the creation and practice of a personal dance teaching philosophy and pedagogy. We will interrogate our varied and unique histories, values, patterns, cultures, and aesthetic desires, observing how they illuminate or limit our teaching goals. Our experience and assumptions around teaching and being taught will help us amplify and name integral skills and tools that support our work in dance/body/movement-based classrooms. How do we build a class architecture that nurtures growth? How do we create a safe and equitable space for reciprocal learning? How do we find a balance between planning and improvising? How do we clarify and hone our intentions while using clear language and communication? These questions and many more will ignite us to observe, support, and inspire one another, as we imagine new and engaged approaches to our teaching practices.

Formerly DNCE 5508.

Lighting and Dance

DNCE 5564

Benjamin Demarest

Component—Year

Light informs how we see the world around us. Light sculpts, defines, and obscures. In this course, we will explore the power of light to move, shape, and highlight dance performance. Students will get a hands-on look at how lighting instruments work and how to utilize them in their design work. We will discuss theoretical and practical concepts that will strengthen students' vocabulary and understanding of how to most effectively use light in their work.

Anatomy Research

DNCE 5575

Peggy Gould

Component—Year

This course is an opportunity for students who have completed a full year of anatomy study in the dance program to pursue functional anatomy studies in greater depth. In open consultation with the instructor during class meetings, each student will engage in independent research, developing one or more lines of inquiry that utilize functional anatomy perspectives and texts as an organizing framework. Research topics in recent years have included aging and longevity in dance, discussion of functional anatomy in relation to linguistics, pedagogy, choreography and performance, investigation of micropolitics in established dance training techniques, examining connections between movement and emotion, development of a unique warm-up sequence to address specific individual technical issues, and study of kinematics and rehabilitation in knee injury. The class meetings will discuss progress, questions, and methods for reporting, writing, and presenting research, alternating with weekly studio/practice sessions for individual and/or group research consultations.

Anatomy

DNCE 5576

Peggy Gould

Component—Year

How is it possible for us to move in the countless ways that we do? In this course, students will learn to develop their X-ray vision of human beings in motion through functional anatomical study that combines movement practice, drawing, lecture, and problem solving. Movement is a powerful vehicle for experiencing in detail our profoundly adaptable musculoskeletal anatomy. We will learn Irene Dowd's Spirals, a comprehensive warmup/cooldown 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 will be made as part of each week's lecture (drawing materials provided), and three short assignments will be 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.

Costume Design for Dance

DNCE 5527

Liz Prince

Component—Year

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

Students will be responsible for a \$15 materials fee in addition to purchasing their own 2"-wide loose-leaf binder.

Graduate Seminar: Independent Study in Dance

DNCE 7001

Peggy Gould

Component—Spring

This course, required for first- and second-year Master of Fine Arts in Dance candidates, provides opportunities to explore foundational texts in dance and performance in order to refine skills for developing

new insights, questions, and knowledge of our subject matter. In the context of the Master of Fine Arts in Dance program, with curricular focus centered on the practices of performance and choreography, there are nevertheless important writings and discussions in the area of dance studies and beyond, which will be essential for students to engage as they prepare for a career in the performing arts. Emphasis will be on developing a line or lines of inquiry, devising strategies with which to effectively and meaningfully follow learning pathways to connect with both reading and writing, and to extend knowledge in support of individual interests. Careful consideration of all sources, consistent participation in class discussions, and periodic presentations of the research and writing in progress are the tools employed for this research tutorial course. In the fourth and final semester, the focus will be on the culmination of research and preparation for oral presentation.

MASTER OF SCIENCE IN DANCE/MOVEMENT THERAPY

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

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

Degree Requirements

The Master of Science in Dance/Movement Therapy may be completed on a full-time basis in two years. The program's structure does not allow for part-time study.

Program requirements include:

Completion of 60 credits

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

Typical Course of Study

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

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

Year One, Fall Semester

- Methods and Theory I (DMTP 7010 - 3 credits)
- Movement Observation I (DMTP 7040 - 3 credits)
- Human Growth and Development (DMTP 7020 - 3 credits)
- Group Work: Theory and Practice I (DMTP 7050 - 3 credits)
- Professional Orientation and Ethics (DMTP 7060 - 3 credits)
- Anatomy and Kinesiology (DMTP 7308 - 1 credit)

- Fieldwork I (DMTP 7200 - 1 credit)

Year One, Spring Semester

- Methods and Theory II (DMTP 7015 - 3 credits)
- Movement Observation II (DMTP 7045 - 3 credits)
- Psychopathology (DMTP 7025 - 3 credits)
- Group Work: Theory and Practice II (DMTP 7055 - 3 credits)
- Clinical Fieldwork Practicum (DMTP 7035 - 3 credits)
- Research Methods (DMTP 7065 - 3 credits)
- Fieldwork II (DMTP 7201 - 1 credit)

Year Two, Fall Semester

- Methods and Theory III (DMTP 7100 - 3 credits)
- Movement Observation III (DMTP 7102 - 3 credits)
- Clinical Internship I (DMTP 7104 - 2 credits)
- Clinical Internship Practicum I (DMTP 7106 - 1 credit)
- Clinical Treatment Planning (DMTP 7108 - 3 credits)
- Thesis Advising I (DMTP 7110 - 2 credits)

Year Two, Spring Semester

- Methods and Theory IV (DMTP 7115 - 3 credits)
- Clinical Internship II (DMTP 7117 - 2 credits)
- Clinical Internship Practicum II (DMTP 7119 - 1 credit)
- Thesis Advising II (DMTP 7125 - 2 credits)
- Thesis (DMTP 7130 - 2 credits)

Methods and Theory I

DMTP 7010

3 credits

Allyssa Rivera

Seminar—Fall

This first course in a series of four on the methods and theory of dance/movement therapy for clinical practice will function as a laboratory in which to study the methods and theory of dance/movement therapy. This course will integrate didactic, experiential, and collaborative learning methods, both remotely and in the studio. Elements of global, cultural, and anthropological perspectives of dance that are inherent in each student will be explored. Exploring one's "dance identity" will help form a foundation for developing an inclusive and culturally humble approach to the therapeutic process in dance/movement therapy. Self-awareness, uncovering bias and preferences, exploring empathy, and one's personal background will be examined, both individually and interpersonally.

Restricted to First Years.

Movement Observation I

DMTP 7040

3 credits

XiaoChuan Xie

Seminar—Fall

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

Restricted to First Years.

Human Growth and Development

DMTP 7020

3 credits

Elise Risher

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 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.

Restricted to First Years.

Group Work Theory and Practice I

DMTP 7050

3 credits

Cashel Campbell

Seminar—Fall

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

Restricted to First Years.

Professional Orientation and Ethics

DMTP 7060

3 credits

Nicole Mulet

Seminar—Fall

Students will learn the fundamental tenets underlying professional ethics and ethical decision-making in the practice of dance/movement therapy. We will identify and explore ethical concepts, standards, and guidelines that will inform your clinical judgment and make you aware and mindful of the ways in which your personal ethics relate to your role as a professional dance/movement therapist. In addition to course readings, we will study the American Dance Therapy Association (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.

Restricted to First Years.

Anatomy and Kinesiology

DMTP 7308

1 credit

Peggy Gould

Seminar—Fall

This course will be 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.

Restricted to First Years.

Fieldwork I

DMTP 7200

1 credit

XiaoChuan Xie

Fieldwork—Fall

Fieldwork provides opportunities for students to be exposed to an early-childhood setting and to observe the role of the dance/movement therapist in that setting. Students will observe and interact with children ages six months to five years, with the goal of gaining a greater understanding of the physical, social, and emotional development that occurs during this period of growth. Additionally, students will participate in dance/movement therapy sessions, practice group leadership, and receive group and individual supervision of their work. In the first year, 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, which must be completed before the second-year clinical internship.

Restricted to First Years.

Methods and Theory II

DMTP 7015

3 credits

Alana Rock

Seminar—Spring

This second course in a series of four on the methods and theory of dance/movement therapy for clinical practice will be dedicated to learning about early dance/movement therapists, with a historical perspective

of the beginnings of the profession of dance/movement therapy. Integrated throughout the semester will be readings and discussions about world dance, diaspora dance, and multicultural dance—all of which greatly influenced our understanding of dance as a healing and therapeutic art for both individuals and communities prior to the development of dance/movement therapy as a profession. The most salient aspect of this course will be the movement-based experiences in class that help students embody the essence of the theory and practice of dance/movement therapy. Embodying the “felt experience” of foundational body-movement principles will help students develop an understanding of how each person’s personal experience is woven into common conceptual and kinesthetic frameworks rooted in developmental and integrative movement.

Restricted to First Years.

Movement Observation II

DMTP 7045

3 credits

XiaoChuan Xie

Seminar—Spring

The course is the second in a series of three on movement observation and assessment skills and is designed to familiarize the student with additional movement observation systems through readings, movement exploration, and discussion. Students will explore the implications of the use of movement observation systems for working with vulnerable populations and the important considerations of diversity, equity, and inclusion in the therapeutic space.

Restricted to First Years.

Psychopathology

DMTP 7025

3 credits

Nicole Mulet

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.

Restricted to First Years.

Group Work Theory and Practice II

DMTP 7055

3 credits

Cashel Campbell

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 (DMTP 7050). We will explore the core elements of systems approaches to group work theory and dance/movement therapy clinical practice. Specifically, we will examine the contributions of Monica McGoldrick's influential work concerning ethnocultural aspects affecting families, including the impact of race, class, religion, historical factors, and migration experiences, as well as attitudes about sexual orientation and intermarriage. Other theoretical models will include the relational-cultural paradigm developed at the Stone Center's Jean Baker Miller Training Institute and the principles of resilience theory that emerged from the research of Dr. Emmy Werner. These models have implications for the development of therapeutic interventions and will inform our study of the clinical roles and skills needed for the effective practice of dance/movement therapy group work with children, adolescents, and families in various clinical settings.

Restricted to First Years.

Clinical Fieldwork Practicum

DMTP 7035

3 credits

XiaoChuan Xie

Seminar—Spring

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

Restricted to First Years.

Research Methods

DMTP 7065

3 credits

Elise Risher

Seminar—Spring

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

Restricted to First Years.

Fieldwork II

DMTP 7201

1 credit

XiaoChuan Xie

Fieldwork—Spring

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

Restricted to First Years.

Dance and Restoration

DMTP 7146

3 credits

XiaoChuan Xie

Seminar—Fall

This course, intended for students interested in exploring dance as a restorative act of living, will introduce the existential and social-neurological significance of dance in forming and sustaining human societies and collectively investigate the course inquiry: In the face of suffering and discordance, can we restore hope and connection through dance? Students will learn a diverse map of dance/movement practices categorized by Dance and Suffering, Dance and Joy, and Dance and Community, exploring how dance has historically and culturally shaped interpersonal understanding and community building. Under each theme, the class will share and witness each other's ancestral and cultural dance/movement rituals through intermodal artmaking in order to further expand one's embodied knowledge of dance as a restorative act of living. No prior dance or arts experiences are required.

Also offered as PSYC 3146. Occurring at Bedford Hills Correctional Facility, this course will bring together students from both Sarah Lawrence and Bedford Hills.

Methods and Theory III

DMTP 7100

3 credits

Jasmine Cohen

Seminar—Fall

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

Restricted to Second Years.

Movement Observation III

DMTP 7102

3 credits

XiaoChuan Xie

Seminar—Fall

This course is the third in a series of three courses on movement observation and assessment skills designed to integrate Laban Movement Analysis and Bartenieff Fundamentals and to introduce additional

methods for movement observation beyond those particular systems. Students will understand how movement observation paradigms can be applied to dance/movement therapy clinical practice, professional conversations, documentation, and research.

Restricted to Second Years.

Clinical Internship I

DMTP 7104

2 credits

Elise Risher

Fieldwork—Fall

As part of the requirements for the degree, students must complete 700 hours of clinical training in the second year of study. The fall semester comprises approximately 350 training hours at an off-campus internship site.

Restricted to Second Years.

Clinical Internship Practicum I

DMTP 7106

1 credit

Elise Risher

Seminar—Fall

This course will use a group-supervision format to support and develop the internship experience. Through the sharing of experiences from their individual internship settings, students will explore a variety of topics—such as professionalism, supervision, working in an interdisciplinary team, problem solving in the workplace, countertransference, and kinesthetic empathy—as a way of bridging theory and practice. Through group discussion, movement experientials, weekly logs, and in-class presentations, students will continue to practice their therapeutic skills and deepen their understanding of dance/movement therapy.

Restricted to Second Years.

Clinical Treatment Planning

DMTP 7108

3 credits

Kelly Long

Seminar—Fall

In this course, students will build on concepts learned in Methods and Theory I (DMTP 7010), Methods and Theory II (DMTP 7015), Human Growth and Development (DMTP 7020), Psychopathology (DMTP 7025), Movement Observation I (DMTP 7040), and Movement Observation II (DMTP 7045) 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.

Restricted to Second Years.

Thesis Advising I

DMTP 7110

2 credits

Elise Risher

Conference—Fall

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 Research Methods (DMTP 7065) 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.

Restricted to Second Years.

Methods and Theory IV

DMTP 7115

3 credits

Kelly Long

Seminar—Spring

This final course in the series of four on the methods and theory of dance/movement therapy for clinical practice will examine clinical applications of expressive arts modalities—such as art, music, poetry, and drama—for the purpose of understanding their relationship to dance/movement therapy and how they can be used in conjunction with dance/movement therapy to enhance and support treatment interventions. We

will also examine the use of the artistic elements of dance—such as choreography and performance—to support a variety of mental and physical health goals. The course will have several visiting faculty with expertise in the arts and creative-arts therapies.

Restricted to Second Years.

Clinical Internship II

DMTP 7117

2 credits

XiaoChuan Xie

Fieldwork—Spring

As part of the requirements for the degree, students must complete 700 hours of clinical training in the second year of study. The spring semester comprises approximately 350 training hours at an off-campus internship site.

Restricted to Second Years.

Clinical Internship Practicum II

DMTP 7119

1 credit

Elise Risher, XiaoChuan Xie

Seminar—Spring

This course is a continuation of Clinical Internship Practicum I (DMTP 7106). Students will continue to deepen their comprehension of dance/movement therapy theory, as well as to expand and hone their clinical skills. Through the sharing of real-life experiences from their internship settings, students will continue to explore topics such as professionalism, supervision, transference, countertransference, and kinesthetic empathy, thus bridging theory and practice. Through group discussion, movement experientials, written papers, and in-class presentations, students will continue to practice their therapeutic skills and deepen their understanding of dance/movement therapy.

Restricted to Second Years.

Testing, Measurement, and Assessment of Individuals

DMTP 7122

3 credits

Elise Risher

Seminar—Spring

This course will cover basic concepts of standardized and nonstandardized testing and other assessment techniques; norm-referenced and criterion-referenced assessment; statistical concepts; social and cultural factors related to assessment and evaluation of individuals and groups; and ethical strategies for selecting, administering, and interpreting assessment instruments and techniques in counseling.

Restricted to Second Years.

Thesis Advising II

DMTP 7125

2 credits

Elise Risher

Conference—Spring

Group support, consultation, and technical assistance will be provided in this class for students who will be working with their thesis advisor to continue the work begun in Thesis Advising I (DMTP 7110) and to complete their final thesis project.

Restricted to Second Years.

Thesis

DMTP 7130

2 credits

Elise Risher

Thesis—Spring

In addition to the group support provided in Thesis Advising I (DMTP 7110) and Thesis Advising II (DMTP 7125), students will work independently on their thesis project.

Restricted to Second Years.

MASTER OF SCIENCE IN HUMAN GENETICS

Home of the nation's first—and still the largest—program in genetic counseling, Sarah Lawrence College has trained more genetic counselors than any other academic institution in the world. This celebrated program integrates education, health care, and humanism, as it prepares genetic counselors to work in a growing, dynamic field.

Students learn that the field of genetics now includes genetic disorders, ranging from rare diseases to prevalent conditions such as cardiovascular disease, Alzheimer's, and diabetes. Each student completes fieldwork across a variety of sites, drawing from a broad range of clinical, industry, and community-based centers in the New York City area and globally. As the hub of international growth in the field, the College recruits to its faculty top scientists, physicians, and genetic counselors from the area's genetic centers and brings leading researchers and speakers to campus weekly to discuss current topics. Each student also develops a community-outreach project, targeting an audience to educate about a particular set of relevant genetic information.

Degree Requirements

A total of 70 course credits are required to receive a Master of Science in Human Genetics.

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

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

Typical Course of Study

Classes are scheduled to meet two-to-three days per week, with practicums occurring on non-class days. Students must have flexible schedules in order to meet practicum requirements.

Year One, Fall Semester

- Advanced Human Genetics (GENE 7305 - 3 credits)
- Evidence-Based Practice (GENE 7339 - 2 credits)
- Functional Human Anatomy and Medical Communication (GENE 7338 - 2 credits)
- Fundamentals of Genetic Counseling I (GENE 7306 - 2 credits)
- Ethics (GENE 7352 - 1 credit)
- Disability Studies (GENE 7323 - 2 credits)
- Introduction to Fieldwork: Practicum (GENE 7402 - 1 credit)

Year One, Spring Semester

- Clinical Genomics (GENE 7337 - 2 credits)

- Fundamentals of Genetic Counseling II (GENE 7307 - 2 credits)
- Reproductive Genetic Counseling (GENE 7318 - 2 credits)
- Clinical Pediatric Genetics (GENE 7309 - 2 credits)
- Cancer Genetics (GENE 7345 - 2 credits)
- Advanced Research Methods (GENE 7350 - 2 credits)

Summer

- Practicum: Summer Intensive (GENE 7420 - 5 credits)

Year Two, Fall Semester

- Medical Genetics I (GENE 7303 - 4 credits)
- Genetic Counseling Seminar (GENE 7346 - 2 credits)
- Fieldwork I (GENE 7406 - 3 credits)
- Fieldwork II (GENE 7407 - 3 credits)
- Special Topics in Genetic Counseling (GENE 7390 - 2 credits)
- Thesis I (GENE 7410 - 6 credits)

Year Two, Spring Semester

- Medical Genetics II (GENE 7313 - 4 credits)
- Special Topics in Genetic Counseling (GENE 7390 - 2 credits)
- Fieldwork III (GENE 7408 - 3 credits)
- Fieldwork IV (GENE 7409 - 3 credits)
- Case Management Practicum (GENE 7312 - 2 credits)
- Thesis II (GENE 7450 - 6 credits)

Advanced Human Genetics

GENE 7305

3 credits

Lindsey Alico, Michelle Bina, Erika Renkes

Seminar—Fall

Students will be provided with a foundation in human genetics principles and concepts. The course will be organized into lectures, self-study activities, and team-based learning. Student-driven activities will enable students to apply, in a clinically relevant way, information presented in the lectures and readings.

Restricted to First Years.

Evidence-Based Practice

GENE 7339

2 credits

Claire Davis, Erika Renkes

Seminar—Fall

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

Restricted to First Years.

Functional Human Anatomy and Medical Communication

GENE 7338

2 credits

Tom Evans, Samone Masters

Seminar—Fall

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

Restricted to First Years.

Fundamentals of Genetic Counseling I

GENE 7306

2 credits

Michelle Bina, Sandie Pisieczko

Seminar—Fall

Students will be introduced to skills necessary for genetic counseling. The course will be structured around key components of a genetic-counseling encounter. Readings will provide foundational knowledge of

relevant concepts, and class discussions will encourage comparison of different perspectives and applications. Course instructors will demonstrate each skill; students will then engage in skill development through role-play, peer feedback, and self-assessment.

Restricted to First Years.

Ethics

GENE 7352

1 credit

Laura Hercher

Seminar—Fall

This course will cover 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 will be explored. Through a combination of lecture and discussion, the course will review hot-button issues such as abortion, “designer babies,” and genetic engineering. The course will also cover 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.

Restricted to First Years.

Disability Studies

GENE 7323

2 credits

Michelle Bina, Lucas Hollifield

Seminar—Fall

This course will broadly cover contemporary topics of disability. Through guest speakers, panels, and internships, students will 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.

Restricted to First Years.

Introduction to Fieldwork: Practicum

GENE 7402

1 credit

Sandie Pisieczko, Andrew Hubatsek

Seminar—Year

This course will utilize a simulated patient model to provide students with the opportunity to practice genetic-counseling skills and build self-efficacy in a low-stakes learning environment. Students will participate in live, facilitated, simulated patient encounters, followed by individualized verbal and written feedback and small-group debrief sessions.

Credit is awarded after successful completion of the yearlong course. Restricted to First Years.

Clinical Genomics

GENE 7337

2 credits

Emily Qian, Magalie Leduc

Seminar—Spring

This course will build upon topics covered in Advanced Human Genetics (GENE 7305). Early, current, and future uses of genomic technologies will be covered, especially as they apply to clinical care. Students will develop critical-thinking skills related to testing strategies and genomic data interpretation, with a focus on whole-exome sequencing variant interpretation. The course will also explore the psychosocial, ethical, and legal factors associated with genomic testing. Students will apply their learning to various case examples.

Restricted to First Years.

Fundamentals of Genetic Counseling II

GENE 7307

2 credits

Claire Davis, Erika Renkes

Seminar—Spring

Building on the skill set of Fundamentals of Genetic Counseling I (GENE 7306), this course will develop skills relevant to clinical risk assessment. By traversing the path from calculations to care, students will understand that risks are composite predictions for future disease, that assessment of those risks enables a preventive approach to health care, and that outcomes of risk assessment are mediated by risk perceptions. Course activities will include discussion, small-group activities, demonstration, and role-play with peer feedback.

Restricted to First Years.

Reproductive Genetics

GENE 7318

2 credits

Emily Goldberg, Beth Georges

Seminar—Spring

This course will prepare students for clinical practice in reproductive genetic counseling. Using sample cases, students will 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 will include lecture, interactive learning activities, and case discussion.

Restricted to First Years.

Clinical Pediatric Genetics

GENE 7309

2 credits

Katie Gallagher, Gila Friedman

Seminar—Spring

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

Restricted to First Years.

Cancer Genetics

GENE 7345

2 credits

Lindsey Alico, Sandie Pisieczko, Joseph Doyle

Seminar—Spring

This course will provide students with an understanding of cancer genetic counseling through a case-based study of clinical services. Students will be 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.

Restricted to First Years.

Advanced Research Methods

GENE 7350

2 credits

TBA

Seminar—Spring

This course will serve as an introduction to the research process, with multiple connections to the development of student thesis projects. Students will simulate all steps of the research process, including the construction of a literature review, study design and methodology, qualitative and quantitative analysis, and dissemination of findings.

Restricted to First Years.

Practicum: Summer Intensive

GENE 7420

5 credits

Michelle Bina

Fieldwork—Summer

Fieldwork provides opportunities for students to be exposed to genetic counseling, observe the role of a genetic counselor, and practice their skills with patients. Students will participate in genetic-counseling sessions in a supervised environment. Across each student's fieldwork path, there is a concerted effort to ensure a diversity of specialty, patient populations, practice settings, counseling and supervision styles, and service-delivery models. Most placements conducted during the academic year are based in the greater New York City area.

Medical Genetics I

GENE 7303

4 credits

Chelsea Miller, Beth Georges, Brooke Delehoy

Seminar—Fall

This seminar will introduce students to advanced topics relevant to clinical genetic counseling. Experts in the field will discuss topics ranging from significant genetic conditions and syndromes to current testing options. Students will learn from, and interact with, authorities in their respective fields, gaining an in-depth understanding of the genetic conditions covered in the course and related issues that they will encounter in their careers.

Restricted to Second Years.

Genetic Counseling Seminar

GENE 7346

2 credits

Zara Brown

Seminar—Fall

This course will navigate multiple topics on professional development and preparation for working life, including the job search, networking and negotiation, and long-term career planning.

Restricted to Second Years.

Fieldwork I

GENE 7406

3 credits

Michelle Bina

Fieldwork—Fall

Fieldwork provides opportunities for students to be exposed to genetic counseling, observe the role of a genetic counselor, and practice their skills with patients. Students will participate in genetic-counseling sessions in a supervised environment. Across each student's fieldwork path, there is a concerted effort to ensure a diversity of specialty, patient populations, practice settings, counseling and supervision styles, and service-delivery models. Most placements conducted during the academic year are based in the greater New York City area.

Pass/Fail. Restricted to Second Years.

Fieldwork II

GENE 7407

3 credits

Michelle Bina

Fieldwork—Fall

Fieldwork provides opportunities for students to be exposed to genetic counseling, observe the role of a genetic counselor, and practice their skills with patients. Students will participate in genetic-counseling sessions in a supervised environment. Across each student's fieldwork path, there is a concerted effort to ensure a diversity of specialty, patient populations, practice settings, counseling and supervision styles, and service-delivery models. Most placements conducted during the academic year are based in the greater New York City area.

Pass/Fail. Restricted to Second Years.

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

GENE 7390

2 credits

Laura Hercher

Seminar—Fall

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

Select one of two fall GENE 7390 elective offerings. Restricted to Second Years.

Special Topics in Genetic Counseling: Genetic Counselor + Academy

GENE 7390

2 credits

Claire Davis, Carli Andrews

Seminar—Fall

Genetic counselors stay curious and current throughout their careers. We persistently engage in self-directed learning related to our work in order to keep pace with rapid changes in science, technology, social movements, and professional trends. The Sarah Lawrence College Institute for Genomics has created a new kind of continuing professional learning; we call it GC + Academy, and it invites students to explore emerging areas of practice for genetic counselors. Courses include business mindsets, systems theory, strategic thinking, diagnostic advances, therapeutic advances, medical ethics, and communication (precisionhealth.sl.c.edu/). This elective course will give students access to engaging postgraduate learning opportunities that enable them to learn from experts in the field and see how they use their genetic-counseling skills in innovative ways in order to propel their careers in new directions.

Select one of two fall GENE 7390 elective offerings. Restricted to Second Years.

Thesis I

GENE 7410

6 credits

Laura Hercher

Thesis—Fall

The goal of the thesis project is twofold: provide students with the skills necessary to do high-quality, ethical research and develop genetic counselors who are careful and effective consumers of scientific literature. Thesis projects take many forms, including surveys, focus groups, development of educational materials, and analysis of existing data sources of and for patients, genetic counselors, and other health care providers.

Restricted to Second Years.

Medical Genetics II

GENE 7313

4 credits

Chelsea Miller, Beth Georges, Brooke Delehoy

Seminar—Spring

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

Restricted to Second Years.

Special Topics in Genetic Counseling: Boards Preparation

GENE 7390

2 credits

Forum Shah

Seminar—Spring

This course will offer focused training on how to take the board exam. Class activities will consist of administering multiple-choice tests in a timed environment and then reviewing answers, as a class, to discuss the best answer choices.

Restricted to Second Years.

Fieldwork III

GENE 7408

3 credits

Michelle Bina

Fieldwork—Spring

Fieldwork provides opportunities for students to be exposed to genetic counseling, observe the role of a genetic counselor, and practice their skills with patients. Students will participate in genetic-counseling sessions in a supervised environment. Across each student's fieldwork path, there is a concerted effort to ensure a diversity of specialty, patient populations, practice settings, counseling and supervision styles, and service-delivery models. Most placements conducted during the academic year are based in the greater New York City area.

Pass/Fail. Restricted to Second Years.

Fieldwork IV

GENE 7409

3 credits

Michelle Bina

Fieldwork—Spring

Fieldwork provides opportunities for students to be exposed to genetic counseling, observe the role of a genetic counselor, and practice their skills with patients. Students will participate in genetic-counseling sessions in a supervised environment. Across each student's fieldwork path, there is a concerted effort to ensure a diversity of specialty, patient populations, practice settings, counseling and supervision styles, and service-delivery models. Most placements conducted during the academic year are based in the greater New York City area.

Pass/Fail. Restricted to Second Years.

Case Management Practicum

GENE 7312

2 credits

Sandie Piszczko, Jovanni Cuevas

Seminar—Spring

This practicum course will utilize a simulated 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 will participate in prepared role-playing exercises, followed by class discussion and feedback. The course structure will allow 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.

Restricted to Second Years.

Thesis II

GENE 7450

6 credits

Laura Hercher

Thesis—Spring

The goal of the thesis project is twofold: provide students with the skills necessary to do high-quality, ethical research and develop genetic counselors who are careful and effective consumers of scientific literature. Thesis projects take many forms, including surveys, focus groups, development of educational materials, and analysis of existing data sources of and for patients, genetic counselors, and other health care providers.

Restricted to Second Years.

MASTER OF FINE ARTS IN THEATRE

The Sarah Lawrence College Master of Fine Arts in Theatre program is focused on deep collaboration, community building, and interdisciplinarity. We support performance and theatre artists through a curriculum crossing the boundaries of design, acting, directing, management, performance, technology, writing, producing, voice, movement, civic engagement, and much more. Students have the advantage of taking classes within the music and dance programs, as well, to supplement their practice.

Degree Requirements

Students are required to earn a total of 48 course credits (24 in the first year and 24 in the second) to receive a Master of Fine Arts in Theatre. Students are accepted on a full-time basis; exceptions are made only in extraordinary circumstances.

Theatre Program—First Year

THEA 4998

24 credits

Caden Manson

Program—Year

In their first year, students build a foundation in interdisciplinary practice, collaboration, and research. Required courses include Performance Lab (THEA 7662), Performance Research (THEA 7669), Performance Studio (THEA 7667), and one of two practicums—Practicum I (THEA 7390) and/or Practicum II (THEA 7392)—linked to productions or residencies. Students also select components in theatre, dance, and music each semester, completing 12 credits per semester for a total of 24 credits for the year. The year emphasizes embodied practice, ensemble collaboration, field study in New York City with contemporary theatre/performance makers, and the articulation of artistic questions that inform future research and performance.

Restricted to First Years.

Theatre Program—Second Year

THEA 4999

24 credits

Caden Manson

Program—Year

In their second year, students advance toward their embodied and written thesis, integrating research, practice, and performance. Students take Performance Lab (THEA 7662), Critical Performance Writing I (THEA 7445), Performance Writing II (THEA 7555), Embodied Thesis I (THEA 7473), Embodied Thesis II (THEA 7573) and one or two practicums—Practicum I (THEA 7390) and/or Practicum II (THEA

7392)—alongside components in theatre, dance, and music each semester. With 12 credits per semester, totaling 24 credits for the year, the focus is on creating original work, refining research and writing, field study in New York City with contemporary theatre/performance makers, and developing collaborative and leadership skills. Students emerge prepared to situate their practice within the contemporary field and discourse.

Restricted to Second Years.

Core

Performance Research

THEA 7669

Caden Manson

Component—Fall

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? This course will focus on artists and thinkers dealing with these questions and look at how we situate our practice in the field. Students will investigate current and emerging practices in performing care, contemporary choreography, speculative theatre, immersive theatre, co-presence, performance cabaret, postdigital strategies, socially-engaged art, and mixed-reality performance. Class time will be structured around weekly readings and discussions. Through field research, embodied laboratories, and creative and professional development, we will build a skill set, network, and knowledge base for articulating and supporting our work and engaging with collaborators, organizations, and audiences.

Required for First Years.

Performance Studio

THEA 7667

Caden Manson

Component—Year

Students will develop a schedule of in-studio experimentation and out-of-studio research that will be reflected in a weekly process journal and discussed monthly with the thesis advisor. During this component, students will develop a dynamic artistic practice of constructive experimentation, research, and discursive reflection. This self-directed component does not meet as a group. Individual studio practice and documentation will be discussed during monthly advising meetings.

Required for First Years.

Performance Lab

THEA 7662

Caden Manson

Component—Fall

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

Required for First and Second Years.

Embodied Thesis I

THEA 7473

3 credits

Caden Manson

Component—Fall

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

Required for Second Years.

Critical Performance Writing I

THEA 7445

3 credits

Lisa Clair

Component—Fall

This course will provide an opportunity to cultivate scholarship and written engagement within the field of theatre and performance. Over the course of the year, students will explore particular points of interest and further develop skills of analytical discourse, research techniques, and clear expression necessary for critical writing. This course will be an extension of the work begun in Performance Research (THEA 7669), with an intentional overlap of ideas, questions, and responses focusing on each student's own writing practice. Our goal will be an integration of practice and theory, culminating in a final written thesis that uses a theoretical lens to talk about theatre and performance.

Required for Second Years.

Performance Research

THEA 7669

Ethan Philbrick

Component—Spring

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? This course will focus on artists and thinkers dealing with these questions and look at how we situate our practice in the field. Students will investigate current and emerging practices in performing care, contemporary choreography, speculative theatre, immersive theatre, co-presence, performance cabaret, postdigital strategies, socially-engaged art, and mixed-reality performance. Class time will be structured around weekly readings and discussions. Through field research, embodied laboratories, and creative and professional development, we will build a skill set, network, and knowledge base for articulating and supporting our work and engaging with collaborators, organizations, and audiences.

Required for First Years.

Performance Lab

THEA 7662

Lauren Reinhard

Component—Spring

Taught by a rotating series of Sarah Lawrence faculty and guest artists, this course will focus on developing the skills needed for a wide variety of techniques for the creation and development of new work in theatre. Ensemble acting, movement, design and fabrication, playwriting, devised work, and music performance will

all be explored. The course will be a forum for workshops, master classes, and open rehearsals, with a focus on the development of critical skills. In addition, students will be expected to generate a new piece of theatre to be performed each month for the Sarah Lawrence community. These performances may include graduate and undergraduate students alike.

Required for First and Second Years.

Embodied Thesis II

THEA 7573

3 credits

Lauren Reinhard

Component—Spring

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

Required for Second Years.

Critical Performance Writing II

THEA 7555

3 credits

Lisa Clair

Component—Spring

This course will provide an opportunity to cultivate scholarship and written engagement within the field of theatre and performance. Over the course of the year, students will explore particular points of interest and further develop skills of analytical discourse, research techniques, and clear expression necessary for critical writing. This course will be an extension of the work begun in Performance Research (THEA 7669), with an intentional overlap of ideas, questions, and responses focusing on each student's own writing practice. Our goal will be an integration of practice and theory, culminating in a final written thesis that uses a theoretical lens to talk about theatre and performance.

Required for Second Years.

Practicum

Practicum I

THEA 7390

Caden Manson

Component—Year

Practicum is designed for hands-on graduate work.

Required for First and Second Years.

Practicum II

THEA 7392

Caden Manson

Component—Year

Practicum is designed for hands-on graduate work.

Acting and Performance

Advanced Acting Studio: Contemporary Scene Study

THEA 7346

K. Lorrel Manning

Component—Year

In this advanced studio course, we will explore scenes and monologues from contemporary playwrights, focusing on deepening each actor's understanding of character, story structure, and text analysis. Students will engage in intensive scene study and monologue work, guided by the instructor in collaboration with each performer. The course will emphasize advanced acting techniques designed to foster spontaneity, looseness, and authenticity in performance. Through rigorous practice, students will develop a versatile set of tools to bring contemporary characters to life with truth and vitality. Course outcomes will include completing the course with refined scene and monologue performances, sharpened acting techniques, and a deeper mastery of contemporary theatrical texts.

Collaborative

Archives, Interviews, Experiments, and Data: Research Tactics for Contemporary Performance

THEA 7142

Ethan Philbrick

Component—Year

This critical seminar and creative workshop will be dedicated to investigating the relationship between research methods and artistic practice. We will study the work of performing artists that engage in what are traditionally thought of as academic research modalities in order to collectively explore far-ranging questions about the political nature of both knowledge and art. How do artists acquire knowledge in order to critique inherited relationships between knowledge and power? How do artists research so as to think unthinkable thoughts? The course will be organized around four units spread across two semesters that are themselves organized around four different research methodologies and modalities: archives (archival research and historical analysis), interviews (ethnographic and documentarian methods), experiments (lab sciences), and data (machine learning and algorithmic knowledge). Each unit will ask students to engage in both critical inquiry and creative projects and will involve visits to specific research sites and institutions around the Greater New York City area.

Directing

Advanced Directing Studio: The Greeks and Their Influence

THEA 7123

Kathleen Amshoff

Component—Year

This course will offer a comprehensive training environment for directors at various stages of their craft. Students will dissect the Greek drama to understand its parts and how they work on stage. We will research various directorial interpretations and investigate the rich and diverse world of adaptation in plays by Luis Alfaro, Sarah Ruhl, Adrienne Kennedy, and others. Students will engage in hands-on learning through readings, exercises, and in-class projects that cover text analysis, stage composition, production conception, and collaboration. The course will emphasize practical experience, including managing rehearsal environments and helping actors activate text. All students will be expected to perform in each other's projects, since understanding the actor's challenges is essential to sensitive and effective directing. By the end of the studio, directors will be well-equipped with the skills necessary to bring their directorial visions to life.

Pedagogy

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

THEA 7143

Lauren Reinhard

Component—Year

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

Playwriting

Creative Impulse Studio: The Process of Writing for the Stage

THEA 7114

Lisa Clair

Component—Year

In this studio course, the vectors of pure creative impulse will hold sway over the process of writing for the stage, as we write ourselves into unknown territory. Students will be encouraged to set aside received and preconceived notions of what it means to write plays or to be a writer, along with ideas of what a play is “supposed to” or “should” look like in order to locate their own authentic ways of seeing and making. In other words, disarming the rational, the judgmental thinking, that is rooted in a concept of a final product and empowering the chaotic, spatial, associative processes that put us in immediate formal contact with our direct experience, impressions, and perceptions of reality. Emphasis on detail, texture, and contiguity will be

favored over the more widely accepted, reliable, yet sometimes limiting Aristotelian virtues of structure and continuity in the making of meaningful live performance. Readings will be tailored to fit the thinking of the class. We will likely look at theoretical and creative writings of Gertrude Stein, George Steiner, Mac Wellman, María Irene Fornés, 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.

Production

DownStage

THEA 5670

Graeme Gillis

Component—Year

This course is an intensive, hands-on conference in theatrical production, where student producers administrate and run their own theatre company. Student producers 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.

Grants and Fundraising for Independent Artists

THEA 7119

Component—Spring

This course will serve as an introduction to grants and fundraising for independent artists. We will explore managing a grants and individual-giving calendar, as well as local, state, and federal funding sources, and delve deep into project-based grants for independent artists, including the MAP Fund, Creative Capital, New England Foundation for the Arts National Dance and Theater Projects, National Performance Network's Creation and Development fund, and more. In addition, we will explore crowdfunding methods and individual solicitation. Class time will consist of a mix of lectures via case studies of successful grants, guest appearances from foundation program officers, and workshop sessions through which students share progress and challenges in completing mock grant applications throughout the semester.

Theory, History, Survey

Structure: Dramaturgy and the Politics of Form

THEA 7625

Ariel Sibert

Component—Year

To undertake a structural analysis is to ask why things are the way they are, how they got to be that way, and whether the system is still working—if the structure still holds. Dramaturgy as structural analysis considers not only the form of the drama but also the methods and modes of production and how theatre and performance organize (or potentially restructure) public life. Dramaturgy asks students to consider the infrastructure of making theatre, alongside questions of aesthetic form and political effect. This discussion-based course will teach dramaturgy as a form of structural analysis and as a set of strategies and tactics for intervening within structures as they already exist—institutions, rehearsal rooms, modes of thinking, and modes of making. Readings and viewings will pair plays and performance scores that experiment with structure, alongside structuralist and poststructuralist theories of race, gender, sexuality, ecology, infrastructure, networks, phenomenology, and political philosophy; for example, the works of Ligia Lewis, the international Fluxists, Judson dance, María Irene Fornés, Una Chaudhuri, Sylvia Wynter, Bruno Latour, and Donna Haraway. Assignments will include creative, collaborative exercises and works of scholarly analysis; students will be asked to write critically, to critique one another's writing, and to devise their own "structures"—scores and scenarios for performance—in class.

MASTER OF FINE ARTS IN WRITING

One of the oldest programs of its kind in the country, Sarah Lawrence College's nationally recognized graduate writing program brings students into close mentoring relationships with active, distinguished writers. Students concentrate in fiction, poetry, creative nonfiction, or speculative fiction, developing a personal voice while honing their writing and critical abilities.

The program seeks to enroll students who bring rich life experience to the writing process and fosters a stimulating community of writers who get to know one another in workshop discussions and remain connected throughout their lives. In addition to workshops, students benefit from one-on-one biweekly conferences with faculty. There are plenty of opportunities to read, hear, and share work on campus, including a monthly reading series, a festival that brings nationally known writers to campus, and an annual literary publication.

Degree Requirements

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

Graduate writing workshops: 4 total/1 per semester (20 credits)

Craft of Writing classes: 4 total/1 per semester (16 credits)

Literary Colloquium: 4 total/1 per semester (6 credits)

Master's Thesis: 2 total/1 per semester in final year (2 credits)

Literary Colloquium

WRIT 7210

2 credits

Paige Ackerson-Kiely

Seminar—Fall and Spring

The Master of Fine Arts literary colloquium is a weekly series of talks given by writing faculty members, visiting writers, and publishing professionals and touching on every aspect of the writing life. Multiple credit-eligible events are offered each week, with many only open to Master of Fine Arts writing students and some open to the public and whole Sarah Lawrence campus. Students enrolled in the two-credit colloquium are responsible for attending six eligible events by the end of the semester and may select which events they wish to attend. Students are encouraged to attend as many events as are of interest.

Restricted to First Years.

Literary Colloquium

WRIT 7205

1 credit

Paige Ackerson-Kiely

Seminar—Fall and Spring

The Master of Fine Arts Literary Colloquium is a weekly series of talks given by writing faculty members, visiting writers, and publishing professionals and touching on every aspect of the writing life. Multiple credit-eligible events are offered each week, with many only open to Master of Fine Arts writing students and some open to the public and whole Sarah Lawrence campus. Students enrolled in the one-credit colloquium are responsible for attending four eligible events by the end of the semester and may select which events they wish to attend. Students are encouraged to attend as many events as are of interest.

Restricted to Second Years.

Thesis

WRIT 7999

1 credit

Thesis—Year

Students begin their theses when they have two semesters left to complete. A thesis may take many different forms. It might be a collection (of stories, poetry, or essays) It might consist of a longer work or excerpts from a longer work. Students also have the option of compiling a thesis portfolio—a selection of the best work that they've written for workshops, craft classes, and conferences during their time here. The final thesis for fiction and speculative fiction should be 80-120 pages. The poetry thesis should be at least 40-45 pages. The nonfiction thesis should be 80-100 pages. Students are assigned a thesis advisor and meet approximately twice per semester to discuss their progress in conferences. Each student and their thesis advisor will set up a schedule of meetings together.

Primary thesis reader serves as instructor. Restricted to Second Years.

Thesis Advising Conference

WRIT 7901-25

Conference—Year

Students begin their theses when they have two semesters left to complete. The Sarah Lawrence writing program provides an unparalleled number of one-on-one contact hours with faculty; by the time students begin the thesis process, they will have had 12 private conferences with their workshop teachers, with 12 more to come during their second year. As students expand their ideas about writing and refine their voice

and technique, each of the conferences with their four workshop teachers may be seen as a component of the thesis process. Each student and their thesis advisor will set up a schedule of meetings together. Please note that it is the responsibility of the student to reach out to their advisor to set up the first thesis meeting.

Primary thesis reader serves as instructor.

Craft Classes

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

WRIT 7115

4 credits

R. A. Villanueva

Seminar—Fall

The spark and sustaining fire for our work is a tercet from Octavia E. Butler’s unfinished novel, *Parable of the Trickster*: “There’s nothing new / under the sun, / but there are new suns.” We take those lines as inspiration and aspiration, reckoning with what we create, how we create, and for whom we need to create. At the heart of this generative seminar pulses an ever-evolving progression of catalytic writing experiences and conversations about daring, form-bending art. And as a coda to those explorations, we will challenge ourselves to design outreach projects that engage with the public sphere and redefine the possibilities of poetry and community.

Fiction Craft: Structuring the Story

WRIT 7410

4 credits

Julia Phillips

Seminar—Fall

This course will be focused on structuring your novel or short fiction around a propulsive plot that will satisfy your readers. Through in-class discussion, writing exercises, and independent reading, we will identify techniques for building a compelling, coherent narrative. In collaboration with classmates, you will distill your own chosen story down to its essential conflict. You will name your story’s innate strengths and weaknesses, main characters, and major turning points. You will then create an outline of your story in order to strengthen its internal logic and navigate through any structural, pacing, or plotting roadblocks. As we develop your outline over the semester, you will gain clarity on your story’s shape and characters’ motivations. This course is for writers at any stage of a project, whether you are first contemplating a new work or deep into your umpteenth revision. No matter where you are at, we will aim to help you gain clarity. After all, the more you understand your work, the better you’ll be able to advocate for it. The course is intended to help you not only develop and deepen your existing project but also to more effectively pitch it to agents, publishers, and readers in the future. Getting a firm grasp on your story’s structure will serve you through the entire life of the work. Readings will include selections from *The Anatomy of Story*, by John

Truby; *My Sister, the Serial Killer*, by Oyinkan Braithwaite; *The Hole*, by Hye-Young Pyun; *Long Way Down*, by Jason Reynolds; *The Collector*, by John Fowles; *Kindred*, by Octavia E. Butler; as well as short fiction such as “The Wind,” by Lauren Groff; “Benji,” by Chinelo Okparanta; and “Trailhead,” by E. O. Wilson.

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

WRIT 7410

4 credits

Domenica Ruta

Seminar—Fall

What special value does the child protagonist have in literary fiction? What can an author say through the child narrator that they cannot say with an adult one? How do authors create this voice in the first person and make it believable? What advantages and pitfalls does a third-person perspective have when writing a young protagonist? How can we, ourselves, capture this energy on the page? In this generative craft course, students will read closely from the works of Jesamyn Ward, Jeanette Winterson, Ha Jin, Mariana Enriquez, Toni Cade Bambara, Louis Sachar, Anton Chekhov, Elena Ferrante, Joy Williams, Angela Carter, Henry James, and more to explore modes of dramatic irony, psychic distance, and ingenuity in prose.

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

WRIT 7440

4 credits

Seminar—Fall

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

Long-Form Prose Craft

WRIT 7750

4 credits

David Ryan

Seminar—Fall

This workshop aims to help students write a long-form work: a novel, memoir, or some hybrid project—from the beginning toward the end. The yearlong workshop will include a craft component with a lot of theory and discussion in order to give a grounded understanding of what drives a text and thereby drives a reader to read it. The first semester will focus on elements of craft: how we build longer narratives with unity and perpetual interest. Longer work demands a commitment from the reader—a sustained attention, where dead spots and weak links can ruin the reading. It is important to understand just what is compelling to a stranger coming to your story cold. So, we will discuss what makes something inherently interesting through traditional conventions of plot, character, and form as a launching point for unconventional approaches. Aristotle's *Poetics* and contemporary adaptations of dramatic action will begin our theory of plot. But we will move into other modes of thinking about narrative interest: how plot can be driven by metaphor, dualities, image chains, recursion and consecution, rhizomatic models and their variants, animistic and divinatory poetics, psychological and neurological concepts, models of desire, cinematic form, musical form, and so on. Because I believe that the principles of writing a compelling thriller are absolutely useful for a better understanding of how to write a memoir, most of the readings will lean toward fiction and autofiction. We will probably discuss a couple of films and some film theory—which is, to me, one of the best delivery systems of theories of form and narrative drive. The ideas will be supported throughout with creative examples, allowing you to see how they work in practice and beyond the theory. Outside readings will form a core to the first-semester discussions, with many exercises and weekly prompts. In the second semester, we will workshop what people have put together during the first semester, hopefully having benefited from learning these principles. Because it is a yearlong effort, we will have latitude for stretching beyond the conventional boundaries of “craft class” and “workshop.” But this also means that the ambitions of the class may be more than some can reasonably manage right now. The reading list will be demanding, probably leaning toward forms that illustrate unconventional ideas (though not entirely). It will absolutely include dark, complicated, and emotionally difficult readings, which may be triggering to some people. Peers will be free to write what they want, as well. The class includes open discussion, free of remonstrations, in the interest of experience and learning, where discussions and ideas will continue to unpack long after the class is over. Our goal will be to create something original, enduring, and compelling in the end.

Nonfiction Craft: The Craft of Memoir

WRIT 7813

4 credits

Heather Harpham

Seminar—Fall

Over the course of the semester, we will devote ourselves to reading memoirs in their entirety and studying their narrative architecture. We will seek out each memoirist's sui generis gifts—from mesmerizing voice, to propulsive structure, to characters so alive that they stride off the page and loiter in our imagination. We will also think with care about what “memoir” encompasses—a memoir frames a specific time period or dramatic event or arc of psychic evolution within the memoirist's life. Knowing where to place the frame, having the courage and insight to cut the extraneous and preserve the essential, is the core task of the memoir writer. We will learn from an array of contemporary memoirists' approaches to storytelling and story framing. These will likely include Salman Rushdie's *Knife*, Carvell Wallace's *Another Word for Love*, Lidia Yuknavitch's *The Chronology of Water*, Jeanette Winterson's *Why Be Happy When You Could Be Normal?*, Margo Jefferson's *Negroland*, and Gabriel Byrne's *Walking with Ghosts*. This will be a fast-moving and demanding course in both reading load (ten memoirs in total) and in work expectations. Though a craft course, we will have a scaled-down conference schedule in which each student will begin to outline, or blueprint, their memoir. In the second semester, we will write through these blueprints toward a complete first draft of each student's memoir. Though this course is designed as the first half of a yearlong progression in drafting a memoir manuscript, it may be taken as a semester course.

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

WRIT 7813

4 credits

Timothy Kreider

Seminar—Fall

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

Mixed-Genre Craft: The Essay Mood

WRIT 7850

4 credits

Meredith Talusan

Seminar—Fall

This course will explore the essay not merely as a form but also as a mood that is frequently deployed in other writing genres. We'll start with a brief overview of the form's history and the qualities that distinguish the essay from other writing, then spend the first half of the course reading a range of essays that both exemplify the genre and test its boundaries. The second half of the course will be devoted to exploring how the essay mood shows up in other genres—speculative and literary fiction, memoir, poetry, and hybrid forms. Throughout, we will engage in writing exercises that connect to the readings. Authors we will read for this course include Virginia Woolf, Susan Sontag, George Orwell, Teju Cole, and Cathy Park Hong.

Mixed-Genre Craft: Last One Left

WRIT 7850

4 credits

Elvia Wilk

Seminar—Fall

This course explores narratives that begin after the end—stories in which only one (or a few) characters remain after a world-changing event. While we will read some classics of post-apocalyptic fiction, we will move beyond the last-man-standing trope to examine how authors across genres contend with isolation, memory, and the limits of narrative. How do you tell a story with only one character? How do you evoke the world that was and render what has been lost? We will look at how authors balance interiority with worldbuilding, the vast with the mundane, the aftermath with the event. Readings will include a mix of short stories and novels (expect to read a novel a week) from authors including Marlen Haushofer, Jacqueline Harpman, Solvej Balle, Octavia Butler, Ray Bradbury, Jeff VanderMeer, Victor Serge, J. G. Ballard, Doris Lessing, and Cormac McCarthy. There will be short writing exercises throughout the semester and a final project.

Teaching Good Prose: Pedagogy Craft Class and Internship

WRIT 7890

4 credits

Madeleine Mori, Paige Ackerson-Kiely

Seminar—Fall

This course will prepare student teachers with a working knowledge of theories, methods, and procedures for teaching functional and academic reading and writing skills to first-year college students. The course has two main components, which include attendance in this pedagogy seminar 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 students' ability to compose analytical college essays; express ideas clearly and effectively in well-developed, focused arguments with relevant and adequate evidence; and use the style and conventions of standard academic prose. Student teachers are supervised by an instructor and are required to attend one session of a freshman writing class per week. Additionally, student teachers are expected to meet with students outside of class for 1-2 hours per week.

Meets at SUNY Purchase College.

Poetry Craft: Demystifying Debut Poetry Collections

WRIT 7115

4 credits

Eugenia Leigh

Seminar—Spring

In this course, we will read and thoroughly engage with one contemporary debut collection of poetry per week to dissect each book until we understand its anatomy. We will examine everything from the poet's voice(s) to what makes an effective first poem and last poem to the precision behind a book's structure and sequencing. Most importantly, we will cultivate a practice of asking questions of these books to seek answers that guide our own books in the making: How do collections touching on numerous topics hold the reader with a guiding thread? How do collections navigating a singular obsession or central narrative incorporate moments of reprieve or surprise for the reader? What is a book's relationship to the reader in the first place? What is the difference between a middle poem that feels like filler versus a middle poem that makes the collection fuller? How do we balance experimentation with conventionally textual poems? How do we discern what is essential to our collections and what we need to let go? As we scrutinize and learn from an array of debut poetry collections such as *Seam* by Tarfia Faizullah, *Short Film Starring My Beloved's Red Bronco* by K. Iver, *Ghost Of* by Diana Khoi Nguyen, *Concentrate* by Courtney Faye Taylor, *Fieldnotes on Ordinary Love* by Keith S. Wilson, and others, we will generate new poems with our manuscripts in mind while holding those manuscripts loosely enough to let them evolve with our discoveries. The course will also be a practical space to discuss strategies for first-book submissions and answer questions about publishing. Our end goal is to demystify what makes a memorable debut collection and leave eager to work on our own books.

Poetry Craft: The Baker, the Bakery, and a Window

WRIT 7115

4 credits

Afaa Weaver

Seminar—Spring

In our time together, I will try to provide you with as much matter as possible for your meditations on writing. The course is attuned to poetry, and your writing assignments will allow you to choose to write in forms or to choose prompts from *The Practice of Poetry*. Each week, I hope our discussions in the workshop will inspire you to write. Langston Hughes's work will give us a way of looking at how one poet chose the scope of his poetic project and how he pursued it. I will bring in excerpts from the Tao Te Ching (Dao De Jing), a huge influence on my work and my life. We will also read *Gem of the Ocean* by August Wilson, which gives us a place to talk about drama as poetry in motion, as Suzanne Langer described it. Wilson's work is often about what brings order and disorder to our lives. *Tree Lines* is an anthology compiled during the pandemic. I think it is a lovely window overlooking contemporary poetry. With close reading, we will visit poems by the dead poets. A lot has happened in poetry since 1950, my generation. Last note: Each class will begin with a short meditation and free writing.

Fiction Craft: Finding the Drama

WRIT 7410

4 credits

Garth Risk Hallberg

Seminar—Spring

Narrative prose is a relative newcomer still emerging from the shadows of its older siblings, poetry and drama. This turns out to have big implications, both for writing and for workshopping. It's hard enough to talk about the poetic elements of a great story or novel (or profile or memoir)...but what about the dramatics? What makes characters come to life on the page? In what plot or plots should they find themselves? What separates an urgent scene from a flat one? What is "the three-act structure" and how can it help or hinder? And what can any of this tell us about the larger drama of writing itself? This craft class, designed for anyone who's ever wrestled with the "story" part of storytelling, will focus on the complex relationships among the dramatic elements of character, plot, and structure—and what writers of narrative can steal, and have stolen, from their colleagues in the theatre. Craft readings will draw on the work of novelists who have engaged with these questions as well as directors and playwrights: Virginia Woolf, Constantin Stanislavski, Anton Chekhov, Suzann Lori-Parks, David Mamet, Deborah Eisenberg, Edward P. Jones, Grace Paley, Mavis Gallant, Yoon Choi, and others.

Fiction Craft: Creating Intimacy Between Writer and Reader

WRIT 7410

4 credits

Denne Michele Norris

Seminar—Spring

Lingering, enduring, meaningful fiction is built on a singular foundation: the relationship between the writer and the reader. It is in that porous space where the author offers their hand and the reader takes it, agreeing to be led through every kind of emotional terrain imaginable—joyous, heartbreaking, comical, tragic, and more. The reader entrusts their safety to the author, who promises not to bungle that trust. When we are successful, we bring readers along on a fiercely intimate journey, facilitating a space where the biggest of raw feelings, of all stripes, are allowed to thrive—indeed, are taken seriously. A space where a reader might stop and think to themselves, “Whoa. I’ve felt that way or had that thought myself.” This allows a reader to feel seen, heard, and validated in some particular way, perhaps for the first time. It is a genuine, intimate, human connection. But how do we get to that point when, as writers, we may not be sharing the same space or time as our readers? How do we open ourselves on the page as writers, and how do we earn the trust of a reader so that they might open themselves to our work? How do we create that intimacy? In this craft course, we will use various elements of the craft of fiction—voice, POV, character, to name a few—to better discern how we might approach building intimacy and trust with readers in our own fiction. Writers we read may include Elizabeth Strout, Toni Morrison, Taiye Selasi, Justin Torres, Deesha Philyaw, Alexander Chee, Hilary Leichter, Emma Copley Eisenberg, Yiyun Li, Jhumpa Lahiri, Torrey Peters, Nami Mun, and Bryan Washington, among others. This craft course will include generative prompts inspired by the readings.

Speculative Fiction Craft: Keepers of the House

WRIT 7440

4 credits

Seminar—Spring

Do we keep houses—or do they keep us? In this course, we will explore the house as a character with agency, capable of imprisoning, manipulating, disorienting, and profoundly altering its inhabitants. As we read a range of novels and short stories, ranging from unsettling realism to weird speculative fiction to outright classic horror, we will consider the literary techniques that can bring architecture and place to such uncanny life. Students will observe the unique and compelling ways that authors use points of view, typography, nested stories, in-world documents, flashbacks/flashforwards, and more to elevate the house beyond mere setting and will have an opportunity to put these tools to use in their own biweekly fiction exercises, which we will workshop and discuss as a group. At the end of the semester, each student will turn in a portfolio that reflects a new understanding of the house and all it can make room to conceal.

Nonfiction Craft: How They Met Themselves

WRIT 7813

4 credits

Alissa Bennett

Seminar—Spring

The rapid expansion of digital media over the past two decades has given us unprecedented access to the lives of strangers. From social media and message boards to gossip sites and newspaper archives, the internet has encouraged all of us to breach the barricades of one another's privacy for the simple pleasure of looking. Observing histories of Hollywood fandom, true crime, and our new parasocial fantasy lives, this class will examine the areas of overlap between the self and the other, focusing on whether or not it is possible to find redemptive value in our collective voyeurism. Each student will spend the semester researching an individual of their choosing; final papers will focus on determining parallels between the life of the writer and the life of their subject.

Nonfiction Craft: Conveying Meaning in Creative Nonfiction

WRIT 7813

4 credits

Clifford Thompson

Seminar—Spring

The idea behind this craft class is that, while life itself may or may not have meaning, our personal narratives and reflections must. The class will look at the techniques that published authors have used to create a sense of movement in works of nonfiction and at how they have gone about suggesting meaning in ways that are not overly neat and that leave readers with something to contemplate. The published essays that we will discuss include "All of Me" by Melissa Febos, "Equal in Paris" by James Baldwin, "Aces and Eights" by Annie Dillard, and "Against Joie de Vivre" by Phillip Lopate, among others. As part of our discussions, students will take turns introducing published essays in class, with a focus on the way each writer approaches the challenge of conveying meaning. We will also have some in-class prompts and, as with workshops, students will meet with the instructor every other week in conferences.

Fiction Craft: Visual Storytelling: Writing for the Screen

WRIT 7410

4 credits

K. Lorrel Manning

Seminar—Spring

A solid screenplay is the foundation of any great film, television program, or web series. Though filmmaking is a collaborative medium, the script is the blueprint for what happens on screen. It all begins with the writer and an idea. In this course, students will learn the fundamentals of writing for the screen: story structure,

character development, dialogue, outlining, and formatting. Weekly writing assignments will be given, then read and discussed in class. In addition, students will read several feature-length and short-length screenplays as a way to strengthen their script-analysis skills. For the final project, students will outline, pitch, write, and revise an original short screenplay. Overall, the writer will build a screenwriter's toolkit, useful for any future opportunities that may emerge with regard to writing for the screen.

Workshops

Poetry Workshop: Radical Receptivity

WRIT 7017

5 credits

Marie Howe

Seminar—Fall

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

Poetry Workshop: Poetry and the Archive

WRIT 7017

5 credits

Miller Oberman

Seminar—Fall

In this generative workshop, we will explore the poetics of the archive. While poetry can spring from us in an outpouring of spontaneous emotion, engagement with exterior texts can unlock new possibilities for the page. We are, of course, archives ourselves, of our own lived experiences— all we have known and felt, all we've learned from the interior and exterior texts of our lives. We will investigate the relationships between our inner and outer archives and the fruitful tensions that this interplay opens up in our poems. Our class will visit at least one archive together as a group, and you will also be asked to work more extensively with an archive of your choosing. This could take the form of a personally held archive—letters from an ancestor, for example, or engagement with materials at one of the many amazing archives nearby, such as the Lesbian

Herstory Archive in Brooklyn. Our reading companions will be books featuring archival work, such as Cameron Awkward-Rich's *Dispatch*, Anne Carson's *Nox*, Alice Oswald's *Memorial*, Marwa Helal's *Invasive Species*, Ellen Bryant Voigt's *Kyrie* and Philip Metres' *Shrapnel Maps*.

Fiction Workshop: Art and Activism: Contemporary Black Writers

WRIT 7306

5 credits

Carolyn Ferrell

Seminar—Fall

Toni Morrison once wrote, “If writing is thinking and discovery and selection and order and meaning, it is also awe and reverence and mystery and magic.” She referred to the interior life of her ancestors as being a large (perhaps the largest?) charge that she, as an author, faced; the characters she created—in part from pictures, in part from the imaginative act—yielded “a kind of truth.” We are experiencing a new age of Black artists and activists, charging the world to heed their own truths; as writers, we will delve into the fullness of their experiences. Nana Kwame Adjei-Brenyah brings magical realism to the doorstep of our daily lives; Edward P. Jones establishes setting as character, garnering comparisons to James Joyce. Ta-Nehisi Coates and Roxane Gay posit large questions about writing and Black identity, while Nafissa Thompson-Spires uses satire to address themes of class and culture. And both Danielle Evans and Jamel Brinkley write in a charged realist tradition that is RIEBY (my new acronym: right in everybody’s back yard!). Readings will include essays on technique, short stories, and memoir. We will discuss the elements of craft as they pertain to the published literature, as well as to our own work. This workshop will also have at its heart the discussion of student manuscripts and the development of constructive criticism. Talking about race, talking about craft, and talking about our own fiction should occur in an environment where everyone feels valued and supported. The road may be bumpy at times, but how else to get to that truth Toni Morrison so prized?

Fiction Workshop: No, Really, Where Do Ideas Come From?

WRIT 7306

5 credits

Myla Goldberg

Seminar—Fall

It’s not a stupid question, especially at a time when writing may seem harder than ever. We will spend the first month of the semester engaging in writing exercises, thought experiments, intelligence gathering, and craft discussions designed to get your own ideas flowing and to provide seeds for new stories as well as approaches to deepen writing that you may already be doing. The rest of the semester will be devoted to workshopping your stories, with the class coming together to create a constructive community of readers with the kindness, toughness, honesty, and sensitivity that can make a workshop a unique and valuable writing tool. Ambition and risk-taking will be encouraged as we address a slew of other not-stupid questions such as: What makes a plot strong? Does a character have to be likable? How much fact goes into fiction?

Outside reading 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 for you to admire and inspire, love and loathe—sometimes simultaneously. All flavors of fiction are welcome.

Fiction Workshop: Influences

WRIT 7306

5 credits

David Hollander

Seminar—Fall

My workshops have often concentrated on seeing stories architecturally. We have tended to ask (at my behest) questions like: What structural conceits move the story from A to B? How is time handled on the page? In what ways do language and content intersect or diverge? But I have found myself, more recently, wanting to ask questions about influence. *Why* did the writer submit this work to the workshop? What works have moved or inspired the writer to travel in *this* direction rather than in some other? What does the writer of this story *value* in fiction? These questions will, I hope, be the building blocks of this class. Each student will workshop at least once (and probably twice); but when students submit their original stories, they will also submit a published story that inspired them. The links between the published work and the original work may be overt or hidden, thematic or architectural, shallow or deep. Discussions of original work will be preceded by a short discussion of the linked published piece and led by the student who submitted both. In addition to the published “inspirational” pieces, students will occasionally read published works chosen by yours truly (that feature some connection to the work in discussion) and will sometimes respond to writing prompts that, likewise, grow out of our discussions. My expectations are that students will be open to all sorts of fiction, supportive of one another’s efforts, and willing to take risks on the page.

Fiction Workshop: The Short Story

WRIT 7306

5 credits

Rattawut Lapcharoensap

Seminar—Fall

This workshop will focus on the short story. We will begin with Frank O’Connor’s claim, in his introduction to *The Lonely Voice*, that the short story is a form defined not by its length as much as by its subject matter—what he calls the lives of “submerged population groups,” individuals in their loneliness for whom a “normal society is the exception rather than the rule.” Each week, we will workshop up to two student manuscripts and discuss a set of readings in the interest of thinking further about the form and its possibilities. A familiarity with “canonical” short-story collections—James Joyce’s *Dubliners*, Sherwood Anderson’s *Winesburg, Ohio*, and Ernest Hemingway’s *In Our Time*, among others—is recommended.

Nonfiction Workshop: The Situation and the Story

WRIT 7710

5 credits

Jacob Slichter

Seminar—Fall

This course, which takes its title from Vivian Gornick's classic book, is intended to help students settle into their voices and produce work that resonates with their experiences, interests, and insights. The prime focus will be personal essay and memoir. The coursework will include workshop pieces that students develop in conversation with the instructor and shorter exercises intended to open the student's awareness as both a reader and a writer. We will engage in a deepened practice of reading and learn to draw connections between writing and other creative fields, such as music and film.

Nonfiction Workshop: The Fantasy of Reality

WRIT 7710

5 credits

Joseph Earl Thomas

Seminar—Fall

This course focuses on the relationship between nonfiction and reality; that is, how writers—that's us—construct reality on the page rather than assume its coherence. Each week in class, we will discuss nonfiction by writers such as Ursula Le Guin and Samuel Delany, alongside a wide array of prose that troubles the distinctions between fact and fiction through syntax, critical engagement, or experiments in narrative form. Our aim in reading as writers will be in metabolizing the formal strategies of language situated across "genres" in order to make something new through short exercises and longer nonfiction workshops. Likely writers that we will read include Jami Lin Nakamura, Saidiya Hartman, Tanya Tagaq, and Fernanda Melchor, among others. We will pay special attention to the relationship between difference and truth, across a range of perspectives, making difficulty the focus and vantage point in the writing that we produce for class.

Speculative Fiction Workshop: Noir Alchemy: Using Mystery Fiction Techniques

WRIT 7452

5 credits

Richie Narvaez

Seminar—Fall

This course explores how elements from mystery and crime fiction—such as a central sleuth, red herrings, and suspense—may be applied to speculative fiction, from fantasy to science fiction to horror. By analyzing classic and contemporary crime fiction, as well as cross-genre fiction, students will learn the craft of

creating energized stories that engage readers. The course will guide students to incorporate these techniques into writing at least two new works of speculative fiction—one whodunit and one thriller—as either stories or chapters.

Speculative Fiction Workshop: Origin Stories

WRIT 7452

5 credits

Nelly Reifler

Seminar—Fall

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

Poetry Workshop: Procedures, Constraints, Psychic Automatism, and the Aleatory Abyss

WRIT 7017

5 credits

Darcie Dennigan

Seminar—Spring

This workshop is inspired somewhat by the great field of pataphysics (the science of imaginary solutions) and somewhat by the collective terror of the blank page. We will spend some time exploring different modes of beginning and growing a poem, modes that are loosely based in, and then range beyond, the French surrealists and the Oulipians. We will play games of chance, invoke dream states, and practice listening for (your own) "inexhaustible murmur"—and we will also play with numbers, examine relationships between contexts and constraints, and make rules (impossible, labyrinthian rules!) born out of the tendencies of your current work. While neither absolute freedom nor imprisoning form may ultimately work for you, my hope is that you will see where on the spectrum your own writing processes feel most alive and where and how these modes may help you re-enter and revise your poems. The poets who will help us include Cody-Rose Clevidence, M. Nourbese Philip, Anne Garreta, Sawako Nakayasu, Farnoosh Fathi, Brigit Pegeen Kelly, Mónica de la Torre, and Mathias Svalina. Alfred Jarry will be our lodestar.

Poetry Workshop: The Distinctive Voice in Poetry

WRIT 7017

5 credits

Dennis Nurkse

Seminar—Spring

This course will focus primarily and humanistically on participants' own work. Roughly a third of discussion time will be devoted to seminal contemporary poems, with attention to poets of color and marginalized voices. We will examine poetics, prosody, issues of form, pace, voicing, and tone in contemporary poetry and in radically experimental texts. We will focus on the revision process—how do artists push themselves toward new worlds? How do poets achieve spontaneity without sacrificing rigor? How do texts reconcile clarity and unpredictability? How do poets develop their own exploration tools—how do we go beyond intent? How do poets take advantage of the dazzling array of options in contemporary poetry while honing a unique voice? Where there are no answers, we will explore. Our emphasis will be on craft and individual style, not judgment. Expect to read hungrily, to approach texts in new ways, and to create many wild drafts and a finished portfolio of six-to-infinity poems.

Fiction Workshop: Structure as Story

WRIT 7306

5 credits

David Hollander

Seminar—Spring

While this workshop will not break the workshop mold and will feature many of the conventions of the genre (peer critique, analysis of published works, writing prompts, etc.), our reading list will focus exclusively on formal experimentation in fiction. I hope to share with my students the freedom and mobility entailed by structural play and innovation and to promote varieties of writing that do not heavily rely on what the novelist John Hawkes once called “the enemies of the novel”—plot, character, setting, and theme. Students will workshop two stories over the course of the semester, the second of which ought to employ (or be inspired by) some of the structural chicanery that we will be discussing in class. Our weekly writing exercises will, likewise, require students to seek out new arrangements for their work. Our reading list will include patterned escalation stories (Donald Barthelme, Julio Cortazar), “listing” stories (Merc Fenn Wolfmoor, Lucia Berlin, Margaret Atwood), circular stories (Jorge Luis Borges, Maurice Sendak), stories poured into structures not normally associated with fiction (Carmen Maria Machado, Yann Martel, Harlan Ellison), and stories collaged from disparate parts (Michael Ondaatje, Shelley Jackson). The goal is to expand the borders of fiction, to experience modalities outside the traditional plot-and-character-driven narrative scheme, and (most importantly) to *play* on the page...to see fiction as a kind of serious play. Students should be excited to step outside their normal compositional process, to take risks, and to support their peers' risk-taking. *Alis grave nil*, friends. May language release you from its lies.

Fiction Workshop: The Antagonists

WRIT 7306

5 credits

Rattawut Lapcharoensap

Seminar—Spring

Human nature is flawed, so it would be surprising if the only people we would come across in this world were the righteous. Those who think the task of literature is to extract a “pearl” from a gang of villains is to deny its very essence.... To limit its functions to nothing but the extraction of “pearls” would threaten its very existence as much as insisting that, when Levitan paints a tree, he should ignore its inconveniently grubby bark or its yellowing leaves.... In for a penny, in for a pound: However degrading he may find it, [the writer] has no choice but to overcome his squeamishness and soil his imagination with the filth of life.... The writer is no different from your average newspaper reporter. How would you regard a reporter who, from misplaced delicacy or a willingness to pander to his readers, never wrote about anyone but honest burghers, idealistic ladies or virtuous railwaymen? To the chemist, there is no such thing on this earth as an impure substance. The writer must be as objective as a chemist. He must turn his back on the subjective preferences of the world and recognize that dung heaps have a useful role to play in the countryside, that ignoble passions are every bit as much a part of life as noble ones.

—Anton Chekhov to Maria Kiselyova, 14 January 1887 “The death of Satan was a tragedy / For the imagination. A capital / Negation destroyed him in his tenement / And, with him, many blue phenomena,” claims the speaker of Wallace Stevens’s “Esthetique du Mal.” In addition to coming together to support one another through workshopping, the readings in this workshop will be structured around thinking about the uses of the antagonist in fiction—of representations of the evil, the malign, the morally errant; of the criminal and criminalized; of the poetry of “bad behavior” (to use the title of Mary Gaitskill’s first story collection); of the repellent, the antisocial; of the “blue phenomena” available to writers through such examinations. We will begin with essays from Agnes Callard, Charles Baxter, and Maggie Nelson before turning our attention to examples of the antagonist in fiction from writers that may include Chekhov, Grace Paley, Flannery O’Connor, Leonard Michaels, Mary Gaitskill, Kate Braverman, Edward P. Jones, Iris Owens, Haruki Murakami, Dorothy Baker, Otessa Moshfegh, Garth Greenwell, Joyce Carol Oates, Philip Roth, William Gay, and Tove Ditlevsen, among others. While students need not submit work with such emphases—everybody is encouraged to submit whatever work they imagine would be most useful to receive feedback about—the readings have been selected in the hopes of conducting a semester-long conversation about antagonists and moral complexity in fiction.

Fiction Workshop: The Arrow of Time

WRIT 7306

5 credits

Ben Purkert

Seminar—Spring

Life, friends, is linear. We march ever onward—minute by minute, day by day. Blah. But in fiction? We zip ahead to the future, then dip back into the past. We flash, dilate, tease, jump, or lapse entirely. This is, at least in part, the magic of storytelling: total freedom of temporal movement. But how do you make good use of that freedom? How do you activate an experience for your reader that's at once bold and seamless, bloody raw and richly considered? In this workshop, we will turn our eye to how your writing navigates—and manipulates—time. We will examine how temporal shifts can influence tone, both on the level of the story as well as the sentence. We will also engage with a wide range of contemporary short-story writers—such as Justin Torres, Jenny Zhang, Zadie Smith, Zach Williams, Jhumpa Lahiri, Lorrie Moore, and Ben Lerner—to see what we can pick up from the tools and strategies that they introduce. But our primary focus will be your work and mobilizing the possibilities that lie within it.

Nonfiction Workshop: The Craft of Memoir

WRIT 7710

5 credits

Heather Harpham

Seminar—Spring

Designed for writers working on a memoir manuscript, each student will have the opportunity to blueprint their project as a whole in conference meetings, as well as to workshop sections of their material in class. Ideally, workshop conversations will be gently informed by the inquiry and discovery of the first semester, including: recognizing and amplifying the idiosyncratic charms of the narrator's voice, reimagining approaches to time and dramatic structure, locating and leaning into the heat/drama of individual scenes, writing characters alive enough to wander into readers' dreams, and identifying the primary engines of momentum/tension/propulsion. We will also continue to investigate what "memoir" encompasses. Knowing where to place the frame—having the courage and insight to cut the extraneous and preserve the essential—is the memoir writer's first, most crucial task. Typically, a memoir frames a specific time period or dramatic event or arc of psychic evolution within the memoirist's life. And atypically? We will think together about how far the form can be bent without breaking. Ideally, by semester's end, every writer will have a clear frame around the story that they are telling and will be actively working toward a full first draft. Though this class is designed as the second half of a yearlong progression in drafting a memoir manuscript, it is also open to new writers. The instructor is happy to meet in advance with anyone wondering whether the class can serve their work in progress.

Nonfiction Workshop: Happy Families Are All Alike: A Memoir Workshop

WRIT 7710

5 credits

Domenica Ruta

Graduate Seminar—Spring

Why are our families so good at pushing our buttons? Because they were the ones who installed them. In this class, we will examine how authors depict and recreate their closest loved ones on the page. A mix of generative prompts, reading analysis, and antiracist workshop format will center on the theme of family. Authors we will read include James Baldwin, Vladimir Nabokov, Isle McEllroy, Michelle Filgate, Hyesung Song, Julia Blackburn, and others.

Longform Prose Workshop

WRIT 7323

5 credits

David Ryan

Seminar—Spring

This workshop aims to help students write a long-form work: a novel, memoir, or some hybrid project—from the beginning toward the end. The workshop is perhaps slightly different on two fronts: It is a yearlong class. It will include a craft component with a lot of theory and discussion to give you a grounded understanding of what drives a text and thereby drives a reader to read it. The course spans two semesters. The first semester will focus on elements of craft: how we build longer narratives with unity and perpetual interest. Longer work demands a commitment from the reader—a sustained attention, where dead spots and weak links can ruin the reading. It's important to understand just what is compelling to a stranger coming to your story cold. So, we'll discuss what makes something inherently interesting through traditional conventions of plot, character, and form as a launching point for unconventional approaches. Aristotle's *Poetics* and contemporary adaptations of dramatic action will begin our theory of plot. But we'll move into other modes of thinking about narrative interest: how plot can be driven by metaphor, dualities, image chains, recursion and consecution, rhizomatic models and their variants, animistic and divinatory poetics, psychological and neurological concepts, models of desire, cinematic form, musical form, and so on. Because I believe that the principles of writing a compelling thriller are absolutely useful for a better understanding of how to write a memoir, most of the readings will lean toward fiction and autofiction. We will probably discuss a couple of films and some film theory—which is, to me, one of the best delivery systems of theories of form and narrative drive. The ideas will be supported throughout with creative examples, allowing you to see how they work in practice, beyond the theory. Outside readings will form a core to the first-semester discussions, with many exercises and weekly prompts. In the second semester, we'll workshop what people have put together during the first semester, hopefully having benefited from learning these principles. Because it's a yearlong effort, we'll have latitude for stretching beyond the conventional boundaries of "craft class" and "workshop." But this also means that the ambitions of the class may be more than some can reasonably manage right now. The reading list will be demanding, probably leaning toward forms that illustrate

unconventional ideas (though not entirely). It will absolutely include dark, complicated, and emotionally difficult readings. Several may be triggering to some people. Peers will be free to write what they want, as well. I'd like to ensure an open discussion, free of remonstrations, in the interest of experience and learning. Please consider this before committing to the class. I'm aiming for a gestalt here, and I hope the discussions and ideas will continue to unpack long after the class is over. I'll be learning alongside you. I may try to write something, too. I'd love to think that, in the end, we created something original, enduring, and compelling.

Speculative Fiction Workshop: This God-Awful Feeling: Dread Across Genres

WRIT 7452

5 credits

Alice Sola Kim

Seminar—Spring

"I feel like something bad is going to happen to me. I feel like something bad has happened. It hasn't reached me yet but it's on its way." —*Lake Mungo* (2008)

In this workshop, we will explore the topic of dread in fiction. Dread is incredibly powerful and multifaceted: It is both anticipation and fear, attraction and repulsion. On the page, dread can manifest as anything from a subtle mood of disquiet to a gorily ostentatious splash of horror. We will read stories from writers such as Donald Barthelme, Lisa Tuttle, Pemi Aguda, Tony Tulathimutte, and Nathan Ballingrud to learn how they evoke dread masterfully, in a variety of ways, and discuss craft techniques and thematic approaches to imbuing our own work with dread. While some of the reading list can be classified as horror, this class is genre-agnostic. We will follow dread anywhere it is to be found; and, luckily for us, it can be found everywhere.

Speculative Fiction Workshop: Speculative Realism

WRIT 7452

5 credits

Joseph Earl Thomas

Seminar—Spring

This course is a writing workshop interested in worldbuilding and the distinction(s) between what we might call realism and speculative fiction: fantasy, science fiction, horror, and especially everything in-between. Following an artistic trajectory that, at varying historical junctures, has either valorized or disparaged the fantastic—whether such criticisms took into account the importance of literary details, techniques and genres with regards to representing categories of difference—we will interrogate and create literature that thinks through the simultaneous gap and proximity between fantasy and reality. In order to do this we will read widely across primary and secondary texts that take up these concerns and, when appropriate, suggest ongoing dimensions of critique related to our contemporary moment. We will read work by writers such as George Schuyler and Yoko Towada, Gayl Jones and Renee Gladman, Fernanda Melchor and Samuel Delany, NK Jemisin and Mariana Enriquez.

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