

Cinema Studies

Program Description

The cinema studies major offers students an opportunity for intensive study of the art of film through a broad range of courses in history and aesthetics. All students begin with year-long introductory surveys of film and modern art, then proceed to more advanced courses that focus on a wide variety of directors, national cinemas, genres, modes (narrative, documentary, avant-garde), and critical/theoretical approaches. In their senior year, students explore and extend their knowledge of cultural, historical, industrial, philosophical, and artistic perspectives on the medium in their senior project.

This program is rigorous and highly competitive, with official admission to the program contingent on successful completion of Cinematic Expression I and II during the freshman year and a qualifying examination at the end of the freshman year.

Representative Elective Courses

American Cinema of the '50s
American Film Genres
Cinema and Revolution
Contemporary Asian Cinema
Contemporary Global Cinema
Cult Cinema
Digital Cinema: Theory and Practice
Documentary Film and Theory
Experimental Cinema
Film Sound: Technique and Theory
Hawks and Wilder: Hollywood Auteurs
History of American Television
Indian Cinema: From Art Cinema to Bollywood
Kubrick
Meaning and Truth in Cinema
Methods in Film Criticism
Mexican Cinema
Queer Cinema
The Western

Representative Alumni

Shira Daniels '07, executive assistant to the senior vice president of production and the executive producer, Zodiac USA

Andrew Jupin '06, print traffic coordinator and programming assistant, Jacob Burns Film Center

Sean Weiner '05, faculty member, Media Arts Lab, Jacob Burns Film Center

Requirements for the Major

Freshman year:

Cinematic Expression I & II (a grade of B or higher is required in each)

Introduction to Modern Art

Art Since 1945

To advance to the sophomore year, students must pass a qualifying examination in film history and aesthetics, which is given at the end of the freshman year.

Sophomore Through Senior Years

Four upper-level film history courses

Three upper-level film theory courses

At least 24 credits in elective courses, 12 of which must be upper level. (At least one video production course is recommended.)

Senior Project in Cinema Studies

Cinema Studies Faculty

Anne M. Kern, PhD, Yale University

Carmen Oquendo-Villar, PhD, Harvard University

Michelle Stewart, PhD, University of Minnesota

Gregory Taylor, PhD, University of Wisconsin, Madison

Soyoung Yoon, PhD, Stanford University

Agustin Zarzosa, PhD, University of California, Los Angeles

Contributing Faculty

Casey Haskins, PhD, University of Pennsylvania (Philosophy)

Elise V. Lemire, PhD, Rutgers University (Literature)



Purchase College

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Program Description

The Film BFA Program provides highly motivated and talented students with intensive training in all aspects of filmmaking. Students develop significant skills in directing, cinematography, editing, production, scriptwriting, and film analysis. By the end of the sophomore year, students consult with the film faculty and choose to focus on either fiction, documentary, or experimental film in their junior year.

The primary emphasis of the BFA program is on directing. At the end of the junior year, however, film majors who have demonstrated exceptional talent in cinematography or screenwriting have the option of specializing in those areas, subject to approval by the faculty board of study. The board's decision is based on demonstration of the student's technical and artistic proficiency.

Film majors enjoy a high equipment-to-student ratio and have access to a fully equipped sound stage, mix studio, equipment store, screening rooms, digital and 16mm film editing studios, and optical printer.

More than 85 percent of Film Program alumni have found work in the film and television industries.

Film Faculty

Iris Cahn, MA, New York University
Jem Cohen, BA, Wesleyan University
Tim McCann, BFA, Purchase College
Alex Orlovsky, BA, University of Pennsylvania
Lawrence O'Neil, BFA, Purchase College
Jon Rubin, BA, Yale University
Robert J. Siegel, BS, New York University
Alan McIntyre Smith, BA, University of Notre Dame
Chuck Workman, BA, Rutgers University
J.D. Zeik, BA, Purchase College

Contributing Faculty

Please see Cinema Studies Faculty for the list of contributing faculty.

Representative Alumni

Please see the reverse side.

Requirements for the Major

Acting Workshop for Film and Design/Technology Exercises in Storytelling*
Film Workshop*
Film Editing I & II
Cinematography I, II & III
Cinematic Expression I & II
Introduction to Documentary Nonfiction Film*
Directors' Scene Workshop*
Writing for Film I & II
Screenwriting I
The Business of Film
One of the following two-semester courses:
 Film Directors Workshop
 Documentary Workshop I & II
 Experimental Workshop
Four electives in film history, criticism, and/or theory
Senior Production: Filmmaking*
**Two-semester courses*

Representative Elective Courses

Advanced Editing: Sound on Film
Advanced Picture Editing
André Bazin, Realism, and Cinema
Genres of Affect
Film in the Expanded Field
French Cinema Since 1930
Italian Cinema After Neorealism
Japanese Cinema
Meaning and Truth in Cinema
Methods in Film Criticism
New Waves of East Asian Cinema
Science Fiction in Film, Literature, and Art
The American Avant-Garde Film
The Independent Spirit in American Film
Theory and Praxis Seminars
Transcendent Visions: The Spiritual on Film



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Jessica Brunetto '04, film and television editor; documentary feature film credits include *Capitalism: A Love Story*, *Sicko*, *Trek Nation*, and *Courting Condi*

Ilya Chaiken '95, director, editor, and screenwriter; films include *Liberty Kid*, *Blackout*, *The 100 Lovers of Jesus Reynolds*, and *Margarita Happy Hour*

Austin Chick '97, director, screenwriter, and producer; films include *XX/XY*, *August*, and *Before the Devil Knows You're Dead*

Rocco Caruso '87, producer; films include *3 Backyards*, *Year of the Fish*, *Judy Berlin*, *Little Red Riding Hood*, and *Through an Open Window*

Nick Gomez '88, director and screenwriter; films include *Drowning Mona*, *illtown*, *New Jersey Drive*, and *Laws of Gravity*; television episodes include *True Blood*, *Dexter*, *Robbery Homicide Division*, *Homicide: Life on the Street*, *The Shield*, *The Sopranos*, *Crossing Jordan*, and *House M.D.*

Brandon Harris '06, writer for *Filmmaker Magazine*

Hal Hartley '84, director, screenwriter, and pioneer of the independent film movement; films include *Fay Grim*, *The Girl From Monday*, *No Such Thing*, *The Book of Life*, *Henry Fool*, *Flirt*, *Amateur*, *Simple Men*, *Surviving Desire*, *Trust*, and *The Unbelievable Truth*

Azazel Jacobs '95, films include *The Good Times Kid*, *Momma's Man*, and *I See*; in the collection of the Museum of Modern Art

Lesli Klainberg '85, producer and director of documentaries and specials for network and cable television; owner and president, Orchard Films; consulting producer, Sundance Documentary Program; credits include *Fabulous! The Story of Queer Cinema*, *In the Company of Women*, *The 20th Century* project series (Disney ABC Television group), and *The Eleventh Hour* (WNET/Thirteen)

James Spione '85, films include *Prelude* (Student Academy Award-winner), *American Farm*, *Our Island Home*, *Garden* (starring Melissa Leo and Matt Malloy), *The Playroom*, and *Incident in Baghdad*, winner of the Best Documentary Short prize at the 2011 Tribeca Film Festival

Chris Wedge '81, Academy Award-winning director (*Bunny*, *Ice Age*, *Robots*); cofounder and vice president of creative development, Blue Sky Studios



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Media, Society, and the Arts

Program Description

The Media, Society, and the Arts BA Program combines social science theory and methodology with studio training in the arts. Our students explore the complex and fascinating relationships that exist among media, society, and the arts, including how various institutions and forms of art and media relate to one another, as well as the role of the artist and media professional in today's society.

Students who choose to emphasize visual arts forms like video, film, or photography may use these media either as methodological tools for expanding a discipline in the social sciences or as substantive areas of inquiry in their own right. Alternatively, students who choose to emphasize dance, music, or theatre arts relate these performing art forms to social inquiry.

While our students share certain coursework in common, they can also integrate their own interest in a particular form of art or media with rigorous work in the social sciences.

Media, Society, and the Arts Faculty

Mary Kosut, PhD, New School University

Shaka McGlotten, PhD, University of Texas, Austin

Jason A. Pine, PhD, University of Texas, Austin

Lorraine Plourde, PhD, Columbia University

Contributing Faculty

Ahmed Afzal, PhD, Yale University (Anthropology)

Rudolf Gaudio, PhD, Stanford University
(Anthropology)

Representative Alumni

Kimberly Chandler '04, project manager, Greater Than One, an independent, full-service digital marketing agency; contributor, Engagement Management

Morgan Selkirk '05, freelance photographer; owner, ML2 Photography

Tommie-Ann Tavares '05, manager of administration, HBO

Requirements for the Major

Introduction to Media Studies

One course in art history (visual or performing) or media history (at least 3 credits)

Critical Perspectives on Media, Society, and the Arts

Visual/Social Analysis: A Practicum or Media Ethnographies

Two electives (at least 6 credits total)

Two or three courses in studio art and/or media production (at least 6 credits total)

Senior Project in Media, Society, and the Arts

Representative Elective Courses

Anthropology of Art and Aesthetics

Anthropology of Music and Sound

Computers and Culture

Drugs, Bodies, Design

Film and Anthropology

Gender and Popular Culture in South Asia

Global Media, Local Cultures

Internet as Public Art

Introduction to Ethnomusicology

Italian-American Literature and Popular Culture

Los Angeles/Mumbai: Cinema City Cross-Culturally

Media Representations and Identity

Museum Anthropology

Outsider Art

Performing Arts in Cross-Cultural Perspective

Philosophy of Art: From Plato to Postmodernism

Queer Media Convergence

Riot Grrls and Radical Women

Special Topics in Media, Society, and the Arts

Theatre and Performance in Africa

Theories of Drama and Performance



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New Media

Program Description

The New Media Program at Purchase College offers an interdisciplinary bachelor's degree program at the intersection of art, technology, and society. Students study the effects of digital media from multiple perspectives and develop their own voice through hands-on production in courses drawn from the visual and performing arts, computer science, the social sciences, and other liberal arts disciplines. Portfolio development is a high priority, with each student beginning his or her portfolio in the second year.

Students majoring in new media are offered a structured, well-rounded foundation covering a range of methodologies and content areas, with analysis and production often present in the same course. Collaboration is particularly encouraged, as are experimental and creative approaches to media production and distribution. This emphasis on practice and theory enables students to become technologically proficient media professionals.

Our students are strongly encouraged to pursue internships, which provide an important bridge to a career in the field. Many students complete multiple internships both on and off campus. In recent years, on-campus internships have included Purchase TV (PTV), Purchase Student Radio (WPSR), The Brick (an online, student-run newspaper), and Campus Technology Services. Off-campus internships have included Eyebeam, MTV, Focus Features, Comedy Central, Viacom, SONY, and Disney.

The skills of our graduates are well matched to a rapidly changing economy. They work as artists, multimedia designers, mobile game developers, Web developers, human-computer interaction specialists, documentary filmmakers, and video editors, among many other careers.

Because new media is a constantly evolving field, specific course requirements are subject to change. For more information, please visit the New Media website: www.purchase.edu/NewMedia.

Requirements for the Major

A grade of C+ or higher is required in all courses for the major, excluding the senior project.

Freshman and Sophomore Years

Introduction to Media Studies
Photography I or Design I
Digital Media Studio
Studio Composition I
Programming Games or Computer Science I
Computers and Culture
Video Art I
Creating Web Documents
New Media Advanced Standing*

* Advanced standing is a prerequisite for the junior- and senior-year studies. Students apply for advanced standing in the spring semester of their second year. To become eligible for advanced standing, students must maintain a minimum 2.7 (B-) GPA in the courses above, with no grade lower than a C+.

Junior and Senior Years

One advanced history/theory course
One anthropology/sociology course
Elective courses (16 credits), chosen in consultation with the student's faculty advisor
Junior Seminar in New Media
Internship in New Media* (optional)
Senior Seminar I & II
Senior Project in New Media (8 credits)

Representative Elective Courses

New Media Faculty

Representative Alumni

Please see the reverse side.



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New Media Faculty

Joseph D. McKay, MFA, University of California, Berkeley

Jeanine Meyer, PhD, New York University

Peter Ohring, PhD, University of Colorado

Marisa Olson, MA, CPhil, University of California, Berkeley

Brooke Singer, MFA, Carnegie Mellon University

Contributing Faculty

Kate Gilmore, MFA, School of Visual Arts (Sculpture)

Elizabeth Guffey, PhD, Stanford University
(Art History)

James McElwaine, MM, Yale University (Music)

Shaka McGlotten, PhD, University of Texas, Austin
(Media, Society, and the Arts)

Jon Rubin, BA, Yale University (Film)

Sarah Warren, PhD, University of Southern California
(Art History)

Representative Alumni

Nicholas Bruckman '05, owner, People's Television (www.peoplestelevision.com); producer/director of *La Americana* (www.la-americana.com), winner of the Best Documentary award at the New York Latino Film Festival

Jonathan Cook '08, lead developer, CrowdStar Entertainment

Christina Hu '06, MBA, SUNY New Paltz; user experience and visual designer, IBM

Matthew Kornheisl '07, Web programmer, Omega Institute

Sheryl Morgan '06, Web designer/developer, ImageSpan; founder and CEO, Artist Merge Design, www.design.artist-merge.com

Bill Reese '06, program editor, *Playbill*

Kate Senisi '04, art director, Atelier Ten; www.katesenisi.com

Melissa Symolon '04, designer/developer, Tanoshil Interactive

Steven Tartick '07, director of online marketing, Davenport Theatrical; and emerging media consultant, www.steventartick.com

Josh Tonsfeldt '04, MFA, Columbia University; represented by Simon Preston Gallery, New York, NY; www.joshtonsfeldt.com

Representative Elective Courses

Art in the Age of Electronic Media

Cinematic Expression I & II

Community-Centered Media

Creating Dynamic Web Documents

Creating User Interfaces

Cross-Cultural Video Production

Digital Audio I & II

Digital Dimensions

Experimental Film Workshop (Part One & Two)

Experimental Web Practice

Games for Change

Information Aesthetics

Interactive Media/Sound

Interactive Installation: Hacking the Everyday

Intermediate Video

Internet as Public Art

Introduction to Physical Computing: Getting Outside the Box

MIDI Composition I & II

Mobile Media

Performance Art I

Robotics

Social Software

Sound/Interactive Media I & II

Studio Composition II

Studio Production I & II

Video Art II

Video Graphics

Video Performance



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