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SARAH
LAWRENCE
COLLEGE

Graduate Studies



Sarah Lawrence, a lively community of students, scholars, and artists, is conveniently located adjacent to New York City. As a small liberal arts college, it offers graduate and undergraduate programs in humanities, natural sciences and mathematics, history and social science, and creative and performing arts to both men and women. The Sarah Lawrence community — student body, faculty, and staff — participates actively in the artistic, scientific, and cultural life of New York City and its environs.

The College welcomes as students men and women who display evidence of intellectual curiosity and stamina, concern for others, and the potential for personal growth. We are particularly committed to having our faculty, administration, and student body reflect the social, racial, and economic diversity that characterizes our society. We believe that education is enhanced by a diverse community, by the vitality of dialogue among people with different experiences and beliefs.

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An Overview of Sarah Lawrence



THE GRADUATE PROGRAMS

Sarah Lawrence College offers eight distinctive master's degree programs in the arts, humanities, and sciences, and two unique dual degrees:

- The Art of Teaching (*Master of Science in Education*)
- Child Development (*Master of Arts*)
- Dual Degree in Social Work and Child Development (*Master of Social Work/Master of Arts*)
- Dance (*Master of Fine Arts*)
- Health Advocacy (*Master of Arts*)
- Human Genetics (*Master of Science*)
- Theatre (*Master of Fine Arts*)
- Women's History (*Master of Arts*)
- Joint Degree in Women's History and Law (*Master of Arts/Juris Doctorate*)
- Writing (*Master of Fine Arts*)

The 10 programs provide training for professional, academic, and artistic careers. They evolved as the College's faculty identified new academic fields or approaches, recognized emerging professions, or expanded the College's historic strengths in the creative arts. All the graduate programs are characterized by Sarah Lawrence's strong emphasis on individual scholarship and intensive collaborative work with members of the Sarah Lawrence faculty. Most require a master's project, based either on research or creative work, and many require fieldwork or practicums. Students may attend on a full-time or part-time basis (except for Dance and Theatre, which require full-time enrollment). Degree requirements vary for each program, and applicants are urged to explore individual program descriptions in detail, starting on page 13.

CHARACTER AND HISTORY

Sarah Lawrence, a coeducational, liberal arts college, has been heralded since its inception as an important experimental ideal transformed into reality. When it was founded in 1926, most American colleges were governed by fairly rigid academic orthodoxy — requiring a prescribed set of courses, using large lectures as a standard mode of instruction, and discouraging students' contact with teachers. In contrast, Sarah Lawrence President Constance Warren wrote in 1937: "Sarah Lawrence was the pioneer college...to shift the base of college education from the acquisition of a well-ordered body of information to the flexible use of materials and knowledge for each individual student's optimal development." The essence of the enterprise, Warren wrote, "is individualized education, adapted to the different capacities, interests and objectives of individual students, to the best of the faculty's ability to understand, recognize and satisfy such differing needs."

Still guided by this philosophy, Sarah Lawrence bases its educational programs on a close collaboration between teacher and student in which the teacher helps the student chart a course of study suited to his or her needs and aspirations. Students shape their own education to make it most productive to themselves, fusing personal questions with scholarly inquiry and blending the full range of intellectual, artistic, and scientific traditions to which women and men have turned to explore and enhance the human experience.

In this spirit, the College integrated from the start the disciplined study of the creative and liberal arts, believing that the former was not ornamental but essential to the development of a person's growth. Sarah Lawrence was among the first colleges to move teaching outside the classroom — promoting fieldwork, internships, and community performance as vehicles to put theory into practice and develop pragmatic and productive connections to the world.

The master's programs at Sarah Lawrence focus on continued development, in the liberal arts tradition, of "mature, well-rounded individuals, specialized in a manner appropriate to their talents, inspired in their learning by an idea of humane culture and aware of their responsibilities in a democratic society."¹ These programs are designed to prepare graduate students to meet the demands of a constantly changing, complex society while maintaining the fundamental values of humanistic education. They integrate scholarship and practical knowledge, and are envisioned as an alternative to highly specialized, research-oriented doctoral study.

Sarah Lawrence College expanded its scope to include graduate education in 1949, drawing on the talents and leadership of its faculty to design individualized courses of study for graduate students. Initially, Dance and Theatre and Early Childhood were primary areas of study; many students went on to become artists and teachers. In the 1960's, the College began developing specific graduate programs in response to newly emerging social conditions identified by faculty; Women's History, Human Genetics, and Health Advocacy were the first programs of their kind in the country. Today, graduate studies exemplifies ideal practice in existing fields and expands inquiry and the capacity for action within critical interdisciplinary terrains.

For graduate studies, as for the College at large, respect for each student's intelligence, imagination, initiative, and individuality remains the central value in teaching and advising. At the heart of each master's program are the intimate faculty/student discourse and individualized learning that have long distinguished Sarah Lawrence among institutions of its kind. Both the educational form and the content encourage students to think across boundaries, to adopt an interdisciplinary stance, and to test their ideas and values in the conviction that genuine accomplishment is realized only through active learning. Our graduate students become continual hypothesizers and problem solvers. They can think and act creatively, constructing knowledge instead of reiterating it.

THE STUDENT COMMUNITY

One of the most important aspects of the graduate student experience at Sarah Lawrence is the community of peers that students create during their time here. Friends from graduate school later become colleagues and lifelong supporters of one another's work. The graduate programs actively encourage students to meet together outside of class, creating abundant opportunity through events such as lectures, readings, performances, and cross-curriculum workshops open to the entire graduate community. The Graduate Student Senate also plans many social and cultural events for graduate students throughout the year.

¹ Sarah Lawrence College faculty as quoted in Trinkaus, Charles, ed., *A Graduate Program in an Undergraduate College: The Sarah Lawrence Experience*, Middletown: Wesleyan University Press, 1956, p. 100.

Graduate Student Senate. The Graduate Student Senate is the representative committee of the graduate student body. The Graduate Student Senate comprises at least one representative from each of the eight distinct graduate programs. The Graduate Student Senate plans social and cultural events for graduate students, distributes individual grants, and addresses general issues of concern to the graduate community. To represent the interests of the graduate student body to the rest of the College, members of this committee may also sit on the following College committees: Board of Trustees, General Committee, Student Life, Undergraduate Student Senate, Bookstore, Parking, Orientation, and Commencement.

The Program of Study



The following are general characteristics of the graduate programs at Sarah Lawrence. Please refer to the individual program pages for information on each program's specific structure and course of study.

COURSE FORMATS

Graduate seminars and courses. Each master's program has one or more seminars or courses designed exclusively for graduate students, which set standards for advanced work in the chosen discipline.

Seminar-conference courses. Within several graduate programs, small seminars are combined with biweekly private conferences with the course teacher. In these meetings, known as conferences, student and teacher identify the student's specific areas of interest and begin to explore them, often via a project or research paper. These independent enterprises help each student develop and refine skills of analysis, interpretation, and writing. Frequently, a conference project becomes the basis for a master's thesis.

Independent study. Graduate students who seek to develop an individual research project or creative work more fully, or to undertake an intensive course of reading, may embark on a program of independent study. Permission is obtained from the student's program director and approved by the dean of Graduate Studies.

Conference courses. Working with a faculty member, graduate students may design an individual course to deal with subject matter not covered in the regular curriculum that year. Conference courses are conducted through weekly meetings between the student and faculty member and must be approved by the dean of Graduate Studies.

Components. Courses in dance, music, and theatre are specifically structured to integrate theory and practice. Working with an adviser, students select a combination of several components that together constitute a full program for the Master of Fine Arts degree.

Worksheets. At the end of each course, students list on worksheets all of their reading and a brief description of the written work they did for the course. Worksheets enable students to review each course in the perspective of the whole, and they allow teachers to review what has been accomplished before they write student evaluations. For this reason, conference work must be detailed on the worksheets with particular care.

Evaluations. Faculty members prepare written evaluations of each student's work to augment the traditional grading system. End-of-semester evaluations summarize the continuing dialogue between teacher and student in class and conference, giving students a more complete sense of their progress.

FIELDWORK AND INTERNSHIPS

In several of the master's programs, fieldwork — the integration of the theoretical with the practical — is a requirement for the degree, and students receive credit for their fieldwork. The sites for fieldwork are in New York, New Jersey, and Connecticut, and include hospitals, schools, and community agencies.

Many graduate students participate in internships throughout the New York City metropolitan area. The Office of Career Counseling provides information about existing

internship programs, makes initial contacts for students who wish to create their own programs, and counsels students individually to help them determine internship possibilities. In certain cases, fieldwork credit may be given for internships.

MASTER'S PROJECT

Most graduate programs require a master's project, but the forms for these projects vary. The Art of Teaching master's project consists of a written and an oral presentation. The Child Development and Women's History programs' master's projects are original research-based theses. The Human Genetics program requires a thesis.

In the creative arts, the Dance program requires students to develop a master's performance project, which includes choreography and performance. The Theatre program requires a master's portfolio project, representing complete documentation of the student's work, including photographs, programs, design projects, and important papers. The Writing program requires a master's manuscript.

The Health Advocacy program requires 600 hours of supervised fieldwork instead of a master's project.

ADVISERS

Each student has several advisers: the program director, the graduate faculty adviser, and, in some programs, the thesis adviser.

GRADUATE STUDIES ADMINISTRATION

Susan Guma – Dean of Graduate Studies
Rachel Grob – Associate Dean of Graduate Studies
Emanuel Lomax – Director of Graduate Admission
Patricia Dunn – Assistant to the Dean of Graduate Studies
Alba Coronel – Office Manager
Denise Pugh – Admission Assistant
Anne Wenzel – Administrative Assistant
e-mail: grad@sarahlawrence.edu
914.395.2371

The Art of Teaching Graduate Program

Sara Wilford – Program Director
Mary Hebron – Associate Director

Child Development Graduate Program

Barbara Schecter – Program Director

Dance Graduate Program

Sara Rudner – Program Director
Donna Watson – Administrative Assistant

Health Advocacy Graduate Program

Susan Guma – Dean of Graduate Studies
Crystal Greene – Administrative Assistant

Joan H. Marks Graduate Program in Human Genetics

Caroline Lieber – Program Director
James Speer – Associate Director
Christina Clohessy – Administrative Assistant

Theatre Graduate Program

John Dillon – Program Director
Dave McRee – Administrator
Peggy McGrath – Administrative Assistant

Women's History Graduate Program

Eileen Ka-May Cheng and Lyde Sizer – Co-Directors
Tara James – Associate Director

Writing Graduate Program

Mary LaChapelle – Program Director/Fiction
Kate Knapp Johnson – Program Director/Poetry
Vijay Seshadri – Program Director/Creative Nonfiction
Alexandra Soiseth – Assistant Director/Writing Programs

Admission



REQUIREMENTS

Applicants for admission to graduate studies must hold a bachelor's degree from an accredited American college or university, or the equivalent degree from a college or university outside the U.S. Students in the process of completing the bachelor's degree may apply for admission, which would be contingent upon completion of the bachelor's degree. Previous college work is expected to be a 3.0 grade point average or higher and should reflect advanced course study. Applicants must also meet the admission requirements (detailed in the program sections of the catalog) in their planned field of study.

PROCEDURES

Individuals interested in applying to one of the graduate programs at Sarah Lawrence may write to Graduate Studies, Office of Admission, Sarah Lawrence College, 1 Mead Way, Bronxville, NY 10708-5999. Applicants must submit a completed application to the Graduate Studies Office of Admission. One official transcript from each undergraduate and graduate institution attended is required. Two letters of recommendation are required; forms are included in each application packet. When possible, recommendations should be from faculty members who have instructed the applicant. Graduate Record Examination (GRE) scores are not required for admission to Sarah Lawrence.

Although some programs do not require interviews, applicants are encouraged to visit the campus and learn about the Sarah Lawrence program. To arrange a visit, candidates may contact the Graduate Studies Office of Admission at 914.395.2371.

Applications are considered only when all required materials have been received. A nonrefundable application fee of \$60, in the form of a check or money order in U.S. dollars, must accompany the application form. Checks should be made payable to Sarah Lawrence College. Applications submitted without this fee will not be processed.

For some programs, students may be accepted on a part-time basis.

DEADLINES

- For the M.S. in Human Genetics: January 15
- For the M.F.A. in Dance: January 15
- For the M.F.A. in Theatre: January 15
- For the M.F.A. in Writing: January 15
- For the M.A. in Child Development: February 1
- For the Dual Degree in Social Work and Child Development: Admission to both programs is required, and the admission deadline for the Child Development program is February 1. Please check the NYU Web site (<http://www.nyu.edu/socialwork>) for the M.S.W. admission deadline. Students who are admitted to both schools will be reviewed for the dual degree program.
- For the M.A. in Women's History: Preferential deadline February 1; applications accepted on a rolling basis.
- For the Joint Degree program in Women's History and Law: Admission to both programs is required, and the preferential deadline for Women's History is

Graduate Program Curriculums

February 1 (rolling admissions). Please check the Pace University Web site (<http://law.pace.edu/academics/joint.html>) for the J.D. admission deadline. Students who are admitted to both schools will be reviewed for the joint degree program.

- For the M.A. in Health Advocacy: Preferential deadline March 1; applications accepted on a rolling basis.
- For the M.S.Ed. in the Art of Teaching: Preferential deadline March 1; applications accepted on a rolling basis.

Application deadlines are the same for non-U.S. applicants as for U.S. citizens and permanent residents. Individuals whose native language is not English must include official scores from the Test of English as a Foreign Language (TOEFL). Information concerning TOEFL may be obtained by writing: TOEFL, Educational Testing Service, Princeton, NJ 08541. The College's ETS code is 2810.

Applicants wishing to apply for financial aid, including grants and fellowships, must complete required financial aid applications. Further information may be found on page 123, or by contacting the Financial Aid Office at Sarah Lawrence College.





1. THE ART OF TEACHING

Overview The Art of Teaching program gives students a solid philosophical framework and a strong background in current thinking about educational theory and practice, as well as extensive opportunities for classroom research and experience. It provides the tools for teachers to articulate and demonstrate a clearly defined, child-centered, and culturally sensitive approach to education to be used in classrooms and schools. And it prepares graduates to become strong leaders and agents of change in the complex and highly demanding profession of early childhood and elementary classroom teaching.

Studying in small seminars, students take courses that emphasize reflective teaching, observation of children's learning, documentation and assessment, and multicultural and multiethnic perspectives. In pursuing their course work, students are helped to see themselves as life-long learners in all subject areas. Upon completion of course work, fieldwork and student-teaching requirements, master's candidates prepare a project to be shared orally in their last semester of the program. This oral presentation draws together the documentation gathered in the teaching/learning inquiry and is organized around an issue or question that has been at the heart of the student's work.

Throughout the program, students are placed in early childhood and/or elementary classrooms under the guidance of experienced teachers to allow for maximum connection between theory and practice. In close collaboration with faculty, students explore their student-teaching experiences in practicum settings. The program's resources include the Early Childhood Center, a pioneering, on-campus laboratory school for children ages 2 through 6, and strong relationships with local Westchester public schools and progressive educational institutions such as Central Park East 1 and Ella Baker public schools in New York City, and the Prospect Center in Vermont.

The Art of Teaching is designed as one program with three New York State certification tracks: the Early Childhood Education Track I, leading to a certificate in Early Childhood Education; the Childhood Education Track II, leading to a certificate in Childhood Education; and the dual Early Childhood/Childhood Education Track III, leading to one certificate in Early Childhood Education and a second certificate in Childhood Education. Each track of the program will lead to a Master of Science in Education degree.

Program requirements. A single-track or dual-track 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.

- 42 credits (Track I or Track II) or 48 credits (Track III)
- Field placements
- Student-teaching placements
- Master's project

A typical full-time program Tracks I & II.

Summer courses:

The Child and the Family (3 credits)

Children's Literature (3 credits)

Foundations of Education (3 credits)

Theories of Development (3 credits)

Year 1:

Language and Literacy I & II (8 credits)
Mathematics and Technology I & II (8 credits)
Observation and Documentation (3 credits)
 Advisement seminar
 Field placements (180 hours, two age/grade levels)

Year 2:

Emergent Curriculum I & II (8 credits)
Children with Special Needs (3 credits)
 Practicum seminar
 Student-teaching (90 days, two age/grade levels)
 Master's project

Note: In the Track III dual Early Childhood/Childhood Education program, the following three courses that combine content and pedagogy would be taken for 10 credits each: *Emergent Curriculum*; *Language and Literacy*; *Mathematics and Technology*. Field placement, in conjunction with student-teaching requirements, will cover all Track III age/grade areas.

Field placements and student-teaching. At every point in the program, students relate their work with children in the classroom to ideas generated in their seminars. During their course of study, students usually fulfill field placement requirements two days a week at the College's Early Childhood Center and/or in local public school classrooms. (Internships may be available in the first year at the Early Childhood Center.) For their student-teaching, students are placed three days a week each semester in appropriate public school classrooms for each track.

Students are supervised by classroom teachers carefully chosen for their ability to model a vision of practice grounded in observation, developmental theory, and authentic assessment. The program has arranged student-teaching placements in a variety of public, independent, urban, and suburban schools in New York, New Jersey, and Connecticut that serve children from different socio-economic backgrounds. In the event that a student already is employed as a full-time teacher, the supervisor is a member of The Art of Teaching faculty.

The Master's Project and Oral. The foundation for the master's project is the teaching/learning inquiry undertaken by The Art of Teaching students throughout their time in the program. Documentation, which culminates in the master's oral, is collected in portfolio format and includes longitudinal records and reflective journals of work with children and teachers; descriptions of children and their work; descriptions of curriculum and activities developed and used with children; reflections on teaching practice; bibliographies of children's literature and professional literature; and critiques and integrations of theory.

Upon completion of course work, fieldwork, and student-teaching requirements, master's candidates prepare a final project in their last semester in the program to be presented orally to a review panel made up of Sarah Lawrence Art of Teaching faculty and undergraduate liberal arts faculty, invited peers and supervising teachers. Students share their projects with their peers in preparation for presenting to the final review panel. The criteria for evaluating the master's project are jointly established by students and faculty.

Certification. Upon successful completion of the program and New York State-mandated training in Child Abuse and Maltreatment and School Violence Prevention, students will be recommended to the New York State Education Department for an initial certificate in Early Childhood, Childhood, or Early Childhood/Childhood Education.

Admission

Qualified candidates who wish to pursue careers in early childhood or childhood education are encouraged to apply. Students may be accepted on a part-time or full-time basis. In addition to the requirements outlined under Admission (page 10), applicants must submit a sample of their undergraduate academic writing, or its equivalent, and have an interview with the program director and associate director to discuss their goals and evaluate their transcripts in light of New York State teacher-certification requirements. Students are also urged to visit the campus to attend a class and meet with other students, faculty, and the director of Graduate Studies. Please see page 11 for deadline information. Sarah Lawrence is committed to seeking candidates from diverse racial and ethnic backgrounds.

New York State and Title II of the 1999 National Higher Education Act require schools offering teacher education programs to publish their institutional pass rates on State Teacher Exams. In the program year 2002-'03, a total of 26 Sarah Lawrence students completed the Assessment of Teaching Skills-Written (ATS-W) examination. Of those, 25 passed, yielding a pass rate of 96 percent. The statewide pass rate for the ATS-W in 2002-'03 was 97 percent. A total of 27 Sarah Lawrence students completed the Liberal Arts and Sciences Test (LAST). Of those, 25 passed, yielding a pass rate of 93 percent. The statewide pass rate for the LAST in 2002-'03 was 95 percent. Passing scores on both the LAST and ATS-W examinations are now exit criteria for this program.

Thirty-one students graduated from the Art of Teaching program in calendar year 2003. Our records to date show that fifteen are employed in elementary schools; six are teaching or directing in early childhood programs; four have not been in communication with us; three are working overseas; and two have elected to stay at home with their children.

According to the New York State Department of Labor, elementary school teaching is and will be among the projected fastest growing occupations during the period 1998-2008: the projected largest number of net openings per year for elementary teachers is 4,020. In New York City, the estimated openings per year are 230 for preschool teachers, 210 for kindergarten teachers, and 2,340 for elementary teachers.

Course work

Course work may be considered in three categories: courses connecting content and pedagogy; pedagogical courses; and practicums.

COURSES CONNECTING CONTENT AND PEDAGOGY

Emergent Curriculum: The Child as Meaning Maker I & II. In this two-semester course, children's interests and approaches to learning across early childhood and childhood are emphasized in developing curriculums with multiple entry points. Students reflect on ways of knowing in their own learning and that of the children with whom they are working, exploring teaching strategies that value as well as extend children's knowledge and modes of thinking and learning. Students will discuss how children's interests and questions connect to the large ideas and questions at the core of the subject matter disciplines. Central to the course is understanding how to create a curriculum driven by ideas — striving for wholeness, integration, coherence, and

meaning — and focused on assisting children in applying knowledge and thinking to real-life problems.

Classroom design and organization, media and materials, approaches to teaching and learning across disciplines are discussed, with an emphasis on science, social studies, and the arts. Value is placed on enabling in-depth inquiry, experimentation and discovery, and establishing classroom communities based on collaborative learning. The role of the arts, literacy, and technology in making and expressing knowledge are emphasized in curriculum planning. Students discuss how to develop curriculum and teaching strategies for individual subject areas, while developing understandings of the connections among disciplines, in order to build an interdisciplinary approach to curriculum and instruction. The roles of the teacher as observer, provisioner, collaborator, and facilitator are considered. During each semester, students engage in hands-on inquiry in a workshop setting, reflecting on their own learning and that of their peers. Various forms of assessment are reviewed, including standardized tests. The value of longitudinal documentation of children's work in curriculum and instructional planning is explored.

Conference work focused on classroom practice, with an emphasis on curriculum and teaching that is inclusive of the spectrum of learners within the certification area sought, is undertaken each semester and culminates in a paper that brings together work with children, course readings, and class discussions. Students seeking dual certification in Early Childhood/Childhood Education will complete conference work and culminating papers for both certification areas each semester.

Language and Literacy I & II. This two-semester course focuses on the making of meaning and knowledge through listening, speaking, reading, and writing in early childhood and childhood. All children — English speakers and English language learners — are recognized as capable of learning and becoming competent in English language and literacy. Emphasis is on teaching that takes each child's approaches to and pace in learning into account in developing instruction that builds the child's current knowledge and abilities. Students will share, from their work with children, observations of language and literacy use across contexts. They will draw on their observations of the knowledge and strengths children bring to school in designing curriculum and instruction tailored to children. Students will begin to develop personal philosophies of teaching and learning in the language arts by placing knowledge made through observation and documentation alongside theoretical knowledge from across a wide spectrum of literature and research in the fields of language acquisition and literacy development. Current theory and teaching strategies are discussed for the teaching opportunities they present across the full range of abilities and approaches to learning.

Through shared readings, observations of children from various ethnic and socio-economic communities, and recollection of their own language and literacy learning, students will gain insight across race, class, ethnicity, gender, and multiple approaches to thinking and learning, drawing forward implications for teaching. Students will apply these insights to developing an understanding of an inclusive classroom environment that engages and supports all children. This course will include the topics and issues pertinent to language and literacy teaching and learning emphasized in the New York State English Language Arts Standards.

Students will develop a child study each semester of one child within the certification area they seek — birth through second grade, or first through sixth grades — using the format of the Descriptive Review of the Child developed at Prospect School and

Center in North Bennington, Vermont, with particular emphasis on the child's language and literacy learning. Conference work focused on a particular aspect of language and literacy teaching and learning within the certification area sought is undertaken each semester and culminates in a paper that brings together work with children, course readings, and class discussions. Students seeking dual certification in Early Childhood/Childhood Education will complete conference work and culminating papers for both certification areas each semester.

Mathematics and Technology for Teachers I & II. This course will place strong emphasis on students' own understanding of mathematics as directly related to the mathematics they will be teaching in early childhood and elementary school classrooms. The course will have four foci. The first is exposure to the students' development of algebraic thinking and geometric reasoning through their own integrated study of algebra, geometry, and trigonometry. Students will problem-solve and write about the meta-cognitive processes involved in these mathematical experiences. 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 curriculum. The second focus is the development of an understanding of the content, concepts, computation, and teaching and learning strategies of mathematics in schools. Emphasis will be placed on the NCTM Standards and the New York State Curriculum and Standards; 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, learning disabilities, 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 is the third focus. We will consider technology to consist of all the tools used to support understandings in teaching and learning. We will use computers in the program's Math Lab, as well as those in the College's electronics classrooms. In addition to assessing and viewing software, students will create mathematical materials, learn to use a spreadsheet to organize and represent data, and investigate software directly related to their college-level study of algebra, geometry, and trigonometry. The fourth focus of the course is the study and development of mathematics assessment and testing. Students will develop a math portfolio that represents their own mathematical learning and contains the materials they have created and gathered throughout the course. In addition, students will write a conference paper that focuses on either early childhood or childhood education, depending on the area of certification they seek. Students seeking dual certification in Early Childhood/Childhood Education will complete conference work and write conference papers for both certification areas each semester.

PEDAGOGICAL COURSES

The Child and the Family: Social, Cultural, and Health-Related Issues at Home and in School. Children must struggle with many issues while making their way toward adulthood. Teachers' understandings of family culture and the interconnections between health and learning are crucial to their success in the classroom and central to the content of this course.

We will study how families affect the development of children, for no other unit of analysis more richly displays gender, social, and cultural factors and their influence on individual behavior and development. Today, children spend more time than ever

before in early childhood programs and grade schools. We will investigate how families and schools provide a framework for the exploration of the social world and socialize children according to cultural norms.

Health and learning are intertwined in the context of the child's social, emotional, intellectual, and physical development. In order for teachers to be equipped to help their students in the areas of personal health and safety, we will review the National and State Health Learning Standards, as well as the range of environmental factors that inhibit children's development and learning (including the identification and implications of drug and alcohol abuse). We will also examine the social, political, and psychological concerns faced by children with chronic diseases and their families, and the plethora of health care issues with which they must contend. Through readings and analysis of case studies, students will explore the importance of teachers' understanding of the complexities of the lives of children and families to better prepare them for the challenges of the classroom.

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

This course will explore the concepts of special-need diagnostic categories, building on a foundation of the cognitive processing components of learning, and always keeping in mind that the same symptoms and difficulties can mean very different things in different children. Goals of the course are to integrate our perspective of children's special needs with the realities of our work in classrooms and schools; to explore ways of working with parents of children who require special support; to understand the role and meaning of diagnostic labels and their use; and to consider the interplay between special education and inclusion.

Each student in the course will investigate in-depth the terminology and substance of a specific diagnostic category, and research what is known about the category — the etiology, occurrence, symptom picture, method of diagnosis, treatment, and prognosis. Papers will be presented orally, with printed copies bound in a source book that will be distributed to the students at the end of the semester.

An eight-hour weekend seminar extension of this course, subtitled *Keeping the Child Safe*, will extend learning gained in the course and devote three hours to the identification of child abuse and maltreatment, the prevention of child abduction, the dangers of drug and alcohol abuse, and three hours to school violence prevention and intervention (including fire and arson prevention). The remaining two hours will be spent discussing strategies for collaboration among school personnel (administrators, classroom teachers, and special-education teachers) to foster a safe and mutually supportive community.

Children's Literature and Artistic Expression: Touching the Stories Within Us. In this course, we will explore children's literature through the lens of developmental appropriateness (pre-kindergarten through grade 6); through the concept of story as motivation for learning to read and becoming a life-long reader; as a window on the particularities of period and place; and as an avenue to examine opportunities that books

can provide for reflection of cultural heritage and exposure to the experiences of others. Course readings will include developmental, literary, and educational perspectives, and, of course, the children's books themselves: picture books, books for the emerging reader, and novels for the fluent elementary-age reader.

The place of literature in the classroom involves careful choice on the part of teachers: this implies classroom libraries that support children's interests and heritage, intrigue children through pictures and text, and eventually lead elementary-age children to discover new "worlds" that lie within the covers of chapter books. Students will consider these issues as well as the importance of reading aloud to children at each grade level.

An integral component of the course will be an investigation of ways in which literature can inspire artistic expression in a well-provisioned classroom. Early childhood and elementary classroom environments that provide appropriate opportunities for dramatic play, painting and drawing, sculpture and three-dimensional work, writing and book-making, can enhance and expand children's interactions with books. Students in the course will themselves have occasion to make meaning through a variety of artistic media as an extension of their readings. Course expectations include a major paper focused on the age range(s) of the students' certification area(s), bibliographies of children's books gathered from course readings, and a field trip to a local college's bookstore for children.

Foundations of Education: An Exploration of Meaningful Learning and Teaching from Rousseau to the Present. This course will begin with a reflection on philosophical approaches to teaching and learning as we investigate the implications of learning as acquisition, as manifestation, and as transaction. Students will read excerpts from the historical writings of Rousseau, Pestalozzi, and Froebel to better understand the roots of meaningful teaching and learning as exemplified in modern educational thought. We will then turn to a review of the history of public schooling in the United States, considering the role of education in a democratic society as conceptualized by such educational leaders as Thomas Jefferson, Horace Mann, and John Dewey. We will examine the challenges and achievements of public education from colonial times to the present with special emphasis on Dewey's educational philosophy and practice and its impact on American education, as well as its relevance for contemporary practice. From this vantage point, we will then explore a series of issues facing educators today as we consider perspectives on meaningful education for a diverse society and views of the learning process in contemporary culture, including philosophical and political implications and variations in classroom experience and practice. Students will keep a journal of reflections on their readings together with a collection of relevant articles from newspapers and periodicals concerning current educational issues, and write a major paper on a self-chosen topic relevant to the course.

Observation and Documentation. In The Art of Teaching program we place the observation and documentation of children and their learning at the center of teaching. The emphasis is on seeing every child as capable, unique, and knowable; and on children as active makers of their own meaning and knowledge. Observing is focused on what the child can do and is interested in, and on how each child thinks and learns. We assume that teachers make knowledge of teaching and learning through longitudinal observation and documentation of each child as thinker and learner. This knowledge is the foundation for curriculum development and instructional planning that accommodate individual interests and approaches to learning.

The ideas and processes developed at Prospect Archive and Center for Education and Research, by Patricia Carini and others, will be the foundation of the work throughout the course. The Prospect Descriptive Processes, and in particular the Descriptive Review of the Child, will give students a formal and systematic framework for drawing together their observations of children over time. In addition, the review processes developed at Prospect Center will be discussed as avenues for collaborative inquiry and meaning making among educators and parents. Students will participate in a Descriptive Review and will review longitudinal collections of children's work. They will also learn about descriptive inquiry processes for reviewing curriculum and teaching practice.

Students will share observations of children in early childhood and childhood education settings and develop a language of description. We will discuss the importance of creating classrooms where each child is visible through strength. Students will develop a child study that includes: a description of the child, using the headings of the Descriptive Review; a collection of the child's work; and reflections on the implications that the longitudinal documentation of the child holds for teaching.

Theories of Development. The field of developmental psychology has been shaped by several different, and often conflicting, visions of childhood experience. These visions have, in turn, influenced early childhood and childhood education practice. In this course, we will study the classical theories — behaviorist, psychoanalytic, and cognitive-developmental — as they were originally formulated and in light of subsequent critiques and revisions. We will focus on the kinds of questions each theory asks and the “image of the child” each puts forth.

Recent challenges within the field have highlighted specific conceptual problems, which we will address. Are patterns of development universal or culture-specific? Can childhood experiences be thought of as proceeding in a series of stages? How do we construct methods for studying children that will recognize and validate the significance of differing social and cultural experiences? How can we forge a multicultural view of development such that development is understood in terms of how it is experienced within a given cultural context?

The goal of the course is to integrate theory and practice through field experiences in early childhood and/or elementary classrooms. Required papers will reflect this integration.

PRACTICUMS

The Advisement Seminar in the second semester of the first year supports field placement experiences and places emphasis on early childhood issues and classroom practice. It is open to students in all tracks, combines visits to a variety of settings including infant rooms and focuses on the years birth through age 8 (or grade 2).

The Practicum Seminar is a yearlong course that supports early childhood and childhood student-teaching experiences, and provides opportunities to draw together the ideas, processes, and approaches in early childhood and childhood teaching practice, curriculum development, and instructional planning across content disciplines in pre-kindergarten through grade 2 settings and first- through sixth-grade classrooms. Content of the seminar will vary depending on the ages and grades of the children in a particular certification area.

Issues and questions that arise in student-teaching and will continue to be present in classrooms and schools are explored. These include the role of observation and documentation as they inform assessments of children's learning, and teaching itself; the creation of learning environments for children from birth through grade 2 and in grades 1 through 6, inclusive of all children across racial, ethnic, socioeconomic, and learning differences; the development of approaches that enable continuity for children between home and school and in their school lives; the development of classrooms as communities of learners; and the exploration of the teacher's role and approaches to classroom organization and structure that relate to very young and elementary-age children. Other topics of importance in the course are the creation of opportunities and processes for collaboration among teachers, parents, and administrators and the development of strategies to reflect on, renew, and revise teaching with an emphasis on the importance of professional development.

The Practicum Seminar also supports students in their continued efforts to understand the political nature of teaching, placing emphasis on educating for a democratic society. The roles of the family, school, and community in educating children are explored by reviewing the history of shared rights and responsibilities, as well as the current philosophies and climate regarding home, school, and community relationships.

For both the Advisement and Practicum Seminars, students will keep a reflective journal of their field placement and student-teaching experiences, including observation and documentation of children, classrooms, activities, curriculum planning and facilitation, materials, and media. In the Practicum Seminar, students will also begin to develop, refine, and share their thinking regarding their master's project topics.

Resources

The Early Childhood Center. Founded in 1937 by Lois Barclay Murphy, an internationally renowned expert in personality development, The Early Childhood Center was among the first college laboratory schools in the United States. It provides an environment for students and faculty from Sarah Lawrence and other institutions to engage in fieldwork and student-teaching, and to conduct on-site research in the fields of normal personality and child development. It also serves as a community school for children ages 2 to 6, drawing families from 15 local school districts.

The Child Development Institute. The Child Development Institute (CDI), founded in 1987, provides a forum for students, faculty, and parents to examine child development issues. Its recent public television films, *When a Child Pretends* and *From Pictures to Words*, have received national attention. It publishes occasional papers on topics of child development and education, and offers activities, distinguished lectures and conferences, and outreach programs. Some CDI programs offer in-service credit for teacher participants. Past lectures and conferences have explored the impacts of poverty, multiculturalism, social policy, and changing family structures on children and the educational process.

The Empowering Teachers Program. Under the auspices of the Child Development Institute, this nationally recognized program serves as a forum for continuing education and support for teachers, administrators, and other professionals working with children in early childhood and public elementary education settings. In intensive summer training and follow-up workshops over two years, participants explore a variety of challenges facing children, families, and schools in today's society, and they consider meaningful classroom practices that can improve their ability to deal with all children.

Teaching and Learning for the Classroom Professional. This Saturday seminar course is for educators who are interested, at any stage in their careers, in ongoing inquiry. We look closely at the work of children and teachers; read articles, journals, and excerpts from books for response and discussion; and come together around particular questions of teaching practice, including issues regarding curriculum across the content areas. We use the processes developed at The Prospect Archive and Center for Education and Research as a lens through which to view the work of teaching. The focus of inquiry reflects the interests and experiences of participants in the course, as the purpose is to meet individual teaching and learning needs.

Faculty

Sara Wilford, Director, The Art of Teaching Program/Psychology – B.A., Sarah Lawrence College. M.S.Ed., Ed.M., Bank Street College of Education. Former elementary teacher, Bronxville Public Schools; workshop leader for seminars and conferences on early childhood education and literacy development; author of *What You Need to Know When Your Child Is Learning to Read*; Roy E. Larsen Chair in Child Development. SLC, 1982-

Mary Hebron, Associate Director, The Art of Teaching Program – B.A., M.A., New York University. Former teacher and coordinator of primary education, Mamaroneck Public Schools; curriculum and assessment consultant in New York City and Westchester; coordinator of teacher and study groups, including The Art of Teaching Professional Development Series. Board member of The Prospect Archive and Center for Education and Research, North Bennington, Vermont. SLC, 1985-

Jan Drucker, Psychology/The Art of Teaching/Director, Child Development Institute – B.A., Radcliffe College. Ph.D., New York University. Developmental and clinical psychologist with focus on the development and education of young children; author and researcher on play and other symbolic processes and developmental theory. SLC, 1972-

Margery B. Franklin, Psychology/The Art of Teaching – B.A., Swarthmore College. M.A., Ph.D., Clark University. Special interest in developmental theory and the history of child psychology, language and representation, and the psychology of art; author of articles and book chapters on developmental theory, language and play, and artistic development; co-editor of *Development and the Arts: Critical Perspectives*, *Developmental Processes: Heinz Werner's Selected Writings*, *Symbolic Functioning in Childhood*, and *Child Language: A Reader*; past president of the division of psychology and the arts of the American Psychological Association. SLC, 1965-

Linwood J. Lewis, Psychology/The Art of Teaching – B.A., Manhattanville College. M.A., Brooklyn College. Ph.D., City University of New York. Special interests in the effects of culture and social context on the conceptualization of health and illness, stress and coping in persons with chronic disease, the psychological study of families and basic research on cognition; recipient of a MacArthur Postdoctoral Fellowship on Network for Successful Pathways Through Middle Childhood. SLC, 1997-

Margaret Martinez-DeLuca, The Art of Teaching – B.A., College of Mount St. Joseph. M.S.Ed., Bank Street College of Education. Member, faculty of Bank Street College; consultant, Bank Street Center for Minority Achievement; work in restructuring and math reform in New York City, Newark, and Baltimore elementary and middle schools; math consultant in school districts outside the New York City area; classroom teacher K-12 for 30 years. SLC, 1994-

Kathleen Ruen, The Art of Teaching – B.A., M.A., Sarah Lawrence College. Ph.D., NYU. Special interest in connections between teaching and creating artwork. Former teacher and Assistant Director, Central Park East I Elementary; grant writer, Center for Arts and Education, New York City. Founder and Artistic Director of Undermine, Under One Roof Theatre, Tribeca, NY. SLC, 2003-

Marsha Winokur, The Art of Teaching – B.A., Sarah Lawrence College. Ph.D., Yeshiva University. Graduate, Manhattan College of Music. Clinical psychologist and school psychologist for 30 years; Director of The Learning Center, an affiliate of the Jewish Board of Family and Children's Services. SLC, 1996-



2. CHILD DEVELOPMENT

Overview The Master of Arts Program in Child Development explores the life of the child as the interaction of intellectual, emotional, social, and imaginative streams. It combines in-depth study of primary theoretical perspectives with practical fieldwork. It encourages students to study children in a wide range of social contexts and environments — among members of their family, peer group, and culture and within their homes, schools, and neighborhoods.

In close consultation with faculty advisers, students develop a plan of study individualized to their academic interests and long-term goals. All courses are taught as seminars with no more than 15 students. Students meet biweekly with their instructors for individual conferences, in which they design independent study projects that often draw on students' fieldwork experience.

Among the resources available to the students are the Early Childhood Center, a pioneering laboratory school, and the Child Development Institute, which offers lectures, conferences, activities, and outreach programs for students, faculty, and parents.

Graduates of the program are prepared for direct work with children in various settings, for teaching child development at an intermediate level, or for pursuing doctoral study in psychology and related fields.

General program requirements. The program can be completed on a full-time basis in two years or part-time in three years. The requirements are as follows:

- 30 credits of graduate course work
- 4 credits of a graduate seminar
- 2 credits of fieldwork
- 12-credit master's thesis

A typical full-time program.

Year 1:

Theories of Development (5 credits)
and *Observation Workshop* (0 credits)
Psychology courses (15 credits)
Graduate seminar (2 credits)
Fieldwork (2 credits)

Year 2:

Psychology courses (10 credits)
Graduate seminar (2 credits)
Master's thesis (12 credits)

In some cases, students may take electives for credit or courses in a field other than psychology, such as anthropology or biology.

Fieldwork. Fieldwork provides opportunities for observation, research, and practicum experience with children. First-year placements are at the Early Childhood Center, the campus laboratory preschool that allows students to study normal development of children from ages 2 through 6. Advanced field placements include clinical settings such as therapeutic preschools or community programs, elementary or secondary schools, or child-life programs on pediatric wards.

Master's Thesis. In the second year, students develop a thesis project that culminates in a master's essay. Students are encouraged to develop original research projects that include observations gathered in naturalistic or experimental situations. For some students, interdisciplinary thesis projects may be appropriate.

A **dual degree** in Social Work and Child Development is offered with the New York University School of Social Work. Students in this program can pursue study leading to a master's degree in Social Work and a master's degree in Child Development; 95 credits (instead of 113) are required, including a thesis for the M.A. in Child Development (12 credits). Students begin this program with one year of study and fieldwork at Sarah Lawrence. Then they pursue their social work courses and clinical fieldwork in the second and third years. With faculty guidance, students carefully select courses that are appropriate for transfer credit in both schools. The dual degree program can be completed full-time in three years or on a part-time basis. Dual degree students must be admitted to both schools. The deadline for Sarah Lawrence is February 1. To apply to NYU, visit <http://www.nyu.edu/socialwork>.

Course work

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

Language Development. Ms. Schecter – First semester. Learning language is a fundamental aspect of human experience that is reproduced from generation to generation all over the world. Yet, how similar are the processes of language development among people of different places and backgrounds? This course will explore the nature of language and its relation to thinking, meaning making, and culture. We will begin with a look at the phenomena of first language acquisition — how naming, categorizing, conversation, private speech, storytelling, and metaphor constitute and express children's experiences in their worlds. We will then consider second language learning in such contexts as bilingualism, transitions from home to school, and immigration. Readings will be drawn from psychological studies, ethnographic accounts, and memoirs. Where possible, students will be encouraged to gather language samples from children and/or adults to illustrate processes we will be studying or as the basis for conference projects.

Memory Research Seminar. Ms. Johnston – First semester. Experimental study of remembering has been a vital part of psychology since the beginning of the discipline.

The most productive experimental approach to this subject has been a matter of intense debate and controversy. The disputes have centered on the relationship between the forms of memory studied in the laboratory and the uses of memory in everyday life. We will engage this debate through study of extraordinary memories, autobiographical memories, the role of visual imagery in memory, accuracy of memory, expertise, eyewitness testimony, metaphors of memory, and the anatomy of memory. Frederic Bartlett's constructive theory of memory will form the theoretical backbone of the course. Most conference work will involve experimental explorations of memory.

Puzzling Over People: Social Reasoning in Childhood and Adolescence. Mr.

Barenboim – First semester. We humans tend to find other people the most interesting “objects” in our lives, and for good reason: as infants, we are completely dependent on them 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, 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 we will address in this course. This class provides opportunities for hands-on fieldwork with children, so as to observe them puzzling over people in real life.

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

Theories of the Creative Process. Ms. Doyle – First semester. The creative process is paradoxical. It involves freedom and spontaneity, but also disciplinary expertise and hard work. In this course, we look at how various thinkers conceptualize the creative process, chiefly in the arts, but in other domains as well. We see how various psychological theorists describe the process, its source, its motivation, its roots in a particular domain or skill, its cultural context, and its developmental history in the life of the individual. Among the thinkers we consider are Freud, Jung, Arnheim, Franklin, and

Gardner. Different theorists emphasize different aspects of the process. In particular, we see how some thinkers emphasize hard work and expert knowledge as essential features while others emphasize the need for the psychic freedom to “let it happen” and speculate on what emerges when the creative person “lets go.” Still others identify cultural context or biological factors as critical. To concretize theoretical approaches, we look at how various ideas can contribute to understanding specific creative people and their work. In particular, we consider works written by or about Picasso, Woolf, Welty, and some contemporary artists and writers. Though creativity is most frequently explored in individuals, we also consider group improvisation in music and theatre. Some conference projects in the past have involved interviewing people engaged in creative work; others consisted of library studies centering on the life and work of a particular person. Some students chose to do fieldwork at the Early Childhood Center as part of a consideration of some aspect of creative activity in young children.

Social Development Research Seminar. Mr. Barenboim – Second semester. Have you done a conference project before in the social sciences that raised interesting questions, and you’ve had the wish to take it a step further, to conduct your own research on the subject? This course is designed for students who would like to do just that. The goal of the course is to have each student propose and conduct an original piece of research within the broad sphere of the social development of childhood and adolescence. The work could be done, for example, through quantitative testing, through observation, through direct interviews, or questionnaires. The course will be divided into three parts. In the first third of the course, we will be reading a range of past studies that exemplify different types of research approaches to the study of children, and we will discuss the strengths and possible weaknesses of each approach. At the same time, in conference, each of you will begin the planning process for your own study. In the second third of the course, each student will take turns serving as the facilitator of class discussion by assigning the readings for that particular week (on studies relevant to her or his own project) while sharing with the class the current progress on her or his research ideas. In turn, the rest of the class will serve as a “working group,” to give feedback and helpful suggestions on each project. Depending on the size of the class, we may have time for several rounds of this presentation/advising format. The final portion of the course will involve students presenting what they have found. The conference paper will consist of the write-up of your study.

Pathways of Development: Psychopathology and Other Challenges to the Developmental Process. Ms. Drucker – Second semester. This course addresses the multiple factors that play a role in shaping a child’s development. Starting with a consideration of what the terms “normality” and “pathology” may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness, and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have an impact on growth and adaptation. We will examine a number of the current conversations and controversies about assessment, diagnosis/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose to focus conference projects on aspects of that experience.

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

Human Resilience. Mr. Jones – Second semester. The texts of our study will be the biographies of individuals who have undergone and transcended the extreme adversities of urban and rural poverty, the Nazi Holocaust, North American slavery, political hostage captivity, physical trauma, chronic mental illness, South African apartheid, domestic violence, sexual assault, and prisoner-of-war confinement. We will examine these life histories to seek answers to the question of what enables some individuals to escape the worst psychological consequences these kinds of conditions can inflict while others are severely damaged by the same circumstances. Psychologists became interested in resilient survivors long after they had constructed theories that established the optimal prenatal, constitutional, child-rearing, and environmental requirements of healthy individual development. The exceptional survivors of suboptimal and traumatic circumstances were overlooked because they were a statistical minority. In more recent years, however, these survivors have become the source of valuable insights into human adaptability. Controversy prevails among scholars and researchers about how to conceptualize the phenomenon of resilience, so it is variously equated with or distinguished from such constructs as hardiness, invulnerability, and the protection that comes from certain personality traits and personal experiences. Our examination of the accounts of actual lives and their contexts will illuminate the theoretical debates and empirical literature on this subject.

The Feeling Brain: The Biology and Psychology of Emotions. Ms. Olson. The processing of emotion was an enduring concern (both) for early biologists and psychologists. Charles Darwin devoted a monograph to the expression of emotion in men and animals, and he argued for an evolutionary understanding of emotions as a biological phenomenon; William James considered emotions a key topic in his investigations of the science of mental life. Despite this early interest, emotions were not a major focus in the development of modern cognitive neuroscience. Instead, efforts to understand mental life focused primarily on reason, or cognition. Recently, this neglect of emotions has been redressed through the growth of the new interest area of “affective neu-

rosience.” This integration of psychological and biological approaches has been fueled by an increasing awareness of the function of emotions in mental life and by technological and experimental advances, such as brain imaging, that have allowed the development of sophisticated experimental approaches to the study of emotions. In this course, we will begin with the early history of investigation of emotions in order to define our terms, then proceed quickly to the new experimental work being developed in both humans and animal models. Some of the questions to be entertained: What brain systems regulate emotions? How do emotions modulate memories? How are different emotions processed by the brain? How do emotions and reason interact to shape decision making?

Language, Mind, and Brain. Ms. Stevens – Second semester. The ability to communicate with language is, according to some, the most remarkable skill that we as humans possess. In this semester course, we will use the perspective of cognitive neuroscience to examine how the brain represents and processes language. We will explore classical and contemporary debates about language, addressing questions such as, is language separate from other cognitive abilities? What are the commonalities and differences between signed and spoken languages? Does the brain ever lose its capacity to learn language? Throughout the course, we will focus on the hierarchical levels of language processing (sound, meaning, and grammar) and how the brain represents different aspects of language. Our readings will focus on empirical research articles, including studies of both children and adults.

Poverty and Public Policy: An Ecological and Psychobiological Approach. Ms. Ferguson – Second semester. One-fifth of all American children live in poverty. Why? And what can be done about it? In this course, we will take an ecological and psychobiological approach to poverty in America and its relationship to public policy, with a focus on child poverty. We will discuss how physical and psychosocial environments differ for poor and non-poor children and their families in both rural and urban contexts, specifically rural upstate New York and urban New York City. We will explore how these differences affect mental and physical health and motor, cognitive, language, and socio-emotional development. We will also discuss individual and environmental protective factors that buffer some children from the adverse affects of poverty, as well as the impacts of public policy on poor children and their families, including the recent welfare reform in the United States. Topics will include environmental chaos, cumulative risk and its relationship to chronic stress, and unequal access to health care services. This course has a service learning component. Students will be expected to participate in a community partnership addressing issues related to poverty as part of their conference work.

Resources

The Early Childhood Center. Founded in 1937 by Lois Murphy, an internationally renowned expert in personality development, the Early Childhood Center was among the first laboratory schools in the United States. It provides an environment for students and faculty from Sarah Lawrence and other institutions to conduct on-site research in the fields of normal personality and child development. It also works to provide a richly textured educational environment for children ages 2 through 6 who come from diverse ethnic and socioeconomic backgrounds.

The Child Development Institute. The Child Development Institute, founded in 1987, provides a forum for students, faculty, and parents to examine topics on child development. It offers activities, lectures, conferences, and outreach programs. Past

lectures and conferences, for example, have explored the impacts of poverty, multiculturalism, social policy, and changing family structures on children and the educational process. It also established the “Empowering Teachers of Children Placed at Risk” project. This is a highly successful, nationally recognized program of intensive summer training and follow-up workshops in which teachers consider a variety of challenges facing children, families, and schools, and explore meaningful classroom practices that can improve their ability to deal with children placed at risk.

Admission

Qualified candidates of all ages and academic backgrounds who wish to pursue careers working with children in various settings and/or teaching the advanced study of child development are encouraged to apply. (See Admission, page 10.) Preference is given to applicants with backgrounds in the social sciences and humanities. Applications also will be considered from individuals whose life and work experience has prepared them for advanced academic study in the field. See page 11 for deadline information.

Faculty

Barbara Schecter, Director, Graduate Program in Child Development/Psychology – B.A., Sarah Lawrence College. M.A., Ph.D., Teachers College, Columbia University. Developmental psychologist with special interest in cultural psychology, developmental theories, language, and development; author and researcher on cultural issues in development and metaphoric thinking in children. SLC, 1985-

Carl Barenboim, Psychology – B.A., Clark University. Ph.D., University of Rochester. Special interest in the child’s developing ability to reason about the social world, as well as the relation between children’s social thinking and social behavior; articles and chapters on children’s perspective-taking, person perception, interpersonal problem-solving, and the ability to infer carelessness in others; past member, Board of Consulting Editors, *Developmental Psychology*; principal investigator, grant from the National Institute of Child Health and Human Development. SLC, 1988-

Jan Drucker, Psychology – B.A., Radcliffe College. Ph.D., New York University. Clinical psychologist and psychoanalyst with focus on development of normal and emotionally disturbed young children; author and researcher on play and other symbolic processes and aspects of development in the preschool years. SLC, 1972-

Kim Ferguson, Psychology – B.A., Knox College. M.A., Ph.D., Cornell University. Special interests include cultural-ecological approaches to infant and child development; children at risk (children in poverty, HIV/AIDS orphans, children in foster care and institutionalized care); health and cognitive development; and development in African contexts. Areas of academic specialization include infant categorization development and the influences of the task, the stimuli used, and infants’ culture, language, and socioeconomic status on their performance; infant face processing in African and American contexts; relationships between the quality of southern African orphan care contexts and child outcomes. SLC, 2007-

Ferdinand Jones, Psychology – A.B., Drew University. Ph.D., University of Vienna. Professor emeritus of psychology, Brown University; retired director of Brown University Psychological Services. Sarah Lawrence College Psychology faculty, 1968-1972. Teaching perspectives derive from clinical observations of interplay of people’s development, behaviors, and their social and cultural contexts. Current writing focus is interpreting jazz music to illuminate adaptive capacities of African Americans and, by

extension, all humans. Visiting professor appointments: University of Dar Es Salaam, Oberlin College, Rhode Island School of Design, University of Cape Town. Past president of the American Orthopsychiatric Association. SLC, 1968-1972; 2000-2001; 2005-

Linwood Lewis, Psychology – B.A., Manhattanville College. M.A., Ph.D., City University of New York. M.S., Columbia University. Special interests in the effects of culture and social context on conceptualization of health and illness, multicultural aspects of genetic counseling, the negotiation of HIV within families, and the development of sexuality in ethnic minority adolescents and adults. Recipient of a MacArthur postdoctoral fellowship and an NIH-NRSA research fellowship. SLC, 1997-

Leah Olson, Biology – B.A., Evergreen State College. Ph.D., State University of New York-Albany. Special interest in the neurobiology of circadian rhythms and in the neurobiology of learning and memory; research and papers on circadian rhythms. SLC, 1987-

Courtney Stevens, Psychology – B.A., Reed College. M.S., Ph.D., University of Oregon. Research focuses on neuroplasticity, or how the brain changes in response to new experiences. Areas of specialty include language and reading acquisition. Research utilizes behavioral and neuroimaging (ERP, fMRI) methodologies. Author of articles and book chapters on specific language impairment, dyslexia, deafness, and attention training. SLC, 2007-

Affiliate Faculty

Charlotte L. Doyle, Psychology – B.A., Temple University. M.A., Ph.D., University of Michigan. A generalist in psychology with special interests in the creative process, psychological theory, and children's literature. Recent articles on the process of writing fiction, creativity in children, children's storytelling, and the definition of psychology. Books include *Explorations in Psychology* (a textbook) and six picture books: *Hello Baby*, *Freddie's Spaghetti*, *Where's Bunny's Mommy?*, *You Can't Catch Me*, *Twins!*, and *Supermarket!* An ABC book, *The Bouncing Dancing Galloping ABC*, is in press. Current holder of the Margot C. Bogert Distinguished Service Chair. SLC, 1966-

Elizabeth Johnston, Psychology – M.A., St. Andrew's University, Scotland. D.Phil., Oxford University. Special interests in human perception of three-dimensional shapes, binocular vision, and the perception of depth from motion; author of articles and book chapters on shape perception from stereopsis, sensorimotor integration, and combining depth information from different sources. SLC, 1992-

Sara Wilford, Director, Art of Teaching Graduate Program/Psychology – B.A., Sarah Lawrence College. M.S.Ed., Ed.M., Bank Street College of Education. Former early childhood and public elementary school teacher; workshop leader for seminars and conferences on early childhood education; member, editorial advisory board, *Child* magazine; contributor to Scholastic, Inc. publications; author, *Tough Topics: How to Use Books in Talking with Children About Life Issues and Problems* and *What You Need to Know When Your Child Is Learning to Read*. SLC, 1982-



3. DANCE

Overview

The Sarah Lawrence graduate program in Dance is based on the premise that the art of dance is an integration of body, mind, and spirit learned through creative, technical, and analytical practices. Our goal is to present our students with an inclusive curriculum that exposes them to vital aspects of the art as performers, creators, and observers.

Graduate Seminars I, II, and III form the heart of the program: Seminar I is dedicated to reading, writing, and research; Seminar II, to choreographic inquiry; and Seminar III, to issues related to technical analysis and alternative investigations of physical use. Each of these seminars meets for four semesters. We require graduate students to maintain a daily physical practice chosen from offerings in contemporary practices, classical ballet, Yoga, T'ai Chi Ch'uan, studies in African and other world dance, as well as improvisation and composition. All students study experiential anatomy based in the work of Irene Dowd, dance history, lighting design and stagecraft, and music for dancers. We highly recommend Teaching Conference, a course based in practice, for students who are interested in dance education. Those students teach classes for the college community in the Campbell Sports Center and in local elementary schools for additional practice in developing their teaching skills.

Graduate students show original work each semester in the winter and spring concerts and present final projects in the M.F.A. concert during the last semester of their two-year course of studies. We encourage the exploration of solo and group forms. Students meet individually with their advisers on a regular basis to discuss their overall objectives and progress. They are encouraged to study broadly, widen their definitions of dance/performance, and engage in explorations of form and function.

Frequent guest artists and lecturers are invited to the campus, some in conjunction with the Theatre, Music, and Visual Arts Programs. Proximity to New York City allows students to attend world-class dance events throughout the school year.

Program Requirements. 36 course credits of graduate work: 24 in the first year and 12 in the second year for those who enroll full-time.

A Master's Performance Project is to be completed in the second year. Students will also prepare an oral defense and analysis of their Performance Project in the form of a lecture demonstration for the faculty.

Course work

Graduate Seminar I. Ms. Thom. This seminar encourages students to learn about the world of dance by conducting research and by analyzing and writing about aspects of dance that interest them.

Graduate Seminar II. Ms. Rudner. This seminar is designed to encourage students to make connections between dance, theatre, music, writing, and the visual arts, and to make them aware of and conversant with the creative process always at work in the world. Choreographic projects from the Dance Making class will be presented and discussed.

Graduate Seminar III. Ms. Gould, Ms. Rudner. This seminar emphasizes a dynamic foundation for dancing, offering participants an opportunity to refine their technique and analytical skills. Relevant aspects of functional anatomy are presented and considered throughout the class. Students are encouraged and coached to increase awareness of their current strategies as well as to broaden their range of movement possibilities.

Modern and Postmodern Practice. Ms. Devine, Ms. Manago, Mr. Sabado. A study of dynamic alignment through coordination and integration of the neuro/skeletal/muscular system in order to gain strength, balance, spatial, and rhythmic awareness. Various stylistic approaches are introduced through challenging complex movement patterns; problem solving and the demands of performance are also integral parts of this study. Attention is given to sharpening each student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles.

Dance History. Ms. Thom. A course in the history of performance in the United States from the early 20th century to the present as exemplified by the dancers, choreographers, and teachers who brought about notable changes in the art. The relationship of dance to the larger cultural environment will be discussed, with emphasis placed on the dance of our time. This course is designed to help the student relate his or her own work to the development of the art and to encourage creative critical perception.

Ballet. Ms. Forbes, Ms. Manago. Ballet studies guide students in creative and expressive freedom by enhancing qualities of ease, grace, and symmetry that define the form. To this end, we will explore alignment with an emphasis on anatomical principles and enlist the appropriate neuromuscular effort needed to dance optimally.

Dance Training Conference. Ms. Rodgers. Students will meet at least once per semester with the instructor to address individual dance training issues. We will examine these issues by discussing progress, specific challenges, and short-term and long-term goals. In addition, we will develop practical strategies to achieve those goals by means of supplemental strength, flexibility, kinesthetic awareness, and coordination exercises.

Improvisation. Ms. Devine, Ms. Westwater. Internal and external perceptions will be honed while looking at movement from many points of view, as an individual or in partnership with others. This invaluable creative mode will help the student recognize, embody, and develop sensations and ideas in motion.

Contact Improvisation. Ms. Westwater. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills such as taking and giving weight and finding a common "center" will provide a basis for further exploration.

Composition. Mr. Hurlin, Ms. Rudner. These components explore the expressive and communicative possibilities of movement by introducing different strategies for making dances. Problems posed run the gamut from conceptually driven dance/theatre to structured movement improvisations. These approaches vary depending on faculty. Students will be asked to create and perform studies, direct one another, and share and discuss ideas and solutions with peers.

Dance Making. Mr. Hurlin, Ms. Rudner, Mr. Yannelli. Students and faculty will meet weekly to view individual choreographic projects and to discuss relevant artistic and practical problems. Whenever possible, the music for these projects, whether new or extant, will be performed live in concert. Students are encouraged to take Lighting Design and Stagecraft for Dance.

Anatomy in Action. Ms. Gould. In this class, movement is the basis for exploration of our profoundly adaptable anatomy. In addition to making drawings as we study the entire

musculoskeletal system, we will learn Irene Dowd's "Spirals," a comprehensive warm-up/cool-down designed to mobilize all joints and muscles to their fullest range of motion.

Anatomy Seminar. Ms. Gould. This is an opportunity for advanced students who have completed Anatomy/Kinesiology to pursue their study of anatomy in greater depth. Each student will develop a specific project that will allow for further exploration of functional anatomy. We will meet as a group on alternate weeks to discuss questions and share experiences.

T'ai Chi Ch'uan. Ms. Matsumato. A Chinese-based system for health, stress reduction, meditation in movement, and non-aggressive self-defense, this beginners' course teaches the basic sequence of moves so that students can practice them on their own.

Yoga. Ms. Bradshaw. Classes emphasize the union of spirit, mind, and body through practices that include breathing techniques, vocalizations, and postures (asanas). By offering clear principles of biomechanical alignment and balance, the practice develops integrated strength and flexibility, and helps dancers interweave technique and artistry.

Feldenkrais. Awareness Through Movement®. Ms. Forbes. Moshe Feldenkrais' system of somatic education develops awareness, flexibility, and coordination as students are verbally guided through precisely structured movement explorations. The lessons are done lying on the floor, sitting, or standing, and they gradually increase in range and complexity. Students are required to bring very fine attention to their experience in order to develop their capacity for spontaneous effortless action.

FreeStyle. Ms. Garrison. Taking inspiration from both Old School and New School Hip Hop, this class merges the two. High energy and playful, students will be encouraged to use their bodies in ways that involve many different stylistic techniques.

Contemporary African. Ms. Garrison. This class fuses elements of traditional West African dance with other popular "African derived" movement forms. The genre is not strictly structured and allows dancers to interpret the moves in various ways.

Music for Dancers. Mr. Catanzaro. Students will expand their knowledge of musical elements, terminology, and procedures, and learn the basics of rhythmic notation. They will also learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed in response to different geographical, social, and philosophical conditions. This course will provide students with the opportunity to play percussion instruments.

Labanotation/Repertory. Ms. Thom. This course will cover elementary and intermediate levels of Laban's system of movement notation. Students will concentrate on correct observation and analysis of movement, writing facility, and the ability to read and perform authentic historical dance forms. Reconstruction and performance of a notated work will be the culmination of the second semester's work.

Tap Dance. Ms. Butterfly. This tap class offers what any accomplished tap dancer should know: how to use both rhythms and space to venture into choreography as well as improvisation.

Argentinean Tango. Ms. Lenzu. Acquire a tango vocabulary of movement and the leading and following techniques in a close embrace. Topics include: Balance; posture; tango walk; basic steps; rhythms: Tango, Milonga, and Waltz Tango; traspie; connection (communicating with torso, tango embrace, & mark); leading and following techniques; sacadas; hooks; ornaments; musicality; and styles.

Performance Project: Trisha Brown's "Line Up." Ms. Shick. "Line Up," a classic postmodern dance, was choreographed in 1977 by world renowned choreographer, Trisha Brown, one of the original members of the Judson Dance Theater. It will be reconstructed by Vicki Shick, who danced with Ms. Brown for many years.

Dance and Media. Mr. Atlas. This component will introduce and explore video, film, and digital media as tools for communication and creation. Areas of study will include choreographing for the camera and designing camera movement for dance; video editing; methods of documentation; and the integration of media into live performance.

Dance Technology. Mr. Schultz. This class will be run as a laboratory, mixing dance and computing. Students will experiment with designing interactive multimedia systems using Max/MSP/Jitter. These dance machines will provide new compositional approaches and forms for generating and disseminating dance. They can also serve as dynamic environments for digitally mediated live performances. Class readings will help place the work within a broader cultural context. No programming experience is required.

Teaching Conference. Ms. Thom. Detailed study of kinesthetic, verbal, and creative factors in varied teaching situations will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools.

Lighting Design for Dance. Mr. Copp, Ms. Cox, Mr. Micoeau. We will examine the theoretical and practical aspects of designing lights for dance. Students in this class will create original lighting designs for dance program concerts.

Dance Meeting. A weekly gathering of all dance students that includes classes, performances, talks, panels, etc. Topics have included dance injuries, dance therapy, contact improvisation, kinesthetic awareness, nutrition, Indian classical dance, and presentations by young New York City choreographers.

Facilities

The Charles DeCarlo Performing Arts Center. The Center includes the Bessie Schönberg Dance Theatre with adjoining small studio. Additional dance studios are located in MacCracken Hall and Titsworth Hall, and there is limited use of a studio in Campbell Sports Center.

Admission

Candidates who possess a strong creative and practical foundation in dance and who are interested in pursuing aspects of dance as a profession are encouraged to apply. Once an applicant's file is complete (see Admission, page 10), the Dance faculty expects qualifying candidates to meet with them, take an audition class, and perform a solo before admission decisions are made. Students are admitted on a full-time basis. See page 11 for deadline information.

Applicants are strongly encouraged to come in person if offered an audition and interview.

If it is not possible for an applicant to attend an on-site audition and interview, a videotape or DVD of the applicant's work (in American format) is required at the time of the application deadline.

The submission must include the following: 1) A recording that clearly identifies applicant executing selections of contemporary dance classroom exercises. Excerpt should include basic warm-up exercises plus combinations that show changes in level, speed, direction, and effort. This excerpt should be no longer than fifteen (15) minutes. 2) A

recording of applicant's original solo choreography danced by applicant, no longer than five (5) minutes duration. 3) OPTIONAL recording of a group work choreographed by the applicant. Please identify the performers.

Faculty

Sara Rudner, Director, Program in Dance – B.A., Barnard College. M.F.A., Bennington College. Dancer and choreographer; founder and director, Sara Rudner Performance Ensemble; recipient of Bessie Award and grants from the National Endowment for the Arts, the John Simon Guggenheim Memorial Foundation, and the New York State Council on the Arts; works for theatre and opera include the production of Caryl Churchill's "The Striker" at the Public Theater in New York City, "The Greeks" at the Alley Theatre in Houston, Peter Sellars's production of Messiaen's opera *St. Francois D'Assise* (co-produced by the Salzburg Festival and the Paris Opera Bastille), the Santa Fe Opera's recent production of Berlioz's *Beatrice and Benedict*, Strauss' *The Egyptian Helena*, and Berg's *Wozzeck*. Recent choreographic projects include *Heartbeat/mb* (Mikhail Baryshnikov), *Dancing-on-View*, and *Once Again*. SLC, 1999-

Emily Devine, Dance – B.A., Connecticut College. Trained with Jose Limon, Martha Graham, Merce Cunningham, Viola Farber; performed with Dan Wagoner and Dancers, Nancy Lewis, Mirjam Berns, Cork (Ireland) National Ballet; choreographer, Dance Alliance of New Haven, Roxanne Dance Foundation, Swamp Gravy, and independent productions; recipient of choreography grants from the Connecticut Commission on the Arts; teaches dance and movement workshops throughout the U.S. and in Canada, France, Sweden, Australia, and New Zealand. SLC, 1988-

Dan Hurlin, Dance/Theatre – B.A., Sarah Lawrence College. Performances in New York at Dance Theater Workshop, P.S. 122, La MaMa, E.T.C. Danspace, The Kitchen, and at alternative venues throughout the U.S. and the U.K.; recipient of a Village Voice OBIE Award in 1990 for solo adaptation of Nathanael West's "A Cool Million" and the 2000 New York Dance and Performance (a.k.a. "Bessie") Award for *Everyday Uses for Sight, Nos. 3 & 7*; recipient of fellowships from the National Endowment for the Arts and the New Hampshire State Council on the Arts and of grants from Creative Capital, the Rockefeller Foundation, the New York State Council on the Arts, the Mary Cary Flagler Charitable Trust, and the New England Foundation for the Arts; 2002 to 2003 Guggenheim fellowship. Former teacher at Bowdoin, Bennington, Barnard, and Princeton. SLC, 1997-

Rose Anne Thom, Dance – B.A., McGill University. Writer and critic of live performance for *Dance Magazine* since 1968. Freelance writing credits include *Collier's Encyclopedia*, *Jewish Women in America: An Historical Encyclopedia*, *International Dictionary of Ballet* and *The Forward* as well as articles and reviews in other periodicals. Auditor for the Dance Program of the New York State Council for the Arts and Oral Historian for the Dance Research Collection of the New York Public Library for the Performing Arts and the School of American Ballet Oral Preservation Project. Has also taught at Princeton University, SUNY Purchase, Southern Methodist University, and the American Ballet Theater School. In 1998-99, served as associate dean of Studies at the College. SLC, 1975-

John A. Yannelli, Music – B.Ph., Thomas Jefferson College, University of Michigan. M.F.A., Sarah Lawrence College. Composer; innovator in the fields of electronic music and music for theatre and dance; composer of traditional and experimental works for all media; specialist in improvisational techniques; director of the Sarah

Lawrence Improvisational Ensemble; toured nationally with the United Stage theatre company and conceived of and introduced the use of electronic music for the productions; freelance record producer and engineer; music published by Soundspell Productions. SLC, 1984-

Guest Faculty

Charles Atlas, Dance – Filmmaker and video artist since the 1970's; made pioneering media/dance works, multi-channel video installations, feature-length documentaries, video artworks for television, and live electronic performances. Collaborators and subjects have included Merce Cunningham, Michael Clark, Bill Irwin, Yvonne Rainer, Mikhail Baryshnikov, Diamanda Galas, Leigh Bowery, John Kelly, Marina Abramovic, and Antony and the Johnsons, among others. Exhibited and created work at the following venues and galleries: XL/Xavier LaBoulbenne, NY; Perry Rubenstein Gallery, NY; Team Gallery, NY; The Kitchen, NY; Aldrich Museum for Contemporary Art, CT; Hamburger Bahnhof, Germany; Magazin 4, Austria; La Crie, France; and the Museum of Contemporary Art, Sydney, Australia; 2006 recipient of the Foundation for Contemporary Art's biennial John Cage Award. Recipient of three Bessie (New York Dance and Performance) Awards, the most recent in 1998 in recognition of video collages made for "Martha @ Mother." SLC, 2006-

Patty Bradshaw, Dance – B.M., University of Massachusetts. Dancer/performer; choreographer; Hatha Yoga and kinetic awareness instructor; performances throughout the U.S. and abroad; collaborating member of the Butoh Rockettes. SLC, 2000-

Roxane Butterfly, Dance – Freestyle tap dancer, choreographer, and teacher. Creator of the multicultural all women production "BeauteeZ'n the Beat." Dance credits include performances at the Joyce Theater with Jazz Tap Ensemble, New Victory Theater with Urban Tap, Le Theatre de Surenes, Las Vegas NY-NY Hotel with MADhattan, with choreography presented at Symphony Space, Jacob's Pillow, Taegu International Dance Festival (Korea), Dance Salad (Houston Wortham Center), Montreal Jazz Festival, 9th Improvisation Festival at Saint Mark's Church, Tribeca Performing Arts Center, and others. Music credits include the Nice Jazz Festival, the Duke Ellington Sacred Concert, Indianapolis Symphony Orchestra, and the Toulon Jazz Festival. Teaching credits include Maxim's, Stephens College, and the University of Virginia. NYFA Fellow Choreographer. Recipient of an Outstanding Creative Achievement Award (Bessie). SLC, 2002-

William Catanzaro, Music – Composer and multi-instrumentalist; recognition and funding from the National Endowment for the Arts, the Samuel S. Fels Fund, New York State Council on the Arts, Harkness Foundation, NYU Humanities Council, NYU Service/Learning Fund; commissions include choreographers Anna Sokolow, Steve Paxton, Viola Farber, Milton Myers; work presented nationally and internationally with the New Danish Dance Theater, TanzFabrik Berlin, Amsterdam Theater School, Cyprus Festival, Teatro San Martin, the Alvin Ailey School, Philadanco, Player's Project, Dallas Black Theater, Jacob's Pillow, DTW, and others. Former accompanist and teacher of music for dancers at the Juilliard School, Marymount Manhattan College, Limon School, Martha Graham School, New York University; current faculty at the Alvin Ailey School, Steps on Broadway; Music director for the Young Dancemakers Company. SLC, 2003-

Aaron Copp, Lighting Designer – M.F.A., Yale School of Drama. Worked as lighting designer, production manager, or technical director for such companies and choreogra-

phers as Merce Cunningham, Sankai Juku, Twyla Tharp, New York City Ballet, Bill T. Jones, Kronos Quartet, ISO Dance Theater, Sara Rudner, Paradigm, Rebecca Lazier, Jamie Bishton, Second Hand Dance Company, and Molissa Fenley. His lighting designs also appear at many American theatres, such as the Old Globe, Dallas Theater Center, and the Kennedy Center; lit the long-running Off Broadway musical "Naked Boys Singing!"; and has been a lighting consultant for Lincoln Center and the Joyce Theater. Member of United Scenic Artists. SLC, 2001-

Jane Cox, Lighting Designer – M.F.A., New York University. Based in New York City, with long term collaborations with choreographers Doug Varone, David Dorfman, and Monica Bill Barnes. Other dance and music designs include several for Eliot Feld, Bang on a Can, and Minnesota Opera. Recent theatre includes Broadway; Brooklyn Academy of Music; Playwrights Horizons; NYSF/Public Theatre; Guthrie Theatre; CenterStage; Arena Stage; McCarter; National Theatre London; and Project Theatre Dublin. Recipient of an NEA/TCG grant 2001-2003. SLC, 2006-

Rujeko Dumbutshena, Dance – Originally from Zimbabwe, she has been teaching and performing throughout the U.S., Canada, and Australia since 1994. She has performed at venues including the Getty Museum, Lincoln Center, and the Sydney Opera House. She is co-founder and artistic director of the Panjea Foundation, a nonprofit organization dedicated to bringing African and Western cultures together through cultural exchange tours, music and dance conferences, and workshops. SLC, 2005 -

Josh Epstein has been lighting dance and theatre professionally in New York for over a decade. He has worked with choreographers including: Doug Varone, David Dorfman, Allyson Green, Wil Swanson, Amanda Loulaki, Edisa Weeks, and Kara Tatelbaum at venues such as: The Joyce, Danspace at St. Marks, The 92nd St. Y's Harkness Dance Project, Symphony Space, and The Joyce Soho. His work has also been seen internationally as far away as Bucharest, Romania, and Lisbon, Portugal. Josh received his M.F.A. from NYU and is a recipient of the 2004-2006 NEA/TCG Career Development Program for Designers.

Barbara Forbes, Dance – Royal Academy of Dancing, London. Institute of Choreology, London. Imperial Society of Teachers of Dancing, Cecchetti Method. Previously faculty of National Ballet School of Canada, Alvin Ailey School, New York University, and Finis Jhung Studio. Ballet mistress and teacher, Joffrey Ballet, New Orleans Ballet, and Chamber Ballet U.S.A. Currently Feldenkrais practitioner at Feldenkrais Learning Center, New York City. SLC, 2000-

Maia Claire Garrison also known as MaiaClaire, Dance – began her performance career as a child acrobat with The Big Apple Circus. Upon graduating from Sarah Lawrence College, she toured extensively throughout the United States, Europe, Asia, Latin America, and the Caribbean with the dance theatre group Urban Bush Women. In 1995, she founded M'Zawa Danz, presenting her work at venues such as Aaron Davis Hall, Central Park Summer Stage, Dance Space Project, Dance Theater Workshop, Jacob's Pillow, The Kitchen, The Knitting Factory, SOTA (Garth Fagan Dance/Rochester), and Symphony Space. Awarded three consecutive production grants from the New York Foundation for the Arts and highlighted on the WB11 News and WABC's *New York Views* hosted by Roz Abrams, she is currently working as both a project coordinator and teaching artist for The Joyce Theater's Education Program directed by Joanne Robinson Hill. SLC, 2007-

Peggy Gould, Dance – B.F.A., M.F.A., New York University Tisch School of the Arts. Teacher of Alexander Technique; teaching assistant to Irene Dowd; has taught privately in New York City since 1989 and has taught Irene Dowd's "Spirals" at Purchase College Summer Dance Festival, Jacob's Pillow Summer Dance Festival, and the Grant Street Dance Company; performances with Bryan Fox, Sara Rudner, Patricia Hoffbauer, and George Emilio Sanchez, David Gordon, Ann Carlson, Charles Moulton, Neo Labos, T.W.E.E.D., Michael Mayer, Tony Kushner, and Paula Josa-Jones; choreography presented by The Field, Dixon Place, P.S. 122, and BACA Downtown. SLC, 1999-

Anabella Lenzu, Dance – Dancer, choreographer, and teacher with over 15 years experience working in Argentina, Chile, Italy, England, and the U.S.A. Artistic Director of Anabella Lenzu / DanceDrama. She studied choreography at the Juilliard School, with Mary Anthony, Jim May, and many others. In 1994, she founded and directed Atelier Centro Creativo de Danza, her own dance school in Argentina (directed by her sister Pamela since 2001). Lenzu is also a published author for various dance and arts magazines. She teaches Tango in Argentina, Italy, and the U.S.A. with Todd Carroll, her husband and partner. SLC, 2008-

Merceditas Manago-Alexander, Dance – B.A. in Dance and Anthropology SUNY/ Empire State College. Dancer, Ballet Philippines for six years; recipient of the Outstanding Student Artist Award in 1986 from the University of the Philippines' President's Committee on Culture and the Arts. Dancer, Doug Varone and Dancers, Elisa Monte Dance Company (Monte/Brown), Ballet Hispanico of NY, Papatian, the Feld Ballets/NY (Ballet Tech), and Dennis Wayne's Dancers; current faculty member, the Metropolitan Opera Ballet; guest faculty member, Marymount Manhattan College (NY); participant/teacher, 2004 Bates Festival – Young Dancers Workshop (YDW) and City Center (NY) two-day intensive youth workshop; ballet faculty member for seven years, the Ailey School (NY); guest lecturer, Rutgers University (New Brunswick, NJ); teacher of contemporary/movement, Sandra Cameron Dance Center (Soho, NY); presenter of solo works, Free Range Arts, Dixon Place, and Brooklyn Arts Exchange and group works at Rutgers and John Jay College in conjunction with the Ailey School performances. SLC, 2001-

Margaret Matsumoto, Dance – Teacher of meditative and movement art since 1975; faculty dean in a Manhattan-based school with branches in several European countries and over 20 U.S. cities; numerous magazine and television interviews and public presentations for universities, fitness fairs, hospitals, and other special-interest groups. SLC, 2000-

Tyler Micoeau, Dance – B.A., Bowdoin College. A professional lighting designer who has lit over 120 productions including plays, dance, movement-theatre, multi-media performance, and puppetry. Recipient of an Off Broadway Lucille Lortel Award and a Village Voice OBIE. SLC, 2001-

Liz Rodgers, B.F.A. in Performance/Choreography, University of California, Santa Barbara; N.Y.S. licensed massage therapist. Trained in a variety of touch techniques including Craniosacral Therapy and Visceral Manipulation. Pilates trainer/movement educator in private practice in New York City and on staff at Bodywork, Westport, CT. Apprentice of Irene Dowd assisting in anatomy, visual assessment, and dancer's clinic classes. Adjunct professor of anatomy and kinesiology at Manhattanville College, NY. Taught movement classes at Mary Anthony Dance Studio, NYC and Irene Dowd's

"Spirals" at Movement Research. Performed with Beverly Blossom, Mimi Garrard, Mary Anthony, Bertram Ross, and Sophie Maslow. SLC, 2007-

Tony Schultz, Dance – B.A., Sarah Lawrence College. M.A., City College of New York. A scientist, writer, educator, and performer, currently finishing his Ph.D. in physics at the CUNY Graduate Center and conducting research in computer vision for applications in human movement analysis. As a physical scientist, he provides a valuable resource to culture makers interested in developing experimental and computationally based methodologies. Collaborated with musicians Derrick Carlomagno and Damian Quinones, worked with dancers Christopher Williams and Kristin Sloan of New York City Ballet, and consulted for architects Maggie Peng and Dana Karwas. He has studied dance both in and outside of the academy, most notably with Luis Demalsy, a.k.a. B-Boy Mach3, and Angele M'Paria, a.k.a. B-Girl Angel. This year he participated in the We-B-Girlz 25th Anniversary Breakin' Event at Lincoln Center as the manager of London's Flowzaic Crew, guest taught dance with Laurel Dugan at the Dalton School and performed with Mare Hieronimus in TUNDRA at the CoolNY dance festival. Dance blogger, writer, and performer on thewinger.com. SLC, 2006-

Vicky Shick is a performer, choreographer, and teacher. She was a member of the Trisha Brown Company for six years, during which time she received a "Bessie" for performance. She has worked and collaborated with many other choreographers, artists, and musicians. Shick regularly presents her own work in New York City, and has received a "Bessie" for choreography. Her most recent piece was shown at Dance Theater Workshop in February 2007. In New York, she teaches at the Trisha Brown studio, Movement Research, and at Hunter College. SLC, 2007-

Kathy Westwater, Dance – B.A., College of William and Mary. M.F.A., Sarah Lawrence College. Choreographer and dancer. Choreography presented at Dance Theater Workshop, Brooklyn Museum of Art, Performance Space 122, 92nd Street Y Harkness Dance Center, Movement Research at Judson Church, and Danspace Project at St. Mark's Church, among others. Choreography archived in the Franklin Furnace Archive and the Walker Arts Center Mediatheque Archive. Awarded 2002 Bessie Schönberg/First Light Commission from Dance Theater Workshop and 1997 Movement Research Artist Residency. Published writings include an interview with Merce Cunningham in the Movement Research Journal Millennial Issue, "Technology and the Body," which she guest-edited. SLC, 2001-

Musicians. Mr. Catanzaro, Mr. Miller, Mr. Morris, and Ms. Richter.



4. HEALTH ADVOCACY

Overview In 1980, Sarah Lawrence established the nation's first master's degree program in Health Advocacy. It has provided a leadership role in defining this new field and in educating professionals to improve health care and ensure access to an increasingly complex system. The program, usually completed over four semesters and one summer, leads to a Master of Arts (or a Master of Professional Studies for students who have a previous M.A.) degree and meets the educational requirements for challenging and rewarding careers in this emerging field. Opportunities for cross-registration between Health Advocacy and Human Genetics can be explored by students interested in both curriculum areas.

Health Advocacy graduates work in direct care as patient representatives, ombudsmen, educators, and health advisers. In addition, they may help patients and families navigate the health care system and to ensure that their medical and health needs are met. As educators and health information specialists, advocates work to empower others. Health advocates work collaboratively with other health care providers to mediate conflict and facilitate positive change.

As health policy advocates, graduates work in legislative and organizational areas. They advocate for patients and consumers from positions in government agencies, disease-specific voluntary associations, grassroots and national health policy organizations, and the media. They protect and enhance patients' rights and are often agents of change in the health care system.

The interdisciplinary Health Advocacy Program provides the flexible curriculum necessary to encompass this fast-changing field. Besides teaching the theory and practice of advocacy itself, the program includes course work in physiology, history, law, economics, health policy and ethics, and understanding the experience of illness. Three fieldwork placements are required and students receive on-site supervised training in a variety of settings: hospitals; health maintenance organizations; local, state, and federal government agencies and departments; community health services; not-for-profit advocacy groups; and public-interest organizations.

An outstanding faculty is drawn from the College and throughout the New York area. Health care experts from the New York medical and academic community complement the program with guest lectures on current topics. Students are encouraged and enabled to take advantage of conferences and advocacy activities throughout the metropolitan area and the region.

Program requirements.

- 40 course credits (graduate seminars and workshops)
- 12 fieldwork credits (600 hours in three internships)

The program may be taken on a part- or full-time basis. All courses meet once a week and are given on Wednesdays and Thursdays. To view the academic program, go to the HAP Web site: www.sarahlawrence.edu/grad_healthadvocacy.

The following courses are required for the degree:

Models of Advocacy: Theory and Practice (2 semesters)
Community Health Advocacy
Economics of Health
Ethics and Advocacy

Evaluation and Assessment
Health Care Policy
Health Law
History of Health Care in America
Illness Narratives: Understanding the Experience of Illness
Physiology and Disease
Substance of Health Advocacy: Topics and Skills
(2 one-credit courses)

Course work

Models of Advocacy: Theory and Practice. 2 semesters. This course explores the multiple roles health advocates assume as they create productive change on behalf of patients/consumers, families, and communities. Advocacy is practiced both by improving the way health care is delivered within existing systems and by restructuring or (re)inventing areas of the system. Throughout the year, students will be exposed to leaders who practice in diverse arenas within this interdisciplinary field, including clinical settings, community-based organizations, advocacy organizations, the media, interest groups, governmental organizations, and policy settings. They will learn to analyze organizations and communities in order to understand hierarchies and decision-making within them, and be exposed to frameworks for conceptualizing and promoting the right to health. The course will also explore strategies to give health advocates and consumers more power in making decisions, defining issues, designing programs, and developing policies. The experiences of patients/consumers/individuals, and how systems respond to these experiences, will remain a central focus as students explore concepts, models, and practices of health advocacy. As we progress through the year, students will also be challenged to begin finding their own voices as professional health advocates.

Community Health Advocacy. This two-credit “laboratory” course introduces students to the process of community health analysis. Students will complete a Community Health Profile to gain an in-depth understanding of a community in which they are interested and participate in field visits to community health centers in New York City established to meet the primary health care needs of disadvantaged, vulnerable populations. Students will develop assessment and planning skills in order to problem-solve more effectively, to improve health conditions for populations and neighborhoods, and to utilize information and research for health advocacy projects. They will study advocacy organizations and how health advocates, community-based organizations, and allied health professionals collaborate to improve health in communities. Students are required to design an advocacy project in that community and are encouraged to implement it while still students. They are also encouraged to share their profile with community leaders who have, in some past instances, used the document to make major community improvements.

Economics of Health. This course will examine the major issues facing the American health care system from an economic perspective. A wide range of topics will be covered, from the racial and economic disparities of health and health care, to the financing of the medical care delivery system. Students will learn how the tools and analytic approaches used by health economists can enhance understanding of major public health issues such as AIDS, drug abuse, and mental health, as well as key health care financing issues such as drug pricing, the rising cost of health care, and our fragmented insurance system.

Ethics and Advocacy. This course explores a range of ethical dilemmas confronting clinicians, patients, families, and administrators arising in acute care, ambulatory-care settings, long-term care facilities, and other institutions providing health care. Included is an examination of issues such as informed consent, competency/capacity to make decisions, refusal of treatment, withholding and withdrawal of life-sustaining treatment, physician-assisted suicide and euthanasia, confidentiality, maternal-fetal conflicts and treatment, physician-patient relationships, research ethics, and implications of new genetic advances and technology. The goal is to integrate a didactic approach to the issues with the student's own fieldwork placements and provide students with an ethical framework within which to consider dilemmas that may arise in the course of patient advocacy. In-depth discussion focuses on fundamental ethical principles of autonomy, beneficence/non-maleficence, and justice, as well as specific legal concepts. Students are provided with a range of perspectives necessary to assess and resolve dilemmas that arise in clinical practice.

Evaluation and Assessment. This course will focus on the many uses of program evaluation for health advocates in assessing the need for and the effectiveness of advocacy, in conducting evaluations of health programs and in using evaluation results to seek changes in health organizations. Students will discuss and study the importance of evaluation, the major theoretical orientations to evaluation research and the practical, ethical, and methodological problems involved in applying research methods in health-related settings. Major topics include how to develop and measure program goals and objectives, data collection techniques, types of samples used in evaluation, and statistical and data analysis techniques. Students implement their own program evaluations and analyze data, utilizing both qualitative and quantitative techniques.

Health Care Policy. This course will examine the formulation, implementation, and evaluation of health care policy. It will focus on the interaction of the health care system with the federal, state, and local political systems. Individual pieces of health policy will be used to study the evolution of health policy and the impact of health policy on health care in the United States.

Health Law. This course covers basic health law issues and how to determine which problems should be addressed through legal means. Topics include locating legal information, corporate law as applied to health care institutions, regulation of health services, patients' rights and related patient-care problems, legal and ethical problems of terminally ill and psychiatric patients, medical malpractice, health care reform, new reproductive technologies, fraud and abuse, health insurance legal issues, and antitrust law in health care.

History of Health Care in America. Exploring themes in the history of health care in America enables professionals to gain a deeper understanding and a more critical perspective of issues and institutions in health care today. The course examines how diseases were defined, experienced, and managed or treated historically; how epidemics can expose the beliefs, biases, and political divisions in society; and how technology, society, and the growth of medical professions and institutions interacted to construct practice and ideology in health care. Case studies, frequently chosen from the historical fields of women's health and public health, are used to explore selected themes and trends in health care. Students help construct a growing history of advocacy organizations and of health advocacy within the voluntary sector. A major research paper on a topic of each student's choosing is an integral part of the course work.

Illness Narratives: Understanding the Experience of Illness. The experience of illness is both intimately personal and reflective of larger social, political, and cultural realities. In order to relate effectively and work productively with a patient, a health care advocate must be able not only to empathize, but also to interpret and understand illness narratives. In addition, advocating for patients in the modern health care system requires a real knowledge of how physicians and other health care professionals conceptualize and explain disease. This course will introduce students to published narratives of illness as well as narrative theory regarding such pathography. Students will, in addition, write their own illness narratives during the course session — exploring issues such as selfhood, perspective, memory, family, and caregiving. Finally, students will elicit, transcribe, and interpret the oral narrative of an individual with a chronic illness.

Physiology and Disease. This course provides first-time physiology students with an introductory survey of the major areas of human physiology. The focus will be the major systems of the human body. In addition to the normal physiology of the system, representative disease states will be studied to highlight what can go wrong. Special topics will include medical terminology and medical record abbreviations. Students will be introduced to diagnostic techniques such as laboratory testing and diagnostic imaging. The course includes student presentations as well as a midterm examination. (A basic human biology course is strongly recommended before taking this course for students who have not studied human biology or anatomy and physiology at a college level or beyond.)

Substance of Health Advocacy: Topics and Skills. This building block course is offered in various formats including workshops, course modules, guest presentations, group projects, and departmental seminars. It may vary from year to year depending on student and professional needs. The current course focuses on strategies and tools of advocacy, supplementing work in other seminars and in the field. In the first part of the course, students learn to apply advocacy knowledge to advocacy work, developing basic competency in handling the tools of legislative advocacy, community-based advocacy, non-profit advocacy, and patient and family services advocacy. The second part focuses on the specific skills of communicating, a core competency important to all advocates, whether they are working with patients, with colleagues or community members, or with policymakers. The two parts are given as one-credit workshops, one per semester.

Electives. Students who enter the program having done graduate work in one of the required course areas, or students wishing to do additional course work, may select from graduate and cross-listed courses in other College or graduate departments.

Fieldwork. Students and faculty advisers select three field placements, based on students' specific interests. An Internship Research Seminar prepares students for the fieldwork experience. Through on-site supervised training, students learn to apply classroom theory to practice and to develop their capacities as advocates. Students meet individually or in small groups with fieldwork advisers to learn how their individual experience relates to the larger arena of advocacy in which they are working. For students desiring the option of intensive independent study or project development, a Capstone Project may be substituted for the final placement.

Sarah Lawrence's location in Westchester County — just north of New York City and adjacent to New Jersey and Connecticut — provides students with a broad range of settings from which to choose fieldwork placements during the academic year. Students may also arrange summer placements in geographic areas where they intend

to work after graduation. Students select placement sites from a large database of previous internships or may develop new internship experiences.

Resources

Applied Research Ethics Certificate Program. This certificate program is offered to Health Advocacy students and health care professionals seeking career change/advancement. Courses are offered on weekends and in short, intensive sessions — a total of 12 days on campus. Participants may enter the program in June or January. To earn the certificate, participants must complete all modules associated with the program. Alternatively, modules may also be taken for Continuing Education units. To learn more, visit www.sarahlawrence.edu/ARE.

Admission

Requirements. Applicants must have a bachelor's degree with a strong undergraduate record. Each application is considered on its individual merits. The admissions committee looks for strong writing and analytic skills, a demonstrated interest in public service, a personal sense of the importance of advocacy to patients and families, and clear motivation to enter a new and challenging field of health care. Health professionals, consumers active in health or social-welfare networks, adults changing careers, and recent college graduates with a commitment to improving people's access to health services are invited to apply.

Applicants must submit a completed application, two references, and official transcripts of all undergraduate work. An interview with the program director or designated representative is required. Students are generally admitted into the program for the fall semester, although January admission is possible under special arrangement. They may attend on either a part- or full-time basis.

Faculty

Peter S. Arno – B.A., Queens College. Ph.D., New School Economist, professor and director, Division of Public Health and Policy Research, Department of Epidemiology and Population Health, Montefiore Medical Center and Albert Einstein College of Medicine (NYC). Pew Postdoctoral Research Fellow at the Institute for Health Policy Studies and the Institute for Health and Aging at the University of California, San Francisco (1984-86); a scholar of the American Foundation for AIDS Research (1989-92) and recipient of an Investigator Award in Health Policy from the Robert Wood Johnson Foundation (1998-2003); co-author of *Against the Odds: The Story of AIDS Drug Development, Politics & Profits* (HarperCollins), nominated for a Pulitzer Prize. Recent work includes studies of regulation and pricing practices of the pharmaceutical industry; the economics of informal caregiving and long-term care; public health and legal implications of regulating tobacco as a drug; cost, access, quality, and outcome measures related to HIV disease; and the impact of income-support policies on health. Testified before numerous U.S. House and Senate committees. SLC, 2004-

Patricia Banta – B.S.N. (Nursing Research), College of Mount Saint Vincent. M.A. (Health Advocacy), Sarah Lawrence College. Currently director of Government Grants Development at the Visiting Nurse Service of New York. Formerly a senior program analyst with the Federal Department of Health and Human Services, Office of Inspector General, specializing in Medicare long-term care and public health emergency response preparedness at the state and local levels; formerly practicing registered nurse specializing in critical care and emergency medicine for more than 27 years. Evaluation consultant and grant writer to health care organizations and foundations;

author and co-author of scholarly articles related to health policy, health information technology, health disparities among special needs populations, disease and case management, advanced practice nursing models, geriatric health issues, Medicare, palliative care and hospice care, and health literacy. SLC, 2005-

Bruce Berg – Associate professor and chair of the Department of Political Science at Fordham University. Author of published articles and book chapters on the delivery of health care to the elderly, interest group politics, bureaucratic politics, program evaluation, and New York City politics; teaches courses on health policy, intergovernmental relations, interest groups and group theory, social policy, and New York City politics and government; involved with several committees at Fordham University dealing with structuring health benefit packages and programs for full-time and retired faculty; has served as president of Fordham's Faculty Senate. SLC, 1999-

Sayantani DasGupta – A.B., Brown University. M.D./M.P.H., Johns Hopkins University. Pediatric internship and residency, the Residency Program in Social Pediatrics at Montefiore Hospital/Albert Einstein College of Medicine. Assistant attending in Clinical Pediatrics at Columbia University and faculty member, Social Pediatrics Program, Children's Hospital at Montefiore. Author of *The Demon Slayers and Other Stories: Bengali Folktales* (1995), *Her Own Medicine: A Woman's Journey from Student to Doctor* (1999), and numerous essays and articles on topics of health, gender, race, and sexuality. SLC, 2001-

Rachel Grob – B.A., Wesleyan University. M.A. (Health Advocacy), Sarah Lawrence College. Ph.D. (Sociology), City University of New York Graduate Center. Research focus on interface of genetics and advocacy and the social impact of technological innovation. Currently associate dean of graduate studies, Sarah Lawrence College. Investigator in health policy research, Robert Wood Johnson Foundation, 2006-08. Formerly director of policy analysis and planning, Andrus Children's Center (responsibilities included development of services for children and families and spearheading an Early Childhood Initiative in Yonkers, NY) and assistant to the Deputy Commissioner of Health, Westchester County Health Department. Author of "Parenting in the Genomic Age: The Cursed Blessing of Newborn Screening," *New Genetics and Society*, forthcoming 2006; "Celebrating and Mobilizing: How We Started a Family Day in Yonkers," *America's Family Support Magazine*, spring 2000, v. 19, No. 1; co-author of "Parenting and Inequality," published in *The Blackwell Companion to Social Inequalities*, 2005. SLC, 1998-

Catherine M. Handy – Ph.D., New York University. Oncology clinical nurse specialist, St. Vincent's Cancer Center, New York City. Nationally certified as an Advanced Oncology Certified Nurse; 30 years' experience in nursing in such areas as bone marrow transplantation, home care, AIDS care and education; special interests include pain management and ethical issues; frequent speaker on oncology and AIDS nursing issues; recipient of New York State Liberty Award, 2002. SLC, 2000-

Alice Herb – B.A., Syracuse University. J.D., LL.M., New York University School of Law. Assistant clinical professor of family practice and humanities in medicine, SUNY Health Science Center at Brooklyn. Formerly ethics consultant to the Brooklyn Hospital Center (1994-2003); formerly TV news and cultural affairs producer, director, and writer; special interest in clinical ethics, particularly in channels/barriers between health care professionals and patients/families, cultural diversity and its effect on physician/patient interaction, the role of palliative care in a high-tech environment, and

the continuing dilemma in human subject research; currently involved in a palliative care initiative of changing institutional culture to accommodate an alternate treatment approach; assisting in development of research ethics certificate program and an analysis of a clinical ethics program at an acute care facility. Author: *Autonomy, the Encyclopedia of Care of the Elderly*, Springer Publishing Company, accepted for 2007 publication; co-author with Burke and Swidler, "Three Stubborn Misconceptions About the Authority of Health Care Agents," *NYSBA's Health Law Journal*, Fall 2005 and A. Berg and M. Hurst, "Cochlear Implants in Children: Ethics, Informed Consent, and Parental Decision-Making," *Journal of Clinical Ethics*, Fall 2005; author, *The Patient as Research Participant, a Guide to Hospitals and Inpatient Care*, Springer Publishing Company (2003). SLC, 1996-

Margaret Keller – A.B., Trinity College. J.D., Columbia University School of Law. M.S. (administrative medicine), Columbia School of Public Health. Retired partner, DeForest & Duer; special interest in the interfaces of law, medicine, and health care administration; author, co-author, and co-editor of numerous articles on law and health care administration, especially developments in federal law and New York State law. SLC, 1981-

Laura Long – B.A., Kenyon College. M.S. (Human Genetics), Sarah Lawrence College. Specializes in behavioral science and counseling skills required to help people change health-related behaviors; involved in training and research on programs to help reduce risk of HIV/STDs in all at-risk populations in the New York City geographic area; has been involved in both primary and secondary prevention efforts and has provided training to social service and health care organizations on program development in these areas; teaches Issues in Genetic Counseling IV in the Human Genetics program. SLC, 1999-

Terry Mizrahi – B.A., New York University. M.S.W., Columbia University. Ph.D. (sociology), University of Virginia. Professor, Hunter College School of Social Work (HCSSW); director, Education Center for Community Organizing at HCSSW; expertise in medical sociology, organizational and community development, health care policy and patients' rights; areas of research and training in professional socialization and physician behavior, social work in health care, interdisciplinary collaboration, inter-organizational coalition-building and community organizing; author of several books, monographs, guides, and articles, including *Getting Rid of Patients: Contradictions in the Socialization of Physicians* (Rutgers, 1986), *Community Organization and Social Administration: Trends and Issues* (Haworth, 1993), and *Creating Strategic Partnerships: The Theory and Practice of Coalitions and Collaboration*. Past president of the National Association of Social Workers (the largest social work organization in the world) and one of the founders of the Association for Community Organization and Social Administration, which awarded her a lifetime career achievement award in 2004. In 2006, Dr. Mizrahi received a prestigious Fulbright Fellowship, which she is spending teaching and doing research in Israel. SLC, 1981-

Constance Peterson – B.S. (Sociology/Anthropology), Missouri State University. M.A. (Health Advocacy), Sarah Lawrence College. Patient Care Director in the Emergency Department of New York-Presbyterian Hospital Cornell Weill Medical Center. Faculty appointments: Weill Medical College, Cornell University, Department of Public Health and Division of Medical Ethics, and Sarah Lawrence College/Health Advocacy Program.

Michael J. Smith – B.A., Seton Hall University. M.S.W., University of Pennsylvania. D.S.W., Columbia University. Professor, Hunter College School of Social Work and Doctoral Program in Social Welfare, Graduate Center of the City University of New York. Research and evaluation consultant to social, health, and mental health agencies in New York City; author of numerous books and articles on family care of the aged and disabled children, single-parent families, and mental health services; author of an introductory text in evaluation research, *Program Evaluation in the Human Services* (Springer Press, 1990), and a forthcoming text, *Program Evaluation: Trends and Methods* (Oxford University Press). SLC, 1993-

Laura Weil – B.A., State University of New York. M.A. (Health Advocacy), Sarah Lawrence College. Past president of the New York Society for Healthcare Consumer Advocacy; served on the national board of the Society for Healthcare Consumer Advocacy of the American Hospital Association. Member of the New York Metropolitan Ethics Network. Has held position of patient representative at NYU Medical Center and St. Vincent's Hospital and Medical Center in New York. Currently director, Patient Representative Department at Beth Israel Medical Center in New York City. Responsible for patient advocacy activities at Beth Israel's multi-hospital system. Duties include grievance resolution, aggregation, trending, reporting of patient feedback, medical center staff training, patients' rights and advance directives, Institutional Review Board evaluation of human research activities, and participation in design of hospital system modifications to more effectively meet the needs of patients. SLC, 1999-



5. JOAN H. MARKS GRADUATE PROGRAM IN HUMAN GENETICS

Overview

In 1969, Sarah Lawrence College established the first program in human genetics in the United States. It remains the largest program of its kind in the country and has trained half of the nation's genetic counselors, including the directors of many other North American human genetics programs. Sarah Lawrence alumnae/i also serve as the sole genetic counselors in several nations of South and Central America, Europe, and the South Pacific. The program strives to identify and train future genetic counselors who diversify the professional community and represent minority populations.

The two-year program, which leads to a Master of Science, prepares students for careers as genetic counselors. Graduates readily fulfill the minimum clinical caseload required by the American Board of Genetic Counseling (ABGC) and, upon graduation, are eligible for board certification. Opportunities for cross-registration between Health Advocacy and Human Genetics can be explored by students interested in both curriculum areas.

Genetic counselors work as members of a health care team, providing information and support to families whose members have birth defects or genetic disorders, or who may be at risk for a variety of inherited conditions. They identify families at risk; interpret information about the disorder; analyze inheritance patterns and risks of recurrence; discuss the risks, benefits, and limitations of genetic testing; review available options with families, and provide supportive counseling. They also serve as patient advocates, educators, administrators, researchers, and resource people for health care professionals and the public.

The Marks Graduate Program in Human Genetics gives students a comprehensive understanding of the medical, scientific, and counseling aspects of human genetics, placing equal emphasis on medical genetics and psychological approaches to working with patients. The interdisciplinary curriculum enables students to integrate both theoretical and practical knowledge while developing research, analytical, and communication skills. Course work is conducted in seminars, tutorials, and workshops, and practicums emphasize student participation and individualized evaluations. Extensive library work and carefully supervised fieldwork at ABGC-accredited training hospitals are required.

Sarah Lawrence's proximity to the New York medical community offers clear advantages for its students. New York has a range of outstanding urban, suburban, community, and research/teaching hospitals. Sarah Lawrence has established affiliations with 50 genetics centers in the New York metropolis, which has the greatest concentration of such centers in the world. It also makes available to its students clinical fieldwork under the supervision of the most concentrated population of ABGC-certified counselors. This guarantees trainees a rich network of settings in which to carry out fieldwork in a variety of specialties, including prenatal pediatric, working with the developmentally challenged, adult-onset disorders, and single disease (e.g., cancer, craniofacial, neurogenetic, hematologic) genetic counseling. It also best prepares counselors for whomever they serve during their careers by assuring students exposure to ethnically and socioeconomically diverse populations. Sarah Lawrence recognizes that superb academic preparation can never supplant clinical training. It therefore offers its graduate students extensive clinical work.

Members of the Human Genetics faculty are drawn from Sarah Lawrence College and the New York metropolitan medical community. Guest lecturers supplement the pro-

gram by introducing students to current topics in human genetics and by providing opportunities to work under leading researchers.

The Joan H. Marks Graduate Program in Human Genetics was named to honor its long-time director, Joan H. Marks, in 2006. Over the course of nearly three decades as director, Marks developed the Sarah Lawrence program into a national model for education in genetic counseling. In 1979, Marks founded the Graduate Program in Health Advocacy at Sarah Lawrence, the first graduate degree program to train advocates who work within the health care industry to ensure patients' rights.

Program requirements.

- 40 academic graduate course credits
- 19 credits of fieldwork (1,000 hours) for which tuition is not charged
- A Master's Thesis in the final year

The program can be completed on a full-time basis in 21 months or part-time in three years. The academic year commences in late August.

A typical full-time program.

Year 1:

Fall:

Advanced Human Genetics
Advanced Human Genetics Special Topics Workshop
Human Embryology
Issues in Genetic Counseling I
The Empathic Attitude
Introduction to Clinical Medicine
Fieldwork (laboratory and/or clinical)

Spring:

Reproductive Genetics
Human Physiology
Issues in Genetic Counseling II
Issues in Public Health Genetics
Delivery of Genetic Services
Seminar in Genetic Counseling I
Fieldwork (clinical and/or laboratory)
Master's Thesis preparation workshops

Summer:

Clinical fieldwork (320 hours, 40 days = either 5 days/week for 8 weeks or 4 days/week for 10 weeks)

Year 2:

Fall:

Medical Genetics Seminar
Biochemical Genetics
Seminar in Genetic Counseling II
Issues in Genetic Counseling III
Genetic Counseling Case Management Practicum
Master's Thesis preparation

Clinical rotations

Interviewing/resume building workshops

Spring:

Medical Genetics Seminar
Issues in Genetic Counseling IV
Genetic Counseling Case Management Practicum
Clinical rotations
Master's Thesis completion by mid-March

Fieldwork. Through on-site training provided by genetic counselors certified by the American Board of Genetic Counseling, students learn to integrate medical genetic knowledge with patient care. Individual conferences with faculty focus on the fieldwork to assure continuous acquisition of genetic counseling skills. The 1,000-hour (19 credits) fieldwork requirement begins in the first semester, continues through much of the summer between the first and second academic years, and for most candidates, concludes at the completion of the fourth academic semester. The program director may require additional fieldwork in the second summer for a candidate whose genetic counseling and clinical performance has not yet warranted receipt of the M.S. degree.

19 credits of fieldwork (1,000 hours) for which tuition is not charged:

- First-year laboratory rotation – 1 credit (50 hours)
- First-year clinical rotations – 3 credits (150 hours) (2 rotations of 75 hours each)
- Summer clinical rotation – 6 credits (320 hours)
- Second-year clinical rotations – 9 credits (480 hours)

In the first year, students are placed in 19 weeks of clinical work and six weeks of genetic laboratory work. Students interested in research are placed with established research scientists at New York medical schools. During the summer internship, students complete at least 40 days of training at an ABGC-certified clinical genetic service that is either formally affiliated with Sarah Lawrence's training program or at sites outside the New York metropolitan area. In the latter case, ad hoc approval for accreditation from the ABGC can usually be arranged. In the second year, students spend their fieldwork time in supervised clinical rotations at three different genetic counseling clinics. The sites, all approved by the American Board of Genetic Counseling, give students a variety of clinical experiences and environments, including large urban departments, small satellite clinics, and pediatric, prenatal, and specialty clinics serving diverse populations.

A continuous goal for the Sarah Lawrence College Marks Graduate Program in Human Genetics is to promote and pilot clinical genetics research. Any student in the program has an opportunity to take part in clinical research studies in the New York metropolitan area as part of their clinical fieldwork. Students have participated in research on topics such as obesity, prenatal screening in the first and second trimesters of pregnancy, Huntington's disease, and Alzheimer's disease.

Master's Thesis. In the spring of the first academic year, thesis topics are discussed during a series of workshops. During the summer between the academic years, students choose a topic and begin their background research. Before classes start, each student is required to submit their thesis topic statement and/or hypothesis, including background information, outline, and preliminary bibliography. Specialists in the student's thesis topic serve as mentors to individual students for the duration of the thesis pro-

ject. Completion of the thesis is required prior to the start of the fourth semester spring break in mid-March. The student's thesis mentor and two independent readers critique and grade the thesis.

LEND Fellowship: During the spring of the first year, interested students are encouraged to apply for the Leadership Education in Neurodevelopment (LEND) fellowship. This fellowship is offered in partnership with the Westchester Institute of Human Development. The program has four components: an overview course on neurodevelopmental disabilities, clinical experiences, leadership development activities, and research. All fellowship activities are reflected in a portfolio, prepared by each fellow with faculty mentor support. Two to three students are selected for the yearlong program; a stipend is provided.

Certification. Certification for eligible candidates is available through the American Board of Genetic Counseling. Requirements include a master's degree from an accredited human genetics program, genetic counseling training at sites accredited by the ABGC, documentation of varied genetic counseling experiences, and successful completion of a comprehensive ABGC certification examination.

The Human Genetics Program of Sarah Lawrence College was the first program accredited by the American Board of Genetic Counseling on July 1, 1997. The program was re-accredited in 2003.

Admission

Qualified applicants who demonstrate a well-developed interest in medical genetic services are encouraged to apply. A personal interview is required; regional interviews are possible for qualified candidates unable to visit the College. Applications and supporting documentation are required by January 15 prior to the August of expected matriculation. Interviews of the most competitive candidates are usually scheduled during February and March. Applicants are notified on the uniform notification date selected by the ABGC consortium of training program directors, traditionally in early May.

Sarah Lawrence College is committed to training persons from diverse racial and ethnic backgrounds who are underrepresented in this health care profession and welcomes their applications. A multicultural Human Genetics Alumnae/i Admissions Advisory Board and the Diversity Task Force of the National Society of Genetic Counselors assist the College in identifying, recruiting, and retaining qualified applicants.

Required prerequisites for admission (to be completed before enrollment).

- General biology
- Human embryology or vertebrate developmental biology
- Genetics (Mendelian)
- Molecular genetics or cell biology
- Basic chemistry
- Probability and statistics
- Exposure to and/or shadowing of genetic counseling
- Experience in a counseling-based agency (e.g., Planned Parenthood, crisis hotline, HIV counseling facility, etc.)
- Computer literacy

Recommended prerequisites.

- Biochemistry
- Physiology

- Abnormal psychology
- Psychology of personality
- Organic chemistry
- Fluency in a foreign language, particularly Spanish
- Philosophy
- Bioethics

Course work

Advanced Human Genetics. This seminar in contemporary human genetics spans several levels of biological organization: the genetics of cells, individuals, families, and populations. Topics include: pedigree analysis; cytogenetics; molecular biology of DNA/RNA synthesis and expression; epigenetic regulation of genetic loci; mitochondrial inheritance; complications and exceptions in pedigree analysis; diagnostic techniques of molecular genetics; mutations and polymorphisms; linkage and gene discovery; multifactorial inheritance; risk estimation; Hardy-Weinberg equilibria; Bayesian calculations; population genetics; lod scores; malformation/deformation syndromes and sequences; and cancer genetics.

Advanced Human Genetics Special Topics Workshop. This practicum, a co-requisite of the Advanced Human Genetics seminar, is designed to provide students a series of workshops dealing with topics related to human genetics and genetic counseling. A more practical approach is emphasized here, applying knowledge acquired in Advanced Human Genetics as well as other courses. Some workshops will be facilitated by the Advanced Human Genetics instructor, while others will involve guest lecturers. Topics include cytogenetics, pedigree calculations, Bayesian analysis, molecular techniques, maternal serum screening, hemoglobinopathies, teratology, and cancer genetics.

Human Embryology. This course considers the normal development of the human embryo from the earliest stages to birth. A review of reproductive physiology is followed by a description of the earliest stages of embryonic differentiation and the development of individual organ systems. The course focuses on the stages, developmental mechanisms, and organ systems with greatest potential for improving our understanding of the pathophysiology of congenital abnormalities and malformation syndromes. The role and timing of teratogens, the intrauterine environment in abnormal development, and the contribution of genetic factors are all considered. Through detailed examination of several complex malformation syndromes, students gain insight into the consequences of disrupting the normal synergy between different organ systems during development.

Issues in Genetic Counseling. In various workshops over four semesters, students participate in weekly seminars designed to introduce and integrate scientific, psychosocial, and ethical issues in human genetics. Emphasis is placed on the development and evaluation of values, attitudes, and skills in professional helping and on the role of the genetic counselor as patient advocate. Crisis counseling skills are introduced through role-playing, audiotaped interviews, and the examination of case logbooks.

- Cross Cultural Counseling: These workshops offer programs on multiculturalism to help students develop an understanding of and sensitivity to cultural diversity.
- Disability Awareness/Sensitivity Training: These workshops focus on sensitivity training; the Americans with Disabilities Act; choice of language when assessing the needs of the physically, mentally, or emotionally challenged client; and other issues relating to disabilities or "abnormalities."

- **HIV/AIDS Workshop:** This series of workshops introduces students to HIV counseling, discussion of human sexuality, and sexual orientation.
- **Ethical Issues:** This workshop series explores specific bioethical issues that pertain to the field of human genetics, such as patients' rights, informed consent, confidentiality, predictive genetic testing, and duty to warn.

The Empathic Attitude. This course provides a theoretical and practical understanding of client-centered counseling. Students participate in tape-recorded interviews with role-playing subjects, which provide the basis for subsequent classroom discussion. Rogerian techniques are applied and integrated into clinical genetic counseling cases. Special emphasis is placed on understanding the emotional content of language in all phases of the genetic counseling process; eliciting a client's psychological needs; and the choice of vocabulary in explaining complex genetic phenomena.

Issues in Public Health Genetics. This one-semester course consolidates several established workshops and short courses into a single class. The first module focuses on basic concepts in epidemiology as they apply to genetics, introducing an epidemiologic approach to genetic disease, testing, and counseling. Specifically, the course will provide students with key genetic and epidemiologic concepts, introduce the basic structure of study design, and provide opportunities to evaluate examples from the literature. Each three-hour session comprises a one-hour lecture introducing key concepts, a one-hour case study carried out in a small group format, and a one-hour journal club in the large group setting. Due to the increasing importance of clinical research and informatics in the genetics field, a second module explores research methodologies and SPSS. Students are introduced to the common research methods used in clinical genetic research and are instructed in recognizing the qualities of good research studies. They are further afforded an opportunity, through the use of the electronic classroom setting, to develop and analyze certain aspects of a database that they have created. The goal of this module is to help them become aware of research protocols as they apply to clinical genetics and to learn skills they might apply to their thesis project. A third module takes on the prickly ethical issues that are common in the genetics field. This module covers issues such as patient rights, informed consent, confidentiality, predictive testing, genetic discrimination, and the duty to warn. A fourth module provides students with additional experience in performing Bayesian calculations, in using statistical methods of risk assessment, and in practicing risk assessment through pedigree analysis and molecular testing.

Monday Afternoon Series. This four-semester seminar combines speakers, class discussions, and film to familiarize students with some of the rapidly changing topics in human genetics. Lectures cover state-of-the-art subjects that have not been fully covered elsewhere in the curriculum. Recent topics have included fetal neural tube surgery, genetic approaches to obesity, and the genetics of schizophrenia. Classical and contemporary films are interspersed into the series to stimulate discussion of familial relationships and conflicts; morbidity and chronic illness; death and dying; personal and familial crises; and birth defects. Discussion of the film and its relevance to genetic and psychosocial counseling follows each viewing. Lastly, discussions, debates, and panels are scheduled to stimulate discourse about other critical aspects of genetic counseling, including provision of health care, sensitization to minority issues and disability, and ethical dilemmas.

Reproductive Genetics. This course explores the discipline of reproductive genetics, which commences in the preconception period. It provides students a basic understanding of human reproduction and new reproductive technologies. Emphasis is placed on the practical application of this knowledge in prenatal genetic diagnosis, management, and therapy.

Human Physiology. The objective of the course is to provide students with an understanding of human physiology beginning with the cell and principles of cellular physiology, and continuing through most of the major organ systems. Focus on hereditary diseases and therapeutic approaches will be used to emphasize and teach physiological principles. Course topics will include: membrane transport and the physiological basis of cystic fibrosis; stem cell physiology and bone marrow transplantation; the etiology and physiology of diabetes; pathophysiology of the Multiple Endocrine Neoplasia syndromes; congenital heart malformations and pediatric cardiology; and physiology of the muscular dystrophies and skeletal dysplasias. The course will include student presentations on special topics of their choice in physiology, midterm, and final exams.

Biochemical Genetics. This course examines the chemistry and metabolism of proteins, carbohydrates, lipids, and nucleic acids. Biochemical abnormalities seen in certain genetic diseases are discussed and correlated with the disease phenotype. Emphasis is placed on DNA, RNA, and protein synthesis using selected genetic diseases as models. The risks, benefits, and limitations of state newborn screening programs and heterozygote carrier testing are detailed.

Introduction to Clinical Medicine. This course reviews the basic clinical skills required to facilitate the transition between basic medical sciences and the study of specific genetic disease entities. Emphasis will be on understanding the symptoms and physical signs needed to construct and decipher the medical history, physical examinations, written case summary, and oral presentation. Specific genetic counseling cases, as well as general principles, will be discussed in a workshop format.

Delivery of Genetic Services. This practicum, led by a genetic counselor, focuses on maximizing students' clinical fieldwork and polishing one's clinical skills. Topics include: coordinating a genetics clinic; protocols for patient care; history-taking skills; and educating the patient, both verbally and in writing. Special emphasis is placed on understanding the emotional content of language in all phases of the genetic counseling process, eliciting a client's psychosocial needs, and the choice of vocabulary in explaining complex genetic phenomena.

Medical Genetics Seminar. This yearlong seminar is taught by 20 clinical and molecular geneticists drawn from medical schools in the greater New York area. Seminar topics include: cytogenetics; cytogenetic techniques; sex chromosome abnormalities and disorders of sex differentiation; autosomal and X-linked abnormalities; population genetics; genetically lethal conditions; biochemical genetics and inborn errors of metabolism; developmental genetics; environmental teratogens; neurogenetics; immunogenetics; genetic polymorphisms; multifactorial inheritance; infertility and assisted reproductive technologies; cancer genetics; genetics of craniosynostoses; advanced topics in linkage and lod scores; detection and counseling for detection of prenatal anomalies based on ultrasonography and fetal echocardiography; and genetic disorders of special organ systems. Molecular diagnosis of genetic diseases is emphasized. Genetic counselors supplement the genetics seminars with discussion of the psychosocial issues and counseling techniques for many of the topics. The course requires the writing of a Master's Thesis.

Seminar in Genetic Counseling. This yearlong seminar involves an intensive study of the assessment and treatment of individuals and families with genetic problems. Through role-playing, videotape, and live supervision, students become familiar with the skills needed to communicate with patients of all backgrounds. They also learn to interpret specific genetic applications as outgrowths of personality traits and family structure. Students learn how to develop therapeutic interventions designed to enhance the effectiveness of communicating genetic information to at-risk patients, in part through detailed analysis of changes observed during counseling sessions.

Genetic Counseling Case Management Practicum. This second-year practicum trains graduate students in genetic counseling case management and psychosocial counseling. Behind two-way mirrors, students elicit the emotional and psychosocial needs of a client, couple, or family who seeks genetic counseling for any of a variety of hereditary disorders. The practicum provides students the chance to work with client(s) in an atmosphere where taking risks and trying different approaches is encouraged. Students further practice the choice of vocabulary to explain complex genetic phenomena to clients who may have no formal training in the sciences. In January of the second year, each student prepares an oral presentation on a randomly selected clinical genetic counseling case. The oral presentation is made before a panel of clinical geneticists, genetic counselors, and faculty of the Human Genetics program. During the presentation, the student is expected to detail the genetic, medical, and psychological issues surrounding the case, to describe in full her or his case management, and to elicit the psychosocial needs of the client(s). The objective of the exercise is to assess the student's ability in case management and integration from initial referral to follow-up, including research, psychosocial assessment, counseling issues, and support services. It serves to identify the areas in which the student needs to focus during the last academic semester and clinical rotations.

Resources

Certificate Programs. Two certificate programs are offered to Sarah Lawrence master's students and health care professionals seeking career change/advancement — Public Health Genetics/Genomics and Applied Research Ethics. Courses are offered on weekends and in short, intensive sessions — a total of 12 days on campus. Participants may enter the program in June or January (Applied Research Ethics) or June, September, and March (Public Health Genetics/Genomics). To earn the certificate, participants must complete all modules associated with the program. Alternatively, modules may also be taken for Continuing Education units. To learn more, visit www.sarahlawrence.edu/ARE or www.sarahlawrence.edu/PHG.

Faculty

Caroline Lieber, Director, Graduate Program in Human Genetics – M.S., Sarah Lawrence College, Human Genetics. B.S., University of California-Davis. Genetic Counselor [ABGC]. SLC, 1998-

James W. Speer, Associate Director, Graduate Program in Human Genetics – M.S., Sarah Lawrence College, Human Genetics. B.S., University of Connecticut School of Allied Health Professions. Genetic Counselor [ABGC]. *Advanced Human Genetics Seminar*. SLC, 2002-

Jessica Davis, Director of Clinical Training, Graduate Program in Human Genetics – M.D., College of Physicians and Surgeons, Columbia University. B.A., Wellesley College. [FACMG] Co-Director, Division of Human Genetics, and Associate

Professor, Department of Pediatrics, New York – Presbyterian Hospital/Weill Medical College. *Medical Genetics Seminar*. SLC, 1972-

Jacob Canick, Ph.D., University of Brandeis. B.S., University of Rhode Island. *Special Topics Workshop, Maternal Serum Screening Unit*. SLC, 1996-

Susanne Carter, M.S., Sarah Lawrence College, Human Genetics. B.A., University of Pennsylvania. Genetic Counselor [ABGC]. Albert Einstein College of Medicine. *Reproductive Genetics*. SLC, 1995-

Peggy Cottrell, M.S., Sarah Lawrence College, Human Genetics. B.S., Downstate Medical Center. *Human Physiology*. SLC, 2002-

Siobhan Dolan, M.D., Harvard University. B.A., Brown University. *Issues in Public Health Genetics, Epidemiology Unit*. SLC, 2002-

Judith Durcan, M.S., Sarah Lawrence College, Human Genetics. *Issues in Genetic Counseling IV*. SLC, 2006-

Marvin Frankel, Ph.D., University of Chicago. M.A., New School for Social Research. B.A., City College of New York. *Empathic Counseling*. SLC, 1972-

Eva Bostein Griep, M.D., New York University School of Medicine. B.A., Radcliffe College. Clinical Associate Professor of Pediatrics, New York University School of Medicine. *Embryology*. SLC, 1995-

Susan Gross, M.D., B.A., University of Toronto. Assistant Professor, Division of Reproductive Genetics, Department of Obstetrics and Gynecology, Albert Einstein College of Medicine. *Reproductive Genetics*. SLC, 1995-

Alice Herb, J.D., LL.M., New York University School of Law. B.A., Syracuse University. *Issues in Public Health Genetics, Ethics Unit*. SLC, 1999-

Laura Hercher, M.S., Sarah Lawrence College, Human Genetics. M.A., Columbia University. B.A., Colgate University. *CGC Issues in Public Health Genetics, Ethics Unit*. SLC, 2004-

Judith Hull, M.S., Sarah Lawrence College, Human Genetics. B.S., Columbia University. *Issues in Genetic Counseling IV*. SLC, 2001-

Daniel Iacoboni, M.S., Sarah Lawrence College, Human Genetics. *Issues in Genetic Counseling I, II, III*. SLC, 2007-

David Kronn, Trinity College, Dublin Ireland, American Board of Medical Genetics 1994, recertified 2004. *Biochemical Genetics*. SLC, 2007

Sharon LaVigne, M.S., Sarah Lawrence College, Human Genetics. B.S., Northwestern University. *Special Topics Workshop, Teratology Unit*. SLC, 2002-

Laura Long, M.S., Sarah Lawrence College, Human Genetics. B.A., Kenyon College. *Issues in Genetic Counseling IV*. SLC, 1999-

Robert Marion, M.D., Albert Einstein College of Medicine. B.A., Clark University. *Introduction to Clinical Medicine*. SLC, 2003-

Diana Pinales Morejon, M.S., Sarah Lawrence College, Human Genetics. B.A., Barnard College. Genetic Counselor. *Seminar in Genetic Counseling*. SLC, 1997-

Sally Nolin, Ph.D., SUNY Health Science Center at Brooklyn. M.S., Sarah Lawrence College, Human Genetics. B.S., Cornell University. Associate Director, DNA

Diagnostic Laboratory, NYS Institute for Basic Research in Developmental Disabilities.
Special Topics Workshop. SLC, 1998-

Simone Race, M.S., Sarah Lawrence College. *Issues in Genetic Counseling I, II, III*.
SLC, 2007-

Elsa Reich, M.S., Sarah Lawrence College. B.S., University of Chicago. Clinical
Assistant Professor of Pediatrics and Genetic Counseling [ABGC], New York
University Medical Center; research on craniofacial anomalies. *Delivery of Genetic
Services*. SLC, 1980-

Michael J. Smith, D.S.W., Columbia University School of Social Work. M.S.W.,
University of Pennsylvania School of Social Work. B.A., Seton Hall University. *Issues
in Public Health Genetics, Research Methodologies, and SPSS Unit*. SLC, 2001-

Jennifer Scalia Wilbur, M.S., Sarah Lawrence College, Human Genetics. B.S., Union
College. *Special Topics Workshop, Cancer Unit*. SLC, 2002-



6. THEATRE

Overview

The Graduate Program in Theatre offers an advanced study of theatre that is interdisciplinary, collaborative, comprehensive, and practical. It is a two-year program, leading to a Master of Fine Arts. Like the College at large, the graduate theatre program emphasizes an individualized learning process.

Interdisciplinary. No two graduate courses of study are the same. Each is determined, in consultation with the faculty, by that student's particular focus or focuses, and by his or her background, interests, strengths, and artistic training requirements. The program offers an interdisciplinary approach to learning — that is, the study of all the theatrical arts, including acting, directing, playwriting, design, puppetry, creation of original works, education, and outreach. As part of the interdisciplinary approach, we work closely and share resources with the music and dance departments.

Collaborative. Theatre is by nature a collaborative art. Students in the graduate program work closely with their peers both in the classroom and in performance. Because all the students' courses of study are interdisciplinary in nature, they come to understand collaborative work not just from the curriculum but also from the experience of practical work in a variety of disciplines.

Comprehensive. We offer a study of classical, modern, and original texts, and a variety of performance styles. We use both a curriculum and practicum — tying one to the other — to teach students the techniques they need to develop their talents. Our proximity to the diverse theatre scene of New York City provides unparalleled opportunities for inspiration and growth.

Practical. The program offers wide-ranging opportunities for students to learn by doing. Students may participate in internships or fieldwork in New York City theatres. They may also work in theatre outreach programs in the surrounding community and its schools. In addition there are multiple production opportunities available for graduate students. 1) Many courses include a performance project as part of class work. 2) The department sponsors two student-run theatre companies — DownStage and Gradworks — that offer directing, acting, writing, design, ensemble creation, and technical opportunities. Gradworks is run by graduate students. 3) Graduate students are invited to become involved with theatre department-sponsored “mainstage” productions. Because the department supports the artistic autonomy of the persons involved in creating mainstage productions, we do not guarantee participation in any particular show. But the department does assure that, as part of your overall program, you will receive the necessary practical experience in your chosen focus(es).

After the first semester of graduate work, students may participate in internships, linked to their interests, in New York theatres and regional companies. Students may earn graduate credit for internships approved by the program director.

At any time, graduate students may join Theatre Outreach, a training program that uses music, writing, theatre techniques, and the visual arts to address social and community issues. Grounded in a two-hour weekly class, the program sends students into the community where their skills as artists are merged with the needs of society. The outreach course encourages development of original material with a special emphasis on cross-cultural experiences.

Program requirements: 36 course credits (24 in the first year and 12 in the second)

1. **Individual Program.** Working with an adviser, each student selects a combination of courses that integrate theory and practice, and which together constitute a “full program” for the Master of Fine Arts. Areas of focus are acting, directing, playwriting, design, education, and outreach.

2. **Theatre Forum.**

3. **Portfolio Project.** Students are expected to keep complete documentation of their work in the program and submit it for approval by the theatre faculty in April of their second year. This portfolio includes an in-depth essay surveying the student’s work at Sarah Lawrence, photographs, programs, scripts, design projects, important papers or class projects, and faculty evaluations of the student’s work in each of their courses. Portfolios, which become personal résumés, are returned to students upon graduation for their professional use.

Fieldwork and internships. After the first semester of graduate work, students are encouraged to participate in internships, linked to their interests, in New York theatres and regional companies. Students may earn graduate credit for internships approved by the program director.

Theatre outreach. This training program uses music, writing, theatre techniques, and the visual arts to address social and community issues. Grounded in a two-hour weekly core class, the program sends students into the community, merging the skills of the artist with the needs of society, providing a structure for expression, and giving students hands-on experience. The outreach course encourages development of original material by exploring everyday life with a special emphasis on cross-cultural experiences.

Course work

Graduate Seminar. Mr. Dillon. The seminar meets weekly on Fridays and has two distinct parts. In the fall semester, graduate students will devise, create, and present work in the GradWorks space. The spring semester features a varied list of topics and guests — producers, writers, directors, actors, and academicians. From this continually renewed guest faculty, students receive both fresh and classic insights into all facets of the theatre world and theatre history in lectures, demonstrations, exercises, and discussions. *This class meets weekly on Friday afternoons.*

Theatre Forum. Mr. Dillon. *Required of all students studying theatre.* Explore current theatre topics once each month and meet leading professionals. This class meets Tuesday at 2 p.m.

Acting Conference. Ms. Kaplan. This is an intensive scene class that focuses on the relationship of text, dramatic actions, and the actor’s need to discover personal performance experience and knowledge of diverse global forms and styles of theatre. Classes will connect physical and vocal work with the immediacy of needs, events, and character. Video will be used and differences between stage and film performances will be explored. Emphasis will be placed on building technique and range, and on refocusing acting habits and definitions. New plays by contemporary and international playwrights will form the basis of cold readings and auditioning techniques. Scene work will proceed step-by-step from the first breakdown of text to the needs of the performer. *This class meets once a week. Fall semester only.*

New Musical Theatre Lab. Ms. Kaplan. Exploring forms, styles, and collaborative techniques needed to create musicals; the students will develop works based on original material. Students will research the history of musicals from the emergence of European cabaret and performance with a particular focus on the influence of interdisciplinary needs of contemporary musicals. The process of auditioning, casting, rewriting, rehearsals, and performance will also be presented. *Open to actors, singers, composers, lyricists, and musicians. Interview and audition needed. Fall semester only.*

Singing Workshop. Mr. McRee, Mr. Mandel. We will explore an actor’s performance with songs and various styles of popular music, music for theatre, cabaret, and original work emphasizing communication with the audience and material selection. Dynamics of vocal interpretation and style also will be examined. This class requires enrollment in a weekly voice lesson and an Alexander Technique class. Class members will be selected by audition during registration week. *This class meets once a week.*

Breaking the Code. Mr. Confoy. A specific, text-driven approach to performance based upon identifying, analyzing, and exploiting particular attributes common to characters in all plays. This class provides a foundation and a context for the most vital and decisive characterizations. Students will read, discuss, and act scenes from contemporary plays and adaptations. *This class meets twice a week.*

Comedy Styles and Performance. Ms. Farrell. This is a two-semester scene study class for students interested in the great comedy traditions in theatrical history. First semester, the students will work on Greek Comedy, Commedia dell arte, French Farce, and Restoration Comedy. Second semester begins with the British style of Noel Coward and Oscar Wilde but is mainly devoted to modern American playwrights. The great comedies of the 1930’s and 40’s as well as current Broadway and Off Broadway writers become the focus of this semester’s scene study. *This class meets twice a week.*

Comedy Workshop. Ms. Farrell. This is an exploration of the individual’s comic voice and the classic structures of comedy. It begins with a focus on improvisation and ensemble. Theatre games, Status Play, storytelling, and the Harold Exercise develop the artist’s freedom and confidence. Second semester introduces the student to Commedia dell arte characterization, Vaudeville “Comic and Straight” partnering, political satire, and parody. The workshop produces “COMEDY NIGHT” at the end of the year. Each student performs five minutes of stand-up comedy in a club atmosphere. *This class meets twice a week.*

Contemporary Scene Study. Mr. Fernandez. Two-character scenes by modern American playwrights will form the basis of intensive acting work. By focusing on techniques of script analysis and how they relate to examination of objectives, given circumstances, and obstacles, students will be given practical methods for unlocking contemporary texts. *This class meets once a week.*

Creating a Role. Mr. Abuba. A sanctum of discovery enabling the actor to explore non-Western movement; centering energy, concentration, the voice, and the “mythos” of a character to discover one’s own truth in relation to the text; contemporary as well as the classics. Traditional as well as alternative approaches to acting techniques are applied. Fall semester: concentrates on roles such as Hamlet, Leontes, Caliban, Othello, Lear, Macbeth, Hecuba, Medea, Antigone, and Lady Macbeth. Spring semester: scene study from works by Arrabal, Beckett, Ionesco, Maria Irene Fornes, Sam Shepard, Albert Camus, and Jean Genet. *This class meets twice a week.*

Improvisation Laboratory. Ms. Scheier. Using experimental exercises and improvisation, we will explore the character's connections to his or her environment, relationships, needs, and wants. In the second semester, we will concentrate on fashioning a workable technique as well as on using improvisation to illuminate scene work from the great dramatic playwrights: Lorca, Chekhov, Strindberg, O'Neill, Shaw, etc. Available to students willing to approach material experimentally in a laboratory setting. *This class meets twice a week.*

Improvisation Techniques. Ms. Scheier. Great art comes from using oneself. If theatre is a way of knowing oneself, improvisation energizes that process. This class is for actors who are willing to personalize, place their characters in dangerous situations, play strong objectives, then move on. A conscious way to reach the unconscious. We will approach the material experimentally in a laboratory setting. *Available to students willing to act with and without text. This class meets twice a week. Spring semester only.*

Acting for the Camera. Mr. MacHugh. We will focus on basic principles of camera acting, script analysis (using both original and published works), understanding character and type, comprehension, and creative construction of a solid foundation for camera work. The methodology is Meisner-based. The second half of each semester will be dedicated to putting a film scene on its feet within but not constrained by the specific parameters of the camera lens. *This class meets twice a week. Separate fall and spring sections.*

Acting the Poetic Text. Mr. Early. The emotional, vocal, and physical demands of acting in poetic plays are extreme. In order to rise to the challenge of performing in such works, the actor's instrument must be capable of expressing poetry. The objectives of this course are to explore various techniques designed to tap and release the actor's raw passion, to develop the physical stamina necessary to perform poetic text, and to work toward creating a performance vocabulary appropriate to the scale of poetic text. Particular attention will be paid to honing the skills necessary to speak complex language with clarity and precision. We will begin with the works of Shakespeare and move backward and forward in time, depending on the composition and the specific needs of the class. The course culminates in a performance project. *This class meets twice a week.*

Acting Shakespeare. Mr. Dillon. Students will study advanced acting techniques in approaching Shakespeare's scripts, with special attention on script analysis as a way of unlocking methods for acting the text. In addition, students will rehearse and perform monologues and scenes from "Hamlet" to be directed by students in the Directing Shakespeare class. Class members will be selected by audition during spring registration week. *The course meets twice a week in the spring semester.*

An Intuitive and Impulsive Exploration of Text: A Useful Tool For Actors and Directors. Mr. Sherin. This class strives to release the creativity of each student through intuitive and impulsive responses to text: primarily plays, film scripts, and poems, and to discover the practical uses of this approach to acting and directing in theatre and film. The participants will do exercises, scene work, and a year-end performance with a view toward increasing their ease, imagination, spontaneity, and power. Although physically demanding and largely visceral, the class work will provide an enlarged intellectual and conceptual understanding of acting and performance. *This class meets once a week for four hours.*

VOICE AND MOVEMENT

Introduction to Stage Combat. Mr. Swann. Students will learn the basics of unarmed stage fighting with an emphasis on safety. Actors will be taught to create effective stage violence, from hair pulling and choking to kicking and punching, with a minimum of risk. Basic techniques will be incorporated into short scenes to give students experience performing fights in classic and modern contexts. *This class meets once a week.*

Breathing Coordination for the Performer. Mr. Swann. Students will improve their vocal power and ease through an understanding of basic breathing mechanics and principles of speech. Utilizing recent discoveries of breathing coordination, performers can achieve their true potential by freeing their voices, reducing tension, and increasing concentration and stamina. Students will consolidate their progress by performing pieces in their field (theatre, dance, music, etc.) in a supportive atmosphere. *This class meets once a week.*

Building a Vocal Technique. Mr. Swann. A continuation of Breathing Coordination for the Performer, which is a prerequisite. Students will work on scenes they are rehearsing and also bring in pieces of their own choosing. Emphasis will be on physical ease and the use of breathing coordination to increase vocal range and power. *This class meets once a week.*

Alexander Technique. Ms. Ekman. The Alexander Technique is a neuromuscular system that re-educates and enables the student to identify and change poor and inefficient habits, which 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 the ease of the breath and the effect of coordinated breathing on the voice. An invaluable technique that connects the actor to his or her resources for dramatic intent. *This class meets once a week.*

Breath and Speech. Ms. Ekman. Building on the foundation and awareness the student has learned in the previous course, The Alexander Technique, we will explore the direct application of the Alexander principles. Working with text and the voice in coordination with the breath. Previous Alexander work required. *This class meets once a week.*

Linklater Voice Training. Ms. McGhee. Students will begin to open the channels of communication as physical and psychological tensions release. Using technical and imagistic exercises you will open your connection to breath, develop resonance and range, increase sensitivity to your creative impulse, and strengthen your voice. *There are two separate sections (and times) for this class and each meets once a week.*

Linklater Voice Training Into Text. Ms. McGhee. This course will investigate how Linklater voice work parlays into text. You will expand vocal agility and dynamics and find greater sensitivity and connection to language. Students will discover an authentic and personal experience of the self through voice. *This class meets once a week.*

Principles of Organizing Movement for Contemporary Theatre. Mr. Neumann. An exploration of building theatre pieces focused on the use of movement in live performance. A blending of dance and theatre-making principles in pursuit of one's original voice. *This class meets twice a week.*

DIRECTING

THE PLAY'S THE THING: Workshop for Directors. Mr. Confoy. A practical approach to directing based upon a specific dissection of the text. In addition to script analysis, this course will cover all aspects of the directing process, including casting procedures, staging plays, strategies for rehearsal, the director-playwright relationship, and the shaping of a director's point of view. Students will be expected to attend assigned professional productions in New York. Students' work will be presented as part of the season. *This class meets twice a week.*

Stage Management. Ms. Minsky. This yearlong elective class focuses on the art and practice of stage management. Students will be assigned productions and will be mentored through the process from auditions to tech week and strike. *This class meets once a week.*

The Director/Designer Dialogue: From the Page to the Stage. Mr. MacPherson, Mr. Lee, Ms. Pelletier. Student directors will develop skills essential to realizing a design vision. Emphasis will be on furthering communication skills with an eye toward improving the collaborative process of design while strengthening directors' abilities in relating ideas to design professionals. Exercises will include use of sketches, photographs, and other media. *This class meets once a week. Spring semester only.*

Directing Shakespeare. Mr. Dillon. How does a director approach the complex challenges of staging Shakespeare? Through an intensive examination of "Hamlet," the course will examine how to use research and Shakespearean scholarship, how to prepare a text for rehearsals, how to develop a production approach, how to collaborate with designers on that approach, and how to rehearse the play with special attention to the work with actors. *Students need previous directing experience. This class meets twice a week.*

An Intuitive and Impulsive Exploration of Text: A Useful Tool For Actors and Directors. Mr. Sherin. (See description under "Acting")

PLAYWRITING

Playwriting courses are subdivided into craft, workshop, and specialty courses. Craft courses focus on process, and typically entail reading assignments and specific, short writing assignments. Workshop courses focus on the writing of complete plays. Specialty courses answer the needs of particular writing situations.

CRAFT COURSES

Playwrights At Play. Ms. Medley, Mr. Spencer, Mr. Baker, and Mr. Gray. This is a course designed for theatre students in their first year. It is a full-year course, taught by all four members of the playwriting faculty in rotation. Cassandra Medley and Stuart Spencer teach the first term, which focuses on basic issues of craft, structure, and technique. In the second term, taught by Edward Allen Baker and Amlin Gray, students will work on short, but complete, plays. *This class meets twice a week.*

Playwriting Techniques. Mr. Spencer. In the first semester, students will write scenes every week. Each scene will explore issues of structure or creative process in order to facilitate the development of a technique that is individual yet based on traditional dramaturgical ideas. By the end of the semester, students will have selected one of these scenes to focus on and will have finished a longer piece that grows out of that

particular scene. In the second semester, students will apply their technique by adapting a short story of their choice, creating a one-character monologue, and writing a play based on an historical event or person. *This class meets once a week.*

The Art of Characterization. Mr. Baker. This yearlong course will delve into the craft of playwriting beginning with systematic exercises that will allow the student playwright to develop a process for creating characters in a drama as people who might really exist. The student is encouraged to work through his or her play in a relaxed workshop situation that includes cold and staged readings. Students will end the year with two completed one-act plays, a full-length play, and a thorough understanding of what character-driven plays require: "Play is character." This course is open to writers at any level, and also to actors, poets, and screenwriters. *This class meets once a week.*

Writer's Gym. Ms. Medley. Jack London wrote, "You can't wait for inspiration. You've got to go after it with a club."

This course will focus on a wide range of exercises and methods that enable the writer to "go after" her or his impulse to write. We will study ways to inspire, nurture, encourage, and sustain our story ideas. We will learn how to transform personal experiences and observations into imaginative, dramatic, or prose fiction. We will concentrate on building the inner lives of our characters through in-depth character work. We also will utilize drawing, movement, and sound as means to further explore and gain access to our ideas. Writer's Gym is designed to enable the writer to confront issues that block the writing process and gain greater confidence in revision and clarification of the work. The purpose of the class is to create a safe and rigorous environment, to learn to give constructive feedback, to exchange ideas, and to generate the strongest work we are capable of writing. *This class meets once a week.*

WORKSHOP COURSES

Baker Workshop. Mr. Baker. This course is for experienced playwrights. Writers will work on scripts that will be discussed, analyzed, and evaluated in terms of character development, dramatic structure, imagery, and thematic metaphor. Work will be read in class, and assignments will be made in rewriting and exploring other aspects of playwriting. *This class meets twice a week.*

Medley Workshop. Ms. Medley. "Tell me a story." – Tillie Olsen
What elements constitute telling a compelling drama or comedy? How does the use of dialogue and present-tense action predominate in the stories created for the stage, while visual elements predominate in the screenplay medium?

In this course, students can choose to work on either full-length screenplay treatments and scripts or full-length plays. Our goal is to complete a working and revised draft of either form. Previous coursework in writing either short plays or films required. Students are invited to bring a project idea to class. Professional plays from the world canon, as well as various foreign and domestic films are screened. *Class meets twice a week.*

Spencer Workshop. Mr. Spencer. This course is designed for playwriting students who have a basic knowledge of dramatic structure and an understanding of their own creative process. Students will be free to work on plays of any length and with themes, subjects, and styles of their choice. They may also work on two projects at one time. Work will be read aloud and discussed in the class each week. Although some "prompting" will be available to students when necessary, in general this course requires students be self-motivated and enter with an idea of which plays they plan to consider. *This class meets once a week.*

SPECIALTY COURSES

Experiments in Language and Form. Ms. Medley. “By believing passionately in something that still does not exist, we create it. The nonexistent is whatever we have not sufficiently desired.” – Franz Kafka

This course is designed for intermediate and advanced playwrights to explore methods for writing “experimental” texts that stretch their imagination muscles in terms of language, imagery, and use of narrative forms.

Our purpose is not merely to experiment with radical or unusual styles of dramatic writing for the sake of experimentation, but rather to identify and/or focus on each writer’s own private passions, fantasized stories, personal voice and themes, then seek to connect these elements to various “experimental” styles. Our study will be to investigate how experiments with form are generated by a writer’s own specific, personalized view of her/his own world and place in it.

Syllabus will include works by: Beckett, Ionesco, Genet, Kafka, Arabal, Adrienne Kennedy, Suzan-Lori Parks, Maria Irene Fornes, Caryl Churchill, and others.

Students will write original texts that experiment with both linear and non-linear narrative structures, and that can possibly incorporate multi-media forms (slides/video/laptop digital film). Students will create a series of short scenes and/or plays during the first semester, with a final project due at the end of the year. *Students are required to have taken a beginning playwrighting course. This class meets once a week.*

Stage(play) to Screen(play). Mr. Baker. The process of writing a screenplay is very much like a play. Many of the same dramatic principles and rules apply with two major differences: scope and cinematic thinking. How does a playwright take his or her play, which is 80 percent auditory and 20 percent visual, and make it 80 percent visual and 20 percent auditory? What kind of change in thinking is necessary? How do you let an audience see the action rather than hear about it? The course will be directed toward making the transition from stage to screen, using such films as *Amadeus*, *On Golden Pond*, *The Ruling Class*, *Lenny*, *Glengarry Glen Ross*, and others as successful examples of plays becoming cinematic; of stories “flowing through the imagination.” *This class meets once a week.*

OUTREACH

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

ORIGINAL WORKS

Invention. Mr. Hurlin. Students will invent and explore new models for making performances that fall outside the traditional models (e.g., the compartmentalization of tasks — the playwright writes, the designer designs, etc.). In this course of “self-scripting,” the traditional roles are blurred as directors perform, performers write, and choreographers design. We will look at and experience developing image-driven theatre, as well as investigating autobiography and historical/political events as source material for original performances. *Open to actors, directors, playwrights, designers, musicians, and visual artists. This class meets once a week.*

Making New Work. Ms. Kaplan. A performance ensemble lab where the creative process and global forms and styles are presented and explored. Techniques include using research of past and present world theatrical movements. Methods of vocal and physical work will add to interdisciplinary collaborations in order to explore sources of inspiration for new work. Using connections that cross cultural and media traditions, the group will create and present weekly projects. *This class meets once a week, fall semester only. Open to actors, dancers, visual artists, writers, musicians, filmmakers, and directors.*

Projects. Mr. Hurlin. This course will provide a critical and supportive forum for the development of new works of original performance. Interdisciplinary forms such as self-scripting, devised works, performance pieces, puppet works, performative installations, or image pieces, will be examined as each student focuses on creating one original project over the course of either a semester or the full year — typically a solo, a duet, or a trio. The class will meet twice weekly. During the first meeting, students will show works in progress. During the second session, students and faculty will meet to discuss these showings and any relevant artistic and practical problems that may arise. *Open to juniors, seniors, and graduate students.*

Puppet Central. Mr. Hurlin. Through puppetry, this course will develop students’ skills as directors, writers, and performers, and encourage the pleasures and rigors of creativity in a performing medium. Students will research and study a global range of puppet styles and forms — Western models like hand, rod, and string puppets, as well as Eastern practices like Indonesian shadow and Japanese Bunraku, among others. Contemporary construction methods and a variety of manipulation techniques will be explored. Students will build a short, original puppet piece from the ground up. They will design and construct the puppets, write the scripts (or scenarios), choreograph, rehearse, and publicly present short works-in-progress. *This class meets for four consecutive hours, which include a two-hour lab, once a week.*

DESIGN AND TECHNOLOGY

Design Techniques in Media and Puppetry. Mr. Lee. This course allows students to explore design possibilities in projection, animation, scenic design, and puppetry through a series of exploratory projects and group work. The course will introduce basic Photoshop skills to prepare and manipulate images. Visual sequences will be created using overhead projectors, stop-motion animation techniques, shadow puppetry, and video animation. A group project at the end of the course will allow students to integrate these techniques into performance. *This class meets once a week.*

Costume Design I. Ms. Pelletier. An introduction to the many aspects of costuming for students with little or no experience in the field. Among the topics covered are

basics of design, color, and style; presentation of costume design, from preliminary concept sketches to final renderings; researching period styles; costume bookkeeping, from preliminary character lists to wardrobe maintenance charts; and the costume shop, from threading a needle to identifying fabric. The major class project will have each student research, bookkeep, and present costume sketches for a play. Some student projects will incorporate production work. *This class meets once a week.*

Costume Design II. Ms. Pelletier. A more advanced course in costume design for students who have completed Costume Design I or who have the instructor's permission to enter. Topics covered in Costume Design I will be examined in greater depth, with the focus on students designing actual productions. An emphasis will be placed on students developing sketching techniques and beginning and maintaining their portfolios. *This class meets once a week.*

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

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

Sound and Music for the Theatre I and II. Mr. Yannelli. Open to theatre and music students, these courses deal with technical and creative aspects of sound and music production for theatre. Hands-on training and practical application using facilities in the electronic music studio as well as sound equipment from the various theatre spaces will be emphasized. Drawing from each semester's theatre performance schedule, students will be assigned one or more productions for which they will serve as sound designers, assistant sound designers, or composers. Composition students who normally would not consider writing for other media may find this work both challenging and useful in stimulating new musical ideas. No previous background in music is necessary. Topics to be covered include basic acoustics, use of studio equipment, sound reinforcement techniques, using sound effects, creating and embellishing special effects, creating sound and music collages, incidental music from existing resources, and composing original music. *This class meets once a week.*

Scenic Design I. Mr. Lee. We will explore the basic tools of stage design, including research, drafting, and model-building. Students will be assigned to current productions in the program. *This class meets once a week.*

Scenic Design II. Mr. Lee. There will be further exploration of stage design, including specific project designs, design standards, and problem-solving. Throughout the

course, students will work with Vectorworks CAD software and be assigned to current productions in the program. *This class meets once a week.*

Theatre Technology. Members of the technical staff. Yearlong elective class focusing on the nuts and bolts of light board operation, sound board operation, projection technology, use of Final Cut Pro and Pro Tools editing programs, as well as basic stage carpentry. Students who take this class will be eligible for additional paid work as technical assistants in the theatre program. *This class meets once a week.*

THEATRE STUDIES

The Profession of Dramaturg. Mr. Gray. The dramaturg, in American theatres, wears some or all of a number of hats. This course will explore, through study and praxis, all of these functions, including production research, rehearsal work, translation, adaptation, new-play development, and the writing and editing of programs. *This class meets once a week.*

Global Theatre: China, Japan, and India. Ms. Pillai. This course explores traditional and contemporary performance practices of China, Japan, and India. During the semester, we will examine the text and performance of classical plays and operas, contemporary theatrical productions, classical and modern forms of dance, folk performances, and rituals. We will discuss and compare dramaturgical structure, staging, acting, gender conventions, actor/dancer training, the respective roles of performer and audience, and religious and political themes. We will seek to understand the aesthetics and social purposes of these performances, in addition to the relationship that different genres have to everyday life. We will secondarily consider how performances are conducted and adapted by Asian immigrant communities, as well as by non-Asian artists. Our work will be based upon lectures, readings, discussions, videos, live performances, and studio exercises. *This class meets twice a week, spring semester only.*

PRODUCING

DownStage. Mr. Confoy. DownStage is an intensive, hands-on conference in theatrical production. DownStage student producers administrate and run their own theatre company. They are responsible for all aspects of production including determining budgeting and marketing an entire season of events and productions. Student producers are expected to fill a variety of positions, both technical and artistic, and to sit as members of the board of directors of a functioning theatre organization. In addition to their obligations to class and designated productions, DownStage producers are expected to hold regular office hours. *Prior producing experience is not required. This class meets twice a week for the entire year.*

INTERNSHIPS

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

OUTSIDE PROGRAMS

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

London Theatre Tour. Mr. McRee, Intersession 2008. The purpose of the course is to experience and examine present-day British theatre: its practices, playwrights, traditions, theatres, and artists. This is a two-credit academic course and any student enrolled at SLC is eligible to take the class. During the two weeks in London, students will attend a minimum of twelve productions, tour various London theatres, meet with British theatre artists, attend regularly scheduled morning seminars, and make an oral presentation on one of the plays the group attends. Plays will be assigned prior to the end of first semester and preparation and research for the presentation should be completed before arriving in London. Productions attended will include as wide a variety of venues, styles, and periods of theatre as possible. Seminars will analyze and critique the work seen to discover themes, trends, and movements in the contemporary theatre of the country. Free time is scheduled for students to explore London and surrounding areas at their leisure.

La MaMa Umbria International 2008. La MaMa E.T.C. sponsors two summer events in Italy in conjunction with Sarah Lawrence. The International Symposium for Directors is a three-week training program for professional directors, choreographers, and actors where internationally renowned theatre artists conduct workshops and lecture/demonstrations. The Playwright Retreat is a one-week program where participants have ample time to work on new or existing material. Each day, master playwright Lisa Kron will meet with the playwrights to facilitate discussions, workshops, and exercises designed to help the writers with whatever challenges they are facing. More information is available at: www.lamama.org/italy/directorssymposium.html and www.lamama.org/italy/PlaywrightRetreat.html.

The Ensemble Studio Theatre Annual Summer Conference Playwriting Retreat. This five-day intensive playwriting lab is led by E.S.T./Sarah Lawrence College playwriting faculty. Working with accomplished directors, playwrights focus on the development of plays from conception to completion through one-on-one mentorship and collaborative workshops.

Facilities

The theatre department makes active use of several theatre spaces: The Frances Ann Cannon Theatre and the Suzanne Werner Wright Theatre are used for larger works, mainstage rehearsals, meetings, and special projects. DownStage is an entirely student-run space that mounts productions, works-in-progress, and a wide variety of other events.

Admission

Applicants who demonstrate serious motivation to study advanced theatre are encouraged to apply (see Admission, page 10). The Theatre faculty invites qualifying applicants for a required on-campus interview. Prospective graduate students are strongly urged to spend time meeting faculty and students and sit in on workshops. Based on the application and interview, the Theatre faculty makes its decisions. Students are accepted on a full-time basis. See page 11 for deadline information. International students unable to come for an interview should contact the Office of Graduate Studies to make special arrangements.

Faculty

John Dillon, Director, Theatre Program – B.A., M.A., Northwestern University. M.F.A., Columbia University (Danforth and Woodrow Wilson Fellow). Associate director of Tokyo's Institute of Dramatic Arts (where his productions have twice won Japan's highest theatre award), member of the Executive Committee of the Society of Stage Directors and Choreographers, and serves on the editorial board of the Kennedy Center's *Opening Stages* magazine. Former artistic director of the Milwaukee Rep (during his sixteen-year tenure launched innovative exchanges with theatre companies in Mexico, Russia, Ireland, Chile, Japan, and England). Former board member of the Theatre Communications Group, former panelist for the NEA and the U.S.-Mexico Fund for Culture. Former senior contributor to *American Theatre* magazine and, for seven years, artist-in-residence at the North Carolina School of the Arts. Staged productions at leading theatres in England, Russia, Japan, and Egypt, and has directed new works by such noted playwrights as David Mamet, Romulus Linney, Larry Shue, Y. T. Gray, Anthony Clarvoe, Joanna Glass, Ariel Dorfman, David Rambo, and Amlin Gray. Staged productions at over two dozen of the country's leading regional theatres, including Atlanta's Alliance Theatre, D.C.'s Arena Stage, Chicago's Goodman Theatre, Actors Theatre of Louisville, the Repertory Theatre of St. Louis, New Haven's Long Wharf, the Missouri Rep, Seattle's ACT Theatre, Chapel Hill's PlayMakers Rep, Syracuse Stage, the Georgia Shakespeare Festival, the Seattle Children's Theatre, the Berkeley Rep, and the Oregon Shakespeare Festival (where his staging of "Wit" won him a BackstageWest Garland Award). SLC, 2004-
Courses: Acting Shakespeare; Directing Shakespeare; Graduate Seminar; Theatre Forum

Ernest H. Abuba – Recipient of an OBIE, five New York State Council on the Arts fellowships for playwriting and directing, a Rockefeller Foundation fellowship, Creative Artist Public Service (CAPS) Award, Best Actor Focus Press Award. Broadway: "Pacific Overtures," "Shimada," "Loose Ends," "The King and I," and "Zoya's Apartment" (director Boris Morozov; Maly Theatre). Regional/Off Broadway roles: *King Lear*, *Macbeth*, *Oberon*, *King Arthur*, *Autolycus*, *Chebutykin*, *James Tyrone*, *Lysander*, *Mishima*, The Singer in "Caucasian Chalk Circle," (director Fritz Bennewitz; Berlin Ensemble). Author of "Kwatz! The Tibetan Project," "Leir Rex," "The Dowager Empress of China," "An American Story," "Eat a Bowl of Tea," "Night Stalker," and the opera *Cambodia Agonistes*, all produced Off Broadway; national tours to the Cairo Experimental Theatre and Johannesburg, South Africa. Collaborated/performed Butoh with Shigeo Suga in "Spleen," "Accade Domani" by Dario Fo, and "Sotoba Komachi." Film/TV: *12 Monkeys* (director Terry Gilliam), *King of New York*, *Call Me*, *New York Undercover*, *Bill Cosby Show*, *Kung Fu*. Director/screenwriter: *Mariana Bracetti*, *Arthur A. Schomburg*, *Asian American Railroad Strike*, *Iroquois Confederacy*, *Lilac Chen-Asian American Suffragette*, and *Osceola*, produced by PBS/CBS. Voice of His Holiness the Dalai Lama on the audiobook *The Art of Happiness*. SLC, 1995-
Courses: Creating a Role

Edward Allen Baker – University of Rhode Island. A published and frequently produced New York City playwright/screenwriter whose plays are presented all over the U.S. and Europe. Has written for HBO and Showtime and received a Theatrical Excellence Award from the Ensemble Studio Theatre of New York. SLC, 1995-
Courses: Stage(play) to Screen(play); The Art of Characterization; Playwrights at Play; Baker Workshop

Kevin Confoy – B.A., Rutgers College. Certificate, London Academy of Music and Dramatic Art. Graduate, the Conservatory at the Classic Stage Company, the

Playwrights Horizons Directing Program. Director/producer of Off Broadway and regional productions. Former executive producer, Ensemble Studio Theatre, New York. OBIE Award for Outstanding Achievement Off Broadway, 1994 (producer); Sloan Foundation Award for "Proof!" (director). Director of seven first (original) productions of published texts. SLC, 1994-

Courses: DownStage; Breaking the Code; THE PLAY'S THE THING: Workshop for Directors

Michael Early – B.F.A., New York University Tisch School of the Arts. M.F.A., Yale University School of Drama. Extensive experience Off Broadway and in regional theatre, television, and commercials; artist-in-residence, Oberlin College. SLC, 1998-
Courses: Acting the Poetic Text

June Ekman – B.A., Goddard College, University of Illinois. A.C.A.T.-certified Alexander Technique Teacher, 1979. Inventor of an ergonomic chair, the Sit-a-Round; taught the Alexander Technique in many venues: the Santa Fe Opera, Riverside Studios in London, Utrecht, the Netherlands; dancer, Judson Dance Theater, Alwin Nikolais, Anna Halprin, and others; direction and choreography Off Broadway; appeared in *Innovation* (PBS); the Off Off Broadway Review Award, 1995-1996. SLC, 1987-
Courses: Alexander Technique; Breath and Speech

Christine Farrell – B.A., Marquette University. M.F.A., Columbia University. One-year study abroad – Oxford, England. Actress, playwright, director. Has appeared for the last nine seasons as Pam Shrier, the ballistics detective on *Law and Order*. Acting credits include *Saturday Night Live*, *One Life to Live*; films: *Ice Storm*, *Fatal Attraction*; stage: "Comedy of Errors," "Uncle Vanya," "Catholic School Girls," "Division Street," "The Dining Room." Two published plays: "Mama Drama" and "The Once Attractive Woman." Has directed in colleges as well as Off Broadway and was the artistic director and co-founder of the New York Team for TheaterSports. Has performed comedy improvisation throughout the world. SLC, 1991-
Courses: Comedy Styles and Performance; Comedy Workshop

Peter Jay Fernandez – B.F.A., Boston University, School for the Arts. Acting work on Broadway: "The Merchant of Venice," "Jelly's Last Jam," "Henry IV," "Julius Caesar"; Off Broadway: more than twenty productions; Public Theatre, Second Stage, Playwright's Horizons, Classic Stage Co., New Federal, La Mama E.T.C., B.A.M., Delacorte, etc.; Regional: Long Wharf, Arena Stage, Seattle Rep, Old Globe, Milwaukee Rep, Alliance, Williamstown, Goodman, Cincinnati Playhouse, Cleveland Playhouse, ACT, Seattle, Hartford Stage, and more. Numerous independent, feature, and episodic appearances. SLC, 2006-
Courses: Contemporary Scene Study

Amlin Gray – Graduate of the American Musical and Dramatic Academy, New York (Richard Burton Scholarship, ADAM Award). Professional course, Royal Academy of Dramatic Art, London. His plays, which include "How I Got That Story," "The Fantod," "Wormwood," "Kingdom Come," and "Mickey's Teeth," have been produced throughout the United States and in Canada, England, Scotland, Germany, Austria, Switzerland, Belgium, India, and Japan; won an OBIE Award and fellowships with the Guggenheim Foundation, the Rockefeller Foundation, the National Endowment for the Arts, and the New York State Council on the Arts; translated plays and other writings from Spanish, German, French, and Greek, and wrote texts, in company collaboration or independently, for performance by the London Mime Theatre, the

Milwaukee Repertory Theater, the Eureka Theatre (San Francisco), Steptanz Theater Basel, and Noche Flamenca (Madrid and New York); playwright-in-residence at the Milwaukee Repertory Theater for seven years and dramaturg of Berkeley Repertory Theatre for two; currently a member of the Dramatists Guild, an alumnus of New Dramatists, and former board member for Theatre Communications Group and the Dramatists Play Service; as a freelance dramaturg, worked with the Midland Playwrights Conference on new plays and productions with the Huntington Theatre (Boston) and Atlanta's Georgia Shakespeare Festival. SLC, 2005-
Courses: The Profession of Dramaturg; Playwrights at Play

Dan Hurlin, Dance/Theater – B.A., Sarah Lawrence College. Performances in New York at Dance Theater Workshop, P.S. 122, La MaMa E.T.C., Danspace, The Kitchen, and at alternative presenters throughout the U.S. and the U.K.; recipient of a *Village Voice* OBIE Award in 1990 for solo adaptation of Nathanael West's *A Cool Million* and the 2000 New York Dance and Performance ("Bessie") Award for *Everyday Uses for Sight, Nos. 3 & 7*; recipient of fellowships from the National Endowment for the Arts and the New Hampshire State Council on the Arts and of grants from Creative Capital, The Rockefeller Foundation, the New York State Council on the Arts, the Mary Cary Flagler Charitable Trust, and the New England Foundation for the Arts; 2002 to 2003 Guggenheim fellowship. Former teacher at Bowdoin, Bennington, Barnard, and Princeton. SLC, 1997-
Courses: Invention; Projects; Puppet Central

Shirley Kaplan, Director, Theatre Outreach (on leave second semester) – A.A., Briarcliff College. Diploma in Sculpture and Painting, Academie de la Grande Chaumiere, Paris. Playwright, director, and designer with productions throughout the U.S. and Europe; co-founder, OBIE Award-winning Paper Bag Players; founder, The Painters' Theatre; directing credits include Ensemble Studio Theatre One-Act Marathons, Playwrights Horizons, UBU Repertory, La MaMa E.T.C., Ensemble Studio Theatre, Music Theatre Group, New York Performance Works, Zipper Theatre; guest director/playwright, *Festival St. Archangelo, Italy*; writer/lyricist, *Rockabye* (documentary for the March of Dimes); winner, Golden Camera Award, U.S. Industrial Film and Video Festival, 1990; directed new works by Richard Greenberg, Jane Willis, Stuart Spencer, Cassandra Medley, Leslie Lyles, Eduardo Machado, Denise Bonal, Keith Reddin, and Arthur Giron; finalist for the Susan Smith Blackburn Prize for "The Connecticut Cowboy"; playwright, "The Dream Box," "Neon," "Floating Cathedral," and many others; designer for all of Ben Bagley's Cole Porter shows, U.S. and European tours; created interactive theatre workshops for The Kitchen and New York City museums; arts educator with Connecticut Commission on the Arts Project Create; past faculty at Barnard College and guest artist at colleges throughout the U.S.; developed original ensembles on major arts grants; recipient of the Westchester Arts Council Award in Education 2003 and Excellence Award, the Ensemble Studio Theatre (2003); developed Theatre Outreach Programs within the Yonkers schools (1975); worked with senior center teaching groups; was one of the designers of the Fairfield, Conn., Children's Museum in 1986 and the Bronx Heritage Museum in 1988; has conducted workshops with teachers in media and curriculum throughout the U.S. and Europe training theatre artists for in-school residencies. SLC, 1975-
Courses: Making New Work; Methods of Theatre Outreach; New Musical Theatre Lab; Acting Conference

Allen Lang – University of Wisconsin; B.A., Empire State College, SUNY; M.F.A., Sarah Lawrence College. Published plays include “Chimera” and “White Buffalo” in the French Performance Journal Collages and Bricollages; recipient of the Lipkin Playwright Award and Drury College Playwright Award; plays produced in New York City at La MaMa E.T.C. and other venues; directed plays in New York and regionally; acted in New York City and regional theatre, on television, and in the cult films by Michael DiPaolo; Artistic Director of the Water Street Theatre Company in Stevens Point, Wisconsin. Conducted theatre and creative writing workshops for participants of all ages in New York City, South America, and throughout the United States. SLC, 1998-

Courses: Methods of Theatre Outreach

Tom Lee – B.F.A., Carnegie Mellon University. Designed sets, puppets, and video animation for dance, theatre, and new opera in New York and Europe; resident artist of La MaMa E.T.C.; worked with companies in Siberia, Ukraine, Poland, Italy, and Japan; received a Jim Henson Foundation grant for his puppet epic “Hoplite Diary,” grants from the Pennsylvania Council on the Arts, Meet the Composer (with Yara Arts Group), and the NEA/TCG Career Development Program for Designers. SLC, 2005-
Courses: Design Techniques in Media and Puppetry; Scenic Design I; Scenic Design II; The Director/Designer Dialogue: From the Page to the Stage

Doug MacHugh – B.A., New England College. M.F.A., Sarah Lawrence College. Actor, writer, director. Taught for two years at the Universidad Nacional in El Salvador. Staff writer for Jones Entertainment and Gates Productions. Has written PSAs, commercials, industrials, documentaries, and sixty hours of local and regional live television in Los Angeles. Film acting credits include *Clean and Sober*, *Alien Nation*, *Come See the Paradise*, *Weird Science*; television: *Guiding Light*, *Law and Order*, *Cheers*, *Quantum Leap*, *LA Law*, *Night Court*; stage: “Holy Ghost,” “End Game,” “Falling Man,” “Platypus Rex.” SLC, 2000-
Courses: Acting for the Camera

Greg MacPherson – Designed lighting for hundreds of plays and musicals in New York and around the United States, as well as in Europe, Australia, Japan, and the Caribbean. Designs have included original plays by Edward Allan Baker, Cassandra Medley, Stewart Spencer, Richard Greenberg, Warren Leight, Lanford Wilson, Romulus Linney, Arthur Miller, and David Mamet. Continues to design the Las Vegas production of *Penn & Teller* and to work as resident designer for the 52nd Street Project. Received an American Theatre Wing Maharam Award nomination for his lighting design of EST’s “Marathon of One-Act Plays” and has taught lighting design at Sarah Lawrence College since 1990. SLC, 1990-

Courses: Lighting Design I; Lighting Design II; The Director/Designer Dialogue: From the Page to the Stage

Mr. Thomas Mandel – B.A., Bowdoin College, Philosophy, Electronic Music, Theory and Composition, under Elliot Schwartz and Robert Beckwith. Paul Simon Songwriting Class, ’69, NYU. Taught Singing Workshop with John Braswell at Sarah Lawrence, ’71-’77. Scored his musicals at SLC, Astor Place Theater, and Cafe LaMama, NYC. Composed, orchestrated, and musically directed three “rock operas” off Off Broadway and at Sarah Lawrence. The first, *Joe’s Opera* was twice optioned for Broadway production. *The Sea of Simile* was released on a full length DVD. Toured and recorded ’77-’98, from Vietnam to Vienna, from New York City to Sun City, with Dire

Straits, Bryan Adams, Cyndi Lauper, Tina Turner, Bon Jovi, Nils Lofgren, Little Steven, Peter Wolf, Ian Hunter/Mick Ronson, 2 former NY Dolls, Live at CBGB’s, The Spinners, Shannon, John Waite, and Luciano Pavarotti. Fields of expertise: Hammond organ, rock and roll piano, synthesizer programming and sequencing, piano accompaniment, popular and progressive music of the 50’s-90’s. CD’s of songs and instrumentals available at iTunes Store and cdBaby.com. SLC, 2000-

Courses: Singing Workshop

Elena McGhee – B.A., University of Massachusetts. Actor, vocal coach, and Designated Linklater Voice Instructor. Recent teaching appointments include Fordham, Tepper Semester/ Syracuse, Shakespeare & Company, ACT, NYU, and CAL/ARTS. Her private clients appear on Broadway, film and television. Her acting credits include Classic Stage Company, Classical Theatre of Harlem, The Ontological Hysterical, Ensemble Studio Theatre, LA Women’s Shakespeare, The Odyssey/LA, Worcester Foothills, The Nora, and The New Rep/ Boston. SLC, 2007-

Courses: Linklater Voice Training; Linklater Voice Training Into Text

William D. McRee – B.A., Jacksonville University. M.F.A., Sarah Lawrence College. Co-founder and artistic director for Jacksonville’s A Company of Players, Inc.; productions with The Actor’s Outlet, Playwrights Horizons, Summerfest, and the Ensemble Studio Theatre. SLC, 1981-

Courses: Singing Workshop; London Theatre Tour

Cassandra Medley – Degree?, University of Michigan, playwright; co-author, “A-My Name is Alice”; author, “terrain” (nominated for Susan Smith Blackburn Prize), “Womenswork/Ma Rose, Antaeus Plays in One Act,” “Mildred/13th Moon,” “Voices of Color/Rosalie”; plays performed throughout the U.S. and Europe; recipient of an Outer Critics Drama Circle Desk Award, a New York Foundation for the Arts fellowship, a National Endowment for the Arts grant in playwriting, and a Walt Disney Screenwriting fellowship; staff writer for ABC Television daytime series; member, Ensemble Studio Theatre and Writer’s Guild of America, East. SLC, 1989-
Courses: Experiments in Language and Form; Playwrights at Play; Medley Workshop; Writer’s Gym

Greta Minsky – B.A., University of Kansas. Stage manager of original productions of works by Tom Stoppard, Neil Simon, Laurence Fishburne, Doug Wright, Charles Busch, Larry L. King, Ernest Abuba, and Lillian Garrett-Groag, among others. Broadway, Off Broadway, touring, dance, opera, and concert work includes productions with Manhattan Theatre Club, Circle Rep, WPA, Pan Asian Rep, Vineyard Theatre, La MaMa E.T.C., The Women’s Project, Radio City Music Hall, Carnegie Hall, and New York City Opera. Co-founder of Modern Times Theater. SLC, 1998-
Courses: Stage Management

Ruth Moe, Production Manager – Production manager for the Sarah Lawrence College theatre program for the past seven years. Other production management work includes seven seasons with the Westport Country Playhouse, also Shakespeare and Company, Classic Stage Company, The Working Theater, The Colorado Festival of World Theater, East Coast Arts Theater, the Berkshire Public Theater, and The Jerash Festival in Amman, Jordan. Production stage management credits include productions with the Brooklyn Academy of Music, Mabou Mines, New York Theater of the Deaf, and Fast Folk Musical Magazine. Member of AEA. SLC, 1999-

Courses: Conference for Internships

David Neumann – B.F.A., SUNY Purchase. David Neumann is artistic director of the advanced beginner group, believing in making dances from scratch utilizing an experimental approach and a humorous embrace of our contradictory lives. He has been a featured dancer in the works of Susan Marshall, Jane Comfort, Sally Silvers, Irene Hultman, Annie-B Parson and Paul Lazar's Big Dance Theater, and club legend, Willi Ninja. He was a member of Doug Varone and Dancers, and an eight-year original member and collaborator with the Doug Elkins Dance Co., with whom he toured nationally and internationally. In the theatre, he has worked with such directors as: Liviu Ciulei, Robert Woodruff, Lee Breuer, Peter Sellars, JoAnn Akalaitis, Chris Bayes, and Anne Bogart, in such venues as: Mabou Mines, The Joseph Papp Public Theater, La MaMa E.T.C., Hartford Stage, Yale Rep, HERE Theater, and the Kennedy Center. He was a featured actor in Hal Hartley's play, "Soon," at the Salzburg Festival in Austria and Orange Co., CA. As a choreographer, his work has been presented at P.S. 122, Dance Theater Workshop, Central Park Summerstage (where he collaborated with John Giorno), Symphony Space, Celebrate Brooklyn, Context Theater, La MaMa E.T.C., the Downtown Art Co., and Toro Nada Theater. He has also choreographed for the theatre for many years with such groups as: GALE GATes et al, Mabou Mines, En Garde Arts, The Builders Association, Soho Rep, and the Archa Theater in Prague, Czech Republic. He was the choreographer for the Brazilian tour of the musical, "Grease," as well as the Rossini Opera Il Signor Bruschino for the Juilliard graduate voice program. He has also assisted the choreographers on the Broadway musicals "Passion" and "Triumph of Love." He was choreographer and featured actor in Hal Hartley's short, *The New Math(s)*, for BBC TV, and appears in his new feature, *No Such Thing*. He choreographed sections of Laurie Anderson's "Songs and Stories from Moby Dick," and collaborated with her on "So That You Could See Us Coming" at Symphony Space, February, 2001. He was recently commissioned by the Whitney Museum. He has choreographed two operas and several Off Broadway plays. His teaching background includes workshops at the New Jersey Shakespeare Festival (where he's been the movement teacher-in-residence for the past two years), the New School for Dance Development in Amsterdam, the Glenwood Springs Dance Festival, Summerdance Santa Barbara, Harvard Summerdance, and Le Festival du Dance in Montpellier, France. He has also led workshops at the Experimental Theater Wing at NYU, Bucknell University, the University of Montana at Missoula, the University of Texas at Austin, Bard College, and Duke University. Adjunct professor at NYU's ETW and Barnard College. Movement background includes ballet (7 yrs), modern (12 yrs), martial arts, traditional West African dance (8 yrs), tap, jazz, contact improvisation, and workshops with members of the Trisha Brown Co. In addition, he has spent over 15 years exploring various club styles from old school hip-hop to free-style house. He is the recipient of two New York Dance and Performance "Bessie" awards; as a performer in 1991, and for his choreography in 1998. He was awarded a 1993 Princess Grace Foundation Fellowship in the theatre, a Joyce Theater Foundation Residency in 1999, and a Colbert Foundation Award for Excellence in Choreography, 2001. He has also received several grants from New York Foundation for the Arts and the Rockefeller Foundation. SLC, 2007-

Courses: Principles of Organizing Movement for Contemporary Theatre

Carol Ann Pelletier – B.A., Brandeis University. Costume designer for Ping Chong & Company; resident designer for UBU Repertory Theatre; founding member of Yara Arts Group; extensive work in Off Broadway and experimental theatre; venues include

La MaMa E.T.C., Theatre for the New City, UBU Rep, and Theatre Row, along with festivals in Kiev, Lviv, and Kharkiv, Ukraine. SLC, 1993-

Courses: Costume Design I; Costume Design II; The Director/Designer Dialogue: From the Page to the Stage

Shanti Pillai – B.A., Stanford University. M.A., University of California-Berkeley. Ph.D., New York University. Special interests include the performance practices of Asia and Latin America, globalization and culture, Western perceptions of India and practice of Indian "spirituality," and performance theory; visiting professor at Facultad Latinoamericana de Ciencias Sociales in Ecuador, 1997-1999; director of the South India Term Abroad (SITA) Program, 2003; recipient of American Institute of Indian Studies fellowship for dissertation research; Bhara-tanatyam performer and teacher; resident director of SLC in Cuba, 2006. SLC, 2003-

Courses: Global Theatre

Fanchon Miller Scheier – B.A., Adelphi University. M.F.A., Sarah Lawrence College. Film, television, and theatre actress; member, Robert Lewis Acting Company and Green Gate Theatre; director and actress, regional and educational theatre; University of Virginia Artist-in-Residence program; founder, In Stages theatre company; recipient of two grants from the New York State Council on the Arts; co-director of London Theatre Intersession '88. SLC, 1985-

Courses: Improvisation Laboratory; Improvisation Techniques

Edwin Sherin – Brown University. Began his professional career as an actor in five Broadway plays, a dozen roles for the American and New York Shakespeare Festivals, in regional theatres across the country, and in many filmed and live television dramas. He began directing on Broadway with "The Great White Hope," which won the Pulitzer, the Tony, and the Drama Critics Award. Among his other Broadway credits are "Rex," "Sweet Bird of Youth," "The Visit," "Of Mice And Men," "An Evening With Richard Nixon and friends...", "First Monday In October," "6 Rms Riv Vu," "Find Your Way Home," "Eccentricities of a Nightingale," "Do You Turn Somersaults," and "Prymate". He directed many Off Broadway productions, as well as the award-winning London production of "A Streetcar Named Desire" and the N.Y. City Opera's *Così fan Tutti*. Among his numerous regional theatre credits is his most recent, an adaptation of Ibsen's "Ghosts" at The Shakespeare Theatre, Washington, D.C.. He was Artistic Director for the Hartman Theater, Stamford, Connecticut; Associate Producing Director, Arena Stage, Washington, D.C.; Director, Theater School, Boston University; and Artist-in-Residence, Florida State University. He has directed feature films, television movies and hour-long episodic dramas including *Law and Order*, where for nearly a decade he was Executive Producer. He currently serves as Vice-President, Directors Guild of America and is a member of the Society of Stage Directors and Choreographers. He is a fellow of the College of Fellows of the American Theatre. He has received an Emmy Award, a Tony nomination, New England Theatre Award, N.Y. Drama Critics Award, Drama Desk Award, Outer Circle Award, L.A. Drama Circle Award, London Evening Standard Citation, Theatre World Award, The Producers Guild of America Award, The Robert Aldridge Award, and The Crystal Apple for distinguished service to the city of New York. He is married to the actress and activist Jane Alexander. SLC, 2007-

Courses: An Intuitive and Impulsive Exploration of Text: A Useful Tool for Actors and Directors

Stuart Spencer – B.A., Lawrence University. Author of numerous plays performed in New York and around the country, including “Resident Alien” (Broadway Play Publishing). Other plays include “In the Western Garden” (Broadway Play Publishing), “Blue Stars” (Best American Short Plays of 1993-1994), and “Sudden Devotion” (Broadway Play Publishing). A playwriting textbook, *The Playwright’s Guidebook*, was published by Farrar, Straus and Giroux in 2002. Recent plays are “Alabaster City,” commissioned by South Coast Rep, and “Judy Garland Died for Your Sins.” Former literary manager of Ensemble Studio Theatre; fellow, the Edward Albee Foundation; member, Dramatist Guild. SLC, 1991-

Courses: Spencer Workshop; Playwriting Techniques; Playwrights at Play

Sterling Swann – B.A., Vassar College. Postgraduate training at London Academy of Music and Dramatic Art (LAMDA), Sonia Moore Studio, and with David Kaplan (author, *Five Approaches to Acting*); president and artistic director, Cygnet Productions, national Equity Theatre for Young Audiences company; leading performer, Boston Shakespeare Company; guest faculty at Storm King School, Western Connecticut State University, and Vassar College; certified actor/combatant, Society of American Fight Directors (SAFD); designated practitioner, Stough Institute of Breathing Coordination; certified teacher, Alexander Technique. SLC, 1991-

Courses: Breathing Coordination for the Performer; Building a Vocal Technique; Introduction to Stage Combat

John A. Yannelli – B.Ph., Music, Thomas Jefferson College, University of Michigan. M.F.A., Sarah Lawrence College. Composer; innovator in the fields of electronic music and music for theatre and dance; composer of traditional and experimental works for all media; specialist in improvisational techniques; director of the Sarah Lawrence Improvisational Ensemble; toured nationally with the United Stage theatre company and conceived of and introduced the use of electronic music for the productions; freelance record producer and engineer; music published by Soundspell Productions. SLC, 1984-

Courses: Sound and Music for the Theatre I and II



7. WOMEN'S HISTORY

Overview Founded in 1972, the Master of Arts Program in Women's History at Sarah Lawrence was the first to offer a graduate degree in the field. The program introduces students to the rapidly expanding literature in women's history, feminist theory, and gender studies; trains them in historical research and interpretation; and encourages them to combine scholarship with activism both within and beyond the academy. Each year, the program sponsors a Women's History Month Conference the first weekend in March. Since its inception in 1999, the conference has brought together scholars and activists to explore issues including Native American women's lives in urban communities, women's organizing in poor and new immigrant communities, women's role in youth movements and the black freedom struggle, women's stake in the presidential election of 2004, queer politics in the new millennium, and women's experience of war. Free and open to the public, this important forum for women's voices has attracted large audiences from activist organizations, local colleges and universities, and the Sarah Lawrence community.

Advanced undergraduates at Sarah Lawrence may apply to this graduate program and, if admitted, may begin working toward the M.A. during their senior year.

Joint Degree. A joint degree in Women's History and Law is offered in cooperation with Pace University Law School. Students in this program earn both a Master of Arts and a Juris Doctor. By taking courses that count toward both degrees, students in the joint program can earn the M.A. and the J.D. in four years of full-time study. This program may also be completed on a part-time basis. If you are interested in the joint degree program, you must apply separately to each school. Once admitted to both, you qualify for the joint degree. Requirements for the two degrees include a total of 120 credits, 20 of which are applicable to both programs. Each school accepts up to 10 credits from the other school to satisfy requirements.

Requirements for the M.A. in Women's History.

- 36 course credits (24 credits in the first year and 12 in the second)
- There is one required course for entering students: a yearlong seminar (10 credits) that examines historical scholarship on women and explores feminist theory and historical methodology
- Research Methods Workshop (noncredit): This four-session workshop trains entering students in the use of key research tools and documents collections at the Sarah Lawrence library and local historical archives.
- Thesis Workshop (2 credits): Students enroll in this workshop during the thesis year, meeting biweekly for discussion of research projects, analytical issues, and writing strategies.
- Master's Thesis

A typical full-time program.

Year 1:

- Visions/Revisions: Issues in Women's History* (10 credits)
- Research seminar in history (10 credits)
- Elective seminar(s) (4 credits)
- Research Methods Workshop* (noncredit)

Year 2:

- Fall-semester seminar in history, women's studies, or a related field (5 credits)
- Spring-semester independent study in connection with the thesis (5 credits)
- Yearlong thesis workshop (2 credits)
- Master's Thesis

The majority of credits are earned in seminars in which students undertake conference work (independent research) in close consultation with professors. In addition to the Visions/Revisions course (10 credits), entering students enrolled full-time select a year-long history seminar (10 credits) in which they do conference work based in primary sources. They earn the additional 4 credits (2 per term) in elective courses that do not entail conference projects. These courses are normally seminars in the humanities or social sciences. Students may also earn elective credits through internships at historical archives, museums, or agencies concerned with women's issues.

Students in the second year of full-time study focus on the production of a thesis, an original piece of writing based on fresh interpretation of primary sources. While starting work on their theses, students enroll in a seminar (5 credits) for the fall term. Conference work in this course is normally related to the thesis. Although students may continue coursework during the spring term, most choose instead to concentrate fully on thesis research and writing. Independent study related to the thesis carries 5 course credits, awarded in the spring.

While most students will follow this plan, other arrangements are available, depending on a student's previous academic experience and individual needs. In addition, at the discretion of program faculty, students may be awarded transfer credits for graduate courses completed elsewhere.

Master's Thesis. The thesis should make a fresh contribution to scholarship on women's or gender history. Based on research in primary sources and a mastery of relevant secondary literature, it must present an original argument grounded in historical evidence, demonstrate the author's analytical skill and methodological rigor, and be well written.

The Women's History Program has seven core faculty members. Their course offerings vary from year to year, though the one required seminar for entering graduate students is offered annually. Master's candidates in women's history may also take courses with the program's affiliate faculty.

Course work

Visions/Revisions: Issues in Women's History. Ms. Sizer, Ms. Cheng. This yearlong course surveys path-breaking studies of U.S. women's history and related subjects, including women's lives beyond the United States. Course readings, both scholarship and political treatises, exemplify major trends in feminist discourse since the 1960s, from early challenges to andro-centric worldviews to the current stress on differences among women. Class discussions will range from fundamental questions — What is feminism? Is "women" a meaningful category? — to theoretical, interpretive, and methodological debates among women's historians. The course is designed to help advanced students of women's history to clarify research interests by assessing the work of their predecessors. M.A. candidates will also use the course to define thesis projects.

Sisters in Struggle: Women and U.S. Social Movements in the Twentieth Century. Ms. Reynolds. From kitchen tables to assembly lines, from legislative podiums to side-

walk soapboxes, women have demanded dignity and respect for themselves, their families, and their communities. This course traces the history of such mobilizations in the twentieth-century United States, focusing especially on moments that can illuminate the gender dynamics of epic contests over class, race, and empire. We will explore the many varieties of women's work for labor and civil rights movements; the multiple ways in which women have constructed activist identities; competing definitions of women's liberation, women's issues, and women's rights; and their activism's impacts on personal relationships and family life as well as national and international politics. Readings and materials include oral history, fiction, film, and autobiography, in addition to historical scholarship.

Gender and Power in the "Muslim" World. Ms. Rouse. When gender in the Muslim world is the object of our scrutiny, invariably the emphasis is on women's subordination to men. "Gender" then is frequently used interchangeably with "women" rather than with both sexes; and both (Muslim) men and women tend to be located outside history, in some eternal state of being. Colonial authors, mass media analysts, regimes and political parties of the left and right (within the Muslim world and external to it), and many feminists, all contribute to this rather limited vision. We will start with an analysis of the various reasons for existing biases with regard to thinking about gender in the "Muslim" world, whereby gender is "naturalized" rather than historicized. We will look at the semiotics of gender historically and in the contemporary moment, and, by examining its implications for notions of "Muslim" men and women, masculinity, and femininity, we will strive to arrive at a different sensibility and methodology regarding the realities of gender and power. Contrary to conventional approaches, we will deploy historical, comparative, and social constructivist approaches to understanding the phenomena under study. In other words, rather than adopting an essentialist approach to relations of gender and power, we will attempt to situate these practices in context. The intent is to see how power is deployed in the very manner in which gender in the Middle East is represented. We will turn from an examination of the semiotics of gender to the historical processes through which the current engendering of social relations and hierarchies between the sexes has been reproduced, challenged, transgressed, and transformed. In the process, we will attempt to generate a more complex and nuanced understanding, one that is attentive to ambiguities and contradictions. Given the limitations of existing literature on the topic, our analysis is not intended to be a comprehensive accounting of gendered lives and struggles in the geographical spaces under study. Instead, we will attempt to address a number of questions such as, what are the different conceptual frameworks that inform our perceptions of gender in North Africa and West Asia? What politics and histories are embedded in different "ways of seeing"? What are the various discursive and material forces that inform men's and women's lives in the places under scrutiny, and how do they serve to privilege men over women; how does class play into the social relations between the sexes; what constitutes the "good" man and/or woman at different historical periods? How do different institutions of state and civil society provide openings for resistance to the status quo? How do colonial moments and those of war change the dynamics regarding gender and power? What new forms of knowledge are being produced that challenge and contest existing ideas and realities on the ground? Our exploration of these questions will be framed by different theoretical concerns such as those of feminist and postcolonial thought and those of political economy. We will draw on scholarly, literary, and visual materials. Students will be encouraged to undertake theoretical research on the topic that relies on primary sources.

The Caribbean and the Atlantic World. Ms. Zimmermann. The Caribbean is Cuba, Jamaica, Haiti, Puerto Rico — and it is also Venezuela, eighteenth-century New Orleans, the coastal areas of Central America settled by runaway and shipwrecked slaves, and south Florida. The Caribbean speaks Spanish, English, Creole, French, Dutch, Portuguese, Papiamentu, and Miskitu. It is an area of tremendous diversity but linked by common experiences of African slavery, colonial domination, underdevelopment, nationalism, and revolution. This course examines the history and culture of the Caribbean, from 1492 to the present, with special emphasis on its place in the world: a source of unprecedented wealth built by the labor of enslaved Africans; a hot spot of international competition, piracy, and war; a crossroads of goods, ideas, and people; and in the twentieth century, a region struggling to be more than an “American lake.” We will pay particular attention to Haiti and Cuba, whose democratic and socialist revolutions had an impact in the Americas as powerful as the other, better-known “great revolutions” of the eighteenth and twentieth centuries. In our study of the ways in which the Caribbean has been connected to other parts of the Atlantic, we will use monographs that represent a variety of different historical methodologies and emphases (social, economic, cultural, Atlantic, environmental, and gender history), as well as primary sources.

Urban Poverty and Public Policy in the United States. Mr. Woodard. Since the United States of America is a rich country and the Supreme Court ruled against school segregation in 1954, many would like to believe that in the United States poverty and school segregation are issues in the distant past. The paradox of American wealth and poverty raises a number of questions. What is the extent of inequality in America's schools? What is the history of America's poor? What has been the public policy on urban poverty through the years? Have there been any major changes in economic hardship over time? What is the poorhouse and what is its legacy in our nation's welfare system? Has there always been a housing crisis in Manhattan? What was the nature of the urban crisis in the aftermath of the Second World War? And what did the Great Society and the war on poverty do to solve it? This seminar explores the dynamics of capitalism in cities with merchant, industrial, and postindustrial economies; it investigates the nature of immigration, class formation, social reformers and political bosses, ethnic and race relations, slums and ghettos, work and residence, opportunity structures and social mobility, corporate investment strategies and federal urban renewal policies, as well as poverty and welfare. Students will pay special attention to the relationship of ideas and institutions in the rise of schools, prisons, and asylums in urban America. What is the meaning of blackness and whiteness in the United States? And why does that matter? Finally, what is the impact of the economic degradation of poor people on American citizenship in general? What is the price of citizenship in the era of globalization?

Effort, Merit, Privilege. Ms. Charles – First semester. This course is a history of ideas and practices connected to the notion of advancement by individual merit rather than inherited status or wealth. This comparatively modern idea is more complex and self-contradictory than it may first appear. We will focus on four historical epochs in which personal merit came increasingly to the fore. The first is the age of the French Revolution and Napoleon. With the cry “the career open to talent” and the abolition of feudal privilege, the revolutionaries helped to further the development of individualism, personal ambition, and self assertion, while at the same time implicating the citizen more and more deeply in the apparatus of the state. The second era will be Britain

from 1859 until 1870, from the publication of the *Origin of Species*, with the anxieties it provoked about the struggle for existence, through the 1867 reform bill, enfranchising working men, itself a form of electoral meritocracy, to the education act of 1870, setting popular education on its feet as a national project. We will study the right to vote and to get an education as means by which the culture created marks of merit and look at the struggles of those excluded, such as women or the very poor, to find their place. The next period is the aftermath of the American Civil War, from Reconstruction through the era of Jim Crow. The slaves now free — what was to become of them? Should they compete in society at large, or was it their lot to be kept permanently in a kind of quasi-slavery? Could they ever hope to vote, own property securely, go to good schools, and reach the level of higher education? The debate over this was almost as fierce as the previous debate on the abolition of slavery. The last period is the aftermath of World War II. The foundation of the welfare state, especially in Britain and America, the coming of the G.I. Bill, the consequences of *Brown v. Board of Education*, the increasing use of intelligence testing, and the massive entrance of women into paid employment will be studied. The course will address such questions as whether meritocracy is compatible with democracy, whether it is desirable or even possible, and to what extent it can influence ideas about work, social hierarchy, equality, and competition. Conference topics could be drawn from such areas as Victorian Britain, women's history, and African American history, among others. Authors to be read include Rousseau, Tocqueville, Darwin, Huxley, Booker T. Washington, and W. E. B. DuBois, among others.

Women in the Black Revolt: The Seminar. Mr. Woodard – Second semester. This seminar explores several historical dimensions of women's leadership in the black freedom struggle in the United States. Women like Mary Prince and Linda Brent fought American slavery on a number of fronts, resisting their exploitation in production and reproduction, defining the meaning of kinship, creating sisterhood and community, fashioning spiritual movements, and writing narratives as the liberating act of self-definition. Forging their freedom, washer women like Callie House fought for the right to have some pleasure in life; they also led labor battles, initiated general strikes, and mobilized mass movements for reparations. Women like Ida B. Wells led anti-lynching crusades and those like Amy Jacques Garvey sustained Pan-African political movements. Intellectuals like Anna Julia Cooper criticized male chauvinism and challenged patriarchy. Sisters like Vicki Garvin created radical theories and those like Gloria Richardson and Diane Nash mapped strategies for liberation. Sarah Muhammad led the Nation of Islam and Elaine Brown chaired the Black Panther Party. Women like Ella Baker and Septima Clark pioneered the organizing tradition in the Black Revolt, and sisters like Johnnie Tillmon and Ruby Duncan served as the vanguard of the welfare rights movement. Thus, this course examines the lives of a number of those leaders, writers, artists, and intellectuals, including Mary Bethune, Elizabeth Catlett, Anne Moody, Fannie Lou Hamer, Angela Davis, and Assata Shakur.

Global Africa: Theories and Cultures of Diaspora. Ms. Dillard – Second semester. Changes in migration patterns, immigration laws, and refugee policies have meant that Africans are living and working in unexpected places. Studies of the African diaspora used to focus on the dispersion of Africans as a result of the trans-Saharan, transatlantic, and Indian Ocean slave trades. More recent scholarship has focused on new African diasporas: Senegambians in Harlem and Rome, Ghanaians in Germany, Nigerians in Japan. These modern-day dispersals, powered in part by the forces of glob-

alization, demand new levels of analysis by scholars. How have people of African descent ended up settling in places far from their natal homes? How has the concept of an African homeland contributed to the articulation of religious and political movements (Ethiopianism, black power, Rastafarianism, Pan-Africanism) in the diaspora? How have theories about other diasporas (South Asian, Jewish, Chinese, etc.) informed scholarship on the African diaspora? This course will study these new African migrations, as well as revisit the histories of older settlement patterns. Students who have taken courses in Africana Studies, Asian Studies, Global Studies, Latin American Studies, or International Relations are particularly encouraged to apply.

Resources

The Esther Raushenbush Library at Sarah Lawrence houses a strong collection in women's studies and numerous bibliographic and research aids for women's historians. Microform holdings include a large number of U.S. women's journals from the 19th and 20th centuries. Because the College is located just north of New York City, it also offers students proximity to nationally prominent research collections with substantial resources in women's history. These include: the Schomburg Center for Research in Black Culture, the Oral History Collections at Columbia University, the Tamiment Labor History Archives at New York University, many collections at the New York Public Library's Research Division, and the Lesbian Herstory Archives. Substantial collections of women's history documents are also available within a few hours' drive of Sarah Lawrence at Vassar College, Rutgers University, Swarthmore College, Yale University, Smith College (the Sophia Smith Collection), and Radcliffe College (the Schlesinger Library on the History of Women in America).

Admission

The program invites applications from students of all ages and academic backgrounds who wish to pursue careers in women's history, women's advocacy, or related fields. We give preference to applicants with backgrounds in the humanities, social sciences, or women's studies. We also encourage applications from individuals whose life and work experiences have prepared them for advanced study in women's history.

Applicants to the program must have earned a Bachelor of Arts or its equivalent from an accredited college or university. They complete an application form and furnish transcripts of all undergraduate work, as well as two letters of recommendation, preferably from former teachers. Applicants must also submit a sample of their best undergraduate writing or an equivalent piece that demonstrates their research, conceptual, and writing skills. See page 11 for deadline information.

Faculty

Eileen Ka-May Cheng, Co-Director, Graduate Program in Women's History/History – B.A., Harvard University. M.A., M.Phil., Ph.D., Yale University. Author of articles and presentations on American intellectual and political history; special interest in nineteenth-century America. SLC, 1999-

Lyde Sizer, Co-Director, Graduate Program in Women's History/History – B.A., Yale University. M.A., Ph.D., Brown University. Special interests include the political work of literature, especially around questions of gender and race, U.S. and European intellectual history of the nineteenth and early twentieth centuries, and particularly the social and cultural history of the American Civil War. Her book, *The Political Work of Northern Women Writers and the American Civil War, 1850-1872*, won the 2000 Avery O. Craven Award from the Organization of American Historians. Currently co-edit-

ing, with Jim Cullen, the forthcoming *The Civil War: A Textbook Anthology of Sources*; book chapters included in *Love, Sex, Race: Crossing Boundaries in North American History*, *Divided Houses: Gender and the American Civil War*, and *A Search for Equity*. SLC, 1994-

Persis Charles, History/Women's History – B.A., Bryn Mawr College. M.A., Brown University. Ph.D., Tufts University. Special interest in modern social and women's history, with particular emphasis on British and French history. SLC, 1977-

Mary Dillard, History (on leave fall semester) – B.A., Stanford University. M.A., Ph.D., University of California-Los Angeles. Special interests include history of West Africa, particularly Ghana and Nigeria; history of intelligence testing and external examinations in Africa; history of science in Africa; gender and education. Recipient of a Spencer Fellowship and Major Cultures Fellowship at Columbia University's Society of Fellows in the Humanities. SLC, 2001-

Priscilla Murolo, History (on leave 2007-2009) – B.A., Sarah Lawrence College. M.A., Ph.D., Yale University. Special interest in U.S. labor, women's and social history; author, *The Common Ground of Womanhood: Class, Gender and Working Girls' Clubs*; co-author, *From the Folks Who Brought You the Weekend: A Short, Illustrated History of Labor in the United States*; contributor to various encyclopedias and anthologies and to educational projects sponsored by labor and community organizations; reviewer for *Journal of American History*, *Journal of Urban History*, *International Labor and Working Class History*, and other historical journals; contributor and editorial associate, *Radical History Review*; recipient of Hewlett-Mellon grants. SLC, 1988-

Shahnaz Rouse, Sociology – B.A., Kinnaird College, Pakistan. M.A., Punjab University, Pakistan. M.S., Ph.D., University of Wisconsin-Madison. Special student, American University of Beirut, Lebanon. Academic specialization in historical sociology, with particular emphasis on the mass media, gender, and political economy. Author of *Shifting Body Politics: Gender/Nation/State* (New Delhi, Kali: Women Unlimited, 2004). Co-editor (with Cynthia Nelson), *Situating Globalization: Views from Egypt* (Bielefeld: Transcript-Verlag, 2000). Currently working on a project in social history entitled, "Memory and History in the Life of a City." Contributor to books and journals on South Asia and the Middle East. Taught as visiting faculty at the University of Hawaii at Manoa, and the American University in Cairo, Egypt. Member, editorial committee, MERIP (Middle East Research and Information Project). Recipient of grants and fellowships from the Fulbright/Hays Foundation, the Social Science Research Council, the American Institute for Pakistan Studies, and the Council on American Overseas Research Centers; past consultant to the Middle East and North Africa Program of the Social Science Research Council, as well as the Population Council West Asia and North Africa Office (Cairo). SLC, 1987-

Komozi Woodard, History – B.A., Dickinson College. M.A., Ph.D., University of Pennsylvania. Special interest in African American history, politics, and culture, with emphasis on the black freedom movement, U.S. urban history and ghetto formation, public policy and persistent poverty, oral history, and the experience of anti-colonial movements in the nineteenth and twentieth centuries; author of *A Nation Within a Nation: Amiri Baraka and Black Power Politics* and a number of reviews, chapters, and essays in journals, anthologies, and encyclopedias. Editor, *The Black Power Movement, Part I: Amiri Baraka, from Black Arts to Black Radicalism and Beyond*; *Freedom North: Black Freedom Struggles Outside the South*; former news editor; former research associate

at the Center for Urban Affairs and Policy Research at Northwestern University; reviewer for American Council of Learned Societies; adviser to the Algebra Project and PBS documentaries *Eyes on the Prize II* and *America's War on Poverty*. SLC, 1989-

Matilde Zimmermann, History – B.A., Radcliffe College. M.A., University of Wisconsin-Madison. Ph.D., University of Pittsburgh. Special interest in the Nicaraguan and Cuban revolutions, Che Guevara's life and writings, labor and social movements, Atlantic history and the African diaspora in the Caribbean and Latin America, environmental history of Latin America. Resident director in Havana of SLC program in Cuba, 2003 and 2004; author, *Sandinista: Carlos Fonseca and the Nicaraguan Revolution* (Duke, 2000), *Carlos Fonseca y la revolución nicaragüense* (Managua, 2003); in press: *Bajo las banderas del Che y de Sandino* (Havana, 2004); *Revolução sandinista* (São Paulo, 2005). SLC, 2002-

Tara James, Associate Director, Women's History Program – B.A., Temple University. M.A., Sarah Lawrence College. SLC, 2001-

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Program Administrator

Julie Abraham

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Affiliate Faculty

Bella Brodzki

Robert Desjarlais

Patrisia Macías

Gina Philogene

Mary Porter

Marilyn Power

Sandra Robinson

Judith Rodenbeck



8. WRITING

Overview

In Sarah Lawrence's nationally recognized Graduate Writing Program, students work in close collaboration with faculty members who are active, successful writers. The program focuses on the art and craft of writing, rather than the study of literature. Students choose to concentrate in fiction, creative nonfiction, or poetry, but they may take craft courses in genres outside their concentration. Students may study in this M.F.A. program either on a full- or part-time basis.

In workshops, students practice their writing and critique each other's work. During their course of study, they take four workshops, one per semester, usually with four different writers. This approach encourages students to explore an array of distinctive perspectives and techniques that will extend their own writing ability, whatever their preferred genre.

Workshops include a biweekly one-on-one conference between student and teacher — one of the program's distinguishing features. These conferences provide students with close, continual mentoring and guidance. Teachers critique their students' writing and develop a reading program selected specifically to augment or challenge each student's work. In conferences, student and teacher chart a course of study that best allows individual students to pursue subjects and issues that interest them, to develop their own voice, to hone their techniques, and grow at their own pace.

Students also participate in small craft-of-writing seminars, in which they analyze and discuss writing, and learn to read critically as writers. In addition, they select two liberal arts elective courses that may feed their work as writers.

Combined with Sarah Lawrence's distinguished Undergraduate Writing Program, the College offers a vibrant community of writers. Visits from guest writers who give public readings and lectures are an important component of the curriculum throughout the year. Students initiate a variety of programs, including readings, discussion groups, workshops, brown-bag lunches, and tutorials. In this supportive, creative environment, writers develop relationships that often extend throughout their creative lives.

Sarah Lawrence also takes full advantage of the College's proximity to the New York City literary scene, with its readings, writers' collaboratives, literary agencies, publishing houses, and bookstores — as well as its wealth of arts and culture. The city provides fertile ground for internships in which students can use their writing training in educational programs, schools, publishing houses, small presses, journal productions, magazines, and nonprofit arts agencies. Through the Community Writers Program, students may teach writing workshops, tutor, or assist a writer-in-residence in a classroom, or select a teaching placement at a variety of traditional and nontraditional settings, ranging from the Westchester Correctional Facility in Valhalla to Roosevelt High School in Yonkers and The Hebrew Home for the Aged in the Bronx. The College's Career Development Program actively engages students in the practical side of the writer's life, offering workshops and advice on careers and opportunities that may help students support themselves as writers.

Lumina, the graduate Sarah Lawrence College literary magazine, is dedicated to the publication of original creative nonfiction, fiction, and poetry, and is staffed entirely by student-volunteers. Students are encouraged to submit their work for publication, or join the staff to learn the details of small magazine publishing, from editing to production.

The Sarah Lawrence Poetry Festival has become a vital annual event for the entire New York literary community. This weekend-long festival in April features both daytime and evening readings by the finest poets writing today, as well as some of the East Coast's most innovative student work. Recent readers included Catherine Barnett, Cornelius Eady, Victor Hernandez Cruz, Susan Howe, Yusef Komunyakaa, Phil Levine, Paul Muldoon, Srikanth Reddy, Richard Siken, Larissa Szporluk, and Rebecca Wolff.

Program requirements. The program can be completed on a full-time basis in two years or part-time in three years:

- 4 Graduate writing workshops, one per semester
- 2 Graduate craft-of-writing seminars
- 2 Liberal arts electives
- Thesis advisory conference
- Master's Thesis or manuscript

A typical full-time program.

Year 1:

- 2 Graduate writing workshops, one per semester (5 credits each)
- 2 Craft-of-writing seminars, one per semester (3 credits each)
- 2 Liberal arts electives, one per semester (4 credits each)

Year 2:

- 2 Graduate writing workshops (5 credits each)
- Thesis advisory conference (1 credit per semester)
- Master's Thesis or manuscript

Students are required to take four workshop/seminar classes in fiction, poetry, or creative nonfiction, one in each of the four semesters of full-time study. In addition, two craft courses in fiction, poetry, or creative nonfiction are required. Eight credits of elective courses complete the requirements.

Master's project. The Master's Thesis or manuscript is the culminating body of work submitted for the degree. Students begin the work in the first year and continue through the second year, working with a thesis adviser.

Course work

Course descriptions vary with particular faculty members. The following are generic course descriptions; for specific descriptions by faculty teaching in the current year, contact the Office of Graduate Studies or visit the SLC Web site at www.sarahlawrence.edu.

Graduate Workshop in Creative Nonfiction. We are currently in the golden age of literary nonfiction. Memoirs, travel writing, confessions, biographies, personal essays, nature writing, profiles, and a host of other hard-to-classify — but compelling — artifacts define our literary moment. They offer a rich terrain in which to develop a writing life, and the demand for them in the publishing and magazine worlds is strong, and will remain so. They are a resource and a vital alternative for poets and fiction writers, and for people from virtually every other field of human endeavor who have a story to tell and a need to tell it.

Sarah Lawrence's graduate workshops in creative nonfiction are designed to develop the individual voice of students and help them gain control of their subject matter.

The workshops address both the local issues of writing and the larger social and philosophical implications of our students' work. Much attention is paid to mechanics and style, and biweekly individual conferences with instructors reinforce the intensive, detail-oriented bias of the program. Expectations in individual workshops vary with the instructors, but the goal of the program as a whole is to lead writers through the maze of their own possibilities to the creation of strong, finished pieces of creative work. The workshops are accompanied by an eclectic reading series that brings some of the most exciting contemporary writers to campus. They are also the centerpiece of a program that, like creative nonfiction itself, reaches out to many different areas of the Sarah Lawrence intellectual community.

Graduate Workshop in Fiction. Student fiction is the focus of this course, as well as conversations about writing issues, informed by published essays and stories. Primarily, students write on their own, while working with the instructor in individual, biweekly conferences. One important goal is to help the student locate his or her truest material. Of necessity this brings up questions of voice, matching structure to content, and imaginative redraftings and reconceptions. At the same time, students learn to be one another's engaged readers and listeners, creating a forum in which people can do their best work. It is suggested that students take four workshops with four different instructors during their two years in the program. Stories or novel excerpts resulting from the workshops and accompanying conferences help create the substantial body of work needed to fulfill the thesis requirement of the program.

Graduate Workshop in Poetry. This seminar examines issues of craft and vision in the practice of poetry. How is a poem developed, deepened, and formed? The group works to form a responsive, critical audience for one another's work. Though our primary text is student writing, we also read the work of contemporary American poets and essays in poetics. We divide our time among discussing readings, occasional writing exercises, and discussion of student poems.

The following craft classes and graduate writing electives are open to students from all genres and are meant to introduce the entire writing student body to techniques and strategies with which to assimilate the voices of others and the details of the world into the literature they create.

The Craft of Creative Nonfiction. Sarah Lawrence's craft classes in creative nonfiction are high-level seminars in literary praxis. They examine the large- and small-scale structures of selected pieces of writing, usually well-known pieces, but occasionally wayward and curious work, ranging from the personal essay and memoir to the profile and the true-crime story, and provide students with a serviceable body of tools to use in shaping and fashioning their own material. They address, in a rigorous way, issues of style, point of view, narrative, and dramatic coherence, and pay careful attention to problems involving the assimilation of facts into the body of a piece, the treatment of memory data, the use of detail and scene-setting, and the relationship between fictional and poetic strategies and nonfiction writing. Instructors develop their reading lists with a clear sense of the needs of students combined with an inclusive but well-defined curriculum designed to introduce students to the best contemporary nonfiction and the acknowledged classics of the past. Assignments vary according to the judgment of individual instructors, but the overall purpose of the craft classes is to help students locate themselves in the landscape of nonfiction writing and to discover through a close reading of the work of others the lineaments of their own writerly character.

The Craft of Fiction. In this course, students engage craft issues through the teaching of literature. No writer can know the seriousness and the possibilities of his or her calling without reading widely among authors that came before us, and paying close attention to our contemporaries. Each instructor has his or her own reading list. Basic questions of fiction, such as structure, point of view, speech or dialogue, storytelling, and the relation of these to meaning and meaningfulness are examined. However, the craft course is neither a survey course nor the equivalent of a handbook. Instead, it is an opportunity for students to experiment in both their thinking and their writing. Writing assignments vary, some creative and some critical, focusing on either the reading or theoretical issues raised in class. Students should be prepared to read intensively and to consider the assigned readings, rather than their own writing, to be the center of this course. The aim is for students to leave the course with an increased understanding of how various aspects of craft are central to the meaning of every book, and how they operate in the writing of class members.

The Craft of Poetry. This is a course designed to examine the technical and historical aspects of poetry writing, as well as to generate discussion and formulation of our own “poetics.” Through close readings of individual poems and contemporary essays on craft, theory, legacy, and the creative process, we consider both the fine points of writing poetry (e.g., line break, meter, scansion, stanzaic form, image, tension, and metaphor), and the larger issues of writing as it relates to politics, publishing, influence, voice, personal and social responsibility, and ethics. This is a forum in which to explore openly matters of aesthetics and fundamental beliefs about writing, without which technical and critical abilities would seem superfluous. Just how “free” is free verse, and to what extent are we liable to its terms? What are our own assumptions and situations as writers? Emphasis is on assigned readings and engaged class participation.

In addition to traditional craft classes and workshops, the program also offers a craft course devoted exclusively to techniques of research.

Graduate Writing Electives. The three electives offered each year by the Graduate Writing Program are part of the seminar conference system and include a biweekly conference. Each elective is developed with a particular teaching emphasis by individual faculty. Examples from the past include: Saying the Unsayable/Expanding the Poetic Toolbox; Oral History; Teaching Writing; Elements of Style in Nonfiction, Fiction and Poetry.

Summer Writing Seminar. A week-long seminar in poetry, fiction, and creative nonfiction provides each student with six 2-hour workshops and one hour-long conference. Participants may earn one graduate credit. (Open to general public — see graduate Web site for details.)

Admission

The Writing faculty is interested in working with students who have substantial promise as writers. Applicants must submit an application, official transcripts of all college work, two letters of reference (preferably from former teachers), and a manuscript. Fiction applicants should submit one or two chapters of a novel or two short stories; creative nonfiction writers should submit one or two essays; and poets should submit five to ten poems. There are no interview requirements. However, applicants are encouraged to visit the campus and to discuss the program with faculty and students. Arrangements can be made by contacting the Graduate Studies office. The application deadline is January 15.

Faculty

Kate Knapp Johnson, Director, Graduate Program in Poetry – B.A., Sarah Lawrence College. Columbia School of the Arts. M.F.A., Sarah Lawrence College. NCPsyA, Westchester Institute. Special interests include Jungian studies and religion; author of *When Orchids Were Flowers*, *This Perfect Life*, *Wind Somewhere*, and *Shade*, which received the Gradiva Award; most recently published in *Ploughshares*, *The Salt Journal*, *Luna*, and *The Sun*; recipient of New York Foundation for the Arts Award. SLC, 1987-

Mary LaChapelle, Director, Graduate Program in Fiction – B.A., University of Minnesota. M.F.A., Vermont College. Author of *House of Heroes and Other Stories*; stories published in *Nimrod*, *Northern Lit Review*, *Redbook*, and *First*; anthologized in the U.S., Japan, and England; recipient of awards from PEN/Nelson Algren, Whiting, Katherine Anne Porter, and a Bush Foundation fellowship. SLC, 1992-

Vijay Seshadri, Director, Graduate Program in Creative Nonfiction – B.A., Oberlin College. M.F.A., Columbia University. Author of *Wild Kingdom* and *The Long Meadow*, poetry collections; former editor at *The New Yorker*; essayist and book reviewer in *The New Yorker*, *The New York Times Book Review*, *The Threepenny Review*, *The American Scholar*, and various literary quarterlies; recipient of the James Laughlin Prize of the Academy of American Poets, the MacDowell Colony's Fellowship for Distinguished Poetic Achievement, *The Paris Review's* Bernard F. Connors Long Poem Prize, a New York Foundation for the Arts grant, a National Endowment for the Arts fellowship, a John Simon Guggenheim Memorial Foundation grant, and area studies fellowships from Columbia University. SLC, 1998-

Gerry Albarelli – Author of *Teacha! Stories from a Yeshiva* (Glad Day Books 2001), which chronicles his experience as a non-Jew teaching English as a second language to Yiddish-speaking Hasidic boys at a yeshiva in Brooklyn. His stories have been published in numerous anthologies and reviews, including *The Penguin Book of Gay Short Stories*, *Global City Review*, *The Breast* and the *Fairleigh Dickinson Review*. He is on the faculty of Eugene Lang College in NYC and works for the Columbia University Oral History Research Office, where he has initiated numerous documentary projects. He has conducted hundreds of life history interviews with, among others, gay cops, retired vaudevillians and showgirls, iron workers, immigrants, and, most recently, people affected by the events of September 11 and veterans recently returned from the war in Iraq. He worked as an educator and project designer on Columbia's “Telling Lives Oral History Project.” This project, which was launched in eight classrooms in two middle schools in New York City's Chinatown, culminated in seven books, two documentary films and a multimedia exhibit. He served as editor of three of the books, producer of the documentaries, and curator of the exhibit. He is currently working on an oral history project and multimedia exhibit for the Bridgeport (Connecticut) Public Library as well as an oral history of the war in Iraq. His memoir, *Mary, Queen of Immigrants*, will be published in 2006.

Jo Ann Beard – B.F.A., M.A., University of Iowa. Essayist and creative nonfiction writer; author of a collection of autobiographical essays, *The Boys of My Youth*, as well as various articles and essays in publications such as *The New Yorker*, *Tin House*, and *Best American Essays*; recipient of a Whiting Foundation Award, a Guggenheim fellowship, and a New York Foundation for the Arts fellowship. SLC, 2000-

Laure-Anne Bosselaar – Author of *The Hour Between Dog and Wolf* and *Small Gods of Grief*, awarded the Isabella Gardner Prize for Poetry. *A New Hunger* was published by Ausable Press in early 2007. Her poems have appeared in *The Washington Post*, *Georgia*

Review, Ploughshares, AGNI, Harvard Review, the Pushcart Prize Anthology, and many others. Editor of four anthologies: Night Out: Poems about Hotels, Motels, Restaurants and Bars; Outsiders: Poems about Rebels, Exiles and Renegades; Urban Nature: Poems about Wildlife in the Cities; and Never Before: Poems About First Experiences. She translates American poetry into French and Flemish poetry into English. With her husband, poet Kurt Brown, she translated a selection of poems entitled The Plural of Happiness by the Flemish poet, critic, and essayist Herman de Coninck. SLC, 2001-

Kurt Brown – B.A., University of Connecticut. M.A., University of Colorado. Special interests include jazz, cooking, and travel; author of *Return of the Prodigals, More Things in Heaven and Earth, Fables from the Ark, and Future Ship*; editor of a number of anthologies of poetry, including *Verse & Universe: Poems About Science and Mathematics*; recently published in *Nightsun, Nimrod, Powhatan Review, New York Quarterly, and Harvard Review*; Bruce McEver Visiting Chair in Writing at Georgia Tech in Atlanta, Georgia. SLC, 2005-

Melvin Jules Bukiet – B.A., Sarah Lawrence College. M.F.A., Columbia University. Author of *Sandman's Dust, Stories of an Imaginary Childhood, While the Messiah Tarries, After, Signs and Wonders, Strange Fire, and A Faker's Dozen*; editor of *Neurotica and Nothing Makes You Free*. Works have been translated into half a dozen languages and frequently anthologized; winner of the Edward Lewis Wallant Award and other prizes; stories published in *Antaeus, The Paris Review, and other magazines*; essays published in *The New York Times, The Washington Post, The Los Angeles Times, and other newspapers*. SLC, 1993-

Tina Chang – B.A., State University of New York-Binghamton. M.F.A., Columbia University. Poet; author of *Half-Lit Houses* (Four Way Books, 2004). Poems published in journals including *American Poet, Indiana Review, The Missouri Review, Ploughshares, Quarterly West, Sonora Review, and in many anthologies including Identity Lessons, Poetry Nation, Asian American Poetry: The Next Generation, Poets 30: Poets in Their Thirties*. Recipient of awards from the Academy of American Poets, New York Foundation for the Arts, Poets & Writers, among others. SLC, 2005-

Rachel Cohen – A.B., Harvard University. Author of *A Chance Meeting*, a nonfiction book tracing a chain of 30 American writers and artists who knew or influenced or met one another over the period from the Civil War to the civil rights movement, published by Random House, spring 2004; winner of the 2003 PEN/Jerard Fund Award. Essays in *The New Yorker, The Threepenny Review, McSweeney's, DoubleTake, Parnassus, and Modern Painters* and in 2003 *Best American Essays* and 2003 *Pushcart Prize* anthologies. Fellow of the New York Institute for the Humanities at NYU. Fellowships from the New York Foundation for the Arts and the MacDowell Colony. SLC, 2003-

Stephen Dobyns – Author of more than 30 books of poetry, fiction, and nonfiction, including a recent book of poems, *Pallbearers Envy the One Who Rides*; his book *Cemetery Nights* won the Poetry Society of America's 1987 Melville Cane Award; received a Guggenheim fellowship and three National Endowment for the Arts fellowships; has taught at a dozen colleges and universities including the University of Iowa, Boston University, and the M.F.A. Program at Warren Wilson College; recently published his first collection of short stories, *Eating Naked: Stories*, two stories appeared in *The Best American Short Stories* 1995 and 1999; poetry collection, *The Porcupine's Kisses*, was published by Penguin in fall 2002. SLC, 2003-

Thomas Sayers Ellis – M.F.A., Brown University. Poet; author of *The Maverick Room, "The Good Junk"* (from *Take Three #1*), two chapbooks, *The Genuine Negro Hero* and *Song On*, and the forthcoming *Quotes Community: Notes for Black Writers*. Co-founder of the Dark Room Collective and the recipient of a Mrs. Giles Whiting Writers Award as well as fellowships from Yaddo and the MacDowell Colony. Poems have appeared in *American Poetry Review, Grand Street, Tin House, Ploughshares, Harvard Review, Callaloo, and The Best American Poetry*, 1997 and 2001. SLC, 2006-

Carolyn Ferrell – B.A., Sarah Lawrence College. M.A., City College of New York. Author of the short story collection *Don't Erase Me*, awarded the Art Seidenbaum Award of The Los Angeles Times Book Prize, the John C. Zachiris Award given by *Ploughshares*, and the Quality Paperback Book Prize for First Fiction; stories anthologized in *The Best American Short Stories of the Century; Giant Steps: The New Generation of African American Writers; The Blue Light Corner: Black Women Writing on Passion, Sex, and Romantic Love; and Children of the Night: The Best Short Stories by Black Writers, 1967 to the Present*; recipient of grants from the Fulbright Association, the German Academic Exchange (D.A.A.D.), the City University of New York MAGNET Program, and the National Endowment for the Arts (Literature fellow for 2004). SLC, 1996-

Suzanne Gardinier – B.A., University of Massachusetts-Amherst. M.F.A., Columbia University. Author of *The New World*, winner of Associated Writing Programs Award Series in poetry; *Today: 101 Ghazals, and A World That Will Hold All the People*, essays on poetry and politics; fiction in *The Kenyon Review, The American Voice, and The Paris Review*; recipient of *The Kenyon Review Award for Literary Excellence in the Essay* and of grants from the New York Foundation for the Arts and the Lannan Foundation. SLC, 1994-

Myra Goldberg – B.A., University of California-Berkeley. M.A., City University of New York. Author of *Whistling and Rosalind: A Family Romance*; stories published in journals including *The Transatlantic Review, Ploughshares, Feminist Studies, The Massachusetts Review, The New England Review, and in the book anthologies Women in Literature, Powers of Desire, The World's Greatest Love Stories, and elsewhere in the U.S. and France*; nonfiction published in *The Village Voice* and elsewhere; recipient of Lebensberger Foundation grant. SLC, 1985-

Matthea Harvey – B.A., Harvard College. M.F.A., The University of Iowa Writers' Workshop. Poet; author of *Pity the Bathtub Its Forced Embrace of the Human Form* (Alice James Books, 2000), *Sad Little Breathing Machine* (Graywolf, 2004), *Modern Life* (Graywolf 2007), and a children's book, *The Little General and the Giant Snowflake* (Soft Skull, 2007). She is a contributing editor for *jubilat* and *BOMB*, and has taught at Warren Wilson, the Pratt Institute, and the University of Houston. SLC, 2004-

Amy Hempel – B.A., San Jose State University. Author of four collections of short stories: *Reasons To Live; At The Gates Of The Animal Kingdom; Tumble Home; The Dog Of The Marriage; and of The Collected Stories* (2006) which was a finalist for the PEN-Faulkner Award and one of the *New York Times*' "Ten Best Books of the Year." Her fiction has been widely published and anthologized in *The Best American Short Stories* and *The Norton Anthology of Short Fiction*. She has received a Guggenheim Fellowship, a United States Artists Inaugural Fellowship, and awards from the American Academy of Arts and Letters. SLC, 2007-

Joshua Henkin – B.A., Harvard College. M.F.A., University of Michigan. Author of the novel *Swimming Across the Hudson*; short stories in *DoubleTake*, *Ploughshares*, *Southern Review*, *North American Review*, *Boulevard*, and elsewhere; nonfiction in *The New York Times Book Review*, *The Los Angeles Times*, *The Nation*, *Mother Jones*, and elsewhere; grants from PEN and the Michigan Council of the Arts. SLC, 2000-

Kathleen Hill – B.A., Manhattanville College. M.A., Columbia University. Ph.D., University of Wisconsin. Author of the novel, *Still Waters in Niger*; finalist in French translation, *Prix Femina*. Recent fiction published in *DoubleTake*, *The Kenyon Review*, *The Yale Review*; anthologized in *Best American Short Stories* and *Pushcart*. Recipient of New York Foundation for the Arts grant and National Endowment for the Arts Award. SLC, 1991-1994; 1997-

Cathy Park Hong – B.A., Oberlin College. M.F.A., The University of Iowa Writers' Workshop. Poet; author of *Translating Mo'um* (Hanging Loose Press, 2002) and the forthcoming *Dance Dance Revolution* (W. W. Norton, 2007), which was chosen for the Barnard New Women's Poets Series; recipient of a New York Foundation for the Arts fellowship, the National Endowment for the Arts fellowship, and a Fulbright grant for South Korea; work has been published in *Pushcart Prize Anthology*, *New Asian American Anthology*, and *the Next Generation*, among others; essays and articles published in *The Village Voice*, *The Guardian*, *Salon*, and *Christian Science Monitor*. SLC, 2006-

Marie Howe – B.S., University of Windsor. M.F.A., Columbia University. Poet; author of *The Kingdom of Ordinary Time*, (W.W. Norton, Jan 2008) and *The Good Thief*, selected by Margaret Atwood for the National Poetry Series; editor, with Michael Klein, of *In the Company of My Solitude: American Writing from the AIDS Pandemic*; author of *What the Living Do*; recipient of the Peter I. B. Lavan Younger Poet Prize from the Academy of American Poets, the Mary Ingram Bunting fellowship from Radcliffe College, and grants from the National Endowment for the Arts, the Massachusetts Artists Foundation, and the Guggenheim. SLC, 1993-

Thomas Lux – B.A., Emerson College. University of Iowa Writers' Workshop. Author of *The Glassblower's Breath*, *Sunday*, *Half Promised Land*, *Like a Wide Anvil from the Moon the Light*, *Tarantulas on the Lifebuoy*, *The Drowned River*, and *Split Horizon*; recipient of three National Endowment for the Arts grants, a Guggenheim fellowship, the Alice Fay di Castagnola Award, and the Kingsly Tufts Poetry Award. SLC, 1975-

Jeffrey McDaniel – B.A., Sarah Lawrence College. M.F.A., George Mason University. Poet. Author of three books of poetry: *Alibi School*, *The Forgiveness Parade*, and, most recently, *The Splinter Factory*; poems published in many anthologies, including *Best American Poetry*, *New (American) Poets*, *American Poetry: The Next Generation*, *New Younger American Poets*, *The Outlaw Bible of American Poetry*; poems translated into Spanish, Swedish, and Portuguese; recipient of fellowships from the National Endowment for the Arts and the Washington, D.C., Commission for the Arts. SLC, 2001-

Ernesto Mestre – B.A., Tulane University. Author of two novels: *The Lazarus Rumba* and *The Second Death of Unica Aveyano*. His fiction has been collected in various anthologies, including *Best American Gay Fiction 1996*, *A Whistler in the Nightworld: Short Fiction from the Latin Americas*, and *Cubanísimo!: The Vintage Book of Contemporary Cuban Literature*. SLC, 1999-

Mary Morris – B.A., Tufts College. M.Phil., Columbia University. Novelist, short-story writer, and writer of travel literature. Author of the novels *Crossroads*, *The*

Waiting Room, *The Night Sky*, *House Arrest*, *Acts of God*, and *Revenge*; the short story collections *Vanishing Animals and Other Stories*, *The Bus of Dreams*, and *The Lifeguard Stories*; the travel memoirs *Nothing to Declare: Memoirs of a Woman Traveling Alone*, *Wall to Wall: From Beijing to Berlin by Rail*; an anthology of the travel literature of women, *Maiden Voyages and Angels and Aliens: A Journey West. The River Queen*, a book about the Mississippi River, was published in 2007 (Henry Holt and Company). Recent work in *Antaeus*, *Boulevard*, and *Epoch*; recipient of the Rome Prize in Literature and grants from the Guggenheim Foundation, National Endowment for the Arts, and Creative Artists Public Service Awards. SLC, 1994-

Brian Morton – B.A., Sarah Lawrence College. Author of the novels *The Dylanist*, *Starting Out in the Evening*, *A Window Across the River*, and *Breakable You*; finalist, PEN/Faulkner Award; recipient, Guggenheim fellowship, Koret Jewish Book Award for Fiction, and Academy Award in Literature, American Academy of Arts and Letters. SLC, 1998-

Dennis Nurkse – B.A., Harvard. Author of nine books of poetry, including *The Border Kingdom* (Knopf, forthcoming), *Burnt Island*, *The Fall*, *The Rules of Paradise*, *Leaving Xaia*, and *Voices Over Water*. Poems have appeared in *The New Yorker*, *The Atlantic Monthly*, *The Times Literary Supplement* (London), and *Best American Poetry*; recipient of a Guggenheim Fellowship, two National Endowment for the Arts fellowships, two New York Foundation for the Arts fellowships, a Tanne Foundation Award, the Leila Wallace Fellowship from the MacDowell Colony, and the Bess Hokin Prize and Frederick Bock Prize from The Poetry Foundation. (Published as "D. Nurkse.") SLC, 2004-

Stephen O'Connor – B.A., Columbia University. M.A., University of California-Berkeley. Author of *Rescue*, short fiction and poetry; *Will My Name Be Shouted Out?*, memoir and social analysis; *Orphan Trains: The Story of Charles Loring Brace and the Children He Saved and Failed*, history. Fiction and poetry have appeared in *The Quarterly*, *Partisan Review*, *The Massachusetts Review*, *Fiction International*, and elsewhere. Essays and journalism have been published in *The New York Times*, *DoubleTake*, *The Nation*, *The Chicago Tribune*, *The Boston Globe*, and *Tri-Quarterly*, among others. Recipient of the Cornell Woolrich Fellowship in Creative Writing from Columbia University; the Visiting Fellowship for Historical Research by Artists and Writers from the American Antiquarian Society; and the DeWitt Wallace/Reader's Digest Fellowship from the MacDowell Colony. SLC, 1997; 2002-

Kevin Pilkington, Writing Coordinator – B.A., St. John's University. M.A., Georgetown University. Poetry collection, *Spare Change*, won the La Jolla Poets Press National Book Award. Author of five chapbooks, including *Getting By*, which was awarded the Ledge Poetry Prize and *Ready to Eat the Sky*, published by River City Publishing as part of their new poetry series selected by Andre Hudgins, and was a finalist for an independent Publishers Books Award. Work has appeared in many anthologies including *Birthday Poems: A Celebration*, *Western Wind*, *Contemporary Poetry of New England*, and a wide variety of journals including *Poetry*, *Ploughshares*, *Iowa Review*, *Boston Review*, *Yankee*, *Hayden's Ferry*, *Columbia*, *Greensboro Review*, *The Louisville Review*, *Gulf Coast*, and *Valparaiso Review*. Three-time Pushcart Prize nominee. SLC, 1991-

Victoria Redel – B.A., Dartmouth College. M.F.A., Columbia University. Recent novel *The Border of Truth* was a Barnes and Noble Discovery book; Novel *Loverboy* was a recipient of the S. Mariella Gable Award and the Forward Silver Literary Fiction

Prize. Author of *Where the Road Bottoms Out* (short fiction); *Already the World* (poetry) selected by Gerald Stern for the Tom and Stan Wick Award; recipient of a National Endowment for the Arts fellowship; work appears in many anthologies including the *Heath Introduction to Fiction*; recent work published in journals including *Epoch*, *Antioch Review*, and *The Harvard Review*. SLC, 1996-

Martha Rhodes – Author of three poetry collections: *Mother Quiet*, *Perfect Disappearance* (winner of the 2000 Green Rose Prize, New Issues Press), and *At the Gate*. Her poems have appeared in *American Poetry Review*, *Agni*, *Fence*, *Ploughshares*, *TriQuarterly*, and other journals, and have been anthologized in *The Extraordinary Tide: New Poetry by American Women* (Aizenberg and Belieu, eds., Columbia University Press) and *The New American Poets: A Bread Loaf Anthology* (Michael Collier, ed., University Press of New England), among other anthologies. She teaches in the M.F.A. Program for Writers at Warren Wilson College. Founding editor and the director of Four Way Books, an independent literary press in New York City.

Lucy Rosenthal – B.A., University of Michigan. M.S., Columbia Graduate School of Journalism. M.F.A., Yale School of Drama. Fiction writer, critic, editor, playwright; author of the novel *The Ticket Out* and editor of anthologies *Great American Love Stories*, *World Treasury of Love Stories*, and *The Eloquent Short Story: Varieties of Narration*; reviews and articles published in *The Washington Post*, *Chicago Tribune Book World*, *Ms.*, *Saturday Review*, *The New York Times Book Review*, and *Michigan Quarterly Review*; plays produced at Eugene O'Neill Memorial Theater Center, Waterford, Conn.; recipient, Pulitzer Fellowship in Critical Writing; served on Book-of-the-Month Club's Editorial Board of judges and as the Club's senior editorial adviser. SLC, 1988-

John Burnham Schwartz – Author of three novels, *Bicycle Days*, *Reservation Road*, and *Claire Marvel*. Writing has appeared in many publications, including *The New Yorker*, *The New York Times Book Review*, *The Boston Globe*, *DoubleTake*, *Vogue*, and *Newsday*. Past winner of the Lyndhurst Foundation Award whose work has been translated into 11 languages. Taught at the Iowa Writers' Workshop and at Harvard University and is currently deputy director of the Sun Valley Writers' Conference.

Joan Silber – B.A., Sarah Lawrence College. M.A., New York University. Author of two short-story collections, *Ideas of Heaven* (finalist for the National Book Award and the Story Prize) and *In My Other Life*, and three novels, *Lucky Us*, *In the City*, and *Household Words*, winner of the PEN/Hemingway Award; short stories anthologized in *The O. Henry Prize Stories*, *Pushcart Prize*, and *The Story Behind the Story: 26 Stories by Contemporary Writers and How They Work*; stories in *The New Yorker*, *Paris Review*, and *Ploughshares*; recipient of grants from National Endowment for the Arts and New York Foundation for the Arts. SLC, 1985-1990; 1991-1992; 1995-

Alice Truax – Vassar College. An editor for two decades at *The New Yorker*, has published widely in periodicals such as *The New York Times* and *The New York Review of Books*.

Lawrence Weschler – Graduate of Cowell College of the University of California at Santa Cruz (1974). Was for over 20 years (1981-2002), until his recent retirement, a staff writer at *The New Yorker*, where his work shuttled between political tragedies and cultural comedies. Two-time winner of the George Polk Award (for Cultural Reporting in 1988 and Magazine Reporting in 1992) and the recipient of the Lannan Literary

Award (1998). Books of political reportage include *The Passion of Poland* (1984); *A Miracle, a Universe: Settling Accounts with Torturers* (1990); and *Calamities of Exile: Three Nonfiction Novellas* (1998). Taught, variously, at Princeton, Columbia, UCSC, Bard, Vassar, NYU, and Sarah Lawrence. Currently director of the New York Institute for the Humanities at NYU, where he has been a fellow since 1991, and where he is publishes a semi-annual journal of writing and visual culture, *Omnivore*. Contributing editor to *McSweeney's* and the *Threepenny Review*; (recently retired) chair of the Sundance (formerly Soros) Documentary Film Fund; and director of the Ernst Toch Society, dedicated to the promulgation of the music of his grandfather, the noted Weimar emigré composer.

Penny Wolfson – B.A., M.F.A., Sarah Lawrence College. Has written and spoken extensively on the subject of disability. Won a National Magazine Award in 2002 for her essay "Moonrise," which was also included in *Best American Essays*, and published a memoir of the same name (St. Martin's). Her writing has appeared in publications including *The Atlantic Monthly*, *The New York Times*, *The Washington Post*, *Good Housekeeping*, *City Limits*, *Chelsea*, and *Print* magazine and will be included in the forthcoming anthology *Stories of Illness and Healing: Women Write Their Bodies*. Recipient of residency, Hall Farm Center for the Arts. SLC, 2003-

Carol Zoref – B.A., M.F.A., Sarah Lawrence College. Fiction writer and essayist; recipient of fellowships and grants from the Virginia Center for Creative Arts, Hall Farm Center for Arts, and *In Our Own Write*; winner of I.O.W.W. Emerging Artist Award; and finalist for the Henfield and American Fiction Awards and Pushcart Prize. SLC, 1996-

Facilities



THE CAMPUS

Sarah Lawrence College occupies 40 wooded acres in southern Westchester County, just one-half hour north of New York City by train or car. When William Van Duzer Lawrence mapped out the plans for the school, he believed there should be as little physical separation as possible between life and work, as the two were to be inexorably entwined at the College. Therefore, classrooms, dormitory suites, and faculty offices were all housed in the same graceful, ivy-covered Tudor buildings. As the College has expanded, we have effectively maintained Mr. Lawrence's philosophy in designing the campus.

ACADEMIC AND ARTS FACILITIES

Libraries

The Esther Raushenbush Library, completed in 1974 and honored by the American Institute of Architects for its outstanding design, is central to the academic life of Sarah Lawrence College. Its diverse resources and congenial atmosphere have been structured to foster independent work.

The Library has more than 300,000 books on open shelves, plus government documents, microforms, slides, compact discs, cassettes, and videocassettes. The Library's strengths are in literature, social studies, and fine arts. It subscribes to over 1,000 journals and newspapers and provides access to large numbers of full-text and bibliographic databases through the Internet. Access to the Library's collection is available from any connection to the academic network. Orientation to the Library's resources is provided in the electronic classrooms, state-of-the-art computerized learning facilities designed to accommodate multimedia presentations, software demonstrations, resource sharing, and library instruction sessions.

The Library belongs to several regional and national networks. Through these, the Library's interlibrary loan department can provide faculty and students access to the resources of libraries in any location.

There are two other libraries on campus. The William Schuman Music Library, located in the Marshall Field Music Building, offers listening facilities and has substantial holdings in books, scores, and sound recordings. The Slide Library, situated in the Visual Arts Center, has over 75,000 slides on world art, decorative art, and architecture.

The Performing Arts Center

The Sarah Lawrence Performing Arts Center, with its complex of spaces ranging from the 117-seat Workshop Theatre to the 400-seat Reisinger Concert Hall, was remodeled and dedicated in 1974. It has been awarded a Citation for Excellence from the Council for the Arts in Westchester for its imaginative, practical design. The complex houses a wide range of facilities.

The Frances Ann Cannon Theatre. Modeled after the Globe Theatre of Shakespeare's day, the Theatre was the first permanent environmental theatre built in the United States. Designed on such a scale that it can be run entirely by students, with a minimum of technical work required for mounting a production, the theatre has three interconnecting gallery levels that surround the stage.

The Suzanne Werner Wright Theatre. The Wright Theatre was renovated during the summer of 2000 to create an intimate 200-seat theatre with a thrust/proscenium stage. The stage area has been designed with maximum flexibility in mind.

The Cannon Theatre and Wright Theatre are equipped with large rehearsal rooms, shops, and dressing rooms. Both theatres have full professional lighting and pianos.

Reisinger Concert Hall. Originally designed by Marcel Breuer, the 400-seat Concert Hall serves as the site for student, faculty, and guest concerts and as the forum for many College convocations and lectures.

Dance Facilities. The Performing Arts Center houses the Bessie Schönberg Dance Theatre, a fully equipped dance theatre with a computerized lighting system and movable risers with a seating capacity over 100. In addition to the main dance studio are rehearsal rooms and a sound and music workspace. MacCracken contains a large dance studio; a small studio, primarily for graduate students, is located in Titsworth.

The Film Viewing Room. The Film Viewing Room, a small theatre with three sections of comfortable seating for approximately 140, is located in the Performing Arts Center along with the audiovisual department.

The Marshall Field Music Building

Facilities for musical instruction and small recitals are located in the Marshall Field Music Building, a converted Georgian home. Marshall Field houses classrooms, faculty offices, teaching studios with grand pianos (some of which are used for informal recitals), practice rooms with pianos, the electronic music studio, and the William Schuman Music Library. The Cygnus Ensemble, in residence at Sarah Lawrence, is housed in Marshall Field.

Visual Arts: The Monika A. and Charles A. Heimbold, Jr. Visual Arts Center

This center combines all of the visual arts, art history, and film history curriculums and facilities under one roof. Its 61,000 square feet houses fully equipped facilities for painting, sculpture, photography, filmmaking, printmaking, drawing, visual fundamentals, and digital imagery.

There are six studios available interchangeably for sculpture, painting, and visual fundamentals; one has large garage-style doors that open to the outside. These studios are clustered around support spaces, with access to technical support. The open space of the studios is designed so that students can see the work of their peers. There are also facilities for printmaking and photography, including an artist's book studio and a photography support suite, as well as a common darkroom, open, by permission, to students not enrolled in a photography course. Additional spaces are dedicated to welding, woodworking, ceramics, mold-making, and papermaking.

Filmmaking and new media facilities include a soundstage, animation and editing rooms, and a digital imaging lab. Also included is the 188-seat Gaylord and Dorothy Donnelley Film Theatre with a screening room/lecture hall (in addition to a Film Viewing Room located in the Performing Arts Center). Access to digital technology is available in all studios and classrooms. A visual resources library, individual ateliers, critique rooms, general classrooms for Visual Culture courses, and a large exhibition area are all part of the Heimbold Center.

The Center was designed to be an environmentally responsible visual arts building. It is heated and cooled by a geothermal system; special venting systems reduce expo-

sure to chemicals and vapors; and the College is committed to using alternatives to toxic materials.

The Natural Sciences and Mathematics Building

The facility has eight teaching and special project laboratories, five preparation and instrument rooms, a science reading lounge, classrooms, 19 faculty offices, and a faculty computer center. Wireless connectivity is available throughout the building.

45 Wrexham

In the fall of 2005, the College opened a building housing the Center for Continuing Education, the Health Advocacy and Human Genetics graduate programs, and a Center for Professional Development. It is also home to Special Programs.

Academic Computing

Academic Computing at Sarah Lawrence College provides users of the academic network with computer support such as help desk services, troubleshooting of hardware/software, application training, and educational technology consultation. Academic Computing supports several lab locations that include applications such as word processing, spreadsheets, e-mail, Internet browsing, and desktop publishing. Students wishing to purchase computers for use at the College can consult with Academic Computing regarding compatibility and setup. More information can be found at the Academic Computing Web site at www.sl.c.edu/ac or by calling 914.395.2460.

STUDENT SOCIAL SPACES

Slonim House

As well as housing classrooms, the Graduate Studies offices, a copy machine, and a payphone, Slonim House has a living room and kitchen that serve as comfortable social gathering places for graduate students and faculty. In both the kitchen and lobby, bulletin boards are frequently used to post messages between administration and students, and students have their own posting boards in the upstairs kitchen. Students gather in the large Slonim House living room to study, attend poetry readings, hold meetings for student-run organizations, have celebrations, attend informal presentations, lounge on the couches to read, or sit at the tables to do homework. The living room is available to students during regular Slonim House hours.

The Ruth Leff Siegel Center

This informal social center of the campus is open seven days a week, serving short-order food and refreshments. The Center has a terrace for outdoor activities, a viewing room with a large-screen TV, a pool table, and an additional wing with multipurpose space for meetings, discussions, readings, and performances. The center opened in the winter of 1998 after having been expanded to twice its original size.

Bates Center for Student Life

Bates, which is one of the largest buildings on campus and currently houses both the student dining room and the post office, has been transformed to include a Center for Student Life. Bates includes office space for student clubs, the Student Senate, student publications offices, a performance room for student programming, a party space, and

“The Black Squirrel,” a social space for students that includes a large-screen television, late-night snacks, ping-pong, pool, darts, and hang-out space. It also includes many of the offices most used by students: the Office of Student Affairs, Career Counseling, Community Partnerships, and Common Ground.

PHYSICAL EDUCATION AND ATHLETIC FACILITIES

The Campbell Sports Center

This 48,000-square-foot facility offers a variety of recreational opportunities for students. The Campbell Sports Center includes a gymnasium with two basketball courts, an elevated jogging track, a swimming pool, three squash courts, two student lounges, a rowing tank, and a studio that provides space for activities ranging from aerobics to fencing. The Sports Center also houses the Caspar Whitney Fitness Center, which features cardiovascular equipment, including treadmills, climbers, bikes, and rowing ergometers. A Treadwall, a Cybex weight-training circuit, and a free-weight area complete the Fitness Center. Fitness assistants are on hand to assist in the safe and effective use of all equipment. In addition, staff members are available to work with students in designing personalized fitness programs.

Outdoor Facilities

Outdoor facilities include three tennis courts located behind Andrews House and a regulation softball field behind Marshall Field Music Building. Various College lawns are the sites for ultimate Frisbee and other games. Off-campus, the College rents nearby facilities for bowling, ice-skating, and other activities according to student interest.

HEALTH SERVICES

The College Health Services provides nursing, medical and mental health, and gynecological services on campus for routine care, particular health medical problems, and short-term, outpatient treatment. There is no cost to the student for any of these regular services.

Every student must carry appropriate medical insurance for those services obtained off campus, including hospitalization. If students cannot prove that they have comparable insurance coverage from an off-campus source, they are required to purchase the College insurance. When students wish to see a private physician, Health Services can provide recommendations if desired.

Lawrence Hospital in Bronxville is available for emergency care and for hospitalization in cases of more severe illness. Long-term medical care or extensive diagnostic and evaluative procedures can be obtained through clinics or private physicians. Health Services can give referral names or sources if desired.

INTERNATIONAL STUDENT ADVISER

The International Student Adviser is located in the Office of Multi-Cultural Affairs, in Westlands. This office assists students from other countries with visas, health insur-

ance, enrollment, and orientation to the United States and Sarah Lawrence. For assistance, call Cecelia Weisman at 914.395.2305.

INTERNSHIP AND FIELDWORK COORDINATOR

The Internship Program Coordinator is available by appointment, Monday through Thursday, from 9 a.m. to 4 p.m. to help students locate suitable assignments. An internship can provide a graduate student with a practical way to apply her or his academic studies to the world of work. Internships cover a broad range of career fields and generally require a commitment of one or two days per week. Many provide a small stipend. Sarah Lawrence graduate students have interned in such placements as *Elle* magazine, U.S. Representative Nita Lowey's office, the publisher E.P. Dutton, and *The Longevity Newsletter*.

CAREER COUNSELING

The Office of Career Counseling offers a variety of services to both graduate and undergraduate students. Students should familiarize themselves with this office early in the year to benefit best from its services.

The Director of Career Counseling is available by appointment for individual career-counseling sessions. Career counseling may address such issues as the following:

- Job search strategies
- Resume preparation
- Fieldwork and internship placement
- Information on summer opportunities

Credential Service. The Office of Career Counseling offers a free credential service for graduate students who want to keep a permanent file of recommendations from employers and faculty. Packets containing all the necessary forms are available at the office.

Special programs. The Office of Career Counseling supports a broad range of programs throughout the year. In addition to those already noted, it organizes regular panels with alumnae/i and other experts to discuss topics of career interest to graduate students.

Information about the career-counseling program is contained in the newsletter, *Career News*, and in the weekly Calendar of Events. The Career Counseling Office is located in Bates, and can be reached at 914.395.2566.

HOUSING

The Office of Graduate Studies publishes a guide to graduate housing in the spring of each year, which addresses the finer points of finding housing in the area and includes miscellaneous advice and lists of the more common area resources. During the summer months, a Graduate Housing Coordinator is available to assist students and provide information about housing resources available in Westchester County and New York

City. The coordinator, in cooperation with the undergraduate housing office, maintains housing listings for graduate students, composed primarily of notices from landlords and individuals looking for roommates. The coordinator also facilitates housing “matches” within the graduate student community, and sends a questionnaire to students interested in being put in touch with potential Sarah Lawrence roommates.

Off-Campus Housing

The majority of graduate students live off campus. Lower Westchester has a great variety of housing options, from large apartment complexes to rooms in houses where rent may be free in exchange for child care. Rents can be high in Lower Westchester, though they can vary sharply within a few miles of Sarah Lawrence. A small apartment in Yonkers or Mount Vernon may be \$800 per month, while studio apartments in Bronxville start at around \$1,100 per month.

Many students opt to live in Manhattan, Brooklyn, Queens, and the Woodlawn and Riverdale sections of the Bronx. Manhattan rents are generally very high, but you can certainly find something, especially if you are willing to share an apartment. Brooklyn and Queens typically have cheaper rents than Manhattan, though the commute on public transportation from these boroughs will take an hour or longer. Woodlawn and Riverdale often have lower rents than Manhattan and Westchester and are only a 10- to 15-minute drive from Sarah Lawrence.

The student populations of each of Sarah Lawrence’s graduate programs have different concerns and preferences when it comes to housing. The amount of on-campus time demanded by each program varies, and is something to consider when looking for housing. Students unfamiliar with Lower Westchester County are strongly advised to visit the area before beginning their housing search.

During the summer, the Graduate Housing Coordinator is available to assist in locating housing. Call Slonim House at 914.395.2371 to speak with the Graduate Housing Coordinator.

Financial Matters



TUITION AND OTHER COSTS

Most graduate programs require the completion of 36 course credits, which can be accomplished on a full-time (two-year) or part-time (generally three-year) basis. Tuition costs for the graduate programs are set so that the cost to enroll in and complete an entire program does not exceed the amount of one year of Sarah Lawrence undergraduate tuition. Students should refer to their individual program overviews to determine the total credits needed to complete their program.

Students are charged by semester, on a per-credit basis, and are subject to any rate increase adopted during their tenure at the College. A general College fee is levied each semester, and there is also a graduation fee. A thesis fee equal to one credit will be charged to students who have completed all course work but require time beyond one semester to finish the thesis project. Thesis binding, copyright, and microfilming fees vary by program.

The following budget uses average 2007-2008 costs for full-time students and includes allowances for books, supplies, and personal expenses. When we develop our financial aid packages, we also consider the cost of travel between the College and the student's home, which varies with the distance and is not reflected here. Since students can attend several of the graduate programs on a part-time basis, please contact the Graduate Office of Admissions if you are interested in exploring the part-time budget options.

Estimated costs for a full-time graduate student are below. Some programs also have non-billable credits, which are in addition to the credits listed below.

	Year One		Year Two	
	Credits	Tuition	Credits	Tuition
Art of Teaching	25	\$22,100	17	\$15,028
Art of Teaching, Dual	29	\$25,636	19	\$16,796
*Child Development	24	\$24,816	12	\$12,408
Dance	24	\$24,816	12	\$12,408
Health Advocacy	24	\$21,792	16	\$14,528
Human Genetics	23	\$21,413	17	\$15,827
Theatre	24	\$24,816	12	\$12,408
*Women's History	24	\$24,816	12	\$12,408
Writing	24	\$24,816	12	\$12,408

For ALL programs:

Fees	\$430	\$430
Health Insurance	\$1,696	\$1,696

Personal Expenses – Estimated:

Housing/Food	\$15,390	\$15,390
Books/Supplies	\$1,000	\$1,000
Personal	\$800	\$800

*For tuition costs for the dual and joint degree programs, please consult the Graduate Studies Office.

REFUND POLICIES

A student who is withdrawing or taking a leave of absence must (a) notify the Office of the Dean of Graduate Studies in writing and (b) contact the Office of Student Accounts to request a refund.

Leave of Absence/Withdrawal (including involuntary withdrawal)

Fall 2007 Semester

Cancellation on or before September 10, 2007: No charge for returning students. Graduate students will be charged a \$150 non-refundable application deposit. The following dates apply to the Bronxville campus:

On or before September 10, 2007:	100% refund
September 11, 2007-September 18, 2007:	90% refund
September 19, 2007-October 3, 2007:	50% refund
October 4, 2007-November 8, 2007:	25% refund

No refund after November 8, 2007.

Spring 2008 Semester

Cancellation on or before January 22, 2008: No charge for returning students. Graduate students will be charged the \$150 non-refundable application deposit. The following dates apply to the Bronxville campus:

On or before January 22, 2008:	100% refund
January 23, 2008-January 31, 2008:	90% refund
February 1, 2008-February 15, 2008:	50% refund
February 16, 2008-April 3, 2008:	25% refund

No refund after April 3, 2008.

Maintenance of Matriculation Fee

Students on leave from the College, or on an off-campus year, who wish to maintain their matriculation status, are charged a fee. For students on a voluntary leave who are not studying in other programs, the fee is \$100 for any part of the academic year they are in. The maximum cumulative charge is \$200 for any two or more consecutive years.

Other Refund Policies

Tuition refunds for students who reduce their programs are based on the same dates and percentages as refunds in the case of complete withdrawal.

Refunds to financial aid grant recipients will be based on a formula prescribed by federal regulations. Federal grants and student loans must first be repaid to the government program.

In accordance with the Higher Education Amendment of 1998, refunds will be credited in the following order:

- a. Unsubsidized Stafford Loans
- b. Subsidized Stafford Loans

c. Unsubsidized Direct Loans

d. Subsidized Direct Loans

e. Perkins Loans

f. Federal PLUS Loans

g. Direct PLUS Loans

h. Pell Grants

i. FSEOG

j. Other Title IV programs

Refunds will be decided upon by the Office of Student Accounts, in consultation with the dean of studies. The appeals officer for this process is the vice president for finance and planning. The College reserves the right to require students to withdraw if their progress is unsatisfactory, or if by remaining they endanger their health or that of others, or if their behavior conflicts with standards that the College considers desirable.

FINANCIAL AID

Graduate students are welcome to apply for financial aid. There are two required forms for U.S. citizens (and other federally eligible students) and one form for international students. U.S. citizens should complete the Free Application for Federal Student Aid (FAFSA) and the Profile. International students may use the College's international application for aid. There are links to all three forms at www.sarahlawrence.edu/finaid. March 1 is our preferential filing date. It is important that all applicants for financial aid complete either the Profile or the International Application for Financial Aid at the same time as their application for admission.

All financial aid is awarded on the basis of need. Calculating the student's expected contribution, and subtracting that contribution from the cost of education for one year, determines financial need. Students who complete the appropriate forms in a timely manner are automatically considered for all aid resources administered by Sarah Lawrence College.

Grants (gift aid) and student loans comprise the two elements of a Sarah Lawrence financial aid package. Every federally eligible aid recipient is offered a student loan. Students are not required to accept the loan in order to receive Sarah Lawrence College gift aid. International students are advised to investigate financing opportunities offered by their government or private institutions.

Following is an outline of financial aid resources available to Sarah Lawrence graduate students. Detailed descriptions and a thorough explanation of financial aid procedures are available in *Financing Your Graduate Education at Sarah Lawrence College*, published and updated by the Office of Graduate Studies. A copy of the booklet will be mailed to all students who apply to a graduate studies program.

Grants

State Programs. New York State Tuition Assistance Program (TAP) is available to New York State residents attending Sarah Lawrence College. TAP is an entitlement grant based on the student's New York State taxable income.

College Programs. Any student applying for financial aid in a timely manner is automatically considered for Sarah Lawrence gift aid.

Loans

Federal Perkins Loans. Perkins Loans are awarded to students who demonstrate the greatest need and who apply in a timely manner. The loan currently has a 5 percent interest rate.

Federal Stafford Loans. Stafford Loans are available through the federal government and a lender of your choice. See www.sarahlawrence.edu/finaid for a list of recommended lenders. The interest is variable, but will not exceed 6.8 percent.

There are two types of Stafford Loans:

- Subsidized Stafford Loans are awarded based on need. The government pays the interest on a subsidized loan while the student is enrolled at least half-time. The maximum subsidized loan is \$8,500 per year.
- Unsubsidized Stafford Loans are available to all federally eligible students. The interest on an unsubsidized Stafford Loan begins to accrue immediately and is the responsibility of the student. The maximum unsubsidized loan is \$20,500 minus the student's subsidized loan.

THE OFFICE OF FINANCIAL AID

If you have questions about the financial aid process, please feel free to contact the Office of Financial Aid at 914.395.2570 from 9 a.m. to 4:30 p.m. Eastern Time, via e-mail at finaid@sarahlawrence.edu, or write:

Sarah Lawrence College
Office of Financial Aid
1 Mead Way
Bronxville, NY 10708-5999

EMPLOYMENT

Campus employment

There are many positions on campus open only to graduate students. A few positions are designated non-teaching assistantships, and others are simply student employment. Both kinds of positions are in offices that need employees with computer, writing, analytical, and clerical skills. Interviews for these positions are held at the beginning of school in the fall. Contact the Coordinator of Student Employment for additional information or review the listings at www.monstertrak.com.

The password is available upon request from the Office of Career Counseling, 914.395.2566.

Campus jobs that are open to undergraduates become open to graduate students after the first month of the fall semester. At that time, graduate students may apply for the remaining positions. Throughout the year, employment opportunities are posted in the Office of Financial Aid.

Publications and resources

The Coordinator of Student Employment posts announcements of off-campus employment opportunities. There is also a column in *SLC Weekly* with employment news. The Office of Career Counseling (OCC) issues a monthly newsletter, *Career News*, which contains internship and fieldwork placements, fellowships and research opportunities, summer positions, and events of interest. This publication is available online at <http://www.sarahlawrencecollege.edu/career-counseling/news> and in the Office of Graduate Studies.

The OCC Web page, <http://www.sarahlawrencecollege.edu/career-counseling>, contains many additional resources including specialized job listings, self-marketing job search tools, and password-protected links. Passwords are provided upon request from the Office of Career Counseling.

Graduate scholarships

The Regina Arnold Endowed Scholarships in the Art of Teaching were established in 2006 to honor Sarah Lawrence sociology professor Regina Arnold's dedication and commitment as a teacher and mentor; her belief in the dignity of all people; her egalitarian principles; her passion for teaching and learning; and her desire to make the world a better place.

Joan T. Baldwin Scholarship Fund. An endowed fund established by Joan R. Heller '52 to honor the memory of Joan T. Baldwin '51, M.A. '52. Income from the fund provides aid for graduate students whose personal and academic interests complement Joan Baldwin's lifelong commitment to fine arts and poetry.

Louise Stevens Bryant Fellowship. An endowed fund established by a bequest to aid a woman graduate student from a traditionally underrepresented population.

Gerda Lerner Scholarship Fund. An endowed fund established by former students, colleagues, and friends of Gerda Lerner, faculty member from 1968 to 1980 and founder of the Women's History program, to provide financial aid to graduate students in Women's History.

Thomas Lux Scholarship Fund. An endowed fund established in 2002 by former students and friends of Thomas Lux, to celebrate his contributions as a poet and as director of the Graduate Program in Poetry. The Scholarship is awarded annually to an entering student of the Graduate Program in Poetry who demonstrates financial need and a commitment to teaching poetry upon graduation from the program.

Joan Marks Scholarship Fund. Established in 1998 by the students and graduates of the Human Genetics Program to honor the tenure of Joan H. Marks '51, program director from 1972 through 1998, for her extraordinary contributions to Sarah Lawrence and the profession of genetic counseling. To be awarded annually to one or more students entering the program.

Bessie Schönberg Scholarship Fund. A fund established by Mr. and Mrs. Dimitry V. Varley and former students of Bessie Schönberg to provide scholarship assistance for graduate Dance students who intend to teach.

The Schultz Foundation Human Genetics Fellowship Fund. An endowed fund established by the Schultz Foundation, providing financial aid to graduate students who could not otherwise afford to enroll in the Human Genetics Program.

Policies and Procedures

For a complete explication of Graduate Studies policies and procedures, see the Graduate Studies Academic Policy and Procedures section in the Sarah Lawrence College Student Handbook and Calendar, 2007-2008.



Administration



Michele Tolela Myers, President Emerita
Diplôme, Institute of Political Studies, University of Paris. M.A., University of Denver.
M.A., Trinity University. Ph.D., University of Denver. SLC, 1998-

Karen Lawrence, President
B.A., Yale University. M.A., Tufts University. Ph.D., Columbia University.
SLC, 2007-

Pauline Watts, Interim Dean of the College
B.A., Sarah Lawrence College. Ph.D., University of Michigan. SLC, 1985-

Mary Porter, Associate Dean of the College
M.A., Manchester University. M.A., Ph.D., University of Washington. SLC, 2007-

Allen Green, Dean of Studies and Student Life
B.A., Luther College. M.A., University of Dar es Salaam. Ph.D., University of
California. SLC, 1999-

John Bernson, Vice President for Finance and Planning
B.A., Columbia College. M.B.A., Columbia Business School. SLC, 2006-

Suzanne Murphy, Vice President of College Resources
B.A., Marymount College. M.A., Ed.M., Ed.D., Teachers College, Columbia
University. SLC, 2002-

Julie Auster, Secretary of the College and Director of Human Resources
B.A., Mount Holyoke College. J.D., Pace University School of Law. SLC, 1985-

Mary J. Spellman, Dean of Student Affairs
B.A., Occidental College. M.S., Indiana University. Ed.D., St. Mary's College of
California. SLC, 2005-

Micheal W. Rengers, Vice President of Operations
B.A., Sarah Lawrence College. SLC, 1978-1981; 1984-

Stephanie Adams, Director of Planned Giving
B.A., Vanderbilt University. SLC, 2005-

Janet Alexander, Assistant Director of the Library
B.A., Bryn Mawr College. M.L.S., Columbia University. SLC, 1988-

Arianne Andrusco, Associate Director of Annual Giving
B.A., University of Buffalo. SLC, 2004-

Maria Cristina Anzilotti, Director of Florence:
An Academic Year Abroad in the Arts and Humanities
Laurea, University of Florence. University of Vienna. SLC, 1987-

Carmen Ashhurst, Major Gifts Officer/College Resources
B.A., MacMurray College. M.S., Boston University. SLC, 2002-

Jesus Ayala, Academic Computer Specialist
A.D., LaGuardia Community College. B.A., State University of New York-Stony
Brook. SLC, 2006-

Mary Bazzano, Assistant Director of Student Accounts
B.S., State University of New York-Empire State. SLC, 1992-

Shirley Fei Yen Bé, Director of International Admission and Advising
B.A., Williams College. M.A., Teachers College, Columbia University. SLC, 1997-

Carole Bieber, Associate Director of Career Counseling
B.A., Boston University. M.A., New York University. SLC, 1993-

Mayra Bloom, Director of the Center for Continuing Education
B.A., New York University. M.S.Ed., Sarah Lawrence College. Ph.D., The Union Institute. SLC, 2004-

Thomas Blum, Executive Assistant to the President
B.A., Lafayette College. M.P.A., New York University. SLC, 2005-

Lois Booth, Assistant Director of Human Resources
B.A., Russell Sage College. M.A., Sarah Lawrence College. SLC, 2002-

Matthew Brewster, Assistant Director of Public Safety
SLC, 1991-

Thyra Briggs, Dean of Enrollment
B.A., Connecticut College. SLC, 1992-

Stephen Brooks, Technician
B.S., Manhattan College. SLC, 1986-

Kristina Bucher, Access Assistant/Library
B.A., Manhattanville College. SLC, 2003-

Lorayne Carbon, Director of Early Childhood Center
B.A., State University of New York-Buffalo. M.S.Ed., Bank Street College of Education. SLC, 2003-

Sarah Cardwell, Assistant Dean for Residential Life
B.A., Agnes Scott College. M.A., University of South Carolina. SLC, 2000-

Rhoan Cassells, Director of Student Accounts
B.S., Hofstra University. SLC, 1992-

Angela Yorio Cherubini, Director of Career Counseling
B.A., M.S., Fordham University. SLC, 2005-

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B.A., Purchase College. SLC, 2001-

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A.B., Smith College. M.A., Columbia University. SLC, 2001-

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SLC, 1983-

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B.A., Swarthmore College. M.A., Ph.D., Clark University. SLC, 1965-2002

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B.TH., M.TH., Brisbane College of Theology. M.A., M.S.W., Fordham University. SLC, 2001-

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BY AIR

The closest airports are Westchester County Airport, LaGuardia Airport, Kennedy International Airport, and Newark Liberty International Airport (N.J.).

Airport taxi service: Taxis and car services are available from all of these airports. Tauro Limousine, Inc. offers reduced rates for Sarah Lawrence students and guests. For reservations call 914.779.6420.

Airport bus service: Carey Transportation runs buses between Kennedy or LaGuardia and Manhattan. Olympia Trails runs buses between Newark Liberty Airport and Manhattan. Service is frequent and boarding points at airline terminals are clearly marked. For those wishing to transfer to a Metro-North train, these buses stop across from Grand Central Terminal. For information and reservations call Carey Transportation at 718.632.0500 or Olympia Trails at 212.964.6233.

BY CAR

From Manhattan: From the West Side, take the West Side Highway north to the Saw Mill River Parkway. Exit onto the Cross County Parkway east. From the East Side, take the FDR Drive to the Major Deegan Expressway (I-87) north to the New York State Thruway. Exit onto the Cross County Parkway east. (Follow local directions below.)

From Connecticut: Take I-95 south to the Cross Westchester Expressway (I-287) west, or the Merritt Parkway south to the Hutchinson River Parkway south. Exit onto the Cross County Parkway west. (Follow local directions below.)

From Northern Westchester and Upstate New York: Take the Taconic Parkway south to the Sprain Brook Parkway south and take Exit 11 to the Cross County Parkway west; or take the New York State Thruway to the Cross County Parkway east; or take I-684 south to the Hutchinson River Parkway south, exiting onto the Cross County Parkway east. (Follow local directions below.)

From Long Island, Queens, and Brooklyn: Take the Whitestone Bridge or Throgs Neck Bridge to the Hutchinson River Parkway; take Exit 13 onto the Cross County Parkway east. (Follow local directions below.)

From New Jersey: Take the George Washington Bridge, exiting from the right lane of the bridge onto the Major Deegan Expressway (I-87) north. Follow to the New York State Thruway; exit at the Cross County Parkway east. (Follow local directions below.)

Notes

Local Directions: Heading west on the Cross County Pkwy, take exit 5, make a right off the exit ramp, follow to the light, then take a left onto Kimball Avenue.
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Sarah Lawrence College is accredited by the Middle States Association and the New York State Education Department. The following programs are registered by the New York State Education Department for the degrees listed (registration number in parentheses). Enrollment in other than registered or otherwise approved programs may jeopardize a student's eligibility for certain student aid awards.*

Program	Degree Awarded
Liberal Arts (4901)	B.A.
Anthropology (2202)	B.A.
Art History (1003)	B.A.
Asian Studies (0301)	B.A.
Biology (0401)	B.A.
Chemistry (1905)	B.A.
Classics (1504)	B.A.
Dance (1008)	B.A.
Economics (2204)	B.A.
Film History and Filmmaking (1010)	B.A.
French (1102)	B.A.
History (2205)	B.A.
Literature (1599)	B.A.
Mathematics (1701)	B.A.
Modern Language and Literature (1101)	B.A.
Music (1004)	B.A.
Philosophy (1509)	B.A.
Political Science (2207)	B.A.
Premedical (4901)	B.A.
Psychology (2001)	B.A.
Religion (1510)	B.A.
Sociology (2208)	B.A.
Studio Arts (1099)	B.A.
Theatre (1007)	B.A.
Women's Studies (2299)	B.A.
Writing (1507)	B.A.
Child Development (2009)	M.A.
Dance (1008)	M.F.A.

Program	Degree Awarded
Theatre (1007)	M.F.A.
Women's History (2299)	M.A.
Writing (1507)	M.F.A.
Human Genetics (0422)	M.S.
Health Advocacy (4901)	M.A.
The Art of Teaching (0802)	M.S.Ed.

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Map

