



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.

Table of Contents

An Overview of Sarah Lawrence	1	Theatre	69
The Graduate Programs.....	2	Overview.....	69
Character and History.....	2	Course work.....	70
The Student Community	3	Facilities	79
The Program of Study	6	Admission.....	79
Course Formats.....	7	Faculty.....	79
Fieldwork and Internships	7	Women's History	85
Master's Project.....	8	Overview.....	85
Advisors	8	Course work.....	86
Graduate Studies Administration	8	Resources	88
Admission	10	Admission.....	89
Requirements.....	11	Faculty.....	89
Procedures.....	11	Affiliate Faculty.....	90
Deadlines	11	Writing	93
Graduate Program Curricula	13	Overview.....	93
The Art of Teaching	15	Course work.....	94
Overview.....	15	Admission.....	97
Admission.....	17	Faculty.....	97
Course work.....	17	Facilities	102
Resources	23	The Campus	103
Faculty.....	24	Academic and Arts Facilities	103
Child Development	27	Student Social Spaces.....	105
Overview.....	27	Physical Education and Athletic Facilities.....	106
Course work.....	28	Health Services	106
Resources	31	International Student Adviser	106
Admission.....	32	Internship and Fieldwork Coordinator.....	107
Faculty.....	32	Career Counseling.....	107
Affiliate Faculty.....	32	Housing.....	107
Dance	35	Financial Matters	110
Overview.....	35	Tuition and Other Costs.....	111
Course work.....	35	Refund Policies.....	111
Facilities	40	Financial Aid.....	113
Admission.....	40	The Office of Financial Aid	114
Faculty.....	40	Employment	114
Guest Faculty.....	41	Policies and Procedures	116
Health Advocacy	47	Administration	118
Overview.....	47	Board of Trustees	128
Course work.....	48	Alumnae/i Association Board Members	132
Admission.....	51	Directions to Sarah Lawrence	136
Faculty.....	51	Accreditation	140
Human Genetics	57	Map	146
Overview.....	57		
Admission.....	60		
Course work.....	61		
Faculty.....	64		

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/Jurist 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 1960s, 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

Cultural and ethnic diversity is an important quality in the academic and social life of the College. The graduate student body of nearly 320 students ranges in age from 22 to 70 and comes from many areas of the country and the world. The undergraduate student body numbers about 1,100 students. The campus also houses the Center for Continuing Education, a program Sarah Lawrence pioneered in the late 1960s for older and returning undergraduate students.

The Sarah Lawrence community welcomes graduate students to and encourages their full participation in its events and activities. Throughout the academic year, they can attend

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.

lectures, concerts and conferences. In addition, the Physical Education and Athletics Department is eager for participants in all its team and recreational programs.

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, as well as 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 advisor, 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.

ADVISORS

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

GRADUATE STUDIES ADMINISTRATION

Susan Guma – Dean of Graduate Studies
Rachel Grob – Associate Dean of Graduate Studies
Patricia Dunn – Assistant to the Dean of Graduate Studies
Alba Coronel – Office Manager
Denise Pugh – Admission Assistant
Susan Saify – Administrative Assistant
email: 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
Sara Smith – Administrative Assistant

Health Advocacy Graduate Program

Marsha Hurst – Program Director
Crystal Greene – Administrative Assistant

Human Genetics Graduate Program

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

Priscilla Murolo – Program Director
Tara James – Associate Director

Writing Graduate Program

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

Admission



REQUIREMENTS

Applicants for graduate studies must have received a Bachelor of Arts or equivalent degree from an accredited college or university. Previous college work is expected to be at 3.0 or higher and should reflect advanced course study. Several programs have special requirements; see individual program descriptions, beginning on page 15.

PROCEDURES

Individuals interested in applying to one of the graduate programs at Sarah Lawrence may write to the Office of Graduate Studies, Sarah Lawrence College, 1 Mead Way, Bronxville, NY 10708-5999. Applicants must submit an application, official transcripts of their complete academic record and two letters of recommendation from former teachers. 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 office of the Dean of Graduate Studies at 914.395.2371.

Applications are considered only when all required materials have been received. An application fee of \$60 is required and not refundable. 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 Writing: February 1
- For the M.A. in Child Development: February 1
- For the M.A. in Health Advocacy: March 31 preferred; applications accepted on a rolling basis
- For the M.S.Ed. in The Art of Teaching: March 31 preferred; applications accepted on a rolling basis
- **All other programs: March 31 final**

Application deadlines are the same for foreign 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.

Applicants wishing to apply for financial aid, including grants and fellowships, must complete required financial aid applications. Further information may be found on page 111, 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. On 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 the 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.

On 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. On 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 to 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. The deadline for preferential consideration is March 31. 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 largest growth occupations per year 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 practica.

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 curriculum 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 curriculum that is driven by ideas — striving for wholeness, integration, coherence,

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

Classroom design and organization, media and materials, approaches to teaching and learning across disciplines are all 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 do conference work and culminating papers for both certification areas each semester.

Language and Literacy I & II. This two-semester Language and Literacy course focuses on the making of meaning and knowledge through listening, speaking, reading and writing in early childhood and childhood. All children — English speakers and English language learners — are recognized as capable of learning and of becoming competent English language and literacy users. Emphasis is on teaching that takes each child's approaches to and pace in learning into account in developing instruction that builds on what the child already knows and can do. 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 opportunities they present for teaching children across the full range of abilities and approaches to learning.

Through shared readings, observations of children from different 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 the 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 a child within the certification area they seek — birth through grade 2, or first through sixth grades — using the for-

mat 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 do 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 that are 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 that is directly related to their college level of 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 do 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 our history 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 the learning of academics 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.

A 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 and the prevention of child abduction and 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 par-

ticularities 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), and 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.

PRACTICA

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 year-long 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 ongoing 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, 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 grades 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. 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:

- 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). By taking courses that are acceptable for transfer credit in each of the schools involved and through careful course planning, the dual-degree student can complete both degrees full-time in three years. The program can also be completed on a part-time basis. To find out more about a dual-degree program, please contact the Graduate Studies office in Slonim.

Course work

Moral Development. Mr. Barenboim – First semester. For thousands of years, philosophers have struggled with questions surrounding the issue of morality. Over the past hundred years psychologists have joined the fray. While many theories exist, a unifying theme centers upon the notion that childhood is the crucible in which morality is formed and forged. In this course we will explore the major theories dealing with three aspects of the development of morality: moral thought or reasoning (i.e., Piaget, Kohlberg), moral feelings (Freud, Gilligan), and moral actions or behavior (behaviorism, social-learning theory). In addition we will investigate the possible relations among these three aspects of moral development. Throughout the course we will connect moral development theory to the results of research investigations into this crucial aspect of child development. Conference work may include direct experience with children or adolescents either in the form of detailed observations or direct interaction (interviews, etc.).

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 class we look at how various thinkers conceptualize the creative process, chiefly in the arts, but in other domains as well. We see how various psychological theorists describe the process, its source, its motivation, its roots in a particular domain or skill, its cultural context, and its developmental history in the life of the individual. Among the thinkers 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 field work at the Early Childhood Center as part of a consideration of some aspect of creative activity in young children.

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 students' interests.

Theories of Development. Ms. Schecter – First semester. “Children are examples of everyday objects we look at through the eyes of our own theories.” The field of developmental psychology has been shaped by several different and often conflicting visions of childhood experience. These visions have in turn influenced child care practice and education. 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 also consider new directions in theorizing development that respond to recent challenges from feminist, cultural, and poststructuralist criticism. Specific questions we will address include: 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 expressed within a given cultural context? 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 integrate theory and practice.

Social Development Research Seminar. Mr. Barenboim – Second semester. Children develop within a wonderfully rich social context, both affecting and being affected by those around them. How can we actually conduct research on such a complex set of phenomena? As part of conference work for this course, each student will have the opportunity to create her or his own study of children's social development, to be conducted in various field placements (the Early Childhood Center is one possibility). The seminar portion of the course will be divided into two parts. In the first we will explore various topics concerning the social development of children and adolescents, with a special emphasis on the different methods that have been used; in the process we will address what constitutes a well thought-out, appropriate study. In the second section, readings will be inspired by students' evolving projects, and class discussion will involve sharing information about these “studies-in-progress” and gaining useful feedback and suggestions from class members.

Children's Literature: Developmental and Literary Perspectives. Ms. Doyle, Ms. Wilford. 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 liter-

ature 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. Class emphasis will be on books for children up to the age of about 12. Among our children's book authors will be Margaret Wise Brown, C. S. Lewis, Katherine Paterson, Maurice Sendak, Mildred Taylor, E. B. White, and Vera B. Williams. Many different kinds of conference projects are appropriate for this course. 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.

Pathways of Development: Psychopathology and Other Challenges to the Developmental Process. Ms. Drucker. 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 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.

From Birth to Two: Development During Infancy. Ms. Jipson – First semester. More than three centuries ago, philosopher John Locke claimed that infants were born a blank slate, waiting for experience to leave its mark. Two hundred years later, William James described infancy as a time of “blooming, buzzing, confusion.” In the last few decades, however, the field of infancy research has grown and recent research suggests that infants actually know quite a bit about the world and have sophisticated mechanisms for learning new information. This course will provide an overview of both historical and contemporary views on development in infancy, with a focus on perceptual, cognitive, social, and emotional development. Major issues such as cultural variations in development, the relative contributions of heredity and environment, continuity and discontinuities in development, general versus specific mechanisms of development, and risk factors in development will be discussed. Critical to our investigations will be the question: As we gaze into a baby's crib, how can we tell what infants know?

Art and Visual Perception. Ms. Johnston – Second semester. “Seeing comes before words. The child looks and recognizes before it can speak.” — John Berger

Psychologists have long been interested in measuring and explaining the phenomena of visual perception. In this course we will study and reproduce some of the experimental investigations of seeing and the theoretical positions they support. Our journey will begin with the myriad of visual illusions that have intrigued psychologists and physiologists since the late nineteenth century. We will engage in a hands-on exploration of these visual illusions and create our own versions of eye-and-brain tricking images. We will also identify their use in works of visual art from a range of periods. The next stop on our psychological travels will be the apparent motion effects that captured the attention of Gestalt psychologists. We will explore the connections between the distinctive theoretical approach of the Gestaltists and the contemporaneous Bauhaus movement in art, design, and architecture. We will then move on to a consideration of the representation of visual space: in the company of contemporary psychologist Michael Morgan we will ask how the three-dimensional world is represented in “the space between our ears.” In this section of the course, we will create three-dimensional stereoscopic and kinetic images and explore their artistic uses. The spatial exploration section will also give us the opportunity to study the artistic development and use of perspective in two-dimensional images. Throughout our visual journey, we will seek connections between perceptual phenomena and what is known about the brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of film and the visual arts who are curious about scientific explanations of the phenomena that they explore in their art.

The Psychology of Race and Ethnicity. Mr. Lewis – Second semester. Race as a scientific or biological concept holds little currency; yet as a political and psychological construct, race holds much power in American society. Yet race is only one of many possible “minority” classifications experienced by humans; others include gender, age, sexuality or social class. I see this class as examining questions about how race was created and how psychological and other explanations may be useful in understanding a person's experience in our society. Race and ethnicity are the main foci in this class, but social class, gender, and sexual orientation are clearly essential in understanding the experiences of Americans. We will examine both “majority” and “minority” experiences in the United States, as well as some exploration of racially and ethnically organized experiences outside of the United States.

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 to 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. The deadline for preferential consideration is February 1.

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-

Jennifer Jipson, Psychology – B.A., Smith College. M.S., Ph.D., University of California-Santa Cruz. Postdoctoral fellowship in developmental psychology, University of Michigan. Special interest in young children's cognitive and language development in the context of everyday family activity (e.g., parent-child interaction, visits to museums, and other informal learning environments); published articles and book chapters on children's conceptual development and early word learning. SLC, 2003-

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 a NIH-NRSA research fellowship. SLC, 1997-

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, children's story-telling, and the definition of psychology. Books include

Explorations in Psychology (a textbook) and five picture books: *Hello Baby*, *Freddie's Spaghetti*, *Where's Bunny's Mommy?*, *You Can't Catch Me*, and *Twins!* Two articles on creativity and two picture books are in press. SLC, 1966-

Elizabeth Johnston, Psychology – M.A., St. Andrew's University, Scotland. D.Phil., Oxford University. Special interests in human perception of three-dimensional shape, 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 schoolteacher; 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*. Holder of the Roy E. Larsen Chair in Psychology. 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 intellectual practices. Our goal is to present our students with an inclusive curriculum that offers choice as well as diverse experiences. Students are exposed to vital aspects of the art as performers, creators and observers. Two seminars form the heart of the program: one is dedicated to reading, writing and research and the other to choreographic inquiry. We require all graduate students to 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 those students who are interested in dance in education.

Graduate students must maintain a daily physical practice chosen from offerings in contemporary practices, classical ballet, African dance, Yoga and T'ai Chi Ch'uan, as well as studies in improvisation and composition. 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 students to explore solo and group forms. Students meet individually with their advisors 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 program. 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.

Course work

Graduate Seminar I. This seminar, required for all graduate students, encourages students to learn about the world of dance by conducting research and by analyzing and writing about aspects of dance that interest them. In conferences, and under faculty guidance, students also engage in individualized projects that advance their creative and intellectual goals.

Graduate Seminar II. This seminar, required for all graduate students, 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 will be presented and discussed in seminars and conferences.

Modern and Postmodern Practice. Beginning through advanced levels of dance movement styles. For the beginning student, emphasis will be on the development of basic skills, energy, strength, control, and rhythmic awareness. Intermediate and advanced students will study more complex movement patterns, explore movement problems, and concentrate on the demands of performance. On all levels attention will be given to sharpening the student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles. *Open to theatre and music students with the permission of the*

appropriate faculty. Yearlong course; students may enter in the second semester with permission of the instructor only.

Postmodern Dance. First semester. Applied to dance the term “postmodern” has had varied meanings for dancers, choreographers, writers, and audiences for the past 40 years. But its genesis in the activities of the Judson Dance Theater in Greenwich Village in the mid-1960’s is rarely disputed. Encouraged by the compositional experimentation of choreographer Merce Cunningham and composer John Cage, the Judson artists questioned established assumptions about dance and dancing. The answers found in their work dramatically altered modern dance, precipitating what is inclusively called postmodern dance. In this course we will study the work of artists who comprised the Judson Dance Theater and those who have been influenced by them, up to the present day. Students will be required to attend live performances in New York City and to use the resources of the Research Collection of the New York Public Library for the Performing Arts at Lincoln Center for both class and conference work. *Open to any interested student. This class is a full seminar. It is not part of a dance third, nor is previous dance experience a prerequisite.*

Diaghilev’s Ballets Russes. Second semester. From 1909-1929, Sergei Diaghilev, the Russian impresario, directed an astonishing artistic enterprise in Western Europe called the Ballets Russes. Initially a company of Russian dancers, choreographers, painters, and composers, the Ballets Russes’s roster grew to include major European artists from the worlds of art, literature, music, and dance. Diaghilev brought them together, encouraging and directing their innovative collaborations. Included among them were innovators such as Fokine, Nijinsky, Balanchine, Stravinsky, Ravel, Satie, Bakst, Picasso, and Massine. During the company’s 20-year history, its repertoire illustrated the major artistic movements of the early 20th century from Symbolism to Constructivism. We will study the dances on videotape and slides and read histories, biographies, and criticism, in our attempt to re-create and appreciate the richness of this unique company. *Open to any interested student. This class is a full seminar. It is not part of a dance third, nor is previous dance experience a prerequisite.*

Dance History. 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. *For all students beginning the Dance program. Open to any interested student.*

Ballet. Ballet classes at Sarah Lawrence College are designed to enhance the qualities of ease, grace, and symmetry that define the aesthetic of classical ballet as well as guide students to find the creative and expressive freedom within this traditional form. To this end we will explore alignment with an emphasis on anatomical principles and find strategies that enlist the appropriate neuromuscular effort needed to achieve optimal integration of mind and body. Beginners will use a body-friendly approach to learn basic ballet vocabulary and terminology. Emphasis will also be placed on musicality, use of energy, and transference of weight in exercises and enchainments. Intermediate and advanced levels will explore basic ballet principles in depth and complexity, using the language of ballet as a powerful, poetic means of communication. *Open to theatre and music students with the permission of the appropriate faculty. Yearlong course; students may enter in the second semester with permission of the teacher only.*

Dance Training Conference. Students will meet at least twice per semester with the teacher to identify specific challenges in their Movement Practice classes. In consultation with Movement Practice faculty members, we will work on analyzing individual situations, setting short- and long-term training goals, and creating practical strategies to achieve those goals, utilizing supplemental strength, flexibility, and kinesthetic awareness exercises. This course is required for all students taking a Dance Third and is designed to support the work being done in Movement Practice classes.

Beginning Improvisation. Improvisation A. These components will expand on the natural abilities of students through group and individual problem solving. Emphasis will be on the development of skills involving timing, nuances or energy, and the dancers’ relationship to the surrounding space as well as the other dancers. Structures for interaction will be arrived at as a class or individually. Different sources of material and approaches will be explored. Work at times will be outdoors. *This is a yearlong component and is open to theatre and music students with permission of the instructor. Students may enter in the second semester with permission of the instructor only.*

Contact Improvisation. This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960’s out of the Judson Experimental Dance Theater, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills such as taking and giving weight and finding a common “center” will provide a basis for further exploration. *Permission of the instructor is required. Yearlong course; students may enter in the second semester with permission of the instructor only.*

Composition A. First semester. This component is designed to demystify and enliven the process of making dances. We will engage in exercises that explore how to use the basic elements of time, space and generate movement. Our goal is to realize intention through structure, action, text, and sound. The class will include independent work, informal showings, and group discussions and will meet twice a week. A composition laboratory will be made available to all students.

Composition B. We will explore numerous approaches to composing the body in time and space, with improvisation figuring prominently as a tool to engage our creativity. Exploring, perceiving, identifying, manipulating, characterizing, framing, and editing a physical language — these actions will constitute the investigative/compositional practices of this class. Other media in relationship to the body will be considered, including text, environment, sound, video, and objects. Students will be asked to create movement studies; perform in each others studies; and present, observe, and discuss studies. *Prerequisite: Beginning Improvisation.*

Performance Art. Second semester. “Performance art is an event that takes place in the time and space in which the event takes place.” — Lee Breuer
This course will look at the strategies and contingencies involved in making work that purposely falls outside of the boundaries of existing disciplines. Drawing on elements and inspiration from all artistic practices, including writing, theatre, visual art, installation, sculpture, dance, sound, music, and new media, students will create original works throughout the semester. The course will be structured around a study of historical precedents of performance art, beginning with the Futurist Movement and Dada, and ending with the present day. *Open to music, theatre, and visual arts students.*

Dance Making. Individual choreographic projects will be designed and directed by students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress 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. *Prerequisites: Dance Composition, Music for Dancers, and permission of the instructor.*

Anatomy/Kinesiology. Study of musculoskeletal anatomy with emphasis on the moving body as well as on basic kinesiology. The course will include movement practice (Irene Dowd's "Spirals"), lecture, drawings, and practicum (using what we are learning to analyze specific movements and activities). Students will develop skills in movement analysis from the perspective of functional anatomy. This is an introductory-level course. *Yearlong course; students may enter in the second semester with permission of the instructor only.*

Anatomy Seminar. 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. *Advanced. Yearlong course; students may enter in the second semester with permission of the instructor only.*

T'ai Chi Ch'uan A and B. T'ai Chi Ch'uan is a Chinese-based system for health, stress reduction, meditation in movement, and nonaggressive self-defense. It is offered through the Dance department as the movement art that it truly is, helping the body to balance and integrate from the movement center. The practice of T'ai Chi teaches us to relax while in motion, thereby bringing more consciousness and grace to all expressive and daily-life movement. This beginners' course teaches the basic sequence of moves so that students can practice them on their own.

Yoga A, B and C. These classes offer students the opportunity to practice the ancient art of Yoga in the context of a dance program. This study emphasizes the union of spirit, mind, and body through practices that include breathing techniques, vocalization, 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®. This work involves verbally guided movement sequences in sitting, lying on the floor or standing, which allow the student to develop awareness, flexibility, and coordination. These subtle, precisely structured movement explorations involve thinking, sensing, and imagining and offer a sense of release from habitual patterns. The lessons consist of comfortable, easy movements that gradually evolve into movements of greater range and complexity.

Afrohopatazz. This class will focus on movement phrases that are inspired by street/urban dynamics. We will explore West African, Afro-Caribbean, and hip-hop (as seen in music videos) dances integrated with contemporary dance techniques. This class is high energy and requires exceptional physical stamina.

African Dance. This course is an exploration of the various dance styles, forms, and symbols attributed to the classical societies of Western Africa. The course will focus on those dances whose origins are (historically) found in the Old Mali Empire (i.e., Mali,

Senegal, the Gambia, Guinea) as well as in Ghana. It will specifically examine the dance styles of the Serer, Djoliba, Bambara, Wolof, Malinke, Manding, and Twi people of these regions. The objective of the course is to familiarize the student with the significance of African dance movement across the African diaspora with a contemporary understanding, to develop a movement vocabulary, and to place the various dances in their historical, social, and cultural contexts. The course will emphasize the development of African dance technique(s), the execution of steps and phrases, as well as a basic understanding of the use of rhythm, poly-rhythm, syncopation, and timing in African diaspora performance genres. It will introduce students to general concepts of African religious, historical, cultural, social, metaphysical, and aesthetic ideas and ideals as expressed through dance.

Tap Dance. First semester. 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. The first weeks will be spent on learning the basic rhythm tap rudiments and various style elements from the Original Hoofers (with emphasis on Jimmy Slyde's vocabulary). Then we will focus on the repertoire of "BeauteeZ'n the Beat" as an exploration of the choreographic possibilities of tap, progressing into an initiation of improvisation as the ultimate goal of tap as the language of self-expression.

Bharatanatyam: Classical South Indian Dance. Second semester. This course will introduce students to the history and technique of this classical dance form. We will focus on the basic posture and steps, the percussive use of the feet, hand gestures, and the relationship of dance, music, and narrative. Throughout the semester we will have opportunities to reflect on the differences and similarities that we note in relation to our experience with the practice of Western dance forms.

Music for Dancers. The objective of this course is to provide dance students with the tools to better understand relationships between music and dance. Students will expand their knowledge of musical elements, terminology, and procedures and learn the basics of rhythmic notation. Students 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. *Yearlong course; students may enter in the second semester with permission of the instructor only.*

Labanotation/Repertory. 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 from the modern dance or ballet repertoire will be the culmination of the second semester's work.

Teaching Conference. An inquiry into the ways in which dance might be taught in various settings and under various conditions. Detailed study of kinesthetic, verbal, and creative factors in teaching 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. *For advanced and graduate students. Yearlong course; students may enter in the second semester with permission of the instructor only.*

Lighting Design and Stagecraft for Dance. Theoretical study of and practical experience in designing lighting for dance. *For all dance students; recommended especially for students in Dance Making.*

Dance Meeting. A weekly gathering of all Dance Thirds to share their work and that of invited guests who teach, perform, and inform. Topics have included dance injuries, dance therapy, contact improvisation, kinesthetic awareness, nutrition, Indian classical dance, and presentations by young New York City choreographers. *Yearlong course; students may enter in the second semester with permission of the instructor only.*

Special Dance/Theatre Project: An Exploration of Human Rights. Human rights will be investigated from an economic, social, and cultural perspective. We will consider issues such as universal rights, women and children's rights, health rights, etc., as reflected in community and global organizations. Are there more questions than answers? Interviews, readings, film, visuals, movement, theatre, and vocals, when appropriate, will be utilized in the examination of the subject matter. Students will be expected to participate in artistic exercises as part of the exploration. *Open to any interested student.*

Performance Project. Second semester. Dance artist Sally Silvers will work with students on an original dance that will be performed at the end of the semester. Ms. Silvers says about her work, "I am deep digging, constantly refiguring, looking for boundaryless movement available to dance — to find the uncodified, nonidiomatic shapes and rhythms of the body outside of canonized genres or codified vernaculars — to keep it raw — to get at a social look of the body while taking flight on the poetry of an art form. Structurally, conceptually influenced by radical work in film, music, and poetry, my work is also committed to a 'social modernism,' to social and political (and not just personal) change."

Facilities

The Charles DeCarlo Performing Arts Center. The Center includes a dance studio with adjoining warm-up area. 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 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 making its admission decisions. Students are admitted on a full-time basis. The deadline for preferential consideration is February 15.

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' 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 Limón, 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, 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 (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-

Shanti Pillai, Asian Studies – B.A., Stanford University. M.A., University of California-Berkeley. Ph.D., New York University. Special interests in the performance practices of Asia and Latin America, globalization and culture, Western perceptions of India and practice of Indian "spirituality," performance theory, and urban ethnography; faculty director of the South India Term Abroad (SITA) Program in Madurai; recipient of American Institute for Indian Studies fellowship for dissertation research; bharatanatyam performer and teacher. Has lived and taught in the U.S., Ecuador, and India. SLC, 2003-

Rose Anne Thom, Dance – B.A., McGill University. Writer, critic for *Dance Magazine*, *Ballet Review*, *Collier's Encyclopedia*; oral historian for the Dance Collection at the New York Public Library for the Performing Arts; guest faculty, Princeton University, 2003; former teacher at SUNY Purchase, Southern Methodist University, American Ballet Theater School. Labanotator and reconstructor. 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-

Musicians. Ms. Richter, Mr. Catanzaro, Mr. Morris and Mr. Laibow-Koser.

Guest Faculty

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-

Susan Braham, Dance – Certified yoga teacher; licensed massage therapist; former dancer and choreographer for the Stephen Petronio Company. Teaches vinyasa style yoga practice. SLC, 2003-

Roxanne Butterfly, Dance – Free-style tap-soloist; first woman tap-dancer to receive a “Bessie” for Outstanding Creative Achievement; creator of multi-cultural all women’s production *BeauteeZ’n The Beat*; featured in *Dance Magazine* and the *Village Voice*. Dance credits: Jacob’s Pillow, The 9th Improvisation Dance Festival at Saint Mark’s Church, Townhall, Symphony Space, musical *MADhattan*, Taegu International Dance Festival, Tanzhaus of Dusseldorf. Music credits: 2002 International Conclave Festival, Duke Ellington Sacred Concert with bassist Ron Carter and the New York Virtuosi Orchestra, Indianapolis Symphony Orchestra, Nice Jazz Festival, Toulon Jazz Festival, tour of Sri-Lanka with percussionist Ravi Bandhu. Faculty at Steps on Broadway. SLC 2003-

William Catanzaro, Music – Composer and multi-instrumentalist; recognition and funding from NEA, The Samuels S. Feld 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 Theatreschool, 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. Has worked as Lighting Designer, Production Manager or Technical Director for such companies and choreographers 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 theaters, such as the Old Globe, Dallas Theater Center and the Kennedy Center; he lit the long running Off-Broadway musical *Naked Boys Singing!*; and he has been a lighting consultant for Lincoln Center and the Joyce Theater. Aaron has an, is a member of United Scenic Artists. SLC 2001-

Blondell Cummings, Choreographer/Director/Performer/Educator – Blondell Cummings is an original founder of Cycle Arts Foundation. The foundation is a multi-disciplinary arts collaborative (dance, music, theater, visual media and literary arts). Her collaborators include Jessica Hagedorn, Jamaca Kincaid, Lester Bowie, Bob Smith, Ushio Tormitanu and Oumou Sangare. Ms Cummings tours her work throughout the U.S., Europe, Asia and Africa. She was featured in the film “African American Influence On Modern Dance”, Michael Blackwood’s “Dancing On The Edge” and various dance publications. A recipient of numerous grants and fellowships from the NEA, NYFA, the Jerome Foundation, US-Japan Friendship Commission, the Asian Cultural Council and The Guggenheim Fellowship. Her latest projects include “Rhythms, Rituals Feeding My Spirit”, a museum exhibition, the Boomer Project a think tank, and “Human Rights: An Artist’s Investigation”.

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 USA. Currently Feldenkrais practitioner at Feldenkrais Learning Center, New York City. SLC, 2000-

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-

Nia Love, Dance – American Fulbright Fellow; recipient of a “pass it on” BAXten Arts and Artist-in-Progress Award; founder of Nia Love/Blacksmith’s Daughter Dance Company; work and research extensively throughout Africa, the U.S., Columbia, Cuba, Japan, and France; collaborations with Ornette Coleman, Wallace Roney, Gerri Allen, Buster Williams, Lenny White, Antoine Roney, Nasheet Waits, and David Pleasant; assistant choreographer for the world premiere of *Brown Butterfly*, inspired by Muhammad Ali; guest teaching artist at Smith College. SLC, 2003-

Merceditas Mañago-Alexander, Dance – B.A. in Dance and Anthropology pending SUNY/Empire State College 2005. Dancer, Ballet Philippines for 6 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, New York, 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) 2-day intensive youth workshop; ballet faculty member for 7 years, The Ailey School (NY); guest lecturer, RUTGERS University (New Brunswick, N.J.); 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 The Ailey School Performances.

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 Micoleau, Dance – Tyler has been an instructor in the Dance Department for more than three years now. As a professional lighting designer, he has lit over 120 productions including plays, dance, movement-theatre, multi-media performance, and puppetry. He is the recipient of an Off-Broadway Lucille Lortel Award and a Village Voice OBIE. Tyler holds a Bachelor of Arts from Bowdoin College.

Renee Redding-Jones, Dance – B.S., Morgan State University. M.F.A., Sarah Lawrence College. C.M.A., Laban/Bartenieff Institute of Movement Studies. Teacher and choreographer, Atlantic Theater Company Acting School, New York University/

Tisch Undergraduate Drama, Duke University, Colorado College, Middlebury College, American Dance Festival, Bates Dance Festival; dancer, Ronald K. Brown/Evidence, David Rousseve/Reality, Bebe Miller, Cynthia Oliver; artistic adviser, New Jersey Performing Arts Center/Arts Education Dance Academy. Recipient of New York Dance and Performance Award (Bessie). SLC, 2001-

Sally Silvers. As a dancer and choreographer, Sally Silvers has performed and taught composition, improvisation, and repertory both in the U.S. and abroad in such places as Korea, Germany, Sweden, Holland, and Mexico. Creating more than 60 dances, many of them evening-length works, for herself and Sally Silvers & Dancers, her work and teaching have been sponsored by The American Dance Festival, Bennington College for 4 summers at The Choreography Project, as a guest teacher for 10 years at The European Dance Development Center in Holland, and by many NYC venues such as DTW, Symphony Space, P.S. 122, The Kitchen, and The Joyce Theater. Featuring highly physical and unusual movement and structures, her work has been supported 6 times by the NEA, twice by Meet the Composer Choreography Project, the Foundation for Contemporary Performance Arts, and by a Guggenheim Fellowship. Silvers was awarded a “Bessie” in 1993, has co-directed 2 experimental dance films, choreographed 3 musicals for the Sundance Theater Festival in Utah, and her essays and other writing have been published in *The Drama Review*, an anthology of women’s writing, and many other dance magazines, and literary journals.

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; and 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-

Christalyn E. Wright, Dance – Founder and Artistic Director of Wright Now! Performance Xperience; AFROHOPATAZZ class and choreography presented, commissioned, taught throughout the U.S., Sweden and South Africa; work performed on ABC’s *Good Morning America*, Bertha Pan’s feature length film *FACE* (Saving Face Films, LLC), Men’s Fashion Week in New York; tour performances include Robert Wilson and Bernice Johnson Reagon’s *Temptation of Saint Anthony*, Carrie Mae Weems *Coming Up For Air* video project; toured internationally with Urban Bush Women, Mark Dendy Dance and Theater, Jane Comfort & Company, Pepatain, and Movin’ Spirits Dance Theater. SLC, 2003-



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.

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

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, including 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)
- 12 fieldwork credits (600 hours)

Co-requisites. A recent course in introductory human biology is currently required before students may take the graduate course in Physiology and Disease. This may be taken while the student is matriculating in the Health Advocacy program. When feasible, a short intensive course in biology will be offered to help students who need to update their knowledge in this field.

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 a sample academic program, go to the HAP Web site: www.sl.c.edu/health_advocacy/.

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
Health Care System
Communicating with Patients

Course work

Models of Advocacy: Theory and Practice. This two-semester course explores the multiple roles health advocates play 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 itself. 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 2-credit 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 more effectively problem-solve, 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.

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 social and economic determinants of health to the financing of the health 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 to 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 on computers.

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 like tuberculosis were defined, experienced and managed or treated historically. It includes study of the growth of health care professions — including midwifery, medicine and nursing, and hospitals. 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. 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 to not only empathize with, but also 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 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 such diagnostic tests as laboratory testing and diagnostic imaging. The course includes student presentations as well as a midterm examination.

Substance of Health Advocacy: Topics and Skills. This seminar will be given as two 1-credit courses:

U.S. Health Care System. This is an introductory course that takes a broad look at the configuration of providers, payers, consumers and regulators in the health care “system” and then a closer look inside that multi-billion dollar sector of our society to better understand how it works. The course introduces the institutional providers of care, as well as the theory and practice of managed care, and situates both in the organizational structure of health care today.

Communicating with Patients. This is a “mini-course” designed to help students learn the art of interviewing people. Many patients are frightened, angry, depressed and in need of communicating things they might never have talked about in their lives. The course helps students focus on the patient in ways that allow that individual to relate his/her true needs.

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 departments. In fall 2004, the following special course is being offered:

Constructing Women’s Health: From Menarche Through Menopause. The theme of who creates medical knowledge, how and to what end it is used, impacts women’s lived experiences from birth to death, but it also permeates the broader social history of health in America. By using the framework of a women’s life spectrum as a lens on this history, we will seek to illuminate how and why women’s history and women’s health are so intertwined. Central to our discussions will be an analysis of the interplay among race, ethnicity, class and gender in shaping particular health care outcomes. Some questions we will explore include: How has gender shaped the construction of medical knowledge and the framing of women’s health and illness? How have women participated in health

care in both paid and unpaid capacities? What are the political, economic and social factors affecting women as providers and as recipients of health care? What do the lessons of women’s history tell us about how contemporary patients and policy-makers can define health and illness and organize health care as a means of empowerment? Specific topics will include: maternal-child health, newborn genetic screening, reproductive rights, breast cancer and HRT. *Open to juniors, seniors and graduate students. (Not offered every year.)*

Fieldwork. Students and faculty advisers select three field placements, based on students’ specific interests. 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.

Admission

Requirements. Applicants must have a bachelor’s degree with a strong undergraduate record. Each application is considered on its individual merits. The admission 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, and they may attend on either a part- or full-time basis.

Faculty

Marsha Hurst, Director, Health Advocacy Program – A.B., Brown University. Ph.D. (political science), Columbia University. NIMH Post-Doctoral Fellow in Community Medicine and Medical Sociology, Mount Sinai School of Medicine, New York City. Teaches health care policy, history of health care, women’s health; taught government and American studies at John Jay College of Criminal Justice (CUNY); worked as director of planning, Nyack Hospital; associate director of research and program evaluation, The Children’s Village; consultant for health care organizations and agencies including the Maternity Center Association; organized community youth programs in New York City; author and co-author of a political science textbook, a book of after-school programs for children and scholarly articles particularly related to women’s health; current work on illness narratives and advocacy, including an anthology of women’s illness narratives. SLC, 1985-

Peter S. Arno — B.A., Queens College. Ph.D., Graduate Faculty of the New School for Social Research. Economist and professor, 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; innovation, access, quality and outcome measures related to HIV disease; and the impact of income support policies on health. Based on this work has testified before numerous U.S. House and Senate committees. SLC, 2004-

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 on 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-

Diane Borst — B.A., Wagner College. M.B.A., New York University Graduate School of Business Administration. Senior Vice President, The Manning Organization, Inc. Management consultant; experienced in strategic and operational planning and in human resource management practices in health care organizations; interests include the business management aspects of health care and the organizational forms for delivery of health services; co-editor, *Managing Non-Profit Organizations*. SLC, 1985-

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. Doctoral student in sociology, City University of New York Graduate Center; research focus on the impact of advocacy and social movements on the construction of the modern public health apparatus. Currently Associate Dean of Graduate Studies, Sarah Lawrence College. Director of Policy Analysis and Planning, Andrus Children's Center; responsibilities include program development of services for children and families and spear-heading an Early Childhood Initiative in Yonkers, NY. Author of "Celebrating and Mobilizing: How We Started a Family Day in Yonkers," *America's Family Support Magazine*, Spring 2000, v. 19, No. 1 and co-author of the article "Parenting and Inequality," forthcoming. SLC, 1998-

Catherine M. Handy — Ph.D., New York University. Oncology clinical nurse specialist, St. Vincent's Hospital, 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 and an analysis of a clinical ethics program at an acute care facility. Co-director of Health Advocacy program/Theatre program collaboration exploring the expression of self through illness; 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; 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. SLC, 1981-

Constance Peterson – B.S. (sociology/anthropology), Southwest Missouri State University. M.A. (health advocacy), Sarah Lawrence College. Currently Administrative Manager and Patient Services Specialist in the Emergency Department of New York-Presbyterian Hospital Cornell Weill Medical Center. Faculty appointments: Weill Medical College Cornell University/Department of Public Health, Weill Medical College Cornell University/Department of Medical Ethics and Sarah Lawrence College/Health Advocacy program. SLC, 2001-

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, Institutional Review Board evaluation of human research activities and participation in design of system modifications to more effectively meet the needs of patients. SLC, 1999-



5. 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 human genetics programs in the United States and Canada. Sarah Lawrence alumni 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 degree, prepares students for careers as genetic counselors. Graduates readily fill the minimum clinical caseload required by the American Board of Genetic Counseling (ABGC) and, upon graduation, are eligible for board certification.

Genetic counselors work as members of a health-care team, providing information and support to families that have members who 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 Human Genetics Program 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 and analytical and communication skills. Course work is conducted in seminars, tutorials and workshops, and practicums emphasizing student participation and individualized evaluations. Extensive library work and carefully supervised fieldwork at ABGC-accredited training hospitals is 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 a large variety of ethnic and socioeconomically diverse populations. Sarah Lawrence recognizes that superb academic preparation can never supplant the 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 program by introducing students to the most current topics in human genetics and by providing opportunities to work under leading researchers.

Program requirements.

- 40 academic graduate course credits
- 19 credits of fieldwork (1000 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 Practicum
Human Embryology
Issues in Genetic Counseling I
Empathic Counseling
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 1000-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 director of the SLC Human Genetics Program 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 (1000 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; pediatric, prenatal and specialty clinics serving diverse populations.

A continuous goal for the Sarah Lawrence College Human Genetics Program is to promote and pilot clinical genetics research. Any student in the program has an opportunity to take part in ongoing clinical research studies in the New York metropolitan area as part of his or her 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, and outline and preliminary bibliography. Specialists in the student's thesis topic serve as mentors to individual students for the duration of the thesis project. 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 in 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 neurodevel-

omental disabilities, clinical experiences, leadership development activities and research. All fellowship activities are reflected in a portfolio, prepared by each fellow with faculty mentor support. 2-3 students are selected for the year-long 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 reaccredited 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 under represented 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
- Vertebrate or Human embryology or 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 equilibrium; Bayesian calculations; population genetics; lod scores; malformation/deformation syndromes and sequences; and cancer genetics.

Advanced Human Genetics Practicum. 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, attitude 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.

Empathic Counseling. 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 is comprised of 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 train. 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. Lastly, a public health related lecture or workshop brings the lessons to life. Past workshops have included "Newborn Screening in New York State" and "Issues Surrounding Genetic Testing in the Orthodox Jewish Community."

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; 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 healthcare; sensitization to minority issues and disability, and ethical dilemma.

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, mid term 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 many of the genetics seminars by discussion of the psychosocial issues and counseling techniques for many of the topics. The course requires the writing of the 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.

Faculty

- Caroline Lieber**, Director, Human Genetics Program – M.S., Sarah Lawrence College, Human Genetics. B.S., University of California. Davis Genetic Counselor [ABGC]. *Issues in Genetic Counseling I, II, III, and IV*. SLC, 1998-
- James W. Speer**, Associate Director, Human Genetics Program – 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-
- Karla Welch Brigatti**, M.S., Sarah Lawrence College, Human Genetics. B.S., University of Pittsburgh. *Issues in Genetic Counseling IV*. SLC, 1998-
- Jessica Davis**, Director of Clinical Training, Human Genetics Program – 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-
- Sayanti Dasgupta**, M.D./M.P.H., Johns Hopkins University. A.B., Brown University. *Issues I, Multicultural Unit*. SLC, 2001-
- Jacob Canick**, Ph.D., University of Brandeis. B.S., University of Rhode Island. *Human Genetics Practicum, 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-
- 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-
- Elana Gizang-Ginsberg**, Ph.D., Columbia University. M.A., Columbia University. B.A., University of Pennsylvania. M.Phil, Columbia University. *Human Physiology*. SLC, 1999-
- 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., University of Toronto. 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-
- Laura Hercher**, M.S., Sarah Lawrence College, Human Genetics. M.S., Columbia. B.A., Colgate. *CGC Issues in Public Health Genetics, Ethics Unit*. SLC, 2004-
- 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-
- Judith Hull**, M.S., Sarah Lawrence College, Human Genetics. B.S., Columbia. *Issues in Genetic Counseling IV*. SLC, 2001-
- Sharon LaVigne**, M.S., Sarah Lawrence College, Human Genetics. B.S., North Western. *Advanced Human Genetics Practicum, Teratology Unit*. SLC, 2002-
- Laura Long**, MS, Sarah Lawrence College, Human Genetics. BA, 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**, MS, 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. MS, Sarah Lawrence College, Human Genetics. B.S., Cornell University. Associate Director, DNA Diagnostic Laboratory, NYS Institute for Basic Research in Developmental Disabilities. *Advanced Human Genetics Practicum*. SLC, 1998-
- 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-
- Tara Shea**, M.S., Sarah Lawrence College, Human Genetics. B.S., University of San Diego. *Introduction to Clinical Medicine*. SLC, 2003-
- Susan Sklower-Brooks**, M.D., Mt. Sinai School of Medicine. M.S., Rutgers Medical School. A.B., Douglass College, Rutgers University. Research Scientist, Director of Genetic Testing, Institute for Basic Research. *Biochemical Genetics*. SLC, 1999-

Notes

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. *Advanced Human Genetics Practicum, Cancer Unit*. SLC, 2002-



6. THEATRE

Overview

The Graduate Program in Theatre offers an interdisciplinary, collaborative and comprehensive approach, requiring that students participate in all aspects of the theatre and offering wide-ranging opportunities for students to learn by doing. The curriculum is designed to develop the student's personal theatrical vocabulary from studies in acting, directing, playwriting, production, set design, costume design, lighting and technical work.

The two-year program, leading to a Master of Fine Arts degree, integrates classical, modern and original texts in focused courses, and students create and take part in the numerous plays, staged readings and performances at the College's four theatre spaces. The program functions as a theatre company — generating an environment in which students gain a comprehensive overview, work closely with their peers, get practical experience and are encouraged to develop personal works. Students also participate in internships or fieldwork in New York City theatres and theatre outreach programs in schools and the community. And Sarah Lawrence's proximity to the rich, active and diverse theatre scene of New York City provides unparalleled student opportunities for exploration and inspiration.

Faculty members are all active professionals who work individually with students to provide training, firsthand information and experience. Recognizing the vitality inherent in an interdisciplinary approach, the faculty draws on the resources of the Writing, Art, Music and Dance departments. The program uses a wide variety of approaches to teach students the techniques and tools they need to develop their talents and interests. Each student's course of study is developed individually with the faculty, based on the student's background, interests, strengths and artistic training requirements.

Program requirements.

- 36 course credits (24 in the first year and 12 in the second)
- *Graduate Seminar I and II*
- Portfolio project

Courses are specifically structured to integrate theory and practice. Working with an adviser, each student selects a combination of several components that together constitute a full program for the Master of Fine Arts degree. The four areas of focus are acting, directing, playwriting and technical design.

Portfolio project. Students are expected to keep complete documentation of their work in the program and submit it for approval by the Committee on Graduate Studies in April of their second year. This portfolio includes photographs, programs, scripts, design projects, important papers or class projects and faculty evaluations of the student's work in each of the program classes. Portfolios, which become a personal résumé, 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 by 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.

Post-graduate work. An option for continued work in internships and seminars within the Graduate Theatre Program.

.....
Course work

Graduate Seminars I and II. The first-semester seminar, required for all students, meets weekly with a changing cast of faculty and guests — theatre directors, producers, writers, directors, actors and academicians. In this continually renewed guest faculty, students receive both fresh and classic insights to all facets of the theatre world and theatre history in lectures, demonstrations, performances, readings, exercises and discussions.

Graduate Actors/Directors Workshop. Mr. Austin. A workshop for graduate and advanced students, with emphasis on the creative interaction between actor and director. One-act plays from the historical and contemporary repertoire will be investigated and rehearsed during workshop hours. Members of the group will also create their own collaborative work. Both projects will lead to public performance. Work sessions will cover text preparation, audition and rehearsal procedures, interpretive collaboration, character development and its relationship to the story of the play, and the creation of ensemble. Supplemental rehearsals and written journals of those rehearsals will be required. This class meets twice a week.

Sidney Kahn Summer Institute 2005: Studies in Multimedia Performance. The Kitchen, an interdisciplinary laboratory for visionary, emerging, and established artists in New York City, in collaboration with Sarah Lawrence College, offers an annual three-week intensive summer workshop. The artist-mentors and workshop leaders include some of the most original and innovative in multimedia performance art. Master teachers include Meredith Monk, Philip Glass, and Philip Hamilton.

The Ensemble Studio Theatre, a Thirty-Second 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. Other labs held at the E.S.T. colony in the Catskills include Writer's Gym, Actor's Intensive Workshop, Creating the One-Person Show, and Actor/Director Lab.

Springboard. A weeklong series of new play readings, reconstructions, performance pieces, and new musical pieces. These informal presentations of works-in-progress generated by current offerings in the Sarah Lawrence Theatre program are performed each spring in different New York City theatre venues.

Collaborative Techniques. Theatre faculty. The Sarah Lawrence College Theatre program for new students consists of a set series of courses to introduce and present a range of acting, directing, playwriting, and design techniques, including scene study, improvisation, movement for theatre, circus skills, and vocal/text work that are integral to the total physicalized actor. The thrust is to allow the student a creative foundation in order to build and use a common vocabulary. Using classic, modern, existing, and original texts, Collaborative Techniques consists of an exploration of style and form. Material from various cultures and periods will be presented, used, and analyzed, and connections will be made with contemporary theatre. Each section of Collaborative

Techniques is set up in small ensembles so that each group works intensively on the specific material presented. All students are encouraged to audition and create projects. The course load is heavy, and the time commitment should be a consideration.

Collaborative Techniques has an active role in fostering a creative theatre community and is required for entering students and transfers. All students will be required to take an introduction to design and production. These seminars, part of the Collaborative Techniques program, will provide an overview of set, lighting, costume, and sound design. Students will become acquainted with the equipment, terms, and procedures that comprise the technical aspects of theatre production.

Acting Conference. Ms. Kaplan. This is an intensive scene class that focuses on the relationship of text and dramatic action and the actor's need to discover personal performance experience and knowledge of diverse global forms and styles of theatre. Work 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. Second semester, a project in conjunction with the German department will explore the expressionist play *Andorra* by Max Frisch.

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.

Acting Workshop. Mr. Austin – First semester. This workshop is an examination of the relationship between craft and inspiration and offers a sequential but expansive approach to development of character and discipline of the instrument. In the first semester, each actor will develop one character. The class will include monologue performance, exercise work, lecture, and discussion. The first part of the semester will focus primarily on the development of the character's inner life; the second part on the external behavior as statement of that inner life. In the second semester, actors will do scenes from the plays of the characters they worked on in the first semester in order to refine the skills into rehearsal techniques for ensemble work. *Actors must have some experience at the college level and must enroll for both semesters. This class meets twice a week.*

Auditioning. Mr. MacHugh, Mr. McRee. A study of the skills necessary for a successful audition. Actors will practice cold readings and prepare monologues to performance level. Emphasis will be placed on how best to present oneself in an audition situation. Class size is limited.

Breaking the Code. Mr. Confoy. Practical script analysis for actors. An acting approach based on identifying and exploiting the attributes in the text as the foundation for honest and complete characters. Students will read and analyze 10 to 15 plays over the year and act scenes and monologues from them as the statement of a proactive approach to performance. This class meets twice a week.

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

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. *Open to students who are willing to approach material experimentally in a laboratory setting. This class meets twice a week.*

Improvisation Techniques. Ms. Scheier. Using improvisation as a conscious way to reach the unconscious, the class will explore relationships, obstacles, conflict, and objectives. Emphasis will be on deepening the actor’s range and personal growth. The second semester will be devoted to using improvisation as a way to open a variety of scenes from Clifford Odets to Caryl Churchill. *Open to students who are willing to act with and without text.*

Playing With Shakespeare. Mr. Rudd. A basic knowledge of text work and performance of Shakespeare is required. The instructor will lead a discovery of one of the plays of Shakespeare. The participants will concentrate on discovery of text and its vitality in the fall semester, leading to a class project of the play in the spring semester. All students will work on various roles and scenes, exposing and exploring the language. Direction, design, and stage management will be subjects explored by the group.

Playing with Restoration. Mr. Rudd. When Charles II of England decided to allow women to act female roles on the English-speaking theatre in 1662, female actors broke into what had been an all-male theatrical locker room, and the frisson created by this resulted in the Restoration plays. The vitality of texts, as in Shakespeare’s theatre, prevailed, along with the usual stories and characters absorbed in power, money, status, and sex. High-piled hair, heels, and handkerchiefs are but the trappings of this period — with the text and its discovery, the instructor will lead the participants through one of the Restoration plays, and the players will pursue other ramifications of this period in later plays. A class project will be one of the goals of this yearlong course.

Contemporary Scene Study. Mr. Dillon. Two-character scenes from modern playwrights will form the basis of intensive acting work. By examining the use of “given circumstances,” how to “play the action,” how to employ “character strategies” and other techniques, students will be given practical methods for unlocking contemporary texts.

Scene Study: “Begin With the Individual”. Ms. Franklin. “Begin with an individual and you’ll find you’ve created a type. Begin with a type, and you’ll find you’ve created nothing at all.” —F. Scott Fitzgerald, *The Rich Boy*
We will explore a character — her or his background, aspirations, fears, etc. Then, using each actor’s individual sensibilities, we will work to bring the character to full, specific life.

Scene Study Workshop: Living the Part. Mr. Shearwood. This a scene study workshop for both the very advanced and the talented beginner who wish to work on the technique of living in the part while speaking lines written by another. Using what we know from life, our imagination, our committed research and the rehearsals, the presentations will strive to achieve a way of acting that convinces the audience it is happening for the first time.

Techniques for Film Acting. Mr. MacHugh. An intensive course for actors interested in applying stagecraft to the film medium. We will learn the possibilities, techniques, and needs of working within this form. We will focus on cold reading techniques, memorization, script analysis, and how much or how little there is to do depending on the type of shot involved. *For advanced actors.*

Graduate Actors/Directors Workshop. Mr. Austin – First semester. Mr. Dillon – Second semester. A workshop for graduate and advanced students, with emphasis on the creative interaction between actor and director. One-act plays from the historical and contemporary repertoire will be investigated and rehearsed during workshop hours. Members of the group will also create their own collaborative work. Both projects will lead to public performance. Work sessions will cover text preparation, audition and rehearsal procedures, interpretive collaboration, character development and its relationship to the story of the play, and the creation of ensemble. Supplemental rehearsals and written journals of those rehearsals will be required. *This class meets twice a week.*

Directing Shakespeare. Mr. Dillon. How does a director approach the complex challenges of staging Shakespeare? Through an intensive examination of *Hamlet*, this course will examine how to use research and Shakespearean scholarship, how to prepare a text for rehearsals, how to develop a production “concept” how to collaborate with designers on the “concept” and how to rehearse the play with special attention to the work with actors. Historically important productions of Shakespeare’s plays will also be examined. *Students should have some previous directing experience and/or familiarity with Shakespeare’s work. This class will meet twice a week in the first semester, and once weekly during the second semester.*

Directing Theory and Practice. Ms. Moore. This course examines the history of the director and the various methods and approaches to directing that have evolved over time. Students will also be exposed to contemporary performance theories of performance such as Viewpoints Theory, Feminist Performance Theory, and emerging theories of multimedia production. In addition, students will be given an opportunity to apply these theories to their own directing work through class projects and exercises. *This course is recommended for students who have had prior directing experience or have completed at least one course in directing. This class meets twice a week.*

Directing Workshop. Mr. McRee. Directors will study the processes necessary to bring a written text to life and the methods and goals used in working with actors to focus and strengthen their performances. Scene work and short plays will be performed in class, and the student’s work will be analyzed and evaluated. Common directing problems will be addressed, and the directors will become familiar with the conceptual process that allows them to think creatively. In the second semester, students will select and direct a one-act play for production. *Open to beginning and experienced directors. This class meets twice a week.*

Production Conference for Directors. Mr. Abuba. For actor-directors, writer-directors, and performance artists (poets, dancers). Student should have previous directing or

performance experience and an interest in developing a broader, more professional directing vocabulary. Methods of improvisations, experimentation, and realistic application will be explored to develop a flexible and personal basic directing/performance technique. Topics to be covered include techniques of visualization and composition, textual analysis, rehearsal etiquette, the use of research, and the relationship between space and performers. In addition the role of director in the producing process will be discussed, with an emphasis on practical solutions to complicated problems with both traditional as well as nonlinear text. Class size is limited.

Intermediate Playwriting. Mr. Baker. A course on the techniques, devices, even tricks of the craft to construct believable characters, crisp dialogue, and compelling stories. Scenes will be read aloud in class and discussed, and the student-playwright will be guided through the rewriting phase to strengthen the relationship of story and character.

The New Playwrights Workshop. Mr. Baker. This course for experienced playwrights meets twice weekly. 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 in exploring other aspects of playwriting. This class meets twice 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(s) in thinking is needed? How do you let an audience see the action rather than talk about it? The concentration of such a 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.”

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.

Puppet Central. Mr. Hurlin. Puppetry brings together all the creative arts: visual arts, design, dramaturgy, and character work, with a healthy dose of engineering thrown in. All these elements are key, but the relationship between puppets and movement is central — the puppeteer’s main mechanism for communication. This course will be an extended examination of the relationship between movement and puppets, both in terms of visual storytelling and manipulation techniques. Students will explore indigenous forms of puppetry from across the globe, including Japanese Bunraku and Indonesian Wayang Kulit, as well as garner practical experience in a wide variety of puppet styles: hand, rod, string, and shadow, among them. Students will experience the rigors of building a short puppet piece from the ground up. Students will design and construct the puppets, write the scripts (or scenarios), choreograph, rehearse, and pub-

licly present short works in progress. This class meets for two hours and includes an additional two-hour lab.

Painters Theatre Ensemble. Ms. Kaplan. The course will focus on directing, performing, and creating new work and the influence of visual and spatial concepts on the material. Musical, vocal, physical, written, and visual skills will expand range. Working with existing texts, styles of movement, adaptation of oral histories, and modern concerns and themes, new performance work will be developed. Global contemporary and historical material based on farce, puppet theatre, and adaptations will serve as resource material. *Open to graduate Theatre students (some advanced undergraduates), and filmmakers, musicians, writers, visual artists, and dancers. By interview. This class is a four-hour lab.*

Comedy Workshop. Ms. Farrell. This course provides a hands-on exploration of comedy. Students will work on comedy structures and historical styles through improvisation and clown exercises. Each student will be expected to create a comic character, some stand-up material, and scenes to develop fully her or his own comic style and timing.

Singing Workshop. Ms. Kaplan, Mr. Mandel. We will explore an actor’s performance with songs and various styles of popular music, music for theatre, cabaret, and original work. Working with and without amplification, we will emphasize 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 a movement class. *Class members will be selected by audition.*

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.

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.

Building a Vocal Technique. Mr. Swann. A continuation of *Breathing Coordination for the Performer*, which is a prerequisite. Students will work on scenes they currently 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.

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.

Theatre Movement: The 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.

Vocal Training for the Actor. Ms. Book. The goal of this course is to engage the voice as a vital, indeed critical, aspect of the complete actor and to integrate the voice with body, mind, and dramatic action. The course will establish a comprehensive foundation for voice production in theatre. Techniques and approaches will proceed from release and realignment work to cultivate strength and flexibility for the whole organism and move to speech that includes diction and dialect work. We will also consider the singing voice in an effort to find new, energetic relationships with the speaking voice, and we will explore contemporary, extended vocal techniques and touch on vocal practices in world theatre in an effort to expand vocal options for the actor.

Voice Development for Performance. Ms. Book. This course focuses on in-depth engagement of the “voiced body” in practice and on stage. Key components will be awareness training, focusing on opening perception and kinesthetic experience; cultivation of critical perspectives through research and discussion; and creative production, development of character through voice, and generating original material. The goal is to discover unique personal vocal and physical strategies for theatrical roles and for contemporary performance forms while sharpening fundamental skills of diction, projection, accent, etc.

World’s a Stage: Global Perspectives in Performance. Ms. Moore. In this course we will consider plays and performance works by theatre artists from diverse ethnic and cultural backgrounds. Students will examine these plays in an effort to understand the unique dramaturgical qualities of each play. Furthermore students will prepare scenes from these plays in class. Questions of cross-cultural translation and appropriation will be central to the discussion. In addition students should plan to attend live performances regularly. Reading list includes Gao Xingjian’s *The Other Shore*; *The Dilemma of a Ghost* by Ama Ata Aidoo; *The Island* by Athol Fugard; *And then went down to the ship...* by Mahmoud El Lozy; and *Death of the Last Black Man in the Entire World* by Suzan-Lori Parks. *This class is open to all theatre students from any area within the discipline. This class meets twice a week.*

A Living Theatre: A Workshop in How We Got Here from There. Mr. Confoy. A hands-on workshop and discussion course that will provide students a viable foundation in the history, styles, and expressions of theatre as a distinct and living art form. Students will move across the boundaries of time and history to discover connections between plays written thousands of years ago and plays being written and performed today. Projects range from presentations of scenes, writing five-minute plays in a style, oral reports on influential theatre figures, creating a contemporary Greek chorus, and group and individual projects created in discussion. Students will also attend a number of productions in New York. Particular emphasis will be placed on theatre’s greater role in a society and how theatre helps to shape and define our world. We will read a wide variety of plays and discuss how movements in theatre such as Naturalism, Expressionism, and Absurdism (among others) came to be defined. Plays and playwrights studied include Beckett, Baraka, Shakespeare, Brecht, Suzan-Lori Parks, Molière, and contemporary adaptations of early Greek and Roman plays. This workshop meets twice a week.

Action and Conflict: Dramaturgy I. Mr. Spencer. Students will read plays from the major theatrical genres in Western history from ancient Greece to contemporary drama to form a basic understanding of dramatic construction (“dramaturgy”). Designed for theatre students of all disciplines (acting, directing, writing, design), the course will attempt to unlock the hidden mechanisms by which playwrights achieve their effects. Students will also read the dramatic theories relevant to each genre. The class will see about two plays in New York each semester. This course serves as a foundation for work in all other theatrical disciplines. *No prerequisites.*

Text and Subtext: Dramaturgy II. Mr. Spencer. In this sequel to Action and Conflict we will take an in-depth look at selected genres, authors, and plays to further study their dramatic means and structure. In addition to reading the texts we will experiment with “rewriting” classic plays to tell different stories, study source materials to discover the dramatic techniques of authors like Euripides and Shakespeare, compare classic texts to their modern cinematic versions, and read plays from different eras that treat the same source subject (e.g., the “Orestes story” as told by the Greeks, Eugene O’Neill, and Jean-Paul Sartre). The class will see as many plays in New York as possible, between two and four each semester. Dramaturgy I is recommended but not required.

Plays That Could Change a Nation: American Theatre History. Mr. Shearwood. This course will cover the highlights of American theatre history from 1787 — *The Contrast* by Royall Tyler — to 2002 — *The Shape of Things* by Neil LaBute. Plays that did change a nation — *Uncle Tom’s Cabin* — as well as plays that tried to change a nation — *The Drunkard* — will be covered in the first semester, including a playwright — Eugene O’Neill — who rebelled against his father’s theatre and led the change in the 1920’s to what we now call modern. The second semester will cover the classic plays of the 1930’s — an age of social protest, federal involvement, and the Group Theatre’s watershed changes in the way theatre is practiced the 1940’s and 50’s — a golden age of Lillian Hellman, William Inge, Arthur Miller, and Tennessee Williams, to name only the headliners, and the more recent attempts by Horton Foote, Richard Nelson, and August Wilson to portray what might be in the corners of the rooms of what is being called an American century.

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.

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.

Lighting Design I. Mr. MacPherson. We will consider basic lighting techniques, including color theory and design concepts. Students will be assigned to current productions in the program.

Lighting Design II. Mr. MacPherson. This in-depth exploration of specific lighting projects will focus on conception and practical application. Students will be assigned to current productions in the program.

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.

Stage Design I. Mr. Jones. 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.

Stage Design II. Mr. Jones. There will be further exploration of stage design, including specific project designs, design standards, and problem-solving. Students will be assigned to current productions in the program.

DownStage. Mr. Confoy. DownStage is an intensive, hands-on opportunity to create a theatre company. Students will study all aspects of producing and integrate practical requirements and artistic desires. DownStage producers determine and present a full season of productions. In addition to classroom work and particular requirements on each DownStage event, students are also expected to hold regular office hours. A willingness to learn and participate in a variety of technical jobs is essential. *Prior producing experience is not required. First-year undergraduate students are not eligible. This class meets twice a week.*

Methods of Theatre Outreach. Ms. Kaplan, Mr. Lang. Developing original, issue-oriented dramatic material using music and theatre media, this class will present the structures needed for community extension of the theatre. Performance and teaching groups will work with small theatres, schools, senior citizen groups, museums, centers, and shelters. 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 the 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.

Conference for Internships. Mr. McCormack. 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.

Facilities

The Theatre department makes active use of four theatre spaces: The Frances Ann Cannon Workshop Theatre and the Suzanne Werner Wright Theatre are used for larger works, main stage rehearsals, meetings and special projects. An experimental theatre, The Open Space, mounts productions, readings and cabarets. DownStage is an entirely student-run space that mounts productions, works-in-progress and a wide variety of other events. The Workshop Theatre features a touring ensemble company called Arachne, which develops new works and presents new and aspiring American playwrights.

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 recommended to spend time meeting faculty and students and sitting in on workshops. Based on the application and interview, the Theatre faculty makes its decisions. Students are accepted on a full-time basis. The deadline for preferential consideration is March 31. 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 16-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 York, 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.

Ernest H. Abuba, Theatre – Recipient of an OBIE and five New York State Council on the Arts fellowships for playwrighting and directing; author of *Leir Rex*, *The Dowager*, *Empress of China*, *An American Story*, *Eat a Bowl of Tea*, *Papa-Boy*, and the opera *Cambodia Agonistes*, all produced off-Broadway with national and international companies; Broadway credits include *Pacific Overtures*, *Shimada*, *Loose Ends*,

and *Zoya's Apartment*; films include *Apostasy*, *12 Monkeys*, *Kung Fu*, *Call Me*, *King of New York*, and *Hamlet*; directed the short films *Mariana Bracetti*, *Arthur A. Schomburg*, *Asian American Railroad Strike*, *Iroquois Confederacy*, *Lilac Chen-Asian American Suffragette*, and *Osceola* for PBS/CBS; the voice of the Dalai Lama on the audio book *The Art of Happiness*; member of Ensemble Studio Theatre; recipient of a Rockefeller Foundation fellowship. SLC, 1995-

Paul Austin, Theatre (on leave second semester) – B.S., Emerson College. Actor, director, playwright; acted in numerous productions both on- and off-Broadway and in the regional theatre, as well as in film and on television; directed plays on- and off-Broadway and in the regional theatre. SLC, 1988-

Edward Allen Baker, Theatre – University of Rhode Island. Playwright member of the Ensemble Studio Theatre, with eight plays produced in their annual One-Act Play Marathon; produced off-Broadway and off-off-Broadway; published by the Dramatists Play Service; writer for the screen, including projects with HBO and Showtime; chosen to attend the Sundance Institute's writers conference; short film *Dolores* has won numerous awards at film festivals around the U.S. SLC, 1999-

Lynn Book, M.F.A., School of the Art Institute of Chicago. An interdisciplinary performance and vocal artist/composer whose original performance theatre works have been presented in New York at The Kitchen, Judson Church and HERE, in Chicago at the Museum of Contemporary Art and the Goodman Theater, among others; she has performed her vocal compositions in New York, Chicago, Berlin, Marseilles and has recorded for independent and avant-garde labels such as Harvestworks Tellus and Snowdonia; The National Endowment for the Arts, MacArthur Foundation, New York Foundation for the Arts and Franklin Furnace have acknowledged her work with awards and support; taught performance, voice, speech, media and interdisciplinary courses at various institutions including Barnard College in New York, Columbia College in Chicago and was associate professor at The School of the Art Institute in Chicago for 10 years; founder and director of Voicelab in New York City, an educational and cultural organization, and continues to conduct master voice and movement workshops at such sites as The Kitchen Summer Institute and Movement Research. SLC, 2000-

Kevin Confoy, Theatre – 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-

Michael Early, Theatre – 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-

June Ekman, Theatre – 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-

Christine Farrell, Theatre – B.A., Marquette University. M.F.A., Columbia University (Theater Arts). 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 in comedy improvisation throughout the world. SLC, 1991-

Nancy Franklin. Member, Actors Studio and Ensemble Studio Theatre; extensive experience on- and off-Broadway, in regional theatres and on television. SLC, 1994-

Dan Hurlin, Dance/Theatre – B.A., Sarah Lawrence College. Performances in New York at Dance Theater Workshop, P.S. 122, La MaMa, 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 (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-

Shirley Kaplan, Director, Theatre Outreach – 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, 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 centers 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-

Doug MacHugh, Theatre – B.A., New England College. M.F.A., Sarah Lawrence College. Actor; credits include McCadden Place Theatre, The Actors Alley, The Burbank Theatre, New York Performance Works, and numerous television and movie appearances; former teacher at The Jeremiah Comey Studios in Los Angeles. SLC, 2000-

Greg MacPherson, Theatre – Lighting designer for more than 150 plays and musicals, dance and video productions, and industrials; has worked at Manhattan Theatre Club, Second Stage, La MaMa, and on Theatre Row at Intar, the Judith Anderson, and the Douglas Fairbanks; designer of several mainstage productions at the Ensemble Studio Theatre and the E.S.T. Marathon of One-Acts since 1985; member, E.S.T. and United Scenic Artists. SLC, 1990-

John McCormack, Theatre – B.A., Hamilton College. Producer; producing director at Ensemble Studio Theatre; artistic director, Naked Angels and All Seasons Theater Group; festival director, Playwrights Horizons Theater School; helped establish Drama League Directors' Program; has produced new plays by Shel Silverstein, David Mamet, Warren Leight, Kenneth Lonergan, Keith Reddin, Bernardo Solano, Romulus Linney, Shirley Kaplan, Edward Allen Baker, Cassandra Medley, Stuart Spencer, Jonathan Tolins, Richard Greenberg, Horton Foote, Will Scheffer, Leslie Lyles, and many others. SLC, 1987-

William D. McRee, Theatre – 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-

Cassandra Medley, Theatre – 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-

Kym Moore, Theatre – B.A., State University of New York-New Paltz. M.F.A., University of Massachusetts-Amherst. Writer, director, producer. Executive director and founder, Frogs on the Water Theater. Has directed plays off-Broadway and in regional theatres including Penumbra Theatre, Lincoln Center Theater Directors Lab, The Women's Project, Boston Center for the Arts, and Stage West. Has served as guest artist, directing at Notre Dame University, Smith College, and Dartmouth College. Recipient of a Lemelson Foundation grant for the development of the "brain-machine," an interactive-biofeedback device that allows performers to control lights, sound, and video using brainwave signals in real time. Has been nominated for the Alan Schneider Directing Award by the Theatre Communications Group. Her one-act play, *The Date*, is published in the *African American Review*. Memberships: Board of Directors, La MaMa E.T.C.; Lincoln Center Theater Directors Lab; Directors Forum and Artistic Leadership Fellow at the Women's Project. SLC, 2000-

Carol Ann Pelletier, Theatre – 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-

Paul Rudd, Theatre – B.A., Fairfield University. Teacher of Shakespeare, acting, and public speaking throughout many venues in Fairfield County; text coach for professional productions; has worked at Lincoln Center, The Public Theatre, Long Wharf Theatre, Circle in the Square, off-Broadway, and regional theatres. SLC, 1999-

Fanchon Miller Scheier, Theatre – 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-

James Shearwood, Theatre – A.B., Amherst College. M.A., Smith College. Actor, director, playwright; created integrated arts workshops for the Department of Education in Puerto Rico, the New School for Social Research in New York City, and the Connecticut Commission on the Arts; author of *Five Clean Scenes* and *Jack B. Nimble*; toured in Gogol's *Diary of a Madman*. SLC, 1987-

Stuart Spencer, Theatre – B.A., Lawrence University. Author of numerous plays performed in New York and around the country, including *Resident Alien*, which is currently in development as a motion picture. Other plays include *In the Western Garden* (published by Broadway Plays), *Blue Stars* (Best American Short Plays of 1993-1994), and *Sudden Devotion* (Broadway Plays). A playwriting textbook, *The Playwright's Guidebook*, was published by Farrar, Straus and Giroux in 2002. Recently completed a new play, *The Alabaster City*, commissioned by South Coast Rep. Former literary manager of Ensemble Studio Theatre; fellow, the Edward Albee Foundation; member, Dramatist Guild. SLC, 1991-

Sterling Swann, Theatre – B.A., Vassar College. Trained at London Academy of Music and Dramatic Art (LAMDA) and with Sonia Moore; president and artistic producer, Cygnet Productions, an educational theatre company; performer with Boston Shakespeare Company; certified teacher, Alexander Technique. SLC, 1991-



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. Students are introduced to the rapidly expanding literature in women's history, feminist theory, and gender studies; trained in historical research and interpretation; and encouraged to combine scholarship with activism both within and beyond the academy. Each year, the program sponsors a Women's History Month Conference during 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 and women's stake in the presidential election of 2004. 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.

A joint degree in Women's History and Law is offered in cooperation with Pace University Law School. Students in this program can pursue study leading to a Master's Degree in Women's History and a J.D. in law. By taking courses that are acceptable for transfer credit in each of the schools involved, and through careful course planning, the joint degree student can complete both degrees in four years of full-time study. This program can also be completed on a part-time basis.

Program requirements.

- 36 course credits (24 credits in the first year and 12 in the second)
- There is one required course for entering students: a fall-term seminar that examines historical scholarship on women (5 credits)
- Research Methods Workshop (non-credit): 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 weekly for discussion of research projects, analytic issues and writing strategies.
- Master's Thesis

A typical full-time program.

Year 1:

Visions/Revisions: Issues in Women's History (Fall semester, 5 credits)
Seminar with theory component (Spring semester, 5 credits)
Research seminar in history (10 credits)
Elective seminar (4 credits)
Research Methods Workshop (non-credit)

Year 2:

Advanced seminar (Fall semester, 5 credits)
Thesis workshop (2 credits)
Independent study (5 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, entering students enrolled full-time also select a seminar (5 credits) in which they do conference work based in theory, and 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 advanced seminars in the Humanities or Social Sciences. Students may also earn elective credits via 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 an advanced seminar for the fall term (5 credits). Conference work in this course is normally related to the thesis. Although students may continue course work during the spring term, they may 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 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 analytic skill and methodological rigor and be well written.

Course work

The Women's History program has five 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.

Visions/Revisions: Issues in U.S. Women's History. (Required.) This seminar 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 1960's, from early challenges to androcentric 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 graduate students of women's history clarify research interests by assessing the work of their predecessors.

The Eagle and the "Backyard": Readings on U.S.-Latin American Relations. Mr. Nállim. Few regions in the world share more historical, geographical, political, social, and economic ties than the United States and Latin America. The growing size, visibility, and power of the Hispanic population in the United States — now the largest minority in the country — is an example of the historical and increasing interrelationship between the two regions and their peoples. Despite this historical fact — or, maybe, because of it — these ties have been traditionally affected by misunderstanding, conflict, and violence. Combining approaches from international relations and social history, this course will explore the history of the relations between the United States

and Latin America. It will pay attention to the rise of the United States as a world power throughout the 19th and 20th centuries and to the deep impact of its policies on different Latin American countries. To provide a comprehensive view, the course will also analyze the responses and strategies from different Latin American countries and social sectors toward the emerging superpower, as well as the history and impact of the Hispanic population within the United States. We will study this dynamic relationship through the analysis of primary documents and scholarly works, focusing not only at the state level but also on how elites, intellectuals, women, workers, and peasants, among others, became involved, were affected, and reacted regarding this difficult relationship.

Public Stories, Private Lives: Methods of Oral History. Ms. Dillard. Oral history methodology has moved from a contested approach to studying history to an integral method of learning about the past. This is because oral histories allow us to gain an understanding of past events from a diverse array of vantage points. Methods of recording oral history also allow the possibility of bringing private stories into the public. In contrast, public history in the form of monuments, museums, and World Heritage Sites are consciously preserved in order to emphasize particular aspects of a national, regional or local past, which its protectors deem to be important. Who owns this history? Is it Civil War re-enactors who dedicate their weekends to remembering this war? Is it the African Americans who return to West Africa in search of their African past or the West Africans who want to forget about their slave trading past? What happens when the methods for interpreting public and oral histories combine? This class places particular attention on the importance of oral history in tracing memories of the past. We will discuss how Africanist and feminist scholars have used oral history to study the history of underrepresented groups. We will also investigate how methods of oral history and public history can be used in reconstructing the local history of our surrounding community (Yonkers, Bronxville, Westchester).

Readings from the U.S. Women's Movement: Politics and Theory. Ms. Sizer — Second semester. Using primary sources — essays, books of cultural criticism, novels, memoirs — coupled with framing history texts, this course will explore the ways women have protested their condition from late 18th century to late 20th. In three sections, roughly corresponding to what historians have called the "waves" of the women's movement, we will explore the multiple ways women have constructed and reconstructed womanhood through both feminism and womanism. Writers may include Mary Wollstonecraft, Harriet Jacobs, Charlotte Perkins Gilman, Virginia Woolf, Nella Larsen, Kate Millet, Audre Lorde, Maxine Hong Kingston, Shulamith Firestone, Toni Morrison, and less well-known "Third Wave" feminists and critics of feminism in the 1980's and 1990's.

Women, Gender and Politics in American History. Ms. Cheng. A course on women's history in America can only be understood by way of its inextricable connection to the history of men. Therefore, while the emphasis of the course will be on women, we will also look at the category of gender more broadly, examining relations between men and women and conceptions of masculinity and men's roles. More broadly, the course will provide an overview of women's history in America, beginning with the 17th-century colonial settlements and extending to the 1970's, by focusing on the relationship between gender and politics. We will examine the extent to which women were able to participate in the public sphere, despite their exclusion from formal political power for much of the nation's history. We will place the topic of

women and politics in the larger context of American history, studying how more general social and cultural trends affected and were affected by women's political activities. Specific topics and themes will include the ideology of separate spheres; the relationship between gender, race, and class; the impact of war on women; sectional and regional differences; the suffrage movement; and the emergence of feminism.

Literature, Politics and Culture in U.S. History. Ms. Sizer. Using literature from the 1850's to the 1950's as potentially both reflection and prescription (though never as fact), we will study the political and cultural life of the United States. Half historical texts, half novels, this course will zero in on questions of gender, race, capitalism, and national identity. We will focus, in particular, on writers who challenge the status quo, and who seek, through their fiction, to create an alternate America. Writers may include Lydia Maria Child, Herman Melville, Frederick Douglass, Harriet Beecher Stowe, Abraham Cahan, W. E. B. DuBois, Upton Sinclair, Ann Petry, J. D. Salinger, Ralph Ellison among other less well-known figures.

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

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 Labor History Archives at New York University, many collections in the New York Public Library system 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. The deadline for preferential consideration is March 31.

Faculty

Priscilla Murolo, Director, Graduate Program in Women's History/History – 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-

Eileen Ka-May Cheng, 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 19th-century America. SLC, 1999-

Lyde Sizer, 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, European and U.S. intellectual history of the 19th and early 20th 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-editing, 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-

Komozi Woodard, History (on leave second semester) – 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 19th and 20th 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 encyclopedia. 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-

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

Affiliate Faculty Julie Abraham, Lesbian, Gay, Bisexual and Transgender Studies

Bella Brodzki, Literature

Mary Dillard, History

Isabel de Sena, Spanish/Literature

Marsha Hurst, Health Advocacy

Judith Kicinski, Assistant Librarian

Arnold Krupat, Literature

Chikwenye Okonjo Ogunyemi, Literature

David Peritz, Politics

Mary Porter, Anthropology

Marilyn Power, Economics

Kasturi Ray, Global Studies

Sandra Robinson, Asian Studies

Judith Rodenbeck, Art History

Shahnaz Rouse, Sociology

Barbara Schecter, Psychology

Pauline Watts, History

Matilde Zimmermann, History

For additional information, visit the Women's History Program's Web site at www.sarahlawrence.edu/womens_history/.



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 on the study of literature. Students choose to concentrate in fiction, creative nonfiction or poetry, but they may take craft courses in genres other than 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. The approach encourages students to explore an array of distinctive perspectives and techniques that will extend their own writing ability — whatever their preferred genre is.

Each workshop is accompanied by biweekly, one-on-one conferences between student and teacher — one of the program's distinguishing features. These conferences provide students with close, continual mentoring and guidance, and with opportunities to encounter personally their teachers' professional experiences. 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 it critically in the manner that writers would. 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 non-traditional settings, ranging from the Valhalla Women's Correctional Institute to The Hebrew Home for the Aged. 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 to 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 publica-

tion, or join the staff to learn the details of small magazine publishing, from editing to production.

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 each semester (5 credits each)
- 2 Craft-of-writing seminars, one each semester (3 credits each)
- 2 Liberal arts electives, one each 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 course 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.slc.edu.

Graduate Workshop in Creative Nonfiction. We are currently in the middle of 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 to help them gain control of the subject matter they bring to the task of writing nonfiction. 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 nonfiction. 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. Ongoing student fiction is the focus of this course, as well as ongoing 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 in 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 much discussion of student poems.

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 ongoing 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.

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 a various 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.

In addition to traditional craft classes and workshops the program also offers both a component devoted exclusively to techniques of research and an oral history workshop. These cross-genre classes 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 make.

Poetry Thesis Workshop. This non-credit course is an informal, yearlong workshop designed to aid students in developing and organizing their thesis material, and in writing their graduate theses. In this course students do not workshop/critique each other's projects as they would in regular workshop seminars, but rather study as a group the process of sequencing poems into a book-length collection. Students read one another's manuscripts-in-progress and discuss notions of manuscript themes, sections, structure, titles, etc. The goal is to develop out of one's collection of poems a book that tells a story. Meeting times will be arranged between the instructor and students.

Nonfiction Thesis Workshop. This non-credit course is an informal yearlong workshop designed to aid students in developing and organizing their thesis material, and in writing their graduate theses. Students will be asked to provide a prospectus to initiate discussion, and class members will participate in one another's projects at every stage. Meeting times will be arranged between the instructor and students.

Teachers and Writers Workshop. This course introduces students to approaches to teaching writing that are the hallmarks of the program at Teachers and Writers Collaborative (T&W), a New York City organization that has been sending writers into classrooms and publishing books on teaching writing since 1967. Students explore teaching and learning theories, learn practical ways to teach writing, keep diaries of their observations and develop their own strategies for teaching writing. Students visit classrooms and demonstrate their approach to a writing workshop. Texts for this course include books developed at T&W. This one-credit course meets six times for two hours per meeting.

Summer Writing Seminar. A week-long seminar in poetry, fiction and creative nonfiction provides each student with six 2 1/2-hour workshops and two hour-long

conferences. 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 February 1.

Faculty

Vijay Seshadri, Director, Graduate Program in Creative Nonfiction – A.B. Oberlin College; M.F.A. Columbia University. Author of two book of poetry: *Wild Kingdom* (1996 Graywolf) and *The Long Meadow* (2004 Graywolf); 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 Paris Review's* Bernard F. Connors Long Poem Prize, a New York Foundation for the Arts grant, the James Laughlin Prize of the Academy of American Poets, the MacDowell Colony's Fellowship for Distinguished Poetic Achievement, fellowships from the National Endowment for the Arts and the John Simon Guggenheim Memorial Foundation, and several area-studies fellowships from Columbia University. SLC, 1998-

Mary LaChapelle, Director, Fiction Program – 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 of a Bush Foundation Fellowship. SLC, 1992-

Kate Knapp Johnson, Director, Graduate Program in Poetry – B.A., Sarah Lawrence College. Columbia School of the Arts. M.F.A., Sarah Lawrence College. Special interests include Jungian studies and religion; author of *When Orchids Were Flowers*, *This Perfect Life*, and *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-

Jo Ann Beard, Writing – B.F.A., M.A., University of Iowa. Essayist and creative non-fiction writer; author of *The Boys of My Youth*, a collection of autobiographical essays, as well as essays/articles published in magazines, journals, and anthologies; recipient of a Whiting Writers' Award. SLC, 2000-

Laure-Anne Bosselaar. Author of *Small Gods of Grief* and *The Hour Between Dog and Wolf* and editor of *Outsiders: Poems about Rebels, Exiles and Renegades*; *Urban Nature: Poems about Wildlife in the City*; and *Night Out: Poems about Hotels, Motels, Restaurants, and Bars*, co-edited with Kurt Brown; her work has appeared in *Ploughshares*, *Ohio Review*, *The Washington Post* and *AGNI*; has worked for radio and television in Belgium and Luxembourg, and has translated Flemish poetry into English and English poetry into French. SLC, 2003-

Melvin Jules Bukiet, Writing – 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*, *Paris Review* and other magazines; essays published in *The New York Times*, *The Washington Post*, *The Los Angeles Times* and other newspapers. SLC, 1993-

Peter Cameron. Author of three collections of stories (*One Way or Another*, *Far-flung* and *The Half You Don't Know: Selected Stories*) and four novels (*Leap Year*, *The Weekend*, *Andorra* and *The City of Your Final Destination*); his fiction has been translated into 12 languages and has appeared in *The New Yorker*, *The Paris Review*, *Rolling Stone*, *The Kenyon Review*, *The Yale Review* and *Mademoiselle*; has taught writing at Oberlin College, Columbia University's Graduate School of the Arts, and the 92nd Street Y. SLC,

Rachel Cohen. A.B., Harvard University. Author of *A Chance Meeting*, a nonfiction book tracing a chain of thirty American writers and artists who knew or influenced or met one another over the period from the Civil War to the civil rights movement, forthcoming from Random House, spring 2004; winner of the 2003 PEN/Jerard Fund Award. Essays in *The Threepenny Review*, *McSweeney's*, *DoubleTake*, *Parnassus*, and *Modern Painters* and forthcoming 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 from which 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-

Carolyn Ferrell, Writing – 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. Zacharis 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.) and the City University of New York MAGNET Program. SLC, 1996-

Suzanne Gardinier, Writing – 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, 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, Writing – 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-

Joshua Henkin, B.A., Harvard College. M.F.A., University of Michigan. Author of a 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*, *Los Angeles Times*, *The Nation*, *Mother Jones* and elsewhere; grants from PEN and The Michigan Council of the Arts. SLC, 2000-

Kathleen Hill, Writing – B.A., Manhattanville College. M.A., Columbia University. Ph.D., University of Wisconsin. Author of novel, *Still Waters in Niger*; finalist in French translation, Prix Femina. Recent fiction published in *Double Take*, *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-

Marie Howe, Writing – B.S., University of Windsor. M.F.A., Columbia University. Poet; author of *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 Artist Foundation and the Guggenheim. SLC, 1993-

William Melvin Kelley, Writing – Harvard College. Fiction writer and video maker; author of *A Different Drummer*, *Dancers on the Shore*, *A Drop of Patience*, *dem*, *Dunford Travels Everywhere* and stories and nonfiction in national magazines; recipient of an award from National Institute of Arts and Letters and a grant from the New York Foundation for the Arts for a video, *Excavating Harlem*. SLC, 1989-

Paul Lisicky, Writing – B.A., M.A., Rutgers University. M.F.A., University of Iowa Writers' Workshop. Fiction writer and memoirist. Author of the novel *Lawnboy*, the memoir *Famous Builder*, and stories and essays in magazines and anthologies including *Boulevard*, *Mississippi Review*, *Flash Fiction*, and elsewhere. Recipient of fellowships from the National Endowment for the Arts, the Michener/Copernicus Society, the Henfield Foundation, the New Jersey State Council on the Arts, and the Fine Arts Work Center in Provincetown. SLC, 2001-

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-

Mary Morris, Writing – 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* and *Acts of God*; 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* and *Wall to Wall: From Beijing to Berlin*; and an anthology of the travel literature of women, *Maiden Voyages and Angels and Aliens: A Journey West*; 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, Writing – B.A., Sarah Lawrence College. Author of the novels *The Dylanist*, *Starting Out in the Evening* and *A Window Across the River*; 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, Writing – B.A., Harvard. Author of eight books of poetry, including *Burnt Island* (forthcoming), *The Fall*, *The Rules of Paradise*, *Leaving Xaia*, and *Voices over Water*; poems have appeared in *The New Yorker* and *The Atlantic Monthly*; the recipient of a Whiting Writers' Award, two National Endowment for the Arts fellowships, two New York Foundation for the Arts fellowships, and two awards from Poetry. SLC, 2004-

Stephen O'Conner, 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 *TriQuarterly*, among other places; 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. His collection, *Ready to Eat the Sky*, is forthcoming from River City Press. Work have appeared in many anthologies including *Birthday Poems: A Celebration*, *Western Wind* and *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 *Confrontation*. Three-time Pushcart Prize nominee. SLC, 1991-

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 the anthologies *Great American Love Stories* and *World Treasury of Love Stories*; 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, Connecticut; 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 Advisor. SLC, 1988-

Joan Silber, Writing – B.A., Sarah Lawrence College. M.A., New York University. Author of the novels *Household Words* and *In the City* and the story collection *In My Other Life*; short stories in *The New Yorker*, *Paris Review*, and other magazines; recipient of Guggenheim Foundation fellowship and Ernest Hemingway Award and grants from the National Endowment for the Arts and New York Foundation for the Arts. SLC, 1985-1990; 1994-

Penny Wolfson, B.A., M.F.A., Sarah Lawrence College. Winner of a National Magazine Award in Feature Writing and the author of the 2003 book *MOONRISE: One Family, Genetic Identity, and Muscular Dystrophy*; writing has appeared in *The New York Times*, *The Atlantic Monthly*, *Exceptional Parent*, and *Good Housekeeping* and is included in *Best American Essays 2002*. SLC, 2003-

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 all 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 Performing Arts Center, has over 75,000 slides on world art, decorative art, and architecture.

The library in Slonim House is an intimate place expressly reserved for graduate students. The comfortable room, lined with bookshelves, has a table for doing homework alone or studying with peers. The library also serves as a classroom throughout the year for graduate seminars by each of the graduate programs. The library classroom contains hundreds of literary magazines, medical journals, and program-specific reference books. Books can be borrowed by speaking with the secretaries at the front desk: open to graduate students for use during regular Slonim House hours.

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 Workshop Theatre. Modeled after the Globe Theatre of Shakespeare's day, the Workshop Theatre was the first permanent environmental theatre built in the United States. 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 Workshop 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 Studio, 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 Laurentian String Quartet, in residence at Sarah Lawrence, is housed in Marshall Field.

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

This new center, opened in September 2004, combines all of the visual arts, art history, and film history curricula 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 exposure to chemicals and vapors; and the College is committed to using alternatives to toxic materials.

The Natural Sciences and Mathematics Building

In January 1994, the College opened the new Science Center at the north end of campus. 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.

The Academic Computer Center

Sarah Lawrence College provides students, faculty, and staff with computing services through a local area network. The applications include word processing, spreadsheets, desktop publishing, e-mail, Internet access, access to the Library, and dial-in service via modem is supported. Each student room has an Ethernet connection to the library network. Public use workstations and electronic classrooms are located in the Library. More information about services and resources can be found on the Academic Computing Web site at <http://www.sarahlawrence.edu/ac>.

STUDENT SOCIAL SPACES

Slonim House

As well as having classrooms, the Graduate Studies offices, a copy machine and a payphone, Slonim House has a living room and a kitchen that serve as comfortable social gathering places for graduate students and faculty. In both in the kitchen and lobby of Slonim House 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. This new center opened in winter of 1998 after having been expanded to twice its original size.

The MacCracken Student Center

Named for one of the College's founding trustees, the Student Center houses the Offices of Student Affairs and Housing. The Bookstore, which provides check-cashing services, is located here, as are a meeting room for student groups, discussions, and readings and a larger space for all-campus parties and dances. On the lower level, the

student-run Coffeehaus, a late-night café, is often the site for student performances and exhibits.

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 always 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. Various College lawns are the sites for softball, ultimate Frisbee, and other games. Off-campus, the College rents nearby facilities for bowling, ice-skating, and other activities according to student interest.

For more information about the resources and facilities of Sarah Lawrence College, see the Housing and Physical Education and Athletics sections in this catalogue.

HEALTH SERVICES

The College Health Service 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 extension 2305.

INTERNSHIP AND FIELDWORK COORDINATOR

The Internship Program Coordinator is available by appointment, Monday through Thursday, from 9:00 a.m. to 4:00 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:

- 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 Westlands, Room 202, and can be reached at extension 2566.

HOUSING

This section is designed to give an overview of the kinds of housing available to graduate students. 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 can 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 extension 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 2004-2005 costs 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.

Estimated costs for a full-time graduate student (enrolled in 36 credits for the academic year):

	Year One	Year Two
Tuition	\$21,120	\$10,560
Fees	368	368
Housing/Food	10,918	10,918
Insurance	957	957
Books/Supplies	1,000	1,000
Personal	750	750
	<u>\$35,113</u>	<u>\$24,553</u>

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 2004 Semester

Cancellation on or before September 6, 2004: No charge for returning students. First-year students and transfers will be charged the \$400 nonrefundable application deposit.* The following dates apply to the Bronxville campus:

On or before September 6, 2004:	100% refund
September 7, 2004-September 14, 2004:	90% refund
September 15, 2004-September 29, 2004:	50% refund
September 30, 2004-November 4, 2004:	25% refund

No refund after November 4, 2004

Spring 2005 Semester

Cancellation on or before January 18, 2005: No charge for returning students. Second-semester first-year students and transfers will be charged the \$400 nonrefundable application deposit.*

On or before January 18, 2005: 100% refund

January 19, 2005-January 27, 2005: 90% refund

January 28, 2005-February 11, 2005: 50% refund

February 12, 2005-March 31, 2005: 25% refund

No refund after March 31, 2005.

*Waived for students enrolled through the Center for Continuing Education.

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 on. 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.

The policy listed above also applies to students enrolled in Sarah Lawrence College in Cuba, Paris, the London Theatre Program, Oxford and Florence. The \$250 enrollment deposit charged to Foreign Program guest students is non-refundable.

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

The Office of Financial Aid awards financial aid to graduate students on the basis of need only.

Financial need is determined by subtracting the student's expected contribution from the total cost of education. After amounts for state grants and any outside scholarships are estimated, the Office of Financial Aid prepares a financial aid package to meet any remaining need.

Students who apply for federal aid by completing the FAFSA and PROFILE forms by the deadlines are automatically considered for all aid resources administered by Sarah Lawrence College.

Grants and student loans comprise the two elements of a Sarah Lawrence financial aid package. Every financial aid recipient is awarded a student loan as part of his or her package. The student is not required to accept a student loan in order to receive Sarah Lawrence College gift aid.

International students: Sarah Lawrence College is regrettably unable to offer federal financial aid to students who are not citizens or permanent residents of the United States. However, foreign students may apply for Sarah Lawrence gift aid by filling out the PROFILE form. International students are also advised to investigate other financing opportunities offered by their governments or private institutions.

The 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.

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 upon 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. 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. The interest rate is variable, but shall not exceed 8.25 percent.

There are two types of Stafford Loans:

- Subsidized Stafford Loans: These are awarded based on need. The government pays the interest on a subsidized loan as long as the student is in school on a full-time basis. The maximum a student can borrow with a subsidized loan is \$8,500 per year.
- Unsubsidized Stafford Loans: The interest on an unsubsidized Stafford Loan begins to accrue the moment you take the loan. The maximum a student can borrow on an unsubsidized loan is \$10,000 per year.

Forms and deadlines

Two separate forms, the Free Application for Federal Student Aid (FAFSA) and the College Scholarship Service's PROFILE, must be filed in order to be eligible for the resources outlined above. The FAFSA form must be filed between January 1 and February 15. The PROFILE deadline is February 15. The Office of Graduate Studies will mail both forms and an updated copy of "Financing Your Graduate Education at Sarah Lawrence College" to all students who apply to a Graduate Studies program.

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 9:00 a.m. to 4:30 p.m. Eastern Time, or write:

Sarah Lawrence College
Office of Financial Aid
1 Mead Way
Bronxville, NY 10708-5999
www.sarahlawrence.edu/finaid/

EMPLOYMENT

Campus employment

Priority for student employment on campus is given to undergraduate students during the first two weeks of classes. After this period, graduate students may apply and interview for the remaining positions. There are also positions (described below under "Non-teaching assistantships") open only to graduate students. Student employment opportunities in the community and campus departments are posted in the Office of Financial Aid throughout the year. The Career Counseling Center provides a monthly job listing for all students.

Non-teaching assistantships

Sarah Lawrence has several non-teaching assistantships available to graduate students. These positions are in offices that need employees with computer, writing, analytical, and clerical skills. Interviews for these positions are held during the first two weeks of school. Please contact Student Employment in the Office of Financial Aid for additional information.

Publications and resources

The Office of Career Counseling regularly issues two publications: a monthly newsletter, *Career News*, which contains internship and fieldwork placements, fellowships and research opportunities, summer positions, and events of interest; and *Jobline*, a monthly listing of permanent entry-level and more advanced employment positions. Both publications are available in the Office of Graduate Studies and the Office of Career Counseling.

Additional resources include specialized job listings and directories, alumnae/i files, information on grants and fellowships, and graduate school catalogues.

Other sources of financial assistance

The Office of Career Counseling is available to assist graduate students in finding internships and part-time and full-time employment opportunities. Students may also research the many scholarships offered by foundations, civic and religious organizations, and affinity groups.

Graduate Scholarships

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 graduate student.

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.

Joan Marks Scholarship Fund. Established in 1998 by the students and graduates of the Human Genetics Master of Science 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

Porrath Health Advocacy Fellowship Fund. This fund was established in 2001 by the Porrath Foundation for Patient Advocacy. The fund was created to enable a graduate student in the Health Advocacy Program to participate in a clinical cancer internship focusing on patient advocacy for cancer patients and their caregivers.

Betty Schultz Rigg Scholarships. Annual grants provided by Betty Schultz Rigg '43, a musician and dancer. Preference will be given to students with high financial aid needs and those in the Music program. One grant will be made annually for a Human Genetics student.

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, 2004-2005.

Administration



Charles DeCarlo, President Emeritus
B.S., Ph.D., University of Pittsburgh. SLC, 1969-1981.

Alice Stone Ilchman, President Emerita
B.A., Mount Holyoke College. M.P.A., Maxwell School of Citizenship and Public Affairs, Syracuse University. Ph.D., London School of Economics. SLC, 1981-1998.

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

Barbara Kaplan, Dean of the College
B.A., Vassar College. M.A., Columbia University. Ph.D., New York University. SLC, 1975-

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-

Dennis Cross, Vice President for Finance and Planning
B.A., Yale University. M.B.A., Harvard University. SLC, 1997-

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

Janet Alexander, Access Services Librarian
B.S., Bryn Mawr College. M.L.S., Columbia University. SLC, 1988-

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

Regina Arnold, Associate Dean of Studies
B. S., Drexel University. M.A., Ph.D, Bryn Mawr College. SLC, 1979-

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

Julie Auster, Director of Human Resources, Assistant to Vice President for Finance and Planning
B.A., Mount Holyoke College. J.D., Pace University School of Law. SLC, 1985-

Matthew Bateman, Academic Computing Specialist
B.A., Sarah Lawrence College. SLC, 2004-

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-

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

James Bourne, Writer/Editor/Communications
B.A., Bates College. SLC, 2001-

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

Michael Broderick, Academic Computing Specialist
B.A., Bucknell University. M.A., University of Delaware. SLC, 2000-

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

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

Lorayne Kay 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-

Alyson Carney, Access Assistant/Library
B.S., Providence College. SLC, 2003-

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

Sumana Chatterjee, Director of Student Activities/Student Affairs
B.A., Wellesley College. M.A., Stanford University. SLC, 2004-

Sandra Cherry, Associate Director of Information Systems
B.S., University of Buffalo. SLC, 2004-

Beverly Chisholm, Associate Director of Financial Aid
B.S., Mercy College. SLC, 1998-

Winston Churchill-Joell, Web Content Editor/Communications
B.A., Purchase College. SLC, 2001-

Cheryl Cipro, Director of Annual Fund
A.B., Smith College. M.A., Columbia University. SLC, 2001-

Linda Colquhoun, Director of Donor Relations
B.A., Fordham University. SLC, 2001-

Adele Lynn Connor, Major Gifts Officer/College Resources
B.S., Niagara University. M.S., Hunter College. SLC, 2002-

Geoffrey Danisher, Access Librarian
B.A., Concordia College. M.L.S., Long Island University. SLC, 1998-

Roberta Daskin, Assistant Director of Financial Aid and Coordinator of Student Employment
B.A., Brandeis University. M.Ed., University of Maryland. SLC, 2000-

Sara (Sally) Davis, Director of Alumnae/i Relations
B.S.Ed., Syracuse University. SLC, 1999-

Steven DeTone, Technician/Audiovisual
A.S., Five Towns College. SLC, 1999-

Daphne Dumas, Associate Dean for Multicultural Affairs
B.A., State University of New York-Old Westbury. SLC, 1973-

Patricia Dunn, Assistant to Dean of Graduate Program
B.A., State University of New York-Purchase. M.F.A., Sarah Lawrence College. SLC, 2003-

John W. Enright, Reference Librarian
B.A., M.L.I.S., University of Western Ontario. SLC, 2002-

Charling C. Fagan, Director of Libraries and Academic Computing
B.A., Ohio Wesleyan University. M.L.S., Case Western Reserve University. Member, Board of Trustees, Metropolitan New York Library Council; First Vice President, METRO; member, Better Salaries and Pay Equity Task Force, American Library Association. SLC, 1989-

Fred Feddeck, Assistant Director of Development Data Systems
B.S., Fordham University. M.S., Pace University. SLC, 1999-

Irene Fields, Nurse Practitioner/Health Services
B.A., State University of New York-Purchase. M.S., Leinhard School of Nursing. SLC, 2003-

Mary Ann Finlay, Database Manager-Library
SLC, 1983-

Beverly A. Fox, Associate Dean of Studies
B.A., Vassar College. M.P.A., Baruch College. SLC, 1989-

Margery B. Franklin, Director of Child Development Institute
B.A., Swarthmore College. M.A., Ph.D., Clark University. SLC 1965-2002

Angelica Freitas, Technical Services Assistant/Library
M.A., University of Lisbon. SLC, 2001-

Stephen Gadischkie, Therapist/Health Services
B.TH., M.TH., Brisbane College of Theology. M.A., M.S.W., Fordham University. SLC, 2001-

Maureen Gallagher, Associate Director of Facilities
B.S., St. Thomas Aquinas College. M.A., New York University. SLC, 1997-

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

Julia Gavrilkina, Programmer/Information Systems
SLC, 2000-

Grant Grastorf, Director of College Events
B.S., State University of New York-Oneonta. SLC, 1991-

Laura Grimshaw, Nurse Practitioner/Health Services
B.S.N., M.S.N., Dominican College. SLC, 2003-

Rachel Grob, Associate Dean of Graduate Studies
B.A., Wesleyan University. M.A., Sarah Lawrence College. SLC, 2003-

Susan Guma, Dean of Graduate Studies
B.A., Newcomb College, Tulane University. SLC, 1984-

Molly Gunther, Access Assistant Course Reserves/Library
B.A., Sarah Lawrence College. M.F.A., Parsons School of Design. SLC, 2003-

Mary Hartnett, Nurse/Health Services
A.D., Pace University. B.S.N., Columbia University. SLC, 2001-

Paul T. (Pete) Haskell, Jr., Development Database Manager
B.A., Trinity College. SLC, 1999-

Mary Hebron, Associate Director of Art of Teaching
B.A., M.A., New York University. SLC, 1989-

Barbara Hickey, Coordinator of Faculty Support
B.A., Sarah Lawrence College. SLC, 1984-

Larry Hoffman, Director of Public Safety and Security/Operations and Facilities
B.A., Manhattan College, B.A., M.A., Mercy College. SLC, 2000-

Mary (Missy) Holland, Director of Foundation/Corporate Relations
A.B., Radcliffe College. SLC, 2003-

Marsha Hurst, Director of Health Advocacy Program
B.A., Brown University. Ph.D., Columbia University. SLC, 1998-

Joseph Iannotti, Assistant Director of Physical Education and Athletics
B.A., Lehman College. M.S.Ed., College of New Rochelle. SLC, 1982-

Laura Impert, Therapist/Health Services
B.A., Hampshire College. M.S.W., Smith College. SLC, 2002-

Eli Jacobowitz, Digital Lab Manager/Academic Computing
B.A., Hampshire College. SLC, 2004-

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

Elizabeth Jardine, Head of Technical Services/Library
B.S., Cornell University. M.F.A., University of Houston. M.L.S., Long Island University. SLC, 2001-

Charles Johnson, Director of Prospect Research/College Resources
B.A., University of Connecticut. SLC, 2003-

Libby Kane, Liaison/Alumnae/i Relations
B.A., Sarah Lawrence College. SLC, 1966-

Sharon Kerrigan, Director of Development/College Resources
B.A., Iona College. M.B.A., Columbia Business School. SLC, 2004-

Judith Kicinski, Assistant Librarian
B.A., M.L.S., State University of New York-Albany. M.A., Sarah Lawrence College. SLC, 1980-

Irene H. King, Director of Community Partnerships and Service Learning
B.A., Villanova University. M.Div., Princeton Theological Seminary. SLC, 1997-

David Klein, Controller
A.B., Miami University. M.B.A., University of Chicago. SLC, 1986-

Catherine Kramer, Associate Dean of Student Affairs
B.A., St. Norbert College. M.A., University of Minnesota. SLC, 2001-

Abby Lester, Archivist/Library
B.A., University of Maine. M.A., Brandeis University. M.L.S., Simmons College. SLC, 2004-

Mary LeVine, Director of Physical Education and Athletics
B.A., College of Wooster. M.S.Ed., Queens College. SLC, 1985-

Daniel Licht, Registrar
B.A., Antioch College. SLC, 2000-

Caroline Lieber, Director of Human Genetics Program
B.S., University of California-Davis. M.S., Sarah Lawrence College. SLC, 1998-

Annetta Love, Development Associate/College Resources
B.A., Sarah Lawrence College. SLC, 2000-

Brian Lutz, Technician/Information Systems
B.S., York College. SLC, 2003-

Kristine Maciewicz, Facilities and Equipment Manager/Physical Education
B.A., Rowan University. SLC, 2003-

Joan McCann, Communications Manager
B.A., College of New Rochelle. SLC, 2002-

Heather McDonnell, Director of Financial Aid
B.S., Rosary Hill College. Ed.M., State University of New York-Buffalo. SLC, 1993-

Larry McDowell, Admission Counselor
B.A., Swarthmore College. SLC, 2001-

Tracy A. McGarry, Director of Access Program/Health Services
B.A., University of Massachusetts. M.A., University of California. M.A., Lesley College. SLC, 2002-

Jenni McSpadden, Head of Reference/Library
B.A., Mt. Holyoke College. M.L.S., Pratt Institute. SLC, 2000-

Monique Middleton, Director of Sarah Lawrence College in Paris
Maîtrise, Paris-XIII. M.A., University of Massachusetts. Ph.D., Yale University. SLC, 1983-

Carolyn D. Miles, Aquatics Director/Physical Education
B.S., M.S., University of New Hampshire. SLC, 2001-

Giovanni Morales, Technician/Information Systems
B.A., Fordham University. SLC, 2003-

Brian Muir, Director of Audiovisual
B.S., Sacred Heart University. SLC, 1991-

Janet Nelson, Director of Data Operations
B.S., Empire State College. SLC, 1995-

Quyen Dac Nguyen, Graphic Designer/Communications
 B.F.A., Rhode Island School of Design. SLC, 2000-

George Nicholas, Technical Director of Filmmaking
 B.F.A., Purchase College, Conservatory of Theatre Arts and Film. SLC, 1993-

David Nicholls, Library Systems Administrator
 B.S., London University. M.L.S., State University of New York-Albany. SLC, 1994-

Dina Nunizato, Therapist/Health Services
 B.A., University of Virginia. M.S.W., New York University. SLC, 2001-

Kerry O'Brien, Instructor/Athletic Trainer/Physical Education
 B.S., State University of New York-Cortland. SLC, 2001-

Steven Panza, Plant Engineer
 SLC, 1980-

Nicole Peterson, Coordinator of Service Learning Placements
 B.A., University of Iowa. M.F.A., Sarah Lawrence College. SLC, 2003-

Eileen Plastino, Nurse/Health Services
 R.N., Misericordia School of Nursing. SLC, 2000-

Cynthia Plater, Administrative Support Coordinator/Information Systems
 M.S., Pennsylvania State University. SLC, 2001-

Gary Ploski, Computer Support Specialist/Academic Computing
 SLC, 2002-

Georgia Pollak, Director of Communications
 B.A., University of Pennsylvania. M.B.A., Columbia University. SLC, 1999-

Margaret (Peggy) Porta, Assistant Controller/Controller's Office
 B.S., Dominican College. SLC, 2002-

Donald Puglisi, Grants Writer/College Resources
 B.A., Fordham University. M.F.A., Sarah Lawrence College. SLC, 2003-

Armando Quiroz, Data Systems Operator/College Resources
 B.S., St. John's University. SLC, 2004-

Mary Raymond, Director of Career Counseling
 B.A., Lehman College. M.A., Hunter College. SLC, 1995-

Celia Regan, Associate Director of Creative Projects
 B.A., Sarah Lawrence College. M.A., University of California-Los Angeles. SLC, 1986-

Carl Reglar, Reference Librarian
 M.F.A., Concordia University, Canada. M.L.I.S., McGill University, Canada.
 SLC, 2001-

Micheal W. Rengers, Director of Operations and Facilities
 B.A., Sarah Lawrence College. SLC, 1978-81; 1984-

Nance Roy, Director of Health Services
 B.S., University of Rhode Island. M.S., University of North Carolina. M.A., Ed.D.,
 Harvard University. SLC, 2001-

Scott Rubin, Manager of College Resources
 B.A., Wesleyan University. SLC, 2002-

Prema Samuel, Director of International Programs
 B.A., State University of New York-Purchase. M.S., University of Bridgeport.
 SLC, 1992-

Joelle Sander, Associate Director of Center for Continuing Education
 B.A., Sarah Lawrence College. M.A., New York University. SLC, 1989-

Cynthia Schaffler, Nurse Practitioner/Health Services
 B.S.N., Hunter College. M.S., State University of New York-Stony Brook. SLC, 2002-

Stephen Schierloh, Senior Associate Director of Admission
 B.A., Juniata College. SLC, 1999-

Kenneth Schneck, Assistant Dean of Student Affairs
 B.A., M.A., New York University. SLC, 2003-

Judith Schwartzstein, Associate Director of Media and Community Relations
 B.S., Boston University. SLC, 1998-

Marion Scimeca, Assistant Registrar
 B.A., Sarah Lawrence College. SLC, 1975-

Eileen Smith, Director of Planned Giving/College Resources
 B.A., Hunter College. SLC, 2003-

Carol Snyder, Financial Aid Adviser
 SLC, 1993-

Alexandra Soiseth, Assistant Director of Graduate Writing
 B.A., University of Saskatchewan. B.A.A., Ryerson Polytechnical University. M.F.A.,
 Sarah Lawrence College. SLC, 2000-

James Speer, Associate Director of Human Genetics Program
 B.S., University of Connecticut. M.S., Sarah Lawrence College. SLC, 2002-

Stephen Sporer, Associate Director of Alumnae/i Relations
 B.A., University of Northern Iowa. M.A., University of Texas-San Antonio.
 SLC, 2001-

Amanda Mary Straub, Acquisitions Manager/Library
 B.A., Marymount College. SLC, 2002-

Marina Talley, Therapist/Health Services
 B.A., Boston University College. M.S.W., Smith College. SLC, 2002-

Khanh van Tran, Network Operations Manager
 A.S., Westchester Community College. SLC, 1999-

Ellen Utley, Psychiatrist/Health Services
 SLC, 1998-

Jennifer J. Walker, Senior Assistant Director/Admission
 B.A., Iona College. M.A., Teachers College, Columbia University. SLC, 2000-

Barbara Walzer, Music Librarian
 B.A., Marymount Manhattan College. B.A., Concordia College. M.L.S., Queens
 College. SLC, 1986-

Notes

Robert Weber, Print Manager

B.F.A., School of Visual Arts. SLC, 2000-

Audrey Williams, Coordinator of College Events

B.S.C., University of Western Ontario. SLC, 2000-

Karen Williams, Associate Director/Admission

B.A., State University of New York-Albany. M.Ed., George Mason University.
SLC, 2001-

Khaliyah Williams, Director of Multicultural Recruitment

B.A., Sarah Lawrence College. SLC, 2002-

Amber Laurel Winick, Assistant Director of Donor Relations

B.A., Sarah Lawrence College. SLC, 2004-

Jane Wylie, Director of Sarah Lawrence College at Oxford

B.A., M.A., University of Oxford. SLC, 1984-

Barbara Zahn, Director of Information Systems

B.A., Lakeland College. SLC, 1983-

The Board of Trustees 2004-2005



Robert M. Riggs, LL.B.

Chair

Bronxville, New York

Myra R. Drucker, B.A.

Vice Chair

Bethel, Connecticut

Diana Chambers Leslie, M.B.A.

Vice Chair

Stonington, Connecticut

Margot C. Bogert, B.A.

Bedford Hills, New York

Francois-Henri Briard, J.D.

Paris, France

Nancy E. Cantor, Ph.D.

Syracuse, New York

Carol L. Cheney, B.A.

Hamden, Connecticut

Stephanie R. Cooper, M.F.A., J.D.¹

New York, New York

Joan Cannady Countryman, M.U.S.

Providence, Rhode Island

Laura Donnelley-Morton, B.A.

Los Angeles, California

Jeffery B. Engel, J.D.

New York, New York

Amanda L. Foreman, Ph.D.

New York, New York

Ira H. Fuchs, M.S.

Princeton, New Jersey

Carl S. Goldfischer, M.D.

Belvedere, California

John A. Hill, B.A.

Bronxville, New York

Robert M. Hoyt, Ph.D.

Chicago, Illinois

Ken Sen-Jong Hsui, M.S.

Taipei, Taiwan, ROC

Yvonne R. Isaac, M.S.¹

Stone Mountain, Georgia

Barbara Kolsun, J.D.

New York, New York

Christopher T. Lamal, M.A., J.D.
New York, New York

Caryn Mandabach, B.A.
Pacific Palisades, California

Michele Tolela Myers, Ph.D.
Bronxville, New York

Patricia D. Pierce, Ph.D.
New Haven, Connecticut

Sonia K. Reese, M.A., Ed.M., M.P.A.
Scarsdale, New York

Judith Sarafini-Sauli, Ph.D.²
New York, New York

Ruth Leff Siegel, B.A.
New York, New York

Chan W. Suh
New York, New York

Daniel M. Szente, M.B.A.
Washington, D.C.

Ann Tenenbaum, B.A.
New York, New York

Robert S. Underhill, M.B.A.
Bronxville, New York

Clarice Dibble Walker, M.S.W.
Silver Spring, Maryland

Suzanne Werner Wright, B.A.
Fairfield, Connecticut

HONORARY TRUSTEES

George B. Adams, LL.B.
New York, New York

Mary Griggs Burke, M.A.
New York, New York

Donald K. Clifford, Jr., M.B.A.
Mt. Kisco, New York

Barbara B. Cohn, M.A.
Larchmont, New York

Strachan Donnelley, Ph.D.
New York, New York

Phyllis Rothschild Farley, B.A.
New York, New York

Joan Stern Girgus, Ph.D.
Princeton, New Jersey

Florence Straus Hart, B.A.
Northbrook, Illinois

Monika A. Heimbald, M.S.W.
Riverside, Connecticut

Anne Stevens Hobler, B.A.
Washington, D.C.

June Noble Larkin, B.A.
Greenwich, Connecticut

George H.C. Lawrence, B.A.
Vero Beach, Florida

Ruth Pollak, M.A.
Washington, D.C.

Enid Silver Ship, B.A.
Larchmont, New York

Florence Forgan Wheeler, B.A.
Lake Forest, Illinois

Laurence F. Whittemore, M.B.A.
Greenwich, Connecticut

Thomas H. Wright, LL.B.
Vieques, Puerto Rico

¹ Alumnae/i Trustee

² Faculty Trustee

Alumnae/i Association Board of Directors 2004-2005



Jeffrey B. Engel '84, President
New York, New York

Linda Rhodes '70, Vice President
Holmdel, New Jersey

Estha Weiner '72, Secretary
New York, New York

Abigail Angell Canfield '66, Treasurer
New York, New York

Stephanie R. Cooper '65, M.F.A. '76, Alumnae/i Trustee
New York, New York

Patricia Dunn M.F.A. '98, Chair, Graduate Committee
Mt. Kisco, New York

Nancy Callaway Fyffe '88, Member at Large
Indianapolis, Indiana

Beth-Ann Fischer Gentile '65, Member at Large
Washington, D.C.

Madeline Goldfischer '89, Chair, Admission Committee, Co-Chair, NY Metro Region
New York, New York

Yvonne Isaac '71, Alumnae/i Trustee
Stone Mountain, Georgia

David S. Kessler '75, Member at Large
Silver Spring, Maryland

Michele Kotler '90, Chair, Career Counseling
New York, New York

Jeannine Lally-Jones '98, Young Alumnae/i Representative
New York, New York

Jeffra Lyczko '94, Member at Large
San Francisco, California

Patricia E. Olshan '84, CCE Representative
Redding, Connecticut

Jacqueline Peu-Duvallon '97, Chair, Eastern Region; Chair, Nominating Committee
New York, New York

Wendy B. Samuel '71, Member at Large
New York, New York

Michael Sartisky '73, Member at Large
New Orleans, Louisiana

Barbara Schecter '74, Faculty Representative
Hastings-on-Hudson, New York

Jane Murphy Shimamoto '88, Member at Large
Los Angeles, California

Haila Strauss '74, Member at Large
New York, New York

Marilynn Talal '59, Member at Large
New York, New York

Harriet Pogul Wohlgemuth '59, M.F.A. '79, Co-Chair, NY Metro Region
New York, New York

Honorary Board Members

Carlotta Damanda '48, Honorary Board Member

Patricia Frederick '61, Honorary Board Member

Barbara Kolsun '71, Honorary Board Member

Ex officio

Sara (Sally) Davis, Director of Alumnae/i Relations

Cheryl Cipro, Director of Annual Giving

Directions to Sarah Lawrence



BY TRAIN

Metro-North commuter trains run at least every half-hour Monday to Friday between 6 a.m. and 11:30 p.m. from Manhattan's Grand Central Terminal (42nd & Lexington) to Bronxville. For schedule and fare information call Metro-North at 212.532.4900, or see its Web site, www.mnr.org. Taxis are available at the Bronxville train station.

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 (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.
Heading east on the Cross County Pkwy, take exit 5 and make a left off the ramp onto Kimball Avenue. Slonim House and graduate visitor parking is approximately 1/4 mile from the Cross County Parkway, on the left.

Accreditation



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.

*New York State Education Department
Office of Higher Education and the Professions
Cultural Education Center, Room 5B28
Albany, New York 12230
518.474.5851

College fees, programs, and regulations in this catalogue are subject to change without notice.

Sarah Lawrence College admits students and selects employees regardless of race, color, sex, sexual orientation, disability, national and ethnic origin and thereafter accords them all the rights and privileges generally made available to students or employees at the College. The College is strongly committed to basing judgments about individuals solely upon their qualifications and abilities, and to protecting individual rights of privacy, association, belief, and expression.

Inquiries concerning the application of the federal laws and regulations concerning equal employment and educational opportunity at Sarah Lawrence College may be referred to the Special Assistant to the President, who has been designated by the College to oversee the continued application of the College's non-discriminatory policies. Inquiries may also be directed to the Director of the Office for Civil Rights, Department of Education, Washington, D.C. 20202.j25

Notes

Notes

Map

