

# Purchase College Catalog

State University of New York

2021 - 2022



# Purchase College Catalog 2021 - 2022

## Contents

- [President's Welcome](#)
- [About Purchase College](#)
  - [Mission, Vision, Values](#)
  - [Academic Programs Overview](#)
  - [Nondiscrimination Policy](#)
- [Additional Information](#)
  - [Campus Map](#)
  - [Campus Overview](#)
  - [Your Right to Know](#)
  - [SUNY Administration](#)
    - [SUNY Board of Trustees](#)
    - [SUNY Chancellor's Cabinet](#)
  - [Purchase College Leadership](#)
    - [Purchase College Council](#)
    - [Purchase College Cabinet](#)
- [Academic Programs Overview](#)
- [Academic Program Descriptions](#)
- [Academic Resources](#)
  - [Advising Center](#)
  - [Learning Center](#)
  - [Library](#)
- [Related Campus Resources](#)
  - [Campus Directory](#)
  - [Student Affairs and Enrollment Management](#)
  - [Career Development Center](#)
  - [Counseling Center](#)
  - [Dining Services](#)
  - [Disability Resources](#)
  - [Educational Opportunity Program](#)
  - [Office for Global Education](#)
  - [Office of Community Standards](#)

- Academic Integrity
  - Personal Identification and Representation
  - Rights of Individuals
  - Respect for Property
  - Welfare, Safety, Environmental Health
  - Operation of the College
  - Other Administrative Policies
  - Office of Ombudsman
  - Office of the Registrar
  - Office of Student Financial Services
  - Neuberger Museum of Art
  - Performing Arts Center
  - Academic Calendar
  - College Policies
    - Student Affairs and Enrollment Management Policies
    - Affirmative Action Policies
- 

## President's Welcome

Purchase College is a place where creativity happens everywhere and where Think Wide Open isn't just a slogan, it's a clarion call and a way of life.



**Dr. Milagros "Milly" Peña**

President

---

## Purchase College

Founded in 1967 as part of the State University of New York comprehensive system, Purchase College was the fulfillment of Governor Nelson Rockefeller's vision to create a learning community which combined professional conservatory programs in the performing and visual arts with rigorous studies in the liberal arts and sciences.

This vision continues to be the guiding force in our quest to provide an exceptional educational experience.

We are grateful to our many alumni and community members who support the college through scholarships, professorships, and distinguished programs. We will continue to provide access to scholarship and creativity to meet the needs of all of our constituents.

Purchase College is a vibrant, dynamic and diverse community. Join us here on campus, or virtually, and explore the many opportunities for engagement and leadership. Resources for learning and personal growth abound. Attend a performance, exhibition, or lecture; get involved and enjoy the rewards of making a difference.

**Purchase welcomes you to Think Wide Open!**

---

## **About Purchase College**

### **Mission, Vision, Values**

Purchase College, SUNY embraces its public mission by bringing together students in the liberal arts, sciences, and conservatory arts programs in a vibrant, creative community where in-depth knowledge grows from open-minded engagement, questioning boundaries, and inspiring possibility.

#### **Vision**

Purchase College will be a model teaching institution where creativity, boldly applied across and within disciplines, serves as a critically needed response to the challenges of increasing complexity, by empowering future generations of artists, scholars, scientists, and activists to engage in and make their own meaningful contributions to society.

#### **Values**

The Purchase College community values:

- Delivering an exceptional education to a diverse student body
- Artistic and scholarly achievement
- Personal and professional creativity, inquiry, and expressiveness
- Openness to emerging ideas that promote alternatives and variance

- Free and expressive speech
  - Diversity, equity, and inclusion
  - Respect for individuals' liberties
  - Lifelong learning
  - Meaningful collaboration toward shared goals
  - Civic engagement
  - Sustainability (environmental, social justice, economic, health related, etc.)
- 

## Academic Programs Overview

Purchase College combines, in one college and on one campus, four distinctive yet interacting academic foci: film and media studies, humanities, the natural and social sciences, and the performing and visual arts.

As of this year, the college offers:

- 50 undergraduate majors, 33 minors
- 5 graduate programs
- post-baccalaureate performers certificates and post-master's artist diplomas in music
- numerous internship and study abroad opportunities

Approximately 70 percent of the matriculated students at Purchase College are enrolled in the BA, BS, and MA programs; the remaining 30 percent are enrolled in the BFA, MusB, MM, and MFA programs. In response to our rapidly changing global society, the college is continuing to develop integrative and interdisciplinary programs as well as innovative opportunities for international and online studies.

Detailed information on the Purchase College School of the Arts and School of Liberal Arts and Sciences, their academic units, and the programs offered is available in the Academic Programs and Courses section of this catalog. In addition, Purchase College has one of the largest and most diverse continuing education programs in the State University of New York system. Continuing Education offers both credit-bearing and noncredit courses for adults, college students, and eligible high school students; Professional certificate programs; And noncredit programs in the arts for children and teens.

---

## Nondiscrimination Policy

Purchase College is committed to fostering a diverse community of outstanding faculty, staff and students, as well as ensuring equal educational opportunity, employment, and access to service, programs, and activities, without regard to an individual's race, color, national origin, religion, creed, age, disability, sex, gender identity, sexual orientation, familial status, pregnancy,

predisposing genetic characteristics, military status, domestic violence victim status, or criminal conviction. Employees, students, applicants, or other members of the Purchase community (including vendors, visitors, and guests) may not be subjected to harassment that is prohibited by law or treated adversely or retaliated against based upon a protected characteristic.

Purchase complies with all applicable federal and state laws and regulations prohibiting discrimination and harassment. These laws include the Americans with Disabilities Act (ADA), Section 504 of the Rehabilitation Act of 1973, Title IX of the Education Amendments of 1972, Title VII of the Civil Rights Act of 1964 as Amended by the Equal Employment Opportunity Act of 1972, and the New York State Human Rights Law. These laws prohibit discrimination and harassment, including sexual harassment and sexual violence.

## **Sexual harassment is defined as: Unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature when:**

1. submission to such contact is made either explicitly or implicitly a term or condition of an individual's employment or education
2. submission or rejection of such conduct by an individual is used as the basis for employment or educational decisions affecting the individual
3. such conduct has the purpose or effect of substantially interfering with an individual's welfare, academic or work performance, or creating an intimidating, hostile, or demeaning learning or work environment

## **Sexual harassment may include:**

1. subtle persistent pressure for sexual activity
2. unnecessary touching, pinching, and/or brushing against a person
3. sexual coercion or assault
4. demanding sexual favors with implied or overt threats concerning work or academic decision or preferential treatment
5. unwelcome verbal/expressive behavior of a sexual nature (e.g., jokes, sounds, obscene phone calls, demeaning graphic portrayals)
6. stalking, cyber stalking, and failure to accept the termination of a consensual relationship with repeated overtures or other aberrant or negative behavior

**Sexual violence** has been defined as "physical sexual acts perpetrated against a person's will or where a person is incapable of giving consent," including rape, sexual battery, and sexual coercion.

**Domestic victim status** has been defined by the Human Rights Law as an individual who is a victim of an act which would constitute a family offense under N.Y. Family Court Act § 812. It is unlawful to discriminate against a domestic violence victim in hiring for a job, job advancement, requests for use of leave time, or other terms, conditions or privileges of employment. It is also unlawful for an employer to take an action in retaliation for filing a complaint of discrimination.

On-campus inquiries or complaints regarding violations of the Nondiscrimination Policy or Title IX may be addressed to:

**Jerima DeWese**

**Affirmative Action/Chief Diversity Officer and Title IX Coordinator**

**Purchase College**

**735 Anderson Hill Road**

**Purchase, NY 10577**

**(914) 251-5992**

**[Jerima.DeWese@purchase.edu](mailto:Jerima.DeWese@purchase.edu)**

**Inquiries may also be directed to:**

**New York Office for Civil Rights**

**U.S. Department of Education**

**32 Old Slip, 26th Floor**

**New York, NY 10005-2500**

**Tel: (646) 428-3800, Fax: (646) 428-3843**

**TDD: (800) 877-8339**

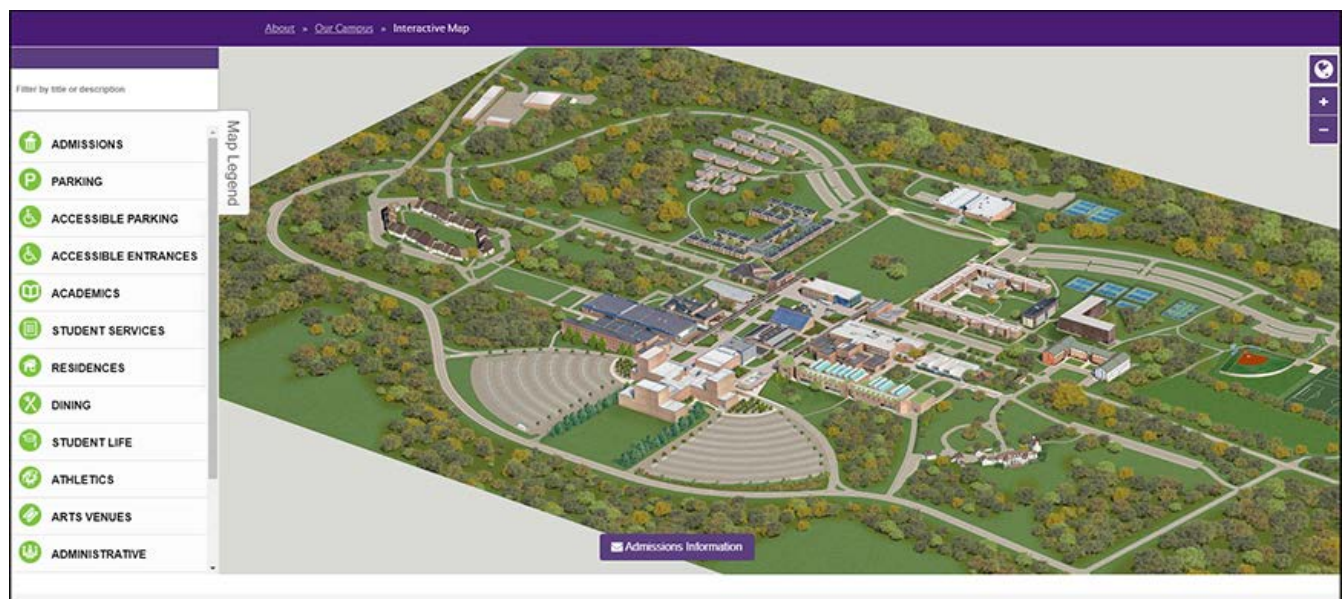
**[OCR.NewYork@ed.gov](mailto:OCR.NewYork@ed.gov)**

updated 5/3/2018

---

## Additional Information

### Campus Map



---

## Campus Overview



Stand in the middle of campus and you're 30 miles north of midtown Manhattan, but with nature as far as the eye can see.

Tucked away on a 500-acre former estate in Westchester County, our unique sprawling campus was designed by master architect Edward Larrabee Barnes. Almost all the buildings on the Purchase campus are the same color. Why is that? Well, there's a historical reason and a metaphorical one.

## The Story Behind the Brick

Our campus master plan relied upon several highly renowned architects to design the buildings on the Main Plaza. To unify these diverse structures and bring coherence to the campus, the architects were required to use the same shade of brick.

We like to think the consistency and order of the buildings' facades is offset by the explosively colorful, diverse, and unconventional intellectual and artistic activity that happens inside them. Behind our uniform brick walls are classrooms, laboratories, performance spaces, and studios—those spaces where the real heart of campus can be found.

## The Purchase Experience

Life here is hands-on and community-focused. We all pitch in to make Purchase a **sustainable** and diverse home for creative minds.

We're DIY meets intellectualism, boundless intensity infused with an inquisitive spirit.

We'd love for you to come see us—[schedule a tour](#) and get the rundown from our [Admissions Ambassadors](#).

---

## Your Right to Know

### Higher Education Opportunity Information



The Higher Education Opportunity Act of 2008 contains numerous federal

reporting and disclosure requirements for information from various administrative areas of higher education institutions. This website has been created to provide quick access to this information. To the right are general consumer information subject areas, which provide links to references, reports, and additional details. For related information, please refer to [Public Reports](#), which includes the college's designated contacts for public institutional data and for the annual campus security report.

---

## SUNY Administration

### [Offices and Departments](#)

---

### SUNY Board of Trustees

The Board of Trustees is the governing body of the State University of New York. It consists of **18 members**, 15 of whom are appointed by the Governor, with consent of the NYS Senate. The president of the Student Assembly serves as a voting member, and the presidents of the University Faculty Senate and Faculty Council of Community Colleges serve as non-voting members.

---

### SUNY Chancellor's Cabinet



**Jim Malatras**

Chancellor

---

**Alphabetical (A-Z)**



**Beth Berlin**

Chief Operating Officer



**Anta Cissé-Green**

Senior Vice Chancellor & General Counsel



**Valerie Dent**

Deputy Chief Operating Officer



**Johanna Duncan-Poitier**

Senior Vice Chancellor for Community Colleges and the Education Pipeline



**Aaron Gladd**

Chief of Staff



**Robert Haelen**

Senior Vice Chancellor for Capital Facilities & General Manager of the Construction Fund



**Cheryl Hamilton**

Interim Student Advocate & Executive Director of EOP



**Juliana Hernandez-Commisso**

Deputy Chief of Staff



**Eileen G. McLoughlin**

Senior Vice Chancellor for Finance and Chief Financial Officer



**Robert Megna**

President of Rockefeller Institute of Government and Senior Advisor to the Chancellor



**Leo Rosales**

Vice Chancellor, Press and Communications



**F. (Shadi) Shahedipour-Sandvik**

Provost-in-Charge

---

## Purchase College Leadership

**2021-22**

### **Purchase College Council**



**Dennis E. Glazer**

Chairman

**Jim Bostic, Th.D**



**Haina Just-Michael**



**Richard Nightingale**



**Susie Rush**

**Nicholas Astor**



**Maria Leandra Imperial**



**Mary C. Marvin**



**Alyzza C. Ozer**

---

**Purchase College Cabinet**

**Milagros "Milly" Peña**



President



**Barry Pearson**

Provost and Vice President for Academic Affairs



**Jerima DeWese**

Chief Diversity and Affirmative Action Officer

Title IX Coordinator and ADA Compliance Officer



**Kathleen Farrell**

Chief Human Resources Officer

**Dayton Tucker**

Chief of New York State University Police



**Dennis Craig**

Vice President for Student Affairs and Enrollment Management



**Laura Doherty**

Vice President for Institutional Advancement and Executive Director of the Purchase College Foundation and Charitable Entities



**Judith J. Nolan**

Chief Financial Officer

Vice President for Operations

---

# Academic Requirements

## Undergraduate Core Curriculum / General Education

The core curriculum at Purchase College satisfies the SUNY general education requirements and engages all undergraduate students in essential learning.

All Purchase undergraduates complete coursework in a common **core curriculum** as they progress toward graduation in their chosen majors. The core curriculum ensures that students in all majors develop a foundation in a broad range of general education knowledge and skill areas, expressed in terms of **student learning outcomes** (SLOs).

- Because these SLOs are shared across all 64 SUNY campuses, meeting a general education requirement at Purchase satisfies that requirement at any SUNY campus and vice versa.
- Completing the Purchase College core curriculum satisfies all SUNY general education requirements.
- Transfer students who have completed 30 general education credits and any 7 of the 10 SUNY general education content categories before admission to Purchase College will be awarded credit for fulfilling the Purchase core curriculum.

The student's advisor and the registrar monitor each student's progress toward the fulfillment of the core curriculum requirements; however, the final responsibility for completing the requirements rests with the student.

## Approved General Education Courses, by SUNY Campus

This site, maintained by the SUNY System Administration, provides links to lists of approved general education courses at each SUNY campus, including Purchase core curriculum courses that satisfy SUNY general education requirements.

## Undergraduate Degrees

### **Bachelor of Arts (BA) and Bachelor of Science (BS)**

1. Earn a minimum of 120 credits. Of the 120 credits, a minimum number of credits in the liberal arts are required: 90 for the BA, 60 for the BS. A total of 45 credits must be earned in upper-level (3000- or 4000-level) courses. A maximum of 4 physical education credits may be applied toward the degree.
2. Complete a minimum of 60 credits outside the student's major.
3. Complete the **core curriculum/general education** requirements.
4. Complete all requirements for the major.
5. Earn a minimum 2.0 (C) cumulative GPA at Purchase College.

## **Bachelor of Fine Arts (BFA) and Bachelor of Music (MusB)**

1. Earn a minimum of 120 credits, at least 30 of which must be liberal arts credits.
2. Complete the **core curriculum/general education** requirements.
3. Complete all requirements for the major.\*
4. Earn a minimum 2.0 (C) cumulative GPA at Purchase College.

\*The specific number of credits required for each performing and visual arts **major** is listed under each major's academic requirements.

## **Graduate Degrees**

### **Master of Arts (MA), Master of Fine Arts (MFA), and Master of Music (MM)**

1. Earn a minimum 3.0 (B) cumulative GPA at Purchase College.
2. Complete all requirements for the **major**.

# **Academics Program Descriptions**

## **School of Liberal Arts and Sciences**

The goal of a liberal arts education is to acquire the knowledge and skills necessary to critically appreciate, analyze, and resolve problems—both those encountered in the classroom and in society. To achieve this, the liberal arts curriculum is designed so that students are exposed to many fields of study while they gain mastery in a single discipline. Striking the right balance between in-depth study in a narrow area and exposure to a broad array of disciplinary perspectives enhances personal and professional success. Programs are designed to provide students with the concepts and critical thinking abilities necessary to understand, create, and communicate, as well as the requisite analytical skills to work effectively in their chosen fields of study.

### **Academic Organization**

In the liberal arts and sciences at Purchase College, majors, interdisciplinary programs, and numerous concentrations and minors are offered by the School of Film and Media Studies, the School of Humanities, and the School of Natural and Social Sciences. Most undergraduate majors lead to the Bachelor of Arts (BA) degree. A Bachelor of Science (BS) degree is also available in biology, and a Bachelor of Fine Arts (BFA) degree is offered in film. In the School of Humanities, the Master of Arts (MA) degree is offered in 20th-century art history.

### **Interdisciplinary Studies**

Within the School of Liberal Arts and Sciences, it is possible to major in one of three interdisciplinary BA degree programs: gender studies, Latin American, Caribbean, and Latinx studies, and liberal arts. Students who wish to pursue an individualized program of study that cannot be accommodated within any of the conventional majors can work with faculty members

from different departments to create a program of study leading to the BA in liberal arts. In addition, interdisciplinary minors are available in Asian studies, gender studies, global black studies, and Latin American studies.

## **Departments**

Faculty in the liberal arts and sciences are organized by departments—groups of faculty members in the major disciplines. Departments assume major responsibility for the development of specific programs, the determination of program requirements, and student advising. In the case of interdisciplinary programs, faculty from various departments collaborate to provide those functions. When a student is ready to select a major, the appropriate department identifies a qualified advisor for the student. It is the student's responsibility to be aware of the requirements of each program. New departments are created to shape and supervise new programs as student needs require and faculty resources permit.

## **Faculty**

Faculty appointments in the liberal arts and sciences are made on the basis of effectiveness in teaching and dedication to undergraduate education, with attention to scholarly accomplishment and to the intellectual breadth essential to implement programs. Of our full-time faculty, approximately 92 percent hold a doctorate or other terminal degree; Others are award-winning authors, journalists, and filmmakers. In addition to general teaching and advising responsibilities, faculty members guide tutorials and supervise independent research projects and senior theses.

## **Academic Advising**

All students in the liberal arts and sciences have faculty advisors and plan their semester's work in consultation with these advisors. Students are also strongly encouraged to use the services of the Advising Center. In particular, students who have not declared their major are encouraged to meet with an advisor in the Advising Center for guidance.

# **School of Film and Media Studies**

Welcome to Film and Media Studies at Purchase.

Get involved in the production and critique of film, media, and video art.

## **Undergraduate Courses**

## **Cinema Studies**

## **Description:**

### **An Intensive Immersion in the Art of Film**

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 yearlong 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.

## Interdisciplinary and Rigorous

This interdisciplinary degree program is rigorous and highly selective, with official admission to the program contingent on successful completion of Introduction to Cinema Studies I and II during the freshman year and a qualifying examination in film history and aesthetics, which is given at the end of the freshman year.

## Requirements:

In addition to meeting **general degree requirements**, all cinema studies majors must meet the following requirements (53–54 credits):

- CIN 1500/Introduction to Cinema Studies I (4 credits)
- CIN 1510/Introduction to Cinema Studies II (4 credits)
- One **art history course** (3–4 credits), chosen from the following or approved by the cinema studies program coordinator:
  - ARH 1020/History of Art Survey II
  - ARH 1060/Touchstones of Modern Art
  - ARH 1070/The Work of Images: The Function of Art in Western Culture
  - ARH 2050/Introduction to Modern Art
  - ARH 2060/Art Since 1945
- CIN 3005/Cinema and the Archive (4 credits)
- One of the following courses (4 credits):
  - CIN 2000/Close Analysis
  - CIN 2500/Principles of Montage
- Five upper-level elective courses in cinema studies\* (20 credits total)
  - \*Learning assistantships, internships, and independent studies cannot be used to satisfy this requirement.
- CIN 3890/Cinema Studies Junior Seminar (4 credits)
- CIN 4890/Cinema Studies Senior Colloquium (2 credits)
- SPJ 4990/Senior Project I (4 credits)
- SPJ 4991/Senior Project II (4 credits)

## Notes:

- A grade of B or higher is required in CIN 1500 and 1510.
- 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.

**Effective: 2020-21**

CIN3005/Cinema and the Archive is a required course. Number of upper level elective courses changed from six to five.

## **Faculty**

### **Joel Neville Anderson**

Visiting Assistant Professor of Cinema Studies and Film

- BFA, Purchase College, SUNY
- MA, PhD, University of Rochester

### **Paula Halperin**

Associate Professor of Cinema Studies and History

Director, School of Film and Media Studies

- PhD, University of Maryland

### **Sean Weiner**

Assistant Professor of Cinema Studies

- BA, Purchase College, SUNY
- MFA, Hunter College, City University of New York

### **Ling Zhang**

Assistant Professor of Cinema Studies

- BA, Liaoning University (China)
- MA, Beijing Film Academy
- PhD, University of Chicago

### **Rachel Fabian**

Visiting Assistant Professor of Cinema Studies

- BA, University of Vermont
- MA, University of California, Santa Barbara
- PhD, University of California, Santa Barbara

### **Nathan Holmes**

Assistant Professor of Cinema Studies

- BA, Brock University, Ontario
- MA, Ryerson University and York University, Ontario
- PhD, University of Chicago

### **Agustín Zarzosa**

Associate Professor of Cinema Studies

- BA, Universidad Iberoamericana (Mexico)
- MA, New York University
- PhD, University of California, Los Angeles

## **Contributing Faculty**

### **Gregory Taylor**

Associate Provost for Academic Affairs

- BA, University of Toronto
- MA, PhD, University of Wisconsin, Madison

### **Casey Haskins**

Associate Professor of Philosophy

- BA, University of California, Santa Cruz
- PhD, University of Pennsylvania

### **Susan Kouguell**

Lecturer of Screenwriting

- BA, Purchase College, SUNY

### **Eric Mandelbaum**

Visiting Assistant Professor of Screenwriting

- BFA, Purchase College, SUNY

### **Brian Paccione**

Lecturer of Film

- BA, Vassar College
- MFA, Columbia University

### **Alan McIntyre Smith**

Lecturer of Film

- BA, University of Notre Dame

### **John G. Young**

Visiting Assistant Professor of Screenwriting and Film

- BFA, Purchase College, SUNY

### **A. Dean Bell**

Associate Professor of Practice in Screenwriting

- BFA, Purchase College, SUNY

### **Anne M. Kern**

Associate Professor of Film and Cinema Studies

Dean for Global Strategy and International Programs and Director of the Center for Engagement

- BA, University of Wisconsin, Madison
- MA, University of Wisconsin, Milwaukee
- MPhil, PhD, Yale University

### **Elise Lemire**

Professor of Literature

- BA, Yale University
- MA, PhD, Rutgers University
- Chancellor's Award for Excellence in Teaching

### **Shaka McGlotten**

Professor of Media Studies

- BA, Grinnell College
- PhD, University of Texas, Austin

### **Edward Pomerantz**

Associate Professor of Screenwriting

- BA, City College of New York
- MFA, Yale School of Drama

### **James Spione**

Lecturer of Film

- BFA, Purchase College, SUNY

### **J.D. Zeik**

Assistant Professor of Screenwriting and Film

- BA, Purchase College, SUNY

## Courses

### **CIN 1030: History of Film Art**

An overview of the development of film as an art and as an industry from silent to digital cinema. Students learn the stylistic, narrative and industrial developments of cinema through the analysis of classic films.

Credits: 4

Department: Cinema Studies

### **CIN 1500: Introduction to Cinema Studies I**

An intensive study of film history with analysis of specific films that represent stages in the evolution of the formal aspects of cinematic expression. Film showings, lectures, seminars.

Credits: 4

Department: Cinema Studies

### **CIN 1510: Introduction to Cinema Studies II**

A continuation of CIN 1500.

Credits: 4

PREREQ: CIN1500

Department: Cinema Studies

### **CIN 2000: Close Analysis**

The techniques of filmic expression are examined through a focused, detailed analysis of cinematography, editing, lighting, mise-en-scène, and soundtrack in celebrated cinematic works from around the world. Course content is organized

around the establishment or subversion of narrative, generic, and stylistic conventions through the works of one director, a particular genre, or a film movement.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 2200: Music Video and Popular Culture**

Examines the history of music videos, studying their effectiveness as a sales mechanisms as well as their influence on how today's movies, television and commercials are photographed. Students are required to shoot practice exercises throughout the semester, complete a final paper, and shoot a music video on their own for a campus band or musician. Students must have experience operating a video camera and have access to a digital editing platform or be familiar with Final Cut Pro.

Credits: 4

Department: Cinema Studies

### **CIN 2240: Research Practicum: Silent Cinema**

The goals of this course are two-fold. First, the history of silent film through the advent of sound is explored to reveal what early cinema can teach about the present and future of visual culture. Second, students use this exploration into early cinema to improve their film research skills, from data gathering to revision.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 2500: Principles of Montage**

An intensive course for cinema studies majors that combines hands-on practice with close analysis. Students explore the art of montage by analyzing the film language of great directors and by shooting and editing short video projects, with an emphasis on the major principles of montage.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 2600: Film Programming**

Research and practice in film programming practices and histories. Students research historical and contemporary case studies in film programming and exhibition while engaging in their own on-campus programming. They organize film series and screenings, gaining hands-on experience with and studying diverse perspectives on programming, distribution, curating, fundraising, advertising, engaging in audience outreach, event managing, researching, and writing.

Credits: 4

Department: Cinema Studies

### **CIN 3000: Cinema and Revolution**

Third cinema was a movement proposed by Latin American directors in the 1960s and further developed by African directors in the 1970s. It addresses important questions about independent national cinemas, colonialism, race, and identity. This course examines the movement and its global influence, with emphasis on the cinemas of Latin America, Africa, black Britain, and American minorities.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3005: Cinema and the Archive**

An intensive focus on the intersection between cinema and history. Students examine the debates around cinema's status as historical document, surveying different approaches to the relationship between cinematic formal traditions and social history. The course emphasizes the analysis of primary sources, such as reviews, posters, magazine and newspaper articles, personal correspondence, trade publications, and blogs.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3030: Documentary Film and Theory**

Through a historical survey of documentary and ethnographic film, this course explores documentary theory, aesthetics, and ethics. Topics include early cinema, World War II propaganda, cinema vérité, radical documentary, the essay film, counter-ethnographies, and contemporary mixed forms. Films by the Lumières, Flaherty, Marker, Rouch, Minh-ha, and others.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3032: Transnational Asian Cinemas**

Asian cinema is often rechanneled by the socio-political and cultural situations created by colonialism, wars, revolutions, and global capitalism. This course examines Asian cinemas within the context of international film history and explores significant genres, movements, and themes from the 1920s to the present. The course investigates how the transnational cinematic flow engages with discourses on nationalism, internationalism and cosmopolitanism.

Credits: 4

PREREQ: CIN1510 Or CIN1030

Department: Cinema Studies

### **CIN 3033: Transnational Filmmaking**

Students in this course will write, shoot and edit short documentary and/or fiction films reflecting the culture and country where the films are shot. International student teams work together on locations in USA, Haiti and Africa to produce films which will be screened at cultural events and film festivals.

Credits: 1

Department: Cinema Studies

### **CIN 3035: Cross-Cultural Encounters in Filmmaking**

Working in collaboration with students from film schools in France and Africa, students engage in preproduction via video conference on film projects they will complete together during a subsequent summer study abroad session. Students also examine contemporary cinematic trends in France and Africa, with special focus on diverse geographical settings, cultural and aesthetic histories, and conditions of production and exhibition.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3040: Film Sound: Technique and Theory**

An intense focus on sound technology, with careful attention to the way image, dialogue, music, and sound interact in both film and video. The history of sound technology and sound theory are explored by comparing sound innovations in other fields (music, radio, television) to developments in film/video. Films include *The Jazz Singer*, *The Conversation*, *Pi*, and *Run Lola Run*.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3055: Cinema and Class**

The history of moving images is marked by class struggle, on screen and behind the camera. Cinema, in turn, has itself both upheld and helped to reveal class relations. Students will learn key Marxist concepts related to capitalism and class, and how these concepts are activated within film history and practice.

Credits: 4

PREREQ: CIN1510

Department: Cinema Studies

### **CIN 3065: Netflix in Latin America**

As a global internet TV network, Netflix produces and distributes fiction films, documentaries and television series in Latin America. By paying close attention to this content, students examine the quickly-evolving media landscape in Latin America, evaluating the ways in which Netflix has impacted production and distribution in the region. Students should have access to Netflix.

Credits: 4

PREREQ: CIN1510

Department: Cinema Studies

### **CIN 3070: Television Studies**

Examines the state of television today, with special attention to new genres, narratives, technologies, audiences, and corporate practices, with special attention to the growth of cable networks, online sites, streaming serials, new modes of spectatorship, and new forms of fan culture.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3075: History of American Television**

A survey of the development of broadcasting and electronic media in the United States. It emphasizes the cultural and institutional history of the medium, as well as the aesthetic of televisual genres.

Credits: 4

PREREQ: CIN1500 And CIN1500

Department: Cinema Studies

### **CIN 3080: Mexican Cinema**

A survey of the history of Mexican cinema from the early 1930s to the present. Students examine popular genres like *la comedia ranchera* (Mexican cowboy musical), *el género cabaretil* (dancehall film), and *el cine de luchadores* (wrestling film) as well as the work of the most prominent Mexican filmmakers (e.g., Arturo Ripstein, Jaime Humberto Hermosillo, Nicolás Echeverría, María Novaro, Guillermo del Toro).

Credits: 4

Department: Cinema Studies

### **CIN 3090: Cinema of the Portuguese-Speaking World**

The films covered offer an opportunity to deeply analyze the formation of national identity, migration, gender and race relations, social inequalities, the rural and urban worlds, and political events that have had an impact on the contemporary societies of Portugal, Brazil, Cape Verde, Guinea-Bissau, Mozambique, and Angola.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3130: Animation**

A survey of animated filmmaking from the inception of cinema to the contemporary era.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3140: Cinema and the City**

Explores the role of cinematic representation in shaping the urban imagination. Taking both a historical and a comparative approach, students study the figuration of American, European, and non-Western cities from the silent era to the digital age. Discussions include how cinema has portrayed these metropolitan areas and their people, cultures, and public and private spaces.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3150: Improvisation in Film**

An examination of improvisation in scripts, performances, and the directorial design and production process. Students study the techniques of such filmmakers as John Cassavetes and Mike Leigh, the basics of improvisation taught by Viola Spolin and others, and theories of aleatory form; participate in improvisatory scenes; and make a film using improvisational techniques.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3245: Latin American Cinema**

Drawing from the rich cinematography of Latin America, this course focuses on the interaction between film and culture in Latin America. Students discuss and analyze films in the context of sociopolitical events and aesthetic movements, with emphasis on the cultural perspective.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3255: Media and Migration**

As people migrate across the globe, their media forms move with them—sometimes following them, documenting their movement, other times traveling with them, as traces of their home cultures. Focusing on a variety of transnational media forms, this course examines how media producers treat themes of home, nation, belonging, migration, immigration, displacement, alienation, border crossing, and mobile identities.

Credits: 4

PREREQ: (CIN1500 And CIN1510 ) Or MSA2200 Or NME2100

Department: Cinema Studies

### **CIN 3320: Film Authors**

A detailed examination of a filmmaker's career. Students analyze films in light of a filmmaker's entire output while situating the artist's creative process in relation to the industrial and historical context. The course also introduces students to the tradition of auteur criticism.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3330: Genres of Affect**

In this course, affect is considered as a form of power—the embodied capacity to affect and be affected. Students explore affective genres of visual culture, such as horror, comedy, melodrama, and pornography. The course draws on a range of theoretical perspectives on affect and emotion, emphasizing work from psychoanalysis, philosophy, feminism, and queer theory.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3400: Contemporary Global Cinema**

A study of contemporary global cinema and recent trends in cinematic style and narrative. The course focuses on non-American/non-European cinemas and co-productions and on important developments in the regional cinemas of Africa and Latin America. The final quarter examines “cinema” from a global perspective, particularly the extent to which new technology and cultural circuits have fostered techniques, styles, and narrative forms.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3410: Contemporary Media Theory**

Examines recent debates in media theory, offering critical frameworks to understand the complexities of what a “medium” is, its forms and aesthetics, how it circulates and interacts with subjects and objects, and how it culturally signifies. Critical inquiry is grounded in a range of media texts, from films to reality TV, video games, and artworks.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3420: Contemporary European Cinema**

Focuses on the changing landscape of national and regional cinemas of Europe from the 1980s to the present, including the advent of the MTV-influenced *cinéma du look* movement in France and the neorealist, indie-inspired filmmaking in the Balkan and former Soviet states. The contested (re)definition of what now encompasses “European cinema” is a defining undercurrent of the course.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3480: Methods in Film Criticism**

An introduction to the history and modes of film criticism, using the films of Alfred Hitchcock or John Ford (depending on the instructor) as the focal point. The goal is to familiarize students with the diversity of critical approaches in film studies, to make them better critics, and to do so by understanding both the aesthetic qualities and social forces that have made Hitchcock (or Ford) not only one of the great film personae of the 20th century, but also a marketing device, an aesthetic, a genre, and a field of study.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3500: Cinema in the Internet Age**

Networked computing has reconfigured cultural production, distribution, textual practices, and consumption. Students investigate how cinema registers these shifts by analyzing films that address the internet and by examining the ways that computing technologies renew film’s significance. Readings cover the latest conversations in media theory, addressing such issues as photographic indexicality, database narratives, digital aesthetics, software studies, and social media.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3513: Film, History, and Trauma**

Historical trauma has characterized the 20th century. Traumatic events return in unexpected forms, haunting communities and shaping both collective memory and mourning practices. Taking a comparative approach across national cinemas, this course analyzes the historical context, style, and narratives of films that circle around the question of trauma. The course covers German, Israeli, Chilean, Japanese, Russian, and American cinemas.

Credits: 4

Department: Cinema Studies

### **CIN 3515: Eastern European Cinema**

Major tendencies in Eastern European cinemas between World War II and the late 1980s are explored. Focusing on Polish, Hungarian, Czechoslovakian, and Yugoslav films, students examine the development of these national cinemas in the sociopolitical context of state socialism, and the flourishing of these cinematic traditions into internationally recognized movements and schools. Major thematic and stylistic preoccupations of Eastern European filmmakers are addressed through a close study of works by Polanski, Wajda, Forman, Jancso, Makavejev, Kusturica, and others.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3533: Race and Representation: U.S. Literature and Film**

Racial imagery in the U.S., from the minstrel era to the present, is examined. Students interrogate the mythologies of this imagery as depicted in U.S. literature and film; rethink key analytical categories in cinema and literary studies in light of

U.S. race history (genre and spectatorship); and study the racial uses of and meanings behind certain technical innovations in U.S. literature and filmmaking.

Credits: 4

Department: Cinema Studies

### **CIN 3540: Queer Cinema**

Emerging queer cinema is explored in its historical contexts and its relation to contemporary theories of gender, sexuality, and their intersection with race, class, and nationality. The course focuses on the “queering of the gaze,” interrogating conventional notions of representation, desire, identification, filmmaking, and spectatorship. Featured directors: Warhol, Fassbinder, Haynes, Von Trott, Akerman, Rozema, La Bruce, Araki, Denis, Jarman.

Credits: 4

Department: Cinema Studies

### **CIN 3550: Francophone Cinema**

An in-depth look at French-language cinema “beyond the hexagon”—that is, film and media originating from regions of the world outside of France, including Africa, the Middle East, the French Caribbean, Belgium, Switzerland, and Québec. The impact of diverse geographical settings, cultural histories, and conditions of production and exhibition are addressed, along with such factors as colonialization, hybridity, diaspora, and globalization.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3600: Kubrick**

Stanley Kubrick was one of the most original and cinematic of all film directors. His films were highly original in form, with an innovative use of the medium’s primary elements, including editing, composition, and camera movement. Most were also

adaptations of classic and contemporary literature. His ability to transform an author's literary vision into his cinematic vision was one of the keys to his genius. This course analyzes his films on their own terms and in comparison to their literary sources.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3705: American Film Genres**

A detailed examination of the notion of film genre, and consideration of one or more classical Hollywood genres, including the western, musical, melodrama, and film noir.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3715: The Western**

In light of a resurgence of the western in film and television, this course spans the history of the genre, from the earliest silent screen versions of dime store novels to its contemporary manifestations. While paying careful attention to the western as myth, epic, and landscape art, the course also explores themes of freedom, justice, and individualism as embedded and transformed in the genre.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3720: Film Noir**

Film noir represents the intersection of theme and style that gave American films from 1941 to 1955 a new cynicism, moral ambiguity, and atmosphere of terror. This

course attempts to define and explore the concept of film noir by close analysis of films like *The Big Sleep*, *Double Indemnity*, *Detour*, *The Big Heat*, *The Big Combo*, *Somewhere in the Night*, and *Kiss Me Deadly*.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3733: Experimental Cinema**

Examines the historical, cultural, and production contexts of experimental and avant-garde filmmaking. This course attempts an internationalist breadth of coverage by examining the European historical avant-gardes, the American avant-garde of the pre- and post-World War II periods, the underground and independent film movements of the 1960s, and the function of experimental cinema in shaping personal and communal identities (feminist, queer, and minorities).

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3736: The Independent Spirit in American Film**

History of American independent filmmaking from the 1940s to the present. Focuses on a range of directors, including Sam Fuller, Morris Engel, John Cassavetes, and Robert Altman.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3740: From Transformers to Trump**

An examination of the political imaginary of 21st century Hollywood film. Drawing on the writings of Siegfried Kracauer, students place contemporary American cinema

in a comparative historical framework in order to understand the complex ways that ideological formations (imperialism, authoritarianism, racism, neoliberalism, leftism/progressivism) are encoded within the imagery and narratives of popular film and related media.

Credits: 4

PREREQ: CIN1510

Department: Cinema Studies

### **CIN 3755: Transcendent Visions: The Spiritual on Film**

Investigation of a range of filmmakers who attempt to convey the spiritual through manipulation of film form. Films by Ozu, Bresson, Dreyer, Tarkovsky, and others.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3757: New Waves of East Asian Cinema**

In this course on internationally acclaimed auteurs of East Asian cinema (Japan, China, Taiwan, Hong Kong, Korea), emphasis is placed on the concepts of "national cinema" and "new waves." In particular, the critique of nationalism via a radicalization of both content and form in the various new waves is examined.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3765: Topics in Classical Cinema**

A key element of the classical Hollywood tradition (e.g., classical form, the auteur, the star system, or studio practices) is considered in detail.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3783: American Cinema of the '50s**

American cinema underwent significant upheaval during the 1950s with the crumbling of the studio system, the proliferation of television, fallout from the McCarthy hearings, and the Cold War. This course examines how such directors as Minnelli, Fuller, Welles, Preminger, Sirk, and Ray responded to these extremes, with attention to the historical circumstances and formal innovations that defined the era.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3787: The New Hollywood**

A study of American mainstream films of the "New Hollywood" or "New American" period of cinema, c. 1965 to the present. Students explore the evolution of American popular cinema in relation to stylistic innovation in international cinema, shifting audience demographics in the domestic market, and industrial and social change in the U.S.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3830: Italian Cinema After Neorealism**

Survey of Italian cinema of the postneorealist era, with special focus on the films of Michelangelo Antonioni and Federico Fellini.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3835: André Bazin, Realism, and Cinema**

An advanced seminar focusing on the criticism of André Bazin, a co-founder of the influential magazine *Cahiers du Cinéma* and prolific author (What is Cinema? Vol. 1 and 2); the cinema that he championed, including Italian neorealism; his influence on post-World War II film studies and criticism; and his current renaissance in contemporary filmmaking and criticism.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3845: New German Cinema**

Examination of the rise of New German Cinema in the 1960s and 1970s, with special attention paid to cultural, political, and aesthetic contexts. Directors studied include Alexander Kluge, Volker Schlöndorff, Werner Herzog, Rainer Werner Fassbinder, and Helma Sanders-Brahms.

Credits: 4

PREREQ: CIN1510

Department: Cinema Studies

### **CIN 3847: Israeli and Palestinian Cinema**

An examination of cinema in the Israeli and Palestinian context, from the Lumière brothers' actualities to contemporary productions by Ari Folman, Amos Gitai, Michel Khleifi, and Elia Suleiman. What role has the medium played in articulating ethno-religious identity, national ideology, traumatic historical experience, and conflicting territorial claims? How do Middle Eastern films challenge traditional conceptions of cinematic space and time?

Credits: 4

Department: Cinema Studies

### **CIN 3855: French Cinema**

The French refer to filmmaking as the seventh art, i.e., an art form on the level of other fine arts. This course examines French cinema from the silent era to 1970, with special focus on poetic realism and the French New Wave. Films by Vigo, Carné, Renoir, Melville, Truffaut, Godard, Rivette, Rohmer, Resnais, Marker, Varda, and others.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3870: Melodrama**

Melodrama is both a historical genre and a mode of imagination that operates across media. To bridge these two aspects of melodrama, the course examines its theatrical origins, the film genres that employ its rhetorical devices (the woman's film, action and disaster films, horror), and its further development in television series and soap operas.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **CIN 3875: Environmental Media**

An examination of how environments are represented across media forms and how they mediate cultural practices. Media forms include landscape painting, nature photography, art installations, music, nature writing, science fiction writing, and eco-cinema. Cultural practices include romantic, philosophical, and aesthetic traditions; indigeneities, nationalism, environmentalism, warfare, eco-mafias; and the arts and sciences of biomedicine.

Credits: 4

PREREQ: (CIN1500 And CIN1510 ) Or MSA1050 Or ANT1500

Department: Cinema Studies

### **CIN 3890: Cinema Studies Junior Seminar**

A survey of the most important developments in film theory. The goal is to familiarize students with the diversity of critical approaches in film studies and increase understanding of both the aesthetic qualities and social forces at work. Topics include the relationship of film to other forms of media and alternative or counter-hegemonic conceptions of cinema.

Credits: 4

Department: Cinema Studies

### **CIN 4890: Senior Colloquium**

Prepares cinema studies majors for the conception and writing of their senior project. The course emphasizes research skills, the formulation of a prospectus and a literature review, the development of a bibliography and a filmography, and the outline of a schedule for completion of the project.

Credits: 2

PREREQ: CIN1500 And CIN1510

Department: Cinema Studies

### **FLM 1050: Introduction to Digital Filmmaking**

An introduction to the craft of digital filmmaking: cinematography, lighting, staging, sound mixing, and editing. Students work in groups on short exercises to develop their skills and collaborate on a final short film.

Credits: 3

Department: Cinema Studies

### **FLM 3025: Documentary Filmmaking I**

In this introduction to the basics of documentary filmmaking, students learn what it means to construct a visual argument, with attention to process, place, documentary ethics, and good interviewing techniques. Production is complemented by screenings, class discussions, and demonstrations.

Credits: 3

PREREQ: FLM1050 Or CMS1400 Or COM1400

Department: Cinema Studies

### **FLM 3026: Documentary Filmmaking II**

In this continuation of Documentary Filmmaking, students design, research, and produce their own documentary film. Screenings, class discussions, and group critique complement the production of the film.

Credits: 3

PREREQ: FLM3025 Or CIN3320

Department: Cinema Studies

### **FLM 3050: Directing the Scene I**

An intensive production-oriented course designed to familiarize students with the fundamentals of storytelling in narrative film. The course covers dramatic and stylistic elements of filmmaking. Students direct and edit three short films during the semester, each assignment demonstrating specific principles covered in class.

Credits: 3

PREREQ: FLM1050 Or CMS1400 Or COM1400

Department: Cinema Studies

### **FLM 3051: Directing the Scene II**

Students closely analyze the construction and purpose of a short sequence in the context of the overall story. This course examines the various emotional and intellectual levels layered within a scene that can and do impact the audience. Students write, direct, and edit a short film during the semester.

Credits: 3

PREREQ: CIN1100 Or FLM3050

Department: Cinema Studies

### **HIS 3145: Chinese Cinema and History**

An overview of the development and tradition of Chinese cinema through representative screenings of important films from mainland China, Hong Kong, and Taiwan. Students gain a comprehensive understanding of the historical and political context(s) that informed the creation and reception of these films and learn critical scholarly terminology and historical issues related to the analysis of Chinese film.

Credits: 4

Department: Cinema Studies

### **HIS 3345: Classic Hollywood, Early America**

Students explore the underlying historical narratives of films from 1930 to 1960 that address topics from early America. These narratives are compared to the ways Hollywood recast historical lessons to suit modern circumstances and to promote "American values" challenged by economic depression and the rise of fascism and communism. Special emphasis is on the works of Ford and Capra.

Credits: 4

Department: Cinema Studies

### **LIT 3025: Women and Film**

Considers the intersections of sexual difference and cinema. Topics include theories of enunciation and sexual difference, female authorship and the idea of "women's

cinema,” gender and genre, woman as spectacle, the female spectator, and feminist film theory. Representations of sexual difference in films by selected male directors are studied as a means of examining the institution(s) of cinematic expression. The bulk of the course is devoted to studying women directors as they attempt to work within and against that institution.

Credits: 4

Department: Cinema Studies

### **LIT 3680: Surrealism and Its Legacy**

Surrealist literature, films, and art in France, Spain, and Latin America. Artists include Aragon, Breton, Buñuel, Césaire, Char, Dali, Eluard, and Lorca. Works are read in translation and lectures given in English; students with French and/or Spanish are encouraged to read in the original language.

Credits: 4

Department: Cinema Studies

### **MSA 3020: Reality TV**

In 1991, *The Real World* pioneered a genre of “unscripted” television that reshaped national media culture, culminating in the reality of the 2016 election. Students study theories of Hall, Habermas and Gramsci to explore how the genre reflects and shapes attitudes of U.S. audiences to surveillance, class conflict, and the performance of truths. Examples include *Jersey Shore* and *American Idol*.

Credits: 4

PREREQ: CIN1500 Or MSA1050 Or NME1050

Department: Cinema Studies

### **NME 3010: Cross-Cultural Video Production**

Students collaborate with students in other cultures, using the Internet to produce videos on subjects of mutual interest. Because the focus is on developing a cross-cultural dialogue, basic video production experience is expected. Before moving to

video, the two groups collaboratively write fiction. During the semester, they meet in video conferences with their peers abroad to discuss their productions. Previous semesters have included collaborations with students at universities in Belarus, Turkey, Mexico, Germany, and Lithuania.

Credits: 4

Department: Cinema Studies

### **PHI 3275: Light and Truth: Film, Photography, and Reality**

Do photographic images have privileged access to truth? This course explores the complicated relationship between truth and visual (particularly filmic) images. It begins with Plato on the “fakery” that is painting, turns to 17th-century “faithfulness” and “sincerity” in still-life painting and scientific drawing, and looks in depth at 20th-century writings about the nature of photography and realism in representation.

Credits: 4

Department: Cinema Studies

### **PHI 3716: Philosophy and Film**

A critical examination of influential attempts to understand the nature of the cinematic medium. Questions raised include: Is film a fine art? Must a movie “represent reality” if it is to succeed as a movie? Are there certain insights into human experience that are better expressed through film than through other media? Readings include Siegfried Kracauer, André Bazin, and Stanley Cavell.

Credits: 4

PREREQ: (CIN1500 And CIN1510 ) Or PHI1515 Or PHI2110 Or PHI3212

Department: Cinema Studies

## **Film**

### **Description:**

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

The primary emphasis of the BFA program is on writing/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 program faculty. The faculty's decision is based on demonstration of the student's technical and artistic proficiency.

## Facilities

Film majors enjoy a high equipment-to-student ratio and have access to fully equipped newly renovated sound stages, a mix studio, an equipment store, state of the art screening rooms, and digital editing studios.

## About Our Alumni

More than 85 percent of film program alumni have found work in the film and television industries. These are just a few of our representative alumni: Jessica Brunetto, Ilya Chaiken, Austin Chick, Rocco Caruso, Bob Gosse, Nick Gomez, Hal Hartley, Azazel Jacobs, Lesli Klainberg, Dani Michaeli, Whitney Ransick, Jimmie Joe Roche, Jeffrey Schwarz, James Spione, and Chris Wedge.

Updated 9-22-20

## Requirements:

In addition to meeting **general degree requirements**, all film majors must complete the following requirements (104–106 credits, outlined below by year) and maintain the department standards for academic and professional conduct.

Requirements for the major include:

- a. A minimum of 24 credits in film history, criticism, and/or theory: CIN 1500 and 1510 plus four additional courses
- b. Satisfactory completion, as determined by the Film faculty, of the 16-credit senior thesis film

**Note:** Criteria for advancement also include the student's fitness and potential for a professional life in the field, as determined by the department faculty. Advancement each year is by invitation of the faculty, following a scheduled, mandatory review of each student's work. Any student on warning or probationary status is reviewed at the end of the semester (fall or spring). There is an ongoing assessment of professional growth in all work for all students.

**Freshman Year: 31 credits**

- FLM 1090 and 1100/Exercises in Storytelling\*/ 6 credits
- FLM 1160 and 1170/Film Workshop\*/ 10 credits
- FLM 1250/Filmmakers Acting Workshop/ 2 credits
- CIN 1500 and 1510/Introduction to Cinema Studies I and II/ 8 credits
- FLM 2010/Film Editing I/ 3 credits
- FLM 2090/Cinematography I/ 2 credits

\*Part One and Two (two-semester course)

Note: CIN 1500 and 1510 are prerequisites for most film history courses.

### **Sophomore Year: 27 credits**

- FLM 2000 and 2050/Introduction to Documentary: Nonfiction Film\*/ 10 credits
- FLM 2020/Film Editing II/ 3 credits
- FLM 2100/Cinematography II/ 2 credits
- FLM 2310 and 2320/Directors' Scene Workshop\*/ 6 credits
- FLM 2810/Writing for Film I/ 2 credits
- CIN –/Film history elective/ 4 credits

\*Part One and Two (two-semester course)

### **Junior Year: 24-26 credits**

- One of the following two-semester courses:/ 6-8 credits
  - FLM 3200 and 3210/Film Directors' Workshop\* (8 credits) or
  - FLM 3460 and 3470/Documentary Workshop I and II (8 credits) or
  - FLM 3610 and 3620/Experimental Workshop\* (6 credits)
- FLM 3090/Cinematography III/ 2 credits
- FLM 3250/Directing the Actor/ 2 credits
- FLM 3320/Screenwriting/ 3 credits
- FLM 3650/Advanced Sound/ 3 credits
- CIN –/Two electives in film history, criticism, and/or theory/ 8 credits

\*Part One and Two (two-semester course)

## **Senior Year: 22 credits**

- FLM 3725/The Business of Film/ 2 credits
- FLM 4180 and 4190/Senior Production: Filmmaking\*/ 16 credits
- CIN –/One elective in film history, criticism, and/or theory/ 4 credits

\*Part One and Two (two-semester course)

## **Faculty**

### **Richard Abramowitz**

Lecturer of Film  
BFA, New York University

### **Joel Neville Anderson**

Visiting Assistant Professor of Cinema Studies and Film

- BFA, Purchase College, SUNY
- MA, PhD, University of Rochester

### **Iris Cahn**

Professor of Film

- BFA, Purchase College, SUNY
- MA, New York University

### **Maria Luisa Gambale**

Lecturer of Film

- AB, Harvard University

### **Myna Joseph**

Lecturer of Film

- BA, Wellesley College
- MFA, Columbia University

### **Stephen Lee**

Lecturer of Film/Video minor

- BA, Loyola Marymount University

- MFA, Columbia University

### **James Mehiel**

Lecturer of Screenwriting and Film  
Media Manager

- BFA, Purchase College, SUNY

### **Brian Paccione**

Lecturer of Film

- BA, Vassar College
- MFA, Columbia University

### **Alan McIntyre Smith**

Lecturer of Film

- BA, University of Notre Dame

### **Courtney Stephens**

Lecturer of Film

- BA, UC Berkeley
- MFA, American Film Institute

### **J.D. Zeik**

Assistant Professor of Screenwriting and Film

- BA, Purchase College, SUNY

### **Aryana Alexis Anderson**

Lecturer of Film

- BFA, Purchase College, SUNY

### **Denise Bessette**

Lecturer of Film

BA, Marymount Manhattan College

### **Paul Francis**

Lecturer of Film/Video minor

- MFA, Columbia University

### **Mtume Gant**

Assistant Professor of Film

- BFA, Purchase College, SUNY

## **Daniel Kang**

Lecturer of Film

- BFA, Purchase College, SUNY

## **Edwin Martinez**

Assistant Professor of Film

- BFA, Purchase College, SUNY
- EdM, Harvard Graduate School of Education

## **Lawrence O'Neil**

Associate Professor of Film

- BFA, Purchase College, SUNY

## **Ligaiya Romero**

Lecturer of Film

- B.A. Film Production, UCLA
- B.A. International Development Studies, UCLA
- M.A. Visual Communication, UNC-Chapel Hill

## **James Spione**

Lecturer of Film

- BFA, Purchase College, SUNY

## **John G. Young**

Visiting Assistant Professor of Screenwriting and Film

- BFA, Purchase College, SUNY

# **Contributing Faculty**

## **Christopher McCann**

Visiting Assistant Professor

- BFA, New York University

## **Sean Weiner**

Assistant Professor of Cinema Studies

- BA, Purchase College, SUNY
- MFA, Hunter College, City University of New York

## **Ling Zhang**

Assistant Professor of Cinema Studies

- BA, Liaoning University (China)
- MA, Beijing Film Academy
- PhD, University of Chicago

## **Anne M. Kern**

Associate Professor of Film and Cinema Studies

Dean for Global Strategy and International Programs and Director of the Center for Engagement

- BA, University of Wisconsin, Madison
- MA, University of Wisconsin, Milwaukee
- MPhil, PhD, Yale University

## **Agustín Zarzosa**

Associate Professor of Cinema Studies

- BA, Universidad Iberoamericana (Mexico)
- MA, New York University
- PhD, University of California, Los Angeles

## **Courses**

### **FLM 1050: Introduction to Digital Filmmaking**

An introduction to the craft of digital filmmaking: cinematography, lighting, staging, sound mixing, and editing. Students work in groups on short exercises to develop their skills and collaborate on a final short film.

Credits: 3

Department: Film

### **FLM 1090: Exercises in Storytelling**

A series of weekly exercises to develop the student's ability to write short stories. The problems of exposition, characterization, conflict, and action are discussed and studied. Limited to freshman film majors.

Credits: 3

Department: Film

### **FLM 1100: Exercises in Storytelling**

A series of weekly exercises to develop the student's ability to write short stories. The problems of exposition, characterization, conflict, and action are discussed and studied. Limited to freshman film majors.

Credits: 3

Department: Film

### **FLM 1160: Film Workshop**

Introduces the possibilities of film technique. Short projects in motion picture cinematography, lighting, sound recording, and continuity editing, augmented by lectures, demonstrations, film analysis, and readings. In the spring, systems of cinematic structure and form are emphasized.

Credits: 5

Department: Film

### **FLM 1170: Film Workshop**

Introduces the possibilities of film technique. Short projects in motion picture cinematography, lighting, sound recording, and continuity editing, augmented by lectures, demonstrations, film analysis, and readings. In the spring, systems of cinematic structure and form are emphasized.

Credits: 5

Department: Film

### **FLM 1250: Filmmakers Acting Workshop**

An introduction to the role of the actor in filmmaking situations. Freshman film students engage in actual acting training to learn how actors and filmmakers can best interact and to experience how best to understand the acting process.

Credits: 2

Department: Film

### **FLM 2000: Introduction to Documentary: Nonfiction Film**

Practical aspects of documentary filmmaking. Students produce four to five short films each term (including describing a process, a place, an interview, and a film portrait). Production is complemented by screenings, class discussions, and demonstrations.

Credits: 5

Department: Film

### **FLM 2010: Film Editing I**

Students learn the fundamentals of film language through editing and are provided with professionally produced picture and sound rushes that they sync-up, structure, and edit into a complete film. Additional individual and group projects are assigned.

Credits: 3

Department: Film

### **FLM 2020: Film Editing II**

Students learn the fundamentals of film language through editing and are provided with professionally produced picture and sound rushes that they sync-up, structure, and edit into a complete film. Additional individual and group projects are assigned.

Credits: 3

Department: Film

## **FLM 2050: Introduction to Documentary: Nonfiction Film**

Practical aspects of documentary filmmaking. Students produce four to five short films each term (including describing a process, a place, an interview, and a film portrait). Production is complemented by screenings, class discussions, and demonstrations.

Credits: 5

Department: Film

## **FLM 2090: Cinematography I**

Basics of photography, camera operation, crew organization, picture composition, and lighting.

Credits: 2

Department: Film

## **FLM 2100: Cinematography II**

Camera movement, angles and blocking, studio lighting procedures, and introduction to gaffing and electrics.

Credits: 2

PREREQ: FLM2090 Or TFI2090

Department: Film

## **FLM 2310: Directors' Scene Workshop**

In this introduction to directing narrative film, students produce scenes from their own original and previously produced scripts. They chose materials and cast, direct, and edit four to five short narrative films each term.

Credits: 3

Department: Film

### **FLM 2810: Writing for Film I**

The techniques of writing for the screen in both the narrative and documentary forms. Emphasis on the construction of dramatic material without the use of spoken dialogue leads to a better understanding of the power and importance of visual imagery as a prime component in storytelling, and to a heightened awareness of the camera's role in the writing process.

Credits: 3

Department: Film

### **FLM 3025: Documentary Filmmaking I**

In this introduction to the basics of documentary filmmaking, students learn what it means to construct a visual argument, with attention to process, place, documentary ethics, and good interviewing techniques. Production is complemented by screenings, class discussions, and demonstrations.

Credits: 3

PREREQ: FLM1050 Or CMS1400 Or COM1400

Department: Film

### **FLM 3026: Documentary Filmmaking II**

In this continuation of Documentary Filmmaking, students design, research, and produce their own documentary film. Screenings, class discussions, and group critique complement the production of the film.

Credits: 3

PREREQ: FLM3025 Or CIN3320

Department: Film

### **FLM 3050: Directing the Scene I**

An intensive production-oriented course designed to familiarize students with the fundamentals of storytelling in narrative film. The course covers dramatic and stylistic elements of filmmaking. Students direct and edit three short films during the semester, each assignment demonstrating specific principles covered in class.

Credits: 3

PREREQ: FLM1050 Or CMS1400 Or COM1400

Department: Film

### **FLM 3051: Directing the Scene II**

Students closely analyze the construction and purpose of a short sequence in the context of the overall story. This course examines the various emotional and intellectual levels layered within a scene that can and do impact the audience. Students write, direct, and edit a short film during the semester.

Credits: 3

PREREQ: CIN1100 Or FLM3050

Department: Film

### **FLM 3090: Cinematography III**

Individual projects in advanced cinematography.

Credits: 2

Department: Film

### **FLM 3110: Cinematography IV**

Advanced techniques in cinematography and lighting, with group and individual projects.

Credits: 3

PREREQ: FLM3090 Or TFI3090

Department: Film

### **FLM 3200: Film Directors' Workshop**

An advanced two-semester course designed to explore the technique, practice, and theory of motion picture directing. Exercises in mise-en-scène, screenwriting, and fiction filmmaking. Students must write, cast, and direct a complete narrative short film for presentation at the end of the spring term.

Credits: 4

Department: Film

### **FLM 3210: Film Directors' Workshop**

An advanced two-semester course designed to explore the technique, practice, and theory of motion picture directing. Exercises in mise-en-scène, screenwriting, and fiction filmmaking. Students must write, cast, and direct a complete narrative short film for presentation at the end of the spring term.

Credits: 4

Department: Film

### **FLM 3250: Directing the Actor**

Examines the role of the director in casting the right actor, and aiding actors in creating character and performances through rehearsal, discussion, improvisation, and on-set techniques. Students study directing, learning techniques of acting and what actors need from the director in terms of preparation and performance.

Credits: 2

Department: Film

### **FLM 3320: Screenwriting**

A practical course in the writing of screenplays. A preliminary screenplay for the senior thesis film must be completed by the end of the semester.

Credits: 3

Department: Film

### **FLM 3415: Collaboration in Advanced Film Production**

A highly advanced film production seminar offering a unique opportunity to learn in tandem with students in the Conservatory of Theatre Arts in on-location production settings. Production is complemented by screenings, class discussions, and demonstrations.

Credits: 3

PREREQ: FLM3090

Department: Film

### **FLM 3460: Documentary Workshop I**

An intermediate-level course in the practice of documentary filmmaking. A series of exercises in 16mm and video documentary production are complemented by screenings, class discussions, group projects, and demonstrations. Students research, design, and complete a documentary film.

Credits: 4

Department: Film

### **FLM 3470: Documentary Workshop II**

An intermediate-level course in the practice of documentary filmmaking. A series of exercises in 16mm and video documentary production are complemented by screenings, class discussions, group projects, and demonstrations. Students research, design, and complete a documentary film.

Credits: 4

Department: Film

### **FLM 3610: Experimental Workshop**

Students conceptualize and produce experimental media projects using techniques and concepts of avant-garde filmmaking, video art, and performance art.

Nontraditional and personal forms are emphasized. Construction of a DVD anthology and off-campus excursions are also required. Both FLM 3610 (fall) and 3620 (spring) are required for film students planning an experimental thesis project for junior review.

Credits: 3

Department: Film

### **FLM 3620: Experimental Workshop**

Students conceptualize and produce experimental media projects using techniques and concepts of avant-garde filmmaking, video art, and performance art.

Nontraditional and personal forms are emphasized. Construction of a DVD anthology and off-campus excursions are also required. Both FLM 3610 (fall) and 3620 (spring) are required for film students planning an experimental thesis project for junior review.

Credits: 3

Department: Film

### **FLM 3650: Advanced Sound**

Committed to using sound tracks as fully as the image track, this course implements theory by teaching choice and placement of microphones, dialogue track prep, music editing, use of sound FX and tone, and prepping for a professional sound mix.

Students visit with a professional sound editor and attend foley, dubbing, and mix studio demonstrations.

Credits: 3

Department: Film

### **FLM 3655: Advanced Picture Editing**

Strategies for the structuring and pacing of films, taught through the editing of specific film projects.

Credits: 3

Department: Film

### **FLM 3725: The Business of Film**

Prepares students for entry into the film industry. Covers basic techniques used to raise money for, produce, and distribute films.

Credits: 2

Department: Film

### **FLM 3810: Writing for Film II**

Construction and writing of screenplays, with exercises in characterization, plotting, etc. Story treatments for both fiction and documentary films are stressed.

Credits: 2

Department: Film

### **FLM 4010: Short Film Production**

An intensive, one-semester workshop course in which students write, produce and direct a short documentary or narrative film. Production proceeds only after faculty approval of the screenplay, casting, and production schedules. Students assist in the production of one fellow classmate's film. Projects developed for this course may be used in conjunction with senior theses requirements of other majors.

Credits: 3

PREREQ: (FLM3050 And FLM3025 ) Or (FLM3610 And FLM3620 )

Department: Film

## **Film/Video Production**

## Description:

### Minor in Film/Video Production

The minor in film/video production is designed for students who want to integrate production skills with their major. After completing two foundation courses in screenwriting and basic digital production, students take specialized courses in narrative and documentary, or experimental filmmaking. The final capstone course allows students to spend an entire semester developing a single film project of their choice.

Students should have attained sophomore status (or completed a total of 32 credits) before signing up for this minor. It is ideal for students who are interested in pursuing a senior project that involves a film or video.

Students interested in the minor should submit a completed [Application for a Program of Minor Study](#).

## Minor requirements:

### Academic Requirements for the Minor in Film/Video Production

Five courses, as follows:

- FLM 1050/Introduction to Digital Filmmaking
- PSW 1010/Screenwriting I
- One of the following two-course sequences:
  - FLM 3025/Documentary Filmmaking and FLM 3050/Directing the Scene
  - FLM 3460/Documentary Workshop and 3620/Experimental Workshop
- FLM 4010/Short Film Production

#### **Additional elective courses:**

CIN 2200/Music Video and Popular Culture

CIN 2500/Principles of Montage

CIN 3040/Film Sound: Technique and Theory

NME 3010/Cross-Cultural Video Production

PSW 3120/The Writer and the Documentary

PSW 3400/The TV Writer's Room

PSW 3500/Writing the Web Series

#### **For course descriptions, go to:**

CIN prefix: [Cinema Studies](#)

FLM prefix: [Film](#)

NME prefix: **New Media**

PSW prefix: **Playwriting and Screenwriting**

### **Notes:**

- CIN 1100, being replaced in fall 2018 by FLM 3050, satisfies the requirement for FLM 3050.
- COM 1400/Introduction to Video Techniques and Technology, offered by the School of Liberal Studies may be taken in lieu of FLM 1050.
- COM 3320/Documentary Production, offered by the School of Liberal Studies may be taken in lieu of FLM 3025.

## **Media Studies**

### **Description:**

In the media studies program, students learn how to combine cultural theory, critical cultural production, and do-it-yourself (DIY) aesthetics to explore the roles that media technologies and the arts play in everyday life.

Creative practices are approached historically and ethnographically, and considered within their rich cultural, geographic, and political economic contexts. This includes students' own low-cost, open-ended, and tactical DIY productions, such as mashup advertisements, sound installations, and performance art—practices of experimentation, protest, and speculation that engage contemporary social concerns.

### **Requirements:**

In addition to meeting **general degree requirements**, students majoring in media studies must complete a minimum of 10–11 courses with a grade of C or higher and an 8-credit senior project (40 credits minimum total) as follows:

- MSA 1050/Introduction to Media Studies (3 credits)
- MSA 2200/Media Institutions and Forms (3 credits)
- MSA 3400/Critical Perspectives on Media, Society, and the Arts (4 credits)
- MSA 3450/Research Methods in Media, Society, and the Arts (4 credits)
- Three electives (at least 9 credits total)
- One course in art history (visual or performing) or media history (at least 3 credits)
- Two or three courses in studio art and/or media production (at least 6 credits total)
- SPJ 4990/Senior Project I (4 credits)
- SPJ 4991/Senior Project II (4 credits)

### **Examples of Elective Courses**

New courses may be added to the following lists. Students should consult their advisor to determine whether a course not on these lists fulfills the elective requirement.

**Anthropology** (School of Natural & Social Sciences):

ANT 2175/Language, Culture, and Society  
ANT 2250/Film and Anthropology  
ANT 2320/Performing Arts in Cross-Cultural Perspective  
ANT 2340/Drugs, Bodies, Design  
ANT 2470/Museum Anthropology  
ANT 2555/Magic, Witchcraft, and Modernity  
ANT 2610/Introduction to Ethnomusicology  
ANT 2730/New Black Ethnographies  
ANT 3185/Global Media, Local Cultures  
ANT 3345/Media and Performance in Africa  
ANT 3350/Myth, Ritual, and Performance  
ANT 3380/Avant-Garde Cultures and Everyday Life  
ANT 3410/Anthropology of Art and Aesthetics  
ANT 3415/Anthropology of Sound and Listening  
ANT 3540/Sensing and Knowing in Anthropology, Psychology, and the Arts

**Cinema Studies:**

CIN 3000/Cinema and Revolution  
CIN 3030/Documentary Film and Theory  
CIN 3060/Cult Cinema  
CIN 3070/Television Studies  
CIN 3200/Film, Media, and War Machines  
CIN 3330/Genres of Affect  
CIN 3500/Cinema in the Internet Age  
CIN 3540/Queer Cinema

**Media Studies:**

MSA 2210/Transhumanist Media (*added Spring 2018*)  
MSA 2235/Computers and Culture  
MSA 2450/Sounds of Protest  
MSA 3150/Outsider Art  
MSA 3160/Queer Media Convergence  
MSA 3350/The Body: Medium and Message

MSA 4110/Lively Geographies

MSA 4160/Material Cultures

MSA 4750/Special Topics in Media, Society, and the Arts

**Literature** (School of Humanities):

LIT 2195/Italian American Literature and Popular Culture

**New Media**:

NME 2250/Art and Technology

NME 3010/Cross-Cultural Video Production

NME 3040/Internet as Public Art

**Philosophy** (School of Humanities):

PHI 2780/Philosophy of Art: From Plato to Postmodernism

PHI 3275/Light and Truth: Film, Photography, and Reality

PHI 3610/Frankfurt School Critical Theory

PHI 3716/Philosophy and Film

PHI 3785/Art and Morality

**Sociology** (School of Natural and Social Sciences):

SOC 2105/Art and Outsiderness

SOC 3005/Feminism, Art, and Performance

**Theatre and Performance** (Conservatory of Theatre Arts):

THP 3120/Gameplay and Performance

THP 3130/Transmedia and Performance

THP 3250/Theories of Drama and Performance

## Minor requirements:

The minor in media studies is designed to provide students with a broad knowledge and understanding of theories and methods of analysis of media and the arts, while at the same time allowing for skill development in an art form.

Students interested in the minor should submit a completed **Application for a Program of Minor Study** to the Chair of the media studies program.

## Academic Requirements for the Minor in Media Studies

- MSA 1050/Introduction to Media Studies (3 credits)
- Three electives; at least two of these must be taught by faculty in the Media Studies Department (9–12 credits)
- At least 4 credits in studio art and/or media production courses

## **Faculty**

### **Rudolf Gaudio**

Professor of Anthropology

Director of Natural and Social Sciences

- BA, Yale University
- MIA, Columbia University
- PhD, Stanford University

### **Jason A. Pine**

Professor of Media Studies and Anthropology

- BA, University of Chicago
- MA, New School for Social Research
- PhD, University of Texas, Austin

### **Adam Resnick**

Visiting Assistant Professor of Media Studies

- BA, Stony Brook University, SUNY
- MA, PhD, Graduate Center, City University of New York

### **Shaka McGlotten**

Professor of Media Studies

- BA, Grinnell College
- PhD, University of Texas, Austin

### **Lorraine Plourde**

Associate Professor of Media Studies and Anthropology

- BA, Hampshire College
- MA, University of Washington
- PhD, Columbia University

### **Sharon Zechowski**

Lecturer in Media Studies

- BA, Hunter College, City University of New York
- MS, Brooklyn College, City University of New York

- PhD, Ohio University

## Contributing Faculty

### **Michael Bell-Smith**

Associate Professor of New Media

- BA, Brown University
- MFA, Bard College

### **Mary Kosut**

Professor of Sociology

- BA, MA, University of New Orleans
- PhD, New School for Social Research

### **Hakan Topal**

Associate Professor of New Media and Graphic Design

- BS, MS, Middle East Technical University (Turkey)
- MA, PhD, New School for Social Research

### **David J. Kim**

Associate Professor of Anthropology

- BA, Trinity College
- MA, New York University
- PhD, Columbia University

### **Joseph Russo**

Visiting Assistant Professor of Anthropology

- MA , Brooklyn College
- MPhil, Goldsmiths College
- PhD, University of Texas, Austin

## Courses

**MSA 1050: Introduction to Media Studies**

An introduction to theories of the media, visual, and performing arts. Using semiotics as a point of departure, students explore the language and iconography of visual communication. The course focuses on works of art, advertising, television, and the web as social contexts of cultural production and analyses the role that ordinary people play in the production of media.

Credits: 3

Department: Media Studies

### **MSA 2200: Media Institutions and Forms**

An examination of media forms (e.g., postcards, radio, TV, internet, mobile media technologies) and media institutions (e.g., movie studios, marketing and advertising companies, regulatory agencies) within historical and cultural contexts. Students explore the multiple ways that human engagements with the world are mediated and how media forms contribute to the production of social norms, practices, and senses of identity and community.

Credits: 3

PREREQ: MSA1050 Or NME1050

Department: Media Studies

### **MSA 2210: Transhumanist Media**

Students focus on how humans are represented and configured across media platforms, how the self is culturally constructed, and how technology continually redefines the meaning of "human." The class also considers what these figurations indicate about contemporary political subjectivities, gender identities, and species belonging. The work of notable thinkers, including William Gibson, Masamune Shirow, Stellan Arkai, and Spike Jonze, is studied.

Credits: 3

Department: Media Studies

### **MSA 2235: Computers and Culture**

Examines the connections between computers and culture, with a critical look at how computers may be changing and shaping culture, and how culture affects people's use and understanding of computers. The course focuses in particular on the ways in which gender, race, and class affect people's experiences with and understanding of computers. Both work and leisure uses of computers are considered.

Credits: 3

PREREQ: NME1050 Or MSA1050

Department: Media Studies

### **MSA 2325: Class Conflict in Popular Culture**

Examines cultural representations of poverty, work, and wealth in American popular culture. Students consider how mediated narratives of class conflict reflect and reinforce divisions between social classes (the 99 and 1%) and within them (immigrants and "white working class"). Students develop a deeper appreciation of how class "works" as an economic and political system, and how it is lived.

Credits: 4

PREREQ: MSA1050 Or NME1050

Department: Media Studies

### **MSA 3020: Reality TV**

In 1991, The Real World pioneered a genre of "unscripted" television that reshaped national media culture, culminating in the reality of the 2016 election. Students study theories of Hall, Habermas and Gramsci to explore how the genre reflects and shapes attitudes of U.S. audiences to surveillance, class conflict, and the performance of truths. Examples include Jersey Shore and American Idol.

Credits: 4

PREREQ: CIN1500 Or MSA1050 Or NME1050

Department: Media Studies

### **MSA 3160: Queer Media Convergence**

Media convergence refers to large-scale changes in the ownership and production of media content, as well as the role that audiences and consumers have in its development. This course examines media convergence from the perspectives of queer theory and history, and asks how queer identities, sensibilities, styles, and practices both shape and are shaped by media convergence.

Credits: 4

Department: Media Studies

### **MSA 3400: Critical Perspectives on Media, Society, and the Arts**

An intensive examination of critical and theoretical work on media, society, and the arts. Classic and contemporary theories (e.g., Marxism, structuralism, organizational and cultural production, various cultural studies approaches) and topics (e.g., hegemony, cultural capital, high vs. low culture, elite and commercialized culture) are explored.

Credits: 4

PREREQ: (MSA1050 Or NME1050 ) And MSA2200

Department: Media Studies

### **MSA 3450: Research Methods in Media, Society, and the Arts**

Ethnography, one of the key methodological innovations of anthropology, is used in this course to examine life in a media-saturated world. Focusing on an emergent ethnographic literature that examines the relationships between mass media, popular culture, and social and technological networking, the course situates everyday interactions with media within broader theoretical, historical, and cultural contexts.

Credits: 4

PREREQ: (MSA1050 Or NME1050 ) And MSA2200

Department: Media Studies

### **MSA 4100: Alternative Economies**

Students look at forms of production and exchange in various contexts throughout the world that are alternatives to dominant, formal economies. These include trash picking and trash art-making, piracy and counterfeiting, independent farming, and alternative banking. Students consider the notion of value in a variety of ways and trace how production, exchange, circulation, and consumption elaborate new forms of social life.

Credits: 4

PREREQ: (MSA1050 Or NME1050 ) Or ANT1500 Or CAN1500

Department: Media Studies

### **MSA 4120: Drag Theory and Practice**

Focuses on the histories, politics, and aesthetics of drag. Students engage a variety of work in gender and queer studies, and they also learn how to do drag through a series of practice-based workshops.

Credits: 4

Department: Media Studies

### **MSA 4750: Special Topics in Media, Society and the Arts**

The topics, which vary, are selected from among the special interests of faculty.

Credits: 4

PREREQ: MSA1050 Or NME1050

Department: Media Studies

## **New Media**

### **Description:**

The New Media B.A. Program at Purchase College offers an interdisciplinary curriculum that lies at the intersection of art, society, and technology. Students study the effects of digital media from multiple perspectives, giving them the tools to be well-rounded citizens in an increasingly complex society and allowing them to develop their own voice through guided research and hands-on production.

In this program students learn about current technology and acquire the knowledge and skills needed to understand forthcoming technologies, not least in relation to key social and historical contexts. The program's strong liberal arts component provides students with critical and conceptual frameworks which, when combined with the acquisition of practical skills, help to prepare them for the workforce and/or graduate study.

Courses are drawn from the visual and performing arts, computer science, the social sciences, and other liberal arts disciplines. 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 within the same course. Collaboration is particularly encouraged, as are experimental and creative approaches to media production and distribution. Each semester the New Media program and the Neuberger Museum of Art co-host a series of lectures and workshops by accomplished artists, technologists, and theorists in the field of new media.

## **Advanced Standing and the Senior Project**

After applying for and receiving **advanced standing**, new media majors pursue a program of upper-level study designed by the student. This provides students with the opportunity to pursue individual interests while at the same time developing a focus in new media. As part of this program of study, all students are expected to complete an 8-credit senior project, which is supervised by a faculty member of the New Media Department. Various types of senior projects are acceptable, and collaboration among students is encouraged.

## **Requirements:**

In addition to meeting **general degree requirements**, all new media majors must complete the following requirements (64–70 credits):

### **Freshman and Sophomore Years (Foundation): 30–31 credits**

Students must earn a grade of C+ or higher in each of these courses. Those who earn a grade lower than a C+ must petition the New Media Department to retake the course. To pass NME 2100, students must attain at least a 2.67 (B-) GPA in the foundation courses. In any given semester, students should not enroll in more than three foundation courses and we recommend against taking more than two studio or lab courses.

- PHO 1100/Introduction to Digital Photography: 4 credits
- MSA 1050/Introduction to Media Studies: 3 credits
- NME 1060/Introduction to Sound: 3 credits
- NME 1160/Design Principles: 4 credits

- NME 1450/Programming for Visual Artists: 4 credits or MAT 1520/Computer Science I
- One 2000-level technoculture course (3 credits), chosen from the following or approved by the student's faculty advisor; it should be taken after MSA 1050 has been successfully completed:
  - MSA 2235/Computers and Culture – NME 2250/Art and Technology
- NME 2420/Video Art I: 4 credits
- NME 2750/Introduction to the Web: 4 credits
- NME 2100/New Media Advanced Standing: 1 credit

## Applying for Advanced Standing in New Media

**New media majors typically apply for advanced standing in their fourth or fifth semester, while concurrently completing the courses required in the first two years of study. A student may be in the process of fulfilling a maximum of two foundation courses concurrent with advanced standing. Because of the interdisciplinary nature of the new media program, it is important that students be strongly focused and self-directed. Therefore, the transition to advanced standing is taken very seriously by the New Media faculty.**

In order to have a clear picture of each student's preparedness, the department requests that each student submit materials for review. This advanced-standing website must be submitted two weeks before the beginning of registration for the following semester. Students register for NME 2100/New Media Advanced Standing, and are assigned a faculty member who will be their Advanced Standing Advisor to help them navigate the process. A series of workshops are also provided by staff to help with any technical issues.

To apply for advanced standing, each student must build a website consisting of:

- a portfolio of work, which shall be presented on the student's webpage
- a written discussion of the student's development to date (this two- to four-page document shall include a discussion of courses completed or in progress, projects undertaken, and recent life experiences that have led to the current proposal)
- a proposed academic program that the student intends to follow until graduation (this two- to four-page proposal shall include a list of all courses that the student plans to take in his or her remaining semesters, the general area of the intended senior project, and an indication of what projects and internships the student will develop to prepare for a successful senior year)

Please note: The New Media Faculty review the curriculum and determine whether the student receives advanced standing. Advanced standing is a prerequisite for

many of the upper-level courses that constitute the major. It is possible to retake Advanced Standing a second time the following semester, but students must speak with their advisor and the New Media chair before reapplying. Students who are ultimately not approved for advanced standing will need to complete their BA in a different major.

## **After Passing Advanced Standing**

After being accepted for advanced study, requirements are as outlined below. Students must earn a grade of C+ or higher in each of these courses, excluding the senior project.

- one upper-level history/theory course: 3–4 credits
- one anthropology/sociology course: 3–4 credits
- four elective courses chosen for their relevance and applicability to the student's course of study in new media: 12–16 credits
- and the synthesis courses, taken in the junior and senior years (16 credits, plus an optional internship):
  - NME 3880/Junior Seminar in New Media: 4 credits
  - NME 3995/Internship in New Media (optional): variable credits
  - NME 4880/Senior Seminar I in New Media: 2 credits
  - NME 4890/Senior Seminar II in New Media: 2 credits
  - SPJ 4990/Senior Project I: 4 credits
  - SPJ 4991/Senior Project II: 4 credits

## **Examples of History/Theory Courses**

ARH 3405/Design History and Theory: 1750–Today: 4 credits

ARH 3531/New Media and Contemporary Art: 4 credits

CIN 3200/Film, Media, and War Machines: 4 credits

DES 3240/Design Issues: 3 credits

DES 3300/History of Graphic Design Survey: 4 credits

MTH 4120/History of Recorded Music I: 2 credits

MTH 4130/History of Recorded Music II: 2 credits

VIS 3000/Art in the Age of Electronic Media: 3 credits

## **Examples of Anthropology/Sociology Courses**

The following list includes courses offered by the media studies program and by the School of Art+Design.

ANT 2320/Performing Arts in Cross-Cultural Perspective: 3 credits  
ANT 3185/Global Media, Local Cultures: 4 credits  
ANT 3345/Media and Performance in Africa: 4 credits  
ANT 3410/Anthropology of Art and Aesthetics: 4 credits  
MSA 3160/Queer Media Convergence: 4 credits  
MSA 3400/Critical Perspectives on Media, Society, and the Arts: 4 credits  
MSA 4750/Special Topics in Media, Society, and the Arts: 4 credits  
VIS 3500/The Arts for Social Change: 3 credits

### **Examples of Elective Courses**

Courses in the following lists are subject to change, and new courses may be added. Students should consult with their faculty advisor when choosing electives.

#### **New Media**

NME 2470/Drawing, Moving, and Seeing with Code  
NME 3010/Cross-Cultural Video Production  
NME 3040/Internet as Public Art  
NME 3050/Information Aesthetics  
NME 3150/Material Distribution: Billboards, Wheatpaste, and Pamphlets  
NME 3170/Digital Design and Fabrication  
NME 3210/Tactical Practical  
NME 3215/New Directions in Virtual Space  
NME 3220/Forms of the Moving Image  
NME 3230/Real-Time Media Processing  
NME 3265/Social Design  
NME 3340/Photography Expanded  
NME 3350/Digital Printmaking  
NME 3430/Video Graphics  
NME 3455/Dark Ecology Studio  
NME 3545/Community-Centered Media  
NME 3560/Introduction to Physical Computing: Getting Outside the Box  
NME 3675/Copy, Paste  
NME 3720/Interactive Installation: Hacking the Everyday  
NME 3770/Experimental Web Practice  
NME 4150/Special Projects in Tiny Computing

#### **Film:**

FLM 3610/Experimental Workshop (Part One)

FLM 3620/Experimental Workshop (Part Two)

**Mathematics/Computer Science** (School of Natural & Social Sciences):

MAT 1420/Programming Games

MAT 3146/Scripting for the Web

MAT 3440/Creating User Interfaces

MAT 3530/Creating Databases for Web Applications

MAT 3540/Social Software

MAT 3650/Networking and Security

MAT 3670/Robotics

MAT 3755/Mobile Computing

MAT 3765/Mobile Media

*School of the Arts:*

**Studio Composition** (Conservatory of Music):

MCO 1310/Studio Composition I

MCO 1320/Studio Composition II

MCO 2310/MIDI Composition I

MCO 2320/MIDI Composition II

MCO 3330/Studio Production I

MCO 3340/Studio Production II

MCO 4350/Digital Audio I

MCO 4360/Digital Audio II

**Theatre and Performance** (Conservatory of Theatre Arts):

THP 3120/Gameplay and Performance

**School of Art+Design:**

DES 3090/Interactive Design

DES 3190/Motion Graphics for Designers

DES 4170/Advanced Web Design: Special Projects

PRT 3000/The Animated Print

SCP 3155/Performance Art

SCP 3310/Digital Dimensions

SCP 3420/Video Art II

SCP 3630/Sound/Interactive Media I

SCP 3640/Sound/Interactive Media II

# Faculty

## **Michael Bell-Smith**

Associate Professor of New Media

- BA, Brown University
- MFA, Bard College

## **Yong Hee Kim**

Assistant Professor of New Media

Digital Photography Instructional Support Specialist

- BFA, MFA, Parsons the New School for Design

## **Daniel Lichtman**

Lecturer of New Media

- BA, Cornell University
- MFA, University of London

## **Joseph McKay**

Associate Professor of New Media

- BFA, Nova Scotia College of Art & Design
- MFA, University of California, Berkeley

## **Paul Thayer**

Lecturer of New Media

New Media Technician

- BFA, Icelandic College of Art and Crafts (Reykjavik)
- MFA, Concordia University (Montreal)

## **Hakan Topal**

Associate Professor of New Media and Graphic Design

- BS, MS, Middle East Technical University (Turkey)
- MA, PhD, New School for Social Research

## **Kit Yi Wong**

Lecturer of New Media

BA, The Chinese University of Hong Kong

MFA, Yale University

## **Victoria Estok**

Assistant Professor of New Media

- BA, Goddard College
- MFA, Transart Institute, University of Plymouth (UK)

## **Steven Lambert**

Associate Professor of New Media

- BFA, San Francisco Art Institute
- MFA, University of California, Davis

## **Sara Magenheimer**

Assistant Professor of New Media

- BA, Tufts University
- BFA, School of the Museum of Fine Arts
- MFA, Bard College

## **Brooke Singer**

Associate Professor of New Media

- BA, Wesleyan University
- MFA, Carnegie Mellon University

## **Joshua Tonsfeldt**

Lecturer of New Media

- BA, Purchase College, SUNY
- MFA, Columbia University

## **Lee Tusman**

Assistant Professor of New Media and Computer Science

- BA, Brandeis University
- MFA, University of California, Los Angeles

## **Contributing Faculty**

### **Kate Gilmore**

Professor of Sculpture

- BA, Bates College
- MFA, School of Visual Arts

### **Shaka McGlotten**

Professor of Media Studies

- BA, Grinnell College
- PhD, University of Texas, Austin

## **Adam Resnick**

Visiting Assistant Professor of Media Studies

- BA, Stony Brook University, SUNY
- MA, PhD, Graduate Center, City University of New York

## **Raphael Zollinger**

Lecturer of Sculpture

- BFA, Pratt Institute
- MPS, New York University

## **Elizabeth Guffey**

Professor of Art History

- BA, University of California, Santa Barbara
- MA, PhD, Stanford University

## **Jeanine Meyer**

Professor Emerita of Mathematics/Computer Science

- SB, University of Chicago
- MA, Columbia University
- PhD, New York University

## **Sarah Warren**

Associate Professor of Art History

- BA, Oberlin College
- MA, University of Iowa
- PhD, University of Southern California

## **Courses**

**ANT 2320: Performing Arts in Cross-Cultural Perspective**

An introductory survey of music, theatre, and dance in Western and non-Western cultures, including the relationships between music and religion, dance and weddings, theatre and curing. The course also explores the performing arts as aesthetic phenomena in their own right. Live performances by non-Western performers and optional field trips are planned.

Credits: 3

PREREQ: ANT1500 Or MSA1050 Or NME1050

Department: New Media

### **ARH 3531: New Media and Contemporary Art**

An examination of contemporary art outside of the traditional media of painting, sculpture, and architecture. Looking at painting-based performances of the 1950s, feminist body art, guerrilla television, and current political interventions based in digital media, students identify the strategies artists used to create new forms, and assess their success in modifying our understanding of the world.

Credits: 4

PREREQ: ARH1000-1994 Or ARH2000-2994 Or ARH3000-3994 Or ARH4000-4994

Department: New Media

### **DES 3090: Interactive and Experience Design**

A focused inquiry into the process of designing for, and the creation of, interactive platforms for the purposes of entertainment, persuasion, recreation, and/or human enrichment where the viewer is an active participant. This course is an intensive investigation into considerations surrounding interactive, or experience-oriented, design spaces, and samples supplemental readings from sociology, anthropology, and game theory. You will be required to work collaboratively to pursue concepts through a series of physical and digital investigations.

Credits: 3

PREREQ: (DES2460 And DES3510) And DES3200

Department: New Media

### **DES 3190: Motion Graphics for Designers**

Builds on the principles and skills of time-based and interactive design introduced in DES 2460. Technique, theory, and practice are further explored through projects using time, on-screen spatiality, transition, kinetic typography, narrative, and sound. Projects address linear and nonlinear environments such as film and television titling, DVD menus, web splash pages, and graphics for mobile devices.

Credits: 3

PREREQ: DES2460 Or VDE2460

Department: New Media

### **DES 3265: Social Design**

A combined lecture/studio course that examines ethical and social issues in contemporary artistic production and design. The goal is to develop active research about such urgent issues as ecology, body politics and gender, race and urban justice, and human rights, with respect to new futures. Projects incorporate art installations, visualizations, websites, performances, and public campaigns by focusing on creative public engagement.

Credits: 3

PREREQ: NME2100 Or (DES2600 And DES2460 )

Department: New Media

### **DES 3300: History of Graphic Design Survey**

Focuses on print communication, primarily graphic design, in the Western world from the late 19th century to the present. A brief summary of important historical precedents launches a chronological series of lectures on significant movements and individuals and the economic, political, and technological developments that have influenced modern and contemporary print communication.

Credits: 4

Department: New Media

## **MAT 1520: Computer Science I**

An introduction to problem solving, using computers. Emphasis is on programming, including the study of syntax, semantics, logical structures, graphics, and object-oriented programming. General topics of algorithm development, formulating problems, finding methods for computer solutions, differences among computer languages, and trends in the industry are also discussed. Experience is acquired through hands-on labs and several programming assignments.

Credits: 4

Department: New Media

## **MAT 3146: Scripting for the Web**

Building on the programming introduction in the prerequisite course, students learn about scripting for websites, including HTML, JavaScript, CSS, and php. Topics include the use of cookies, localStorage, video/audio, geolocation, an application program interface such as the Google Maps API, responsive design, and accessibility. Comparisons are made between scripting and compiled languages and client versus server computing.

Credits: 4

PREREQ: MAT1520 Or NME1450 Or MAT1540

Department: New Media

## **MAT 3440: Creating User Interfaces**

Introduces concepts and skills used in analyzing and designing interfaces for computer applications. As students study techniques and "rules of thumb," they discover that the design and implementation of each interface is a unique challenge, which requires creativity and consideration of technical, aesthetic, and psychological factors. Includes the use of XML, XSL, XHTML-MP, VoiceXML, and usability studies.

Credits: 4

PREREQ: MAT1520 Or NME1520

Department: New Media

### **MAT 3540: Social Software**

Social software is explored both from technical and critical perspectives. Hands-on work in conceptualizing, designing, and developing social software projects is informed by examining the evolution of social software and its impact on society. Includes modules on version control, collaborative open source software projects and application programming interfaces. Projects may range in complexity from simple websites to data-driven web applications to real-time applications.

Credits: 4

PREREQ: MAT1420 Or NME1420 Or NME1450 Or MAT1520 Or NME1520

Department: New Media

### **MAT 3650: Networking and Security**

Covers the key conceptual and practical aspects of networking and security, which are increasingly important in the era of the Internet, the connected enterprise and our ever expanding socially networked world. TCP/IP communications protocols are explored at multiple levels of the protocol stack. Performance and reliability issues are also studied, using campus intranet and internet connections. Security topics include encryption, authentication, denial of service attacks, and case studies.

Credits: 4

PREREQ: MAT1520 Or NME1520

Department: New Media

### **MSA 1050: Introduction to Media Studies**

An introduction to theories of the media, visual, and performing arts. Using semiotics as a point of departure, students explore the language and iconography of visual communication. The course focuses on works of art, advertising, television, and the web as social contexts of cultural production and analyses the role that ordinary people play in the production of media.

Credits: 3

Department: New Media

### **MSA 2235: Computers and Culture**

Examines the connections between computers and culture, with a critical look at how computers may be changing and shaping culture, and how culture affects people's use and understanding of computers. The course focuses in particular on the ways in which gender, race, and class affect people's experiences with and understanding of computers. Both work and leisure uses of computers are considered.

Credits: 3

PREREQ: NME1050 Or MSA1050

Department: New Media

### **MSA 3160: Queer Media Convergence**

Media convergence refers to large-scale changes in the ownership and production of media content, as well as the role that audiences and consumers have in its development. This course examines media convergence from the perspectives of queer theory and history, and asks how queer identities, sensibilities, styles, and practices both shape and are shaped by media convergence.

Credits: 4

Department: New Media

### **NME 1060: Introduction to Sound**

A hands-on, introductory audio class in which students learn how to use sound in practical and creative ways, in three phases of production: acquisition, manipulation, and reproduction. Students also learn some of the history of artists and makers who use sound as their medium, as well of some of the technical and theoretical aspects of how sound is created and perceived.

Credits: 3

Department: New Media

### **NME 1160: Design Principles**

A hands-on introduction to the language of design and design principles with emphasis on composition, color, and type. Software for vector image creation is taught alongside understanding the full design process, from visual research to beta testing. Print output is introduced, although the focus is on screen-based media.

Credits: 4

Department: New Media

### **NME 1450: Programming for Visual Artists**

Using a visual environment that provides immediate feedback, students are taught the basic principles of programming and, by extension, math. Lectures focus on key aspects of programming and how working artists use code creatively in their practice. In this course, math is never the end but rather the means to problem-solve during the creative process.

Credits: 4

Department: New Media

### **NME 2100: New Media Advanced Standing**

Students take this course in the semester that they apply for Advance Standing. Grading is on a pass/no credit basis. Advanced Standing is a portfolio review that asks students to present work from the broad range of foundation classes they have taken. After applying for and receiving Advanced Standing, New Media majors pursue a program of upper-level study in which they may pursue a broad range of individual interests.

Credits: 1

Department: New Media

### **NME 2250: Art and Technology**

Examines the interplay between new art forms and technologies from early modernism through today. Focusing on how the two fields have developed in relation to each other, the course addresses two questions: what is the relationship between technology, technique, and art, and how has it changed over time? This is both an art survey course and a study of related philosophical questions.

Credits: 3

PREREQ: NME1050 Or MSA1050

Department: New Media

### **NME 2420: Video Art I**

An introduction to video as a creative visual, auditory, and spatial medium. Students learn the fundamentals of video production with the goal of making original work in the genres of single-channel tape, performance, and installation. At the same time, students are introduced to key works in the history of time-based arts in a weekly thematic program of viewing, listening, reading, and critique.

Credits: 4

PREREQ: NME1010 Or NME1100 Or NME1060 Or VIS1330

Department: New Media

### **NME 2470: Drawing, Moving, and Seeing with Code**

An intermediate lecture/studio course that explores techniques for creating dynamic, poetic, and lifelike animations in code. Students learn techniques to program movement and the simulation of natural systems and behaviors, and develop works that respond to various inputs. Projects are developed using open-source software environments like Processing and p5.js.

Credits: 4

PREREQ: VIS1450 Or MAT1520 Or NME1450 Or NME1520 Or MAT1420 Or NME1420

Department: New Media

### **NME 2550: Media, Memory, and Desire**

An exploration of the ways in which various media technologies promote investment and disinvestment in history, community, and tradition. This course pursues the argument that technology does not derive from, but creates the fundamental structures of human experience, affecting people socially, politically, psychologically, and neurologically. Primary authors include Plato, Kant, Marx, Freud, Heidegger, Derrida, Stiegler, and Malabou.

Credits: 4

PREREQ: NME1050 Or MSA1050

Department: New Media

### **NME 2750: Introduction to the Web**

Students gain a solid understanding of website creation, using HTML and Cascading Style Sheets. Scripting languages and libraries are also introduced to create more advanced interactions or animations. Along with technical skills, students learn web design fundamentals and how artists have used and even served as authors of the web since its inception.

Credits: 4

PREREQ: NME1160

Department: New Media

### **NME 3010: Cross-Cultural Video Production**

Students collaborate with students in other cultures, using the Internet to produce videos on subjects of mutual interest. Because the focus is on developing a cross-cultural dialogue, basic video production experience is expected. Before moving to video, the two groups collaboratively write fiction. During the semester, they meet in video conferences with their peers abroad to discuss their productions. Previous semesters have included collaborations with students at universities in Belarus, Turkey, Mexico, Germany, and Lithuania.

Credits: 4

Department: New Media

### **NME 3040: Internet as Public Art**

A growing dialogue surrounding internet art echoes the rhetoric of community-oriented art practices and public art movements of the past. Topics include an introduction to the history of public art; current internet art practice and theory; how networks can serve physical situations or communities, rather than being a purely screen-based phenomenon; policies that are shaping the functionality of the internet; and new artistic possibilities that arise as ubiquitous computing integrates with public space.

Credits: 4

PREREQ: NME2300

Department: New Media

### **NME 3050: Information Aesthetics**

A hands-on examination of what it means to live in an information age. Students learn to make sense—and sometimes, new meaning—of data through creative visualizations. The course considers audience together with the politics of information and the persuasion of the visual.

Credits: 4

PREREQ: NME1160

Department: New Media

### **NME 3150: Material Distribution: Billboards, Wheatpaste, and Pamphlets**

Examines how contemporary artists and activists are using print media to communicate ideas in public spaces. The course also more generally considers how printed matter has been used to expand popular consciousness since the invention of the printing press. Students produce their own print interventions for public spaces and incorporate digital media to sustain interaction.

Credits: 4

PREREQ: NME2100

Department: New Media

### **NME 3170: Digital Design and Fabrication**

Focuses on the relationship between digitally aided production processes and traditional techniques of drawing and object building. Emphasis is placed on the fabrication of objects and prints in multiples that interact with physical space and the body. Students are also encouraged to develop their own drawing tools and initiate ideas around making with new media technologies.

Credits: 4

PREREQ: NME2100

Department: New Media

### **NME 3210: Tactical Practical**

The first rule of guerrilla warfare is to know the terrain. Today's terrain is one of symbols, media spectacles, and technology that artists are uniquely equipped to navigate. In this course, students learn to combine sociological research, communications strategy, technological methods, and artistic tactics to plan effective social interventions. Students should bring their passion, thoughtfulness, compassion, and planning skills.

Credits: 4

PREREQ: NME2100

Department: New Media

### **NME 3215: New Directions in Virtual Space**

Focuses on establishing a broad understanding of the 3-D game engine Unity and a critical understanding of the discourse surrounding modern virtual environments. Students are encouraged to deviate from traditional 3-D games, bringing content and forms of storytelling from other areas of interest. Artists and texts that examine our cultural fascination with the virtual are presented in class. Students are

introduced to Unity and to the programming language C#, but some prior programming experience is expected.

Credits: 4

PREREQ: NME1450 Or MAT1520

Department: New Media

### **NME 3220: Forms of the Moving Image**

Students explore the various ways that artists distribute and present video and the moving image. Examining issues of audience, the physical experience, and the social aspects of media distribution, this course focuses on the life of video after it is rendered. Topics include video installation, the moving image online, live video performance, and video remixes and re-edits.

Credits: 4

PREREQ: NME2100

Department: New Media

### **NME 3230: Real-Time Media Processing**

Using Pure Data, an open-source, graphical programming environment, students experiment with real-time media processing while exploring conceptual concerns and implications through historical and theoretical readings. Students are encouraged to explore personal experiments integrating these conceptual ideas into projects that may include algorithmic or interactive audio performances, screen-based visuals, or interaction with physical devices.

Credits: 4

PREREQ: NME2100

Department: New Media

### **NME 3275: Special Topics in New Media**

Focusing on specialized topics in new media, students work closely with faculty to explore new areas of their practice and research. Students develop projects in particular area of specialization. The curriculum will vary in relation to the faculty member's practice and research.

Credits: 4

Department: New Media

### **NME 3340: Photography Expanded**

What does it mean to be a photographer in the age of ubiquitous imaging technologies (e.g., cellphones, surveillance cameras, satellites, and drones), social media, and online image databases? Students explore questions related to the status of photography, consider interdisciplinary approaches using emerging technologies (including online platforms, laser cutters, and drones), and work collaboratively in a studio-based environment.

Credits: 3

PREREQ: PHO1100 Or NME1010

Department: New Media

### **NME 3350: Digital Printmaking**

An introduction to fine art digital printing and contemporary digital photography. Students expand their two-dimensional image-making skills while developing their artistic vision through the creation of a cohesive body of print-based work. Topics concerning the importance of contemporary photography are discussed in class through lectures and presentations. Students are expected to combine contemporary ideas with the rigor of printing quality images.

Credits: 4

PREREQ: NME2100

Department: New Media

## **NME 3420: Video Art II**

An advanced workshop for highly motivated students who have expressed interest and fluency in time-based video work. The class is devoted to the production of various independent video projects, culminating in a thesis project; in addition, students do multiple presentations focusing on situating their work within historical and contemporary contexts. A wide variety of time-based artworks are explored, including single-channel, multi-channel, and video installation work. Students are expected to have competency with digital video cameras, sound, and editing techniques.

Credits: 3

PREREQ: (SCP2420 Or VSC2420 ) Or NME2420 And NME2100

Department: New Media

## **NME 3430: Video Graphics**

An exploration of the ways that graphic techniques can be used by video artists, animators, and designers in their work. Through lectures and presentations, students are exposed to the work of artists who use a variety of approaches, from abstract animation to kinetic text and transformation of live-action video. Students learn about key framing, matting, compositing, working in 3-D spaces, and other computer-based video processes. A special emphasis is placed on issues in contemporary video art, and the ways in which video graphics are used to explore these ideas.

Credits: 4

PREREQ: NME2100

Department: New Media

## **NME 3455: Dark Ecology Studio**

People are entangled in a dark ecology, in which humans, marshes, car parks, and foreign rubber plantations are all intimately connected. Students explore methods of investigation drawn from both scientific and artistic modes of inquiry, such as mapping, poetic and scientific sensing, visualization, and photography. How can

public interventions shift how individuals perceive and represent their deep connections to environmental systems?

Credits: 3

PREREQ: NME1450 Or MAT1520

Department: New Media

### **NME 3545: Community-Centered Media**

Student groups are paired with local organizations with which they work throughout the semester. After site visits, interviews, and research, students identify a specific problem or need that they can address through media art production. Students learn about the inner workings and critical impact of participating organizations while helping to envision and implement change through creative thinking and technical know-how.

Credits: 4

PREREQ: NME2100

Department: New Media

### **NME 3560: Introduction to Physical Computing: Getting Outside the Box**

Students break down the physical barrier of the personal computer and bring computing into the “real” world. The main tool used for this purpose is the Arduino, an open-source micro-controller popular with artists and makers. Students are introduced to theories of game design (both historical and modern) and apply them to their class projects; the course also explores the societal implications of building and programming and repurposing personal electronics, and examines artists and makers who have used physical computing for creative expression.

Credits: 4

PREREQ: (NME1420 Or MAT1420 ) Or (NME1520 Or MAT1520 )

Department: New Media

### **NME 3675: Copy, Paste**

The ease with which digital tools allow people to copy, paste, and recombine creative work challenges long-held ideas about originality and creativity. In this combined studio/lecture course, students examine the theory and history of appropriation, sampling, quotation, and reuse in the arts, while simultaneously creating their own multidisciplinary works that engage with contemporary ideas related to these issues.

Credits: 4

Department: New Media

### **NME 3720: Interactive Installation: Hacking the Everyday**

Considers how artists have traditionally managed interactive spaces and how new technologies expand and shift the meaning of interactivity in contemporary art. "Circuit bending," an approach to electronics that repurposes older machines and toys, is also introduced. Students create their own interactive artworks; emphasis is on nontraditional uses of materials. Arduino microcontrollers and the Processing open-source platform are demonstrated in class and available to students.

Credits: 4

Department: New Media

### **NME 3770: Experimental Web Practice**

The internet is examined as a tool for artistic expression and action. Students consider what is unique about the internet; exploit its potential as a means for communication, distribution, simulation, and interaction; and experiment with web production. A wide range of internet art projects are studied to stimulate ideas and give students an understanding of what is happening in the "net art" world. Students are expected to challenge standard notions of how the web functions.

Credits: 4

PREREQ: NME2730 Or MAT3730

Department: New Media

### **NME 3880: Junior Seminar in New Media**

Students develop a definition of new media through a range of learning experiences. These include a survey of work in the field, with guest artists and class trips to galleries, media production houses, and events; students' critical writing and interactive discussions about what they are experiencing; and teacher-structured and student-initiated collaborative projects in which students test different creative roles, using various media.

Credits: 4

PREREQ: NME2100

Department: New Media

### **NME 4150: Special Projects in Tiny Computing**

Students create custom projects using inexpensive, bank card-sized computers for art installations and works for the public good. In the process, their knowledge of text-based interfaces, free culture, collaboration, circuit building, and the history of creative computing/hacking is deepened.

Credits: 3

PREREQ: NME1450 Or MAT1420 Or MAT1520

Department: New Media

### **NME 4880: Senior Seminar I in New Media**

Students meet weekly to discuss some of the seminal texts in new media and to make presentations on their senior project proposals. By the end of the semester, each student has a website describing his or her project and a working timeline.

Credits: 2

Department: New Media

### **NME 4890: Senior Seminar II in New Media**

Students meet weekly to develop their senior projects further, design the new media exhibition, and practice writing proposals to external organizations and preparing their résumés.

Credits: 2

PREREQ: NME4880

Department: New Media

### **PHO 1100: Introduction to Digital Photography**

An introduction to the basic concepts and techniques of digital photography. Exposure, composition, color, retouching, resolution, and preparation of image files for on-screen and print use are among the techniques covered. Assignments include both technical and aesthetic concerns.

Credits: 4

Department: New Media

### **PHO 3355: Landscape Photography: Creating a Personal Vision**

Students explore the effect of landscapes and surroundings in Pisciotta, Italy, and develop their personal vision by observing and leveraging those landscapes and translating their experiences into powerful images. Working with digital cameras (a simple one is fine), students create a personal photographic essay, depicting what they see through the lens of their surroundings.

Credits: 4

Department: New Media

### **SCP 3310: Digital Dimensions**

In this digital fabrication course, students explore the relationship between the three-dimensional world and digital technology. In this creative new-media environment, students are given a foundation for developing 3-D content and integrating it into their preferred field. Students generate digital objects, prepare

them for real-world fabrication, and create virtual-reality simulations and photorealistic sculpture proposals. *This course will utilize laser-cutters, CNC router and 3D printers.*

Credits: 4

PREREQ: VIS1260 Or NME2100

Department: New Media

### **SCP 3630: Sound/Interactive Media I**

Sound is explored as material in the context of the visual arts, using DAT recorders, sampling, synthesis, processing, computers, sensor control, and MIDI systems. Projects may include making sonic instruments, sounding objects, and experimental video; ambient, interactive, performative, and multimedia installations; and surround-sound DVDs. Advanced technological means enable uncharted explorations in the time-based arts.

Credits: 3

Department: New Media

### **THP 3120: Gameplay and Performance**

Explores the genre of alternate reality or pervasive gaming currently used as an alternative to traditional performance by contemporary theatrical and visual artists, dancers, and musicians. The blurring distinctions between game and narrative are examined, opening new possibilities for performance. Students design and stage their own live alternate-reality game as a means of storytelling or extend an existing narrative through transmedia.

Credits: 4

Department: New Media

### **VIS 3000: Art in the Age of Electronic Media**

An overview of electronic media and its relationship to the fine arts. This course covers the genre from its infancy to the present and focuses on the study of the art

and artists critical to the genre's development. Lectures, hands-on demonstrations, and visiting artists are augmented by assigned readings, critical writing, and examinations.

Credits: 3

Department: New Media

## **Playwriting and Screenwriting**

### **Description:**

Professional writers increasingly work in multiple modes of expression. In the playwriting and screenwriting BA program at Purchase College, students learn to write for both the stage and the screen through studies that engage with these disciplines at the introductory through advanced level. After the foundation courses, writers can choose to continue to study both playwriting and screenwriting or to focus exclusively on one craft.

The curriculum helps students develop a sophisticated eye and gain a deeper understanding of the art and craft involved in making theatre and film. Being at Purchase means a professional approach—working alongside talented film and theatre majors, actors, theatre designers, musicians, visual artists, and dancers in a world-renowned artistic community few other schools can provide. The college's proximity to New York City provides a distinct advantage: students are taught by industry professionals and have access to all the culture and excitement the city has to offer, and to theatre, film, and television production facilities for their studies and internships. The affordability of Purchase is vital to the economic freedom needed in pursuing a career as a dramatic writer.

The program includes required and elective courses in playwriting and screenwriting; theatre and film history; writing for television, new media, and documentaries; and directing for both stage and screen. Because playwriting and screenwriting are performance arts, students are encouraged to present their work to an audience as much as possible. In their final year, students work with a faculty mentor to develop a substantial senior project: a full-length play, feature-length screenplay, teleplay, or documentary script. Other courses provide the student with portfolio materials in the form of writing samples, both on the page and short works on the screen.

This BA program also provides a solid foundation in the liberal arts, with majors required to complete a minor in a non-theater/film related field of study. This still leaves plenty of room for students to explore other interests, including study abroad programs—all of which enriches their sensibilities as dramatic writers.

The program also offers a minor in playwriting and a minor in screenwriting, open to students in all disciplines.

### **Note for Transfer Students**

Students interested in transferring from another school into this BA program and earning the degree in four semesters (entering as a junior) should be aware that they must have already taken:

- introductory screenwriting
- introductory playwriting
- at least one semester of either theatre or cinema history (recommended)

Junior transfers must register for PSW 2000 and 2010 in their first semester.

## Requirements:

In addition to meeting **general degree requirements**, all playwriting and screenwriting majors must meet the following requirements (74 credits):

### Foundation courses: 23 credits

- PSW 1000/Playwriting I: 4 credits\*
- PSW 1010/Screenwriting I: 4 credits\*
- CIN 1030/History of Film Art: 4 credits
- PSW 2000/Screenwriting II: 4 credits
- PSW 2010/Playwriting II: 4 credits
- THP 2885/Theatre Histories I or THP 2890/Theatre Histories II: 3 credits

\*Students must earn a minimum grade of C- in PSW 1000 and PSW 1010 in order to continue in the sequence to PSW 2000 and PSW 2010, respectively.

### Electives: 17 credits\*\*

Students choose their electives in consultation with their faculty advisor. At least 10 of the 17 credits must be upper level. Courses in the list of examples are subject to change, and new courses may be added.

\*\*A minimum grade of C- is required for any elective pre-requisites.

### Synthesis courses: 14 credits

- PSW 3880/Junior Seminar: 4 credits\*\*\*
- PSW 4880/Senior Colloquium in Playwriting and Screenwriting: 2 credits
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

\*\*\*A minimum grade of C- is required in the Junior Seminar as pre-requisite for the Senior Project.

### Examples of Electives

CIN 1510/Introduction to Cinema Studies II  
COM 3701/The Business of Writing  
PSW 1250/Plays and Playgoing  
PSW 3000/Screenwriting III  
PSW 3120/The Writer and the Documentary  
PSW 3130/Site-Specific Playwriting  
PSW 3150/How to Say It: Pitch Sessions and Public Speaking for Writers  
PSW 3155/The Art of Rewriting: Killing Our Darlings  
PSW 3200/Playwriting III  
PSW 3230/Writers' Scene Workshop  
PSW 3300/Writing for Television  
PSW 3310/Book Writing: Story Structure in Musical Theatre  
PSW 3400/The TV Writer's Room  
PSW 3500/Documentary Theatre: Performing Real Life  
PSW 3600/Songwriting for the Musical  
PSW 4150/Making New Plays  
THP 2205/Shakespeare Then and Now  
THP 3725/Adapting Literature for Performance

## **Minor Requirements: 20 Credits**

Students must complete a minor in an approved area of study in Liberal Arts and Sciences, after consultation and approval from their advisor. Excluded from the list of approved minors are: Arts Management, Film/Video Production, Music, Theatre and Performance, Creative Writing, Communications and Visual Arts.

For students declaring an additional major in one of the approved fields, the minor requirement is waived. In certain circumstances students may be approved to take an alternate course of study in lieu of the minor, in consultation with their advisor.

## **Playwriting and Screenwriting Double Majors**

All Playwriting and Screenwriting double majors are required to take Junior Seminar in either playwriting or screenwriting. However, if a double major's senior project is focused only in their second area of study (not Playwriting and Screenwriting), the Playwriting and Screenwriting Senior Project and Senior Colloquium are not required.

## **Minor requirements:**

The college also offers separate Minors in [Playwriting](#) and [Screenwriting](#).

# Faculty

## **Scott Adkins**

Lecturer of Playwriting

- BA, Lutheran College
- MFA, Brooklyn College

## **Margot Bordelon**

Director of New Plays Now

## **Sara Cooper**

Lecturer of Playwriting

- BFA, MFA, New York University

## **Amina Henry**

Lecturer of Playwriting

- BA, Yale University
- MA, New York University
- MFA, Brooklyn College

## **Mariana Carreño King**

Assistant Professor of Playwriting

- BA, Goddard College
- MFA, University of Southern California

## **Susan Kouguell**

Lecturer of Screenwriting

- BA, Purchase College, SUNY

## **James Madejski**

Lecturer of Screenwriting

BFA, Purchase College, SUNY

## **Sarah Mantell**

Lecturer of Playwriting

- BFA, Rhode Island School of Design
- MFA, Yale University

## **James Mehiel**

Lecturer of Screenwriting and Film

Media Manager

- BFA, Purchase College, SUNY

### **Katherine Pearl**

Lecturer of Playwriting

- MFA, Brown University

### **Charly Simpson**

Lecturer of Playwriting

- BA: Brown University
- MSt: New College, University of Oxford
- MFA: Hunter College

### **Melisa Tien**

Lecturer of Playwriting

- BA, University of California, Los Angeles
- MFA, Columbia University

### **J.D. Zeik**

Assistant Professor of Screenwriting and Film

- BA, Purchase College, SUNY

### **A. Dean Bell**

Associate Professor of Practice in Screenwriting

- BFA, Purchase College, SUNY

### **Jaffe Cohen**

Lecturer of Screenwriting

- BA, Tufts University
- BFA, School of the Museum of Fine Arts
- MFA, Bard College

### **Gregory DePaul**

Lecturer of Screenwriting

- MFA, Catholic University
- JD, Rutgers Law School

## **Ryan Homsey**

Lecturer

Director, Academic Resource Center

- MusB, Purchase College, SUNY
- MM, New York University

## **Bryan Korn**

Lecturer of Screenwriting

BFA, Purchase College, SUNY

## **Basil Kreimendahl**

Lecturer of Playwriting

- BA, University of Tampa
- MFA, University of Iowa

## **Eric Mandelbaum**

Visiting Assistant Professor of Screenwriting

- BFA, Purchase College, SUNY

## **Ana Margineanu**

Lecturer of Playwriting

- MFA, National University of Theatre and Film, Bucharest

## **Michael O'Shea**

Lecturer of Screenwriting

BFA, Purchase College, SUNY

## **Edward Pomerantz**

Associate Professor of Screenwriting

- BA, City College of New York
- MFA, Yale School of Drama

## **Peggy Stafford**

Assistant Professor of Playwriting

- BA, Seattle University
- MFA, Bennington College

## **John G. Young**

Visiting Assistant Professor of Screenwriting and Film

- BFA, Purchase College, SUNY

## Contributing Faculty

### Andrea Thome

Assistant Professor of Theatre and Performance

- BA, Harvard University
- MFA, New York University

## Courses

### **PSW 1000: Playwriting I**

An introduction to the basic techniques of writing for the stage, beginning with the story. Multiple short writing assignments emphasize character, plot, diction, subtext, and meaning. They include writing from personal experience, adapting a short story and a classical play, and using a current news story as inspiration. Students discuss Aristotle's elements as they pertain to the scene, apply basic elements of the craft, read several short plays, and attend performances on campus and in New York City.

Credits: 4

Department: Playwriting and Screenwriting

### **PSW 1010: Screenwriting I**

Introduces the student to writing a dramatic story for the screen, placing an emphasis on discovery, good work habits, critical assessment, and rewriting as essential to the professional writer. Through numerous assignments, students learn the basics of dramatic story structure, revealing character, writing dialogue, genre, and use of story suspense. All techniques are applied in a final short screenplay.

Credits: 4

Department: Playwriting and Screenwriting

### **PSW 1250: Plays and Playgoing**

What makes a play alive, provocative, and vital? Using classic plays as well as new dramatic works being produced and streamed online, students will examine the ideas and mechanics behind writing and making plays. We'll look closely at the role of the audience, and study key texts and theories, including Aristotle's *Poetics*, Brecht's Epic Theatre, Artaud's Theatre of Cruelty, Boal's Theatre of the Oppressed, and other theories and philosophies being discussed and tested today. The semester will culminate in the development of a performative piece for the virtual environment.

Credits: 4

PREREQ: PSW1010

Department: Playwriting and Screenwriting

### **PSW 2000: Screenwriting II: Adaptation**

Using an existing short piece of fiction, students delineate the elements of the story, experiencing their importance and power; translate the short story into a screenplay for a narrative film; and complete two drafts of a 25-page screenplay. In the process, they learn the techniques of adaptation for the screen and a deeper level of dramatic story structure. Emphasis is on discovering the dramatic character when evaluating the merits of a particular adaptation, which extends to evaluating one's own ideas for a screenplay; introducing genre and story types; and research as a dramatist's fundamental tool.

Credits: 4

PREREQ: PSW1010 Or DWR1010

Department: Playwriting and Screenwriting

### **PSW 2010: Playwriting II**

Building on PSW 1000, students read and attend new plays, develop in-class writing exercises, and then write and revise a 30-page play.

Credits: 4

PREREQ: PSW1000 Or THP3590 Or DWR1000 Or DRA3590

Department: Playwriting and Screenwriting

### **PSW 3000: Screenwriting III**

An introduction to full-length narrative and the three-act structure. The art and craft of screenwriting are explored through analysis and developing, writing, and rewriting a longer screenplay (60 pages), with an emphasis on what Hollywood looks for in a screenplay. Techniques covered include voice-over, establishing shots, montages, and creating tension and payoff. The business of the screenwriter, how to pitch, and finding work/selling a screenplay are also covered.

Credits: 4

PREREQ: PSW2000 Or DWR2000

Department: Playwriting and Screenwriting

### **PSW 3120: The Writer and the Documentary**

In recent years, opportunities in nonfiction work have grown significantly. In this course, students screen and analyze documentary films, and produce their own short nonfiction film on digital video. Field assignments include researching and conducting interviews; written assignments include narration exercises, documentary summaries, and scripts. Students also learn the basics of Final Cut Pro editing software.

Credits: 4

PREREQ: PSW1010 And CIN1500

Department: Playwriting and Screenwriting

### **PSW 3130: Site-Specific Playwriting**

Explores techniques for developing narrative and dramatic structures in specific spaces/sites. Students read, view, and discuss sample works and theoretical investigation as a means to contextualize our inquiry, while also doing a series of 'building block' exercises both in and out of the classroom. Small modular writing assignments build to a final full-length piece.

Credits: 4

PREREQ: PSW1010

Department: Playwriting and Screenwriting

### **PSW 3155: The Art of Rewriting: Killing Our Darlings**

An exploration of revision techniques and strategies in a workshop environment. Students revise existing material through examinations of character, dialogue, and structure; text analysis; and other tools. First drafts and production drafts of contemporary American plays are also studied and discussed.

Credits: 4

Department: Playwriting and Screenwriting

### **PSW 3200: Playwriting III**

Students research, gather, and incorporate ideas from a variety of sources to write a new full-length play. Weekly readings of plays are paired with focused writing exercises. The course culminates in a public reading of excerpts from students' completed plays. Students also explore the business of playwriting, touring a theatre in New York City and meeting with artistic staff.

Credits: 4

PREREQ: PSW2010 Or THP3591 Or DWR2010

Department: Playwriting and Screenwriting

### **PSW 3230: Writers' Scene Workshop**

Explores the fine anatomy of writing the scene, with emphasis on writers looking at their work from the perspective of the director and on working with actors. Students write and direct a dramatic scene in digital video and learn to produce their video, using Final Cut Pro editing software and the basics of camera/lighting techniques.

Credits: 4

PREREQ: PSW2000 Or DWR2000

Department: Playwriting and Screenwriting

### **PSW 3300: Writing for Television**

Screenings and discussion of various forms of the medium, including the sitcom, television movies, and documentary and experimental forms. Students write a script that is critiqued in class and rewritten, with concentration on the world of the story, tone, character, style, dramatic tension, pacing, and evolving narrative.

Credits: 4

PREREQ: PSW1010 Or DWR1010

Department: Playwriting and Screenwriting

### **PSW 3310: Book Writing: Story Structure in Musical Theatre**

Examines the history and craft of storytelling in musical theatre. Students consider song topic and placement to structure a short original musical. The ability to read and write music is not required.

Credits: 4

PREREQ: PSW1000 And PSW1010

Department: Playwriting and Screenwriting

### **PSW 3400: The TV Writer's Room**

Students experience the real-world model of collaboratively writing a television series in a "writer's room." With the instructor as "show runner," the class creates a half-hour series and together writes a pilot episode. Each student then writes an episode for the series. Episodic story structure, weaving multiple story lines, the tradition television series, and newly emerging variations are covered.

Credits: 4

PREREQ: PSW1010 Or DWR1010

Department: Playwriting and Screenwriting

### **PSW 3500: Writing the Web Series**

The landscape of short-form, online, episodic storytelling is surveyed, and each student is required to conceive a short-form episodic series, create the show “bible,” and write and produce a pilot “webisode” for that series. Emphasis is on story structure and telling a story in a nontraditional form.

Credits: 4

PREREQ: PSW1010 Or DWR1010

Department: Playwriting and Screenwriting

### **PSW 3600: Songwriting for the Musical**

Students will gain an understanding of the craft of writing and combining lyrics and music. Focus is placed on the process of artistic collaboration as librettists and composers are paired to create original songs. Students will also survey musical writing teams and repertoire. Composers must have the ability to create scores and regularly perform their work.

Credits: 4

Department: Playwriting and Screenwriting

### **PSW 3880: Junior Seminar in Playwriting and Screenwriting**

Students develop ideas for their senior project—a play or screenplay. They research, develop, and present their scenarios to the class for response and critique.

Credits: 4

PREREQ: PSW2000 And PSW2010 And (CIN1500 Or CIN1510 Or CIN1030 ) And (THP2885 Or THP2890 )

Department: Playwriting and Screenwriting

### **PSW 4150: Making New Plays**

Writers and actors learn tools for working together on new plays. Taught by a playwright and a director, the class studies different collaborative models, including devised theatre, and explores communication strategies for working through creative friction. The course culminates in a final showcase on campus.

Credits: 3

Department: Playwriting and Screenwriting

### **PSW 4880: Senior Colloquium in Playwriting and Screenwriting**

During the solitary pursuit of writing their first full-length play or screenplay, students come together regularly to share in-process work for feedback and critique. A completion schedule is created, and assignments are given to aid in the scriptwriting discovery process. Classes are also devoted to visiting professionals who relate their experiences in the business of being a playwright or screenwriter.

Credits: 2

PREREQ: DWR3880 Or THP3890 Or PSW3880

Department: Playwriting and Screenwriting

## **Playwriting**

### **Minor requirements:**

The minor in playwriting is designed for students in all disciplines who want to explore and develop skills in writing for the stage.

Many students who pursue this minor are majoring in disciplines like theatre and performance, arts management, and gender studies. The skills developed in playwriting complement a liberal arts education.

Students interested in the minor must submit a completed **Application for a Program of Minor Study**. Upon admission to the minor, the student will be assigned a minor advisor from the playwriting faculty.

### **Academic Requirements for the Minor in Playwriting**

Five courses, to include:

- PSW 1000/Playwriting I (4 credits)

- THP 2885/Theatre Histories I or THP 2890/Theatre Histories II (3 credits)
- PSW 2010/Playwriting II (4 credits)
- Plus two of the following courses:
  - PSW 1250/Plays and Playgoing (4 credits)
  - PSW 3155/The Art of Rewriting: Killing our Darlings (4 credits)
  - PSW 3200/Playwriting III (4 credits)
  - THP 2205/Shakespeare Then and Now (3 credits)
  - THP 2885/Theatre Histories I or THP 2890/Theatre Histories II (3 credits)
  - THP 3495/Black American Drama (4 credits)
  - THP 3525/LGBTQ Drama (4 credits)

## **Faculty**

### **Sara Cooper**

Lecturer of Playwriting

- BFA, MFA, New York University

### **Basil Kreimendahl**

Lecturer of Playwriting

- BA, University of Tampa
- MFA, University of Iowa

### **Mariana Carreño King**

Assistant Professor of Playwriting

- BA, Goddard College
- MFA, University of Southern California

### **Peggy Stafford**

Assistant Professor of Playwriting

- BA, Seattle University
- MFA, Bennington College

## **Screenwriting**

### **Minor requirements:**

The minor in screenwriting is designed for students in all disciplines who want to explore and develop skills in writing for film and television.

Many students who pursue this minor are majoring in disciplines like cinema studies, media, society, and the arts, creative writing, journalism, or theatre and performance. The skills developed in screenwriting complement a liberal arts education.

Students interested in the minor must submit a completed **Application for a Program of Minor Study**. Upon admission to the minor, the student will be assigned a minor advisor from the screenwriting faculty.

## **Academic Requirements for the Minor in Screenwriting**

Five courses, to include:

- PSW 1010/Screenwriting I (4 credits)
  - CIN 1500/Introduction to Cinema Studies I (4 credits)  
or  
CIN 1030/History of Film Art (4 credits)
  - PSW 2000/Screenwriting II (4 credits)
  - Plus two of the following courses:
    - PSW 3000/Screenwriting III (4 credits)
    - PSW 3120/The Writer and the Documentary (4 credits)
    - PSW 3230/Writers' Scene Workshop (4 credits)
    - PSW 3300/Writing for Television (4 credits)
    - PSW 3400/TV Writers' Room (4 credits)
    - PSW 3500/Writing the Web Series (4 credits)
- 

### **Effective April 2020**

- Added CIN 1030 as alternative to CIN 1500

## **Faculty**

### **A. Dean Bell**

Associate Professor of Practice in Screenwriting

- BFA, Purchase College, SUNY

### **Eric Mandelbaum**

Visiting Assistant Professor of Screenwriting

- BFA, Purchase College, SUNY

### **Susan Kouguell**

Lecturer of Screenwriting

- BA, Purchase College, SUNY

## **Edward Pomerantz**

Associate Professor of Screenwriting

- BA, City College of New York
- MFA, Yale School of Drama

## **School of Humanities**

With small classes, dynamic students, world-renowned guest artists and scholars, and one-on-one work with distinguished faculty, the School of Humanities provides an exceptional liberal arts education at a public institution. You will hone your writing, expand your thinking, encounter the world, and make your mark.

## **Undergraduate Courses**

## **Art History**

### **Description:**

The art history BA centers engagement with art—as a material, critical, and social practice—in a curriculum designed to foster students’ curiosity and intellectual growth. The program is committed to the rigorous interrogation of received histories and their relation to entrenched systems of oppression, and to producing scholars equipped to contribute to building a more just world.

The study of art history introduces students to all periods of history and many of the world’s cultures. The program offers study of the various forms of art and architecture: painting, sculpture, graphics, decorative arts, photography, design, and performance. Scholarly approaches to these media emphasize social, cultural, and political history and explore a wide range of interdisciplinary and theoretical methods.

## **Study on Campus, in New York City, and Abroad**

The program is designed to introduce not only subjects but approaches: visual and stylistic analysis, criticism, iconography, historiography, and methodology. Because art history requires the study of original works of art, many courses are supplemented by field trips to museums and art galleries in New York City, just 20 miles south of the Purchase campus. The on-campus **Neuberger Museum of Art** is also a major resource. Internships and the college’s **study abroad programs** provide many opportunities for undergraduates to get involved in the art world outside the classroom.

## **The Junior Year**

During the junior year, students select a broad field of study that includes the architecture, sculpture, and painting of one of several periods or areas (e.g., Renaissance, African, or modern).

Students are urged to take at least three courses outside art history related to their area of study (e.g., courses in 19th- and 20th-century literature, history, and/or philosophy, if the focus is on the modern period). The Junior Seminar in Art History examines selected approaches to the study of art history by analyzing various interpretations of the work of a single artist.

## The Senior Project

The program culminates in a two-semester senior project, in which each student uses the methods of art history in an in-depth project that may take a variety of forms: a research thesis, an exhibition at the Neuberger Museum of Art, or a critical study.

## After Graduation

Many alumni choose to pursue their interest in art history through employment at museums and galleries, often earning advanced degrees in art history and museum studies. Other alumni have chosen to work in such fields as art education, film production, publishing and as art handlers and transporters. Still others pursue careers outside of the arts, but find the critical thinking, visual literacy, and subject matter of this field meaningful and useful to their lives and work.

Updated 9-24-20

## Requirements:

In addition to meeting **general degree requirements**, all art history undergraduate majors must complete 14 courses and an 8-credit senior project, as follows:

- ARH 1010/History of Art Survey I
- ARH 1020/History of Art Survey II
- ARH 1021/History of Art Survey II Discussion
- Six specialized art history courses, which must include:
  - ARH 3880/Junior Seminar in Art History
  - One course in the history of art before 1800
- Two studio courses in the visual arts
- Three courses in related disciplines and/or a foreign language
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

**Note:** An art history course offered by the School of Liberal Studies may not be used to fulfill requirement 1, 2, 3, or 4 above, but may be used as a general elective.

Internships may also be taken at the Neuberger Museum of Art or at area museums and galleries. Internships can count toward the elective academic requirements for the major.

Art History majors with a particular interest in museums may want to consider the **Museum Studies Minor** as a supplement to the major.

## Minor requirements:

The minor in art history is designed for undergraduate students in all disciplines at Purchase College who are interested in art history and visual culture.

Students interested in pursuing this minor should submit a completed **Application for a Program of Minor Study** to the School of Humanities main office. Upon admission to the minor, the student is assigned a minor advisor from the art history faculty.

## Academic Requirements for the Minor in Art History

Six courses in art history, as follows:

- ARH 1010/History of Art Survey I
- ARH 1020/History of Art Survey II
- ARH 1021/History of Art Survey II Discussion
- Three specialized art history courses (2000 level or above)

**Note:** Art history courses offered by the School of Liberal Studies may not be used to fulfill these requirements.

## Faculty

### **Eric De Sena**

Lecturer of Art History

- BA, University of Albany, SUNY
- MA, University of Illinois
- PhD, University of Bradford

### **Elizabeth Guffey**

Professor of Art History

- BA, University of California, Santa Barbara
- MA, PhD, Stanford University

### **Maya Harakawa**

Lecturer of Art History

### **Paul Kaplan**

Professor of Art History

- BA, Hampshire College
- MA, PhD, Boston University

### **Sarah Warren**

Associate Professor of Art History

- BA, Oberlin College
- MA, University of Iowa
- PhD, University of Southern California

### **Leslie Wilson**

Assistant Professor of Art History

Museum Studies Program Liaison for Art History

- BA, Wellesley College
- PhD, University of Chicago

### **Tracy Schpero Fitzpatrick**

Associate Professor of Art History

Director, Neuberger Museum of Art

- BA, Tufts University
- MA, George Washington University
- PhD, Rutgers University

### **Chelsea Haines**

Lecturer of Art History

- BA, Duquesne University Honors College
- MA, New York University
- MPhil, Graduate Center, City University of New York
- PhD, Graduate Center, City University of New York

### **Titia Hulst**

Lecturer of Art History

- BA, MBA, PhD, New York University

### **Jane Kromm**

Professor of Art History

- BS, Wheelock College
- MDiv, Harvard University
- PhD, Emory University

### **Jonah Westerman**

Assistant Professor of Art History

- BA, Harvard University
- PhD, Graduate Center, City University of New York

# Contributing Faculty

## Patrice Giasson

Alex Gordon Curator of Art of the Americas, Neuberger Museum of Art

- MA, Universidad Nacional Autonoma de Mexico
- BA, MA, PhD, University of Montreal

## Julian Kreimer

Associate Professor of Painting and Drawing

- BA, Princeton University
- MA, Chelsea College of Art and Design, London
- MFA, Rhode Island School of Design

# Courses

## **ARH 1010: History of Art Survey I (Ancient through Medieval)**

The art and architecture of Egypt, Greece, Rome, and medieval Europe, presented in terms of their visual and cultural significance.

Credits: 4

Department: Art History

## **ARH 1020: History of Art Survey II (Renaissance through 20th Century)**

A survey of the history of Western art, including the works of Masaccio, Van Eyck, Donatello, Bosch, Michelangelo, and Leonardo; followed by the rise of national styles in the 17th and 18th centuries in France and England. Nineteenth-century neoclassicism, romanticism, realism, impressionism, and postimpressionism, as well as modernism and developments in 20th-century art, are also covered. The discussion is required.

Credits: 3

COREQ: ARH1021

Department: Art History

## **ARH 1021: History of Art Survey II (Renaissance through 20th Century)**

### **Discussion**

A discussion of the history of Western art, including the works of Masaccio, Van Eyck, Donatello, Bosch, Michelangelo, and Leonardo; followed by the rise of national styles in the 17th and 18th centuries in France and England. Nineteenth-century neoclassicism, romanticism, realism, impressionism, and postimpressionism, as well as modernism and developments in 20th-century art, are also covered.

Credits: 1

COREQ: ARH1020

Department: Art History

## **ARH 1025: Exhibition as Exploration: Topics**

In this seminar-style course, freshmen will explore the aesthetic, historical, and literary context of a given exhibition at the Neuberger Museum of Art. Through close observation, readings, and discussion, students will gain a deep knowledge of the artists in the exhibition, the aesthetic and social questions relevant to the artists' work, and the curatorial logic guiding the exhibition.

Credits: 4

Department: Art History

## **ARH 2050: Introduction to Modern Art**

The work of Courbet, Manet, and the circle of the Impressionists sets the stage for the revolutionary modern movements of the 20th century (e.g., Cubism, Expressionism, Dada, Surrealism). The course concludes with those artists who came to prominence in America at the time of World War II.

Credits: 4

Department: Art History

## **ARH 2060: Art Since 1945**

Introduces the diversity of practices that have dominated the history of art since World War II. Movements include: Abstract Expressionism, postwar European painting, happenings, Fluxus, Pop art, minimalism, conceptual art, performance art, and postmodernism. While European and North American art are emphasized, Asian and Latin American art are also addressed, particularly in the context of increasing globalization.

Credits: 3

COREQ: ARH2061

Department: Art History

### **ARH 2061: Art Since 1945 Discussion**

Introduces the diversity of practices that have dominated the history of art since World War II. Movements include: Abstract Expressionism, postwar European painting, happenings, Fluxus, Pop art, minimalism, conceptual art, performance art, and postmodernism. While European and North American art are emphasized, Asian and Latin American art are also addressed, particularly in the context of increasing globalization.

Credits: 1

COREQ: ARH2060

Department: Art History

### **ARH 2140: Introduction to the Structure and Function of Museums**

Explores a range of topics, including the history of art museums, current theories and methodologies of display, and museum administration. In addition to class discussion, students meet with museum personnel from the Neuberger Museum of Art to learn the basics of museum operations, including curatorial work, exhibition design, registration, education and public programming, marketing, public relations, and finance.

Credits: 3

Department: Art History

### **ARH 2155: Medieval Art and Architecture**

An examination of painting, sculpture, and architecture during the European Middle Ages, from the end of the Roman Empire through the Gothic era (c. 300–1400). French and Italian art are emphasized, but works from every part of Christian Europe, from England and Spain to the Byzantine Empire, are included.

Credits: 4

Department: Art History

### **ARH 2160: Picturing America: Art and American Identity to 1913**

What is American about American art, and how have questions of race and ethnic and cultural identity shaped our visual culture? Offering an interpretive overview of American history through the lens of American culture, this course traces the formation of American identity from the eve of the European arrival in North America to shortly before the beginning of World War I.

Credits: 4

Department: Art History

### **ARH 2230: Early Italian Renaissance Art**

An examination of painting, sculpture, and architecture produced in Italy from the late 13th century to the late 15th century, including Giotto, Masaccio, Donatello, Brunelleschi, Piero della Francesca, and Botticelli.

Credits: 4

Department: Art History

### **ARH 2240: Italian High Renaissance and Mannerism**

An examination of painting, sculpture, and architecture in Italy during the 16th century. The course begins with an in-depth study of the works of Leonardo, Michelangelo, Raphael, Bramante, Giorgione, and Titian, and then traces the evolution of the anticlassical style known as mannerism.

Credits: 4

Department: Art History

### **ARH 2265: Greek Art and Architecture**

Developments in Greek sculpture, vase painting, and architecture are traced from the destruction of the Mycenaean palaces (c. 1200 BCE) to the rise of the Roman Empire (1st and 2nd centuries BCE). Topics include the impact of Near Eastern civilizations on early Greek culture, the "classical" style's florescence in 5th-century Athens, and the creation of the Hellenistic world by Alexander the Great.

Credits: 4

Department: Art History

### **ARH 2430: Art, Modernity and Environment**

Begins by examining the relation between landscape and modernity in nineteenth-century painting and photography, ranging from Impressionism to travel and survey photography. We then track modern art's changing relation to both the natural and built environment through land art, earth art, and the New Topographics movement of the 1960s and 1970s, concluding with contemporary art of the human-altered environment.

Credits: 4

Department: Art History

### **ARH 2550: Introduction to the Arts of Africa and the African Diaspora I**

This survey examines the arts and architecture of Africa in a global context from the 13th century to the present. In regional studies of the continent's vast territory and diaspora, we analyze artworks to consider their roles in daily life, ritual, displays of power and prestige, artistic exploration and innovation, and more. Weekly visits to the Neuberger Museum are required.

Credits: 4

Department: Art History

### **ARH 2551: Introduction to the Arts of Africa and the African Diaspora II**

Examines the arts and architecture of Africa in the 20th and 21st centuries, engaging critically with how the field of modern and contemporary African art has developed. Students consider the influence of cross-cultural interactions on artistic practices, concepts of traditional, popular, and high art, colonialism and independence movements, primitivism, the rise of African modernisms, Afro-futurism, and more.

Credits: 4

Department: Art History

### **ARH 2885: Women Artists and Feminist Criticism**

An introduction to women artists from the Renaissance era through the Enlightenment, including Anguissola, Gentileschi, Vigée-Lebrun, and Kauffmann. Topics include access to professions, constructions of sexuality and gender, and attitudes toward the body in representation.

Credits: 4

Department: Art History

### **ARH 3010: The Avant-Gardes**

Since the 1800s, the avant-gardes have tried to resist the delimited role of fine art in Western culture. In this course, students examine the strategies that avant-garde artists have used to reconnect their art practice with the more contentious areas of social and political life.

Credits: 4

PREREQ: ARH2000-2994 Or ARH3000-3994 Or ARH4000-4994

Department: Art History

### **ARH 3030: Approaching Benin through Art Criticism and Practice**

Students contextualize Beninese contemporary art and culture into the larger context of West African history. Readings in African history and post-colonial theory accompany hands-on workshops on how to make and write about art while visiting Benin. Students will write response papers, participate in class discussions, and make work using the methods presented in the course.

Credits: 4

Department: Art History

### **ARH 3040: Vermeer in the World**

Half of this team-taught course is devoted to examining Johannes Vermeer's subjects, painting techniques, and reception. The other half examines the invention and use of comparable subjects and literary techniques during the three eras in which Vermeer figured prominently on the global stage: the Dutch Golden Age, the American Gilded Age, and the US financial boom of the 1990s.

Credits: 4

Department: Art History

### **ARH 3055: Modern and Contemporary Art and Architecture of the Middle East**

Takes a broad view of the aesthetic, historical, and conceptual development of modern and contemporary art and architecture of the Middle East. Topics include legacies of Orientalism; colonialism and decolonization; religion and secularization; relationships between art and nation-building; the rise of petrocultures; and questions of reception in the context of global contemporary art.

Credits: 4

Department: Art History

### **ARH 3056: Metropolis: Architecture and Urbanism in the Twentieth Century**

Explores the history of twentieth-century architecture through the modern city, tracing the rise and occasional decline of the metropolis internationally. Students analyze how architects and urban planners proposed new visions of urban life and

devised solutions for urgent social and political problems related to urbanization (e.g. public space, housing, gentrification, globalization).

Credits: 4

Department: Art History

### **ARH 3060: Colors: An Art History**

Explore the history of colors within global art history in a global context. Factors like the availability and cost of pigments, trade routes, religious and political meanings will be considered, along with the impact of industrial color production, globalization, marketing and digital technology on our understanding of colors.

Credits: 4

Department: Art History

### **ARH 3107: Flash-points, Fiascos, and Freak-outs: Art and Controversy, 1863-Present**

How and why do certain artworks become embroiled in major public debates, political scandals, and legal disputes? Beginning with the 1863 Salon des Refusés and continuing to the present day through an itinerary that travels the globe, students will examine the role of controversy in defining art, society, and how we imagine the relationship between the two.

Credits: 4

Department: Art History

### **ARH 3125: The Caravaggio Effect**

The paintings of Michelangelo Merisi da Caravaggio (1571–1610) had a revolutionary impact on the art world of his era, and the fascination with his extraordinary re-evaluation of pictorial effects continues to this day. This course examines Caravaggio's art and career and considers responses to his work by other artists, including film directors, up to the present.

Credits: 4

Department: Art History

### **ARH 3135: Dada and the Readymade**

This seminar focuses on the inception of the “readymade” and the abandonment of traditional forms of painting in the work of Marcel Duchamp, as well as the later development of readymade practices in the context of New York and Paris Dada. The history of the readymade as an artistic strategy is traced.

Credits: 4

PREREQ: ARH1010 Or ARH1020 Or ARH2050 Or ARH2060

Department: Art History

### **ARH 3145: Collections Research/Neuberger Museum**

Based on objects in the Neuberger Museum of Art. Students undertake independent research projects on works in the museum’s collection, investigating issues of documentation and interpretation. Limited to art history majors.

Credits: 3

Department: Art History

### **ARH 3151: Craft Revivals**

Examines the relationship between the traditional crafts and the upheavals of modernity. Beginning with the Arts and Crafts movement in the 19th century and continuing to the present day, students explore how craft is framed as protest against industrialization, as utopian model of labor and exchange, and as aesthetic transformation.

Credits: 4

Department: Art History

### **ARH 3170: African American Art**

A study of African American painting, sculpture, architecture, prints, drawings, photography, film, and vernacular and popular art. The course begins with the Afro-Atlantic era and covers images made by Southern artists in the 19th and early 20th centuries, as well as artists associated with the “New Negro” movement, the Harlem Renaissance, the civil rights movement, and postmodernism.

Credits: 4

Department: Art History

### **ARH 3177: Contemporary African Art**

A study of artists and exhibitions from and about Africa, spanning a wide variety of traditional and new media. Important exhibitions like *The Short Century: Independence and Liberation Movements in Africa, 1945–1994* (2001) and *Looking Both Ways: Art of the Contemporary African Diaspora* (2004) are analyzed. Themes include framing “Africa,” African identities, memory and place, and popular culture.

Credits: 4

Department: Art History

### **ARH 3187: Women Artists in the 20th Century**

Focuses on women artists and their place within the art-historical narrative of the 20th century. Students examine both the diverse practices of women artists and the reception of their work by critics, dealers, and collectors.

Credits: 4

Department: Art History

### **ARH 3190: History of Photography**

An introduction to a wide range of photographic practices, from the medium’s conception in the 19th century to the ubiquitous online photo-sharing of today. Lectures have a special focus on the major artistic developments of photography. Topics include the significance of vernacular practices and their historical contexts in different parts of the world.

Credits: 4

Department: Art History

### **ARH 3197: Global Photography**

Treats the history of photography in a global framework. Topics include the transformation of photography as it spreads from Europe to Africa, the Americas, Asia, and the Middle East; the decentering of European modernism in postmodernism; the role of photography in colonialism and decolonization; and its role in fine art as well as vernacular portraiture, journalism, documentary, and other fields.

Credits: 4

Department: Art History

### **ARH 3215: Photography: The First Century**

Examines the photographic medium from its earliest forms through the 1920s and 1930s. Topics include technical innovations, manipulations and interventions, function and reception, the relationship to the fine arts, and debates about photography's claims of realism.

Credits: 4

Department: Art History

### **ARH 3225: Albrecht Durer and the German Renaissance**

A study of the German painter, printmaker, and draftsman Albrecht Dürer. The artist's interests in science, politics, religious conflicts, sexuality, and the non-Western world are emphasized.

Credits: 4

PREREQ: ARH1000-2994 Or ARH3000-3994 Or ARH4000-4994 Or HIS1000-2994 Or HIS3000-3994 Or HIS4000-4994

Department: Art History

### **ARH 3230: Northern Renaissance Art**

Examines the history of painting and sculpture in Northern Europe from the 14th century to c. 1570. Flemish, Dutch, French, German, and Czech works are considered, with emphasis on such artists as the Limbourg Brothers, Van Eyck, Bosch, Dürer, and Bruegel.

Credits: 4

PREREQ: ARH1000-2994 Or ARH3000-3994 Or ARH4000-4994 Or HIS1000-2994 Or HIS3000-3994 Or HIS4000-4994

Department: Art History

### **ARH 3232: Land of Pleasure and Destruction: What Does Campania Say to Us Today?**

From ancient to neoclassical, Campania's monuments are overwhelming with the riches of the past. Students delve into the histories of these great works and the ways they have shaped the modern world through the development of revivalist styles, academic disciplines, and tourism as a leisure activity. Includes visits to such historic sites as Pompeii, Paestum, Amalfi, and Naples.

Credits: 4

Department: Art History

### **ARH 3240: Dutch Art**

Investigates the themes, diverse genres, and major figures in 17th-century Dutch painting. Current problems of interpretation are examined, including the idea that there may have been a specifically northern form of visual thinking.

Credits: 4

Department: Art History

### **ARH 3251: The Russian Avant-Garde**

Despite a growing interest in the work of the Russian avant-garde, there is still relatively little known about the artists of the late Russian Empire and the early Soviet Union. This course addresses the broad scope and multidisciplinary practice of Russian modernism, from the shocking primitivism of *The Rite of Spring* to the cold pragmatism of constructivism.

Credits: 4

Department: Art History

### **ARH 3260: Venetian Art and Architecture**

An examination of the visual arts in Venice and its hinterland from the early Middle Ages to the end of the Venetian Republic in 1797. In addition to in-depth treatment of such artists as Bellini, Carpaccio, Giorgione, Titian, and Tiepolo, the social context of the arts and the unique urban development of Venice are studied in detail.

Credits: 4

Department: Art History

### **ARH 3270: Art in the Age of Exploration**

A study of the representation of Asians, Africans, and Americans (and their native lands) in European and American art from the end of the Middle Ages to the French Revolution. Some consideration is also given to the impact of non-Western arts on the European tradition.

Credits: 4

Department: Art History

### **ARH 3285: Design and Culture**

Design is both a noun and a verb. This course deals with the idea of design as a cultural phenomenon and a creative practice. Contemporary design and its making are situated within a broad methodological framework, drawing from existing and emerging theories in anthropology, art history, film studies, criticism, the history of technology, and architecture.

Credits: 4

Department: Art History

### **ARH 3335: Latin American Art in the Age of Globalization**

Focuses on contemporary Latin American artists working in and out of Latin America: Gabriel Orozco, Guillermo Gomez Peña, Adriana Varejao, Teresa Margolles, Carlos Garaicoa, Betsabée Romero, Javier Tellez, Nadín Ospina, Tania Bruguera, and Nicolás de Jesús. Students analyze the way these artists address such questions as urban violence, social inequality, pollution, emigration, and national identity.

Credits: 4

Department: Art History

### **ARH 3405: Design History and Theory: 1750–Today**

Examines the history of design as it parallels the history of technology and industrialization. Covering a variety of design disciplines, including architecture and urban planning, graphic design, fashion, and industrial design, this course focuses less on aesthetics than on the cultural programs that have shaped buildings, objects, and communication systems for more than two centuries.

Credits: 4

Department: Art History

### **ARH 3455: Impressionism**

The simultaneous development of various painters associated with Impressionism (e.g., Monet, Renoir, Morisot, Pissarro, Manet, Degas, Cassatt) is presented. This radical new art movement is traced from the first Impressionist exhibition of 1874 to the last exhibition of 1886 and the appearance of the post-Impressionists. Students explore the shared relationships of the Impressionist artists.

Credits: 4

Department: Art History

### **ARH 3507: The Fictional Visual Arts**

Examines a selection of poetry, short stories, novels, and films from different historical periods that foreground the visual arts through various means, including the character of the artist, the practices of art, the nature of creativity, and the critical reception of art.

Credits: 4

Department: Art History

### **ARH 3510: 19th-Century Art**

European art from the French Revolution to 1900, with movements in France, Germany, and England receiving particular attention. Major artists studied include David, Gericault, Delacroix, Ingres, Frederich, Constable, Turner, the Pre-Raphaelites, Daumier, Manet, Degas, Monet, and Gauguin.

Credits: 4

PREREQ: ARH1000-1994 Or ARH2000-2994 Or ARH3000-3994 Or ARH4000-4994

Department: Art History

### **ARH 3526: Art and/as Performance**

An examination of visual artists who have used performance as an integral component of their practice, with emphasis on post-1950 object-oriented work (rather than theatre or dance). Both primary texts and critical interpretations are studied.

Credits: 4

PREREQ: ARH2050 Or ARH2060

Department: Art History

### **ARH 3531: New Media and Contemporary Art**

An examination of contemporary art outside of the traditional media of painting, sculpture, and architecture. Looking at painting-based performances of the 1950s, feminist body art, guerrilla television, and current political interventions based in digital media, students identify the strategies artists used to create new forms, and assess their success in modifying our understanding of the world.

Credits: 4

PREREQ: ARH1000-1994 Or ARH2000-2994 Or ARH3000-3994 Or ARH4000-4994

Department: Art History

### **ARH 3560: African Photography**

Examines photography as a medium used by European colonizers and its subsequent use by Africans for self-definition and liberation. Topics include early studio photography, photographs in cultural outlets like the Nigerian edition of Drum magazine, photography during the apartheid era, and contemporary work. The political and stylistic aspects of portrait, documentary, ethnographic, pop, and abstract images are considered.

Credits: 4

Department: Art History

### **ARH 3565: Photography in Africa and the African Diaspora**

From photography's 19th-century origins to contemporary practices, this survey course explores how and why photography became central to arguments about the modernity of African visual art. Moving from one regional focus to the next, students examine photography's role in expeditionary and ethnographic projects, identity formation, political activism, spirituality, documenting the landscape, and representing the fantastical and the everyday.

Credits: 4

Department: Art History

### **ARH 3605: Madness and Modernism**

A variety of intersections between extreme mental conditions and the production of works of art during the modern period are investigated. Topics include connections between creativity and mental instability, artists with a history of mental disorder, and theories about stylistic or formal affinities between madness and art.

Credits: 4

Department: Art History

### **ARH 3630: French Art From LaTour to David**

Focuses on the work of French artists from the early modern era to the French Revolution, with special attention to the Gallic obsession with realism, alongside the more abstract aspects of representation.

Credits: 4

Department: Art History

### **ARH 3670: Postwar Art in Europe**

If the postwar period famously represented the ascendancy of American art, what art forms emerged simultaneously in traditional European centers? This course examines seemingly antithetical practices in France, Italy, Germany, and elsewhere: Art Informel, *nouveau réalisme* (new realism), Arte Povera, neoexpressionist painting, body art, conceptualism, Young British Art, etc. How has the changing European political landscape affected art and its institutions?

Credits: 4

Department: Art History

### **ARH 3710: Artists on Art**

An examination of critical and theoretical writing by artists about art. The course considers texts from various eras, but focuses primarily on 20th-century and contemporary material. Artists' writings are analyzed in the context of art criticism as a whole, and students also have the opportunity try their hand at criticism.

Credits: 4

Department: Art History

### **ARH 3815: Mexican Art From the Revolution to the NAFTA Era**

A broad look at modern and contemporary Mexican art, using an interdisciplinary and comparative approach. Special emphasis is on the Mexican Revolution (1910–1920) and its aftermath throughout the 20th century. Students analyze links between the visual arts (including mural painting, prints, and photography) and the literature, the popular scene and the mainstream, the street art and the gallery art.

Credits: 4

Department: Art History

### **ARH 3880: Junior Seminar in Art History**

Provides art history majors with an opportunity to examine the nature of the discipline by analyzing and comparing the writings of several art historians. The seminar concentrates on the work of a single artist in light of various art historical approaches. This writing-intensive course requires a variety of short essays and concludes with a research paper and class presentation. Limited to art history majors.

Credits: 4

Department: Art History

### **ARH 4000: Writing Art Criticism**

Students focus on developing competence in both critical style and content. Focusing on visual art, the course explores different kinds of critical voices, from belle-lettristic to theoretical. Readings and discussions analyze examples by leading critics. Writing assignments aim for students to develop an engaging argument, and the importance of revision, clear thinking, and descriptive ability is stressed.

Credits: 4

Department: Art History

### **ARH 4006: Investigating Normal**

Explores ideas of the “normal” and “non-normal” in art and design today. Through readings, guest speakers, and projects, the class investigates both traditional and unusual depictions of bodies, race, and gender, along with the art and design practices developed in order to represent and understand them.

Credits: 4

Department: Art History

### **ARH 4025: Exhibition I**

Participants in this seminar propose, research, plan, and coordinate an exhibition series and related public programming to be undertaken the following semester (as part of the course, Exhibition II). These exhibitions will take place in the Neuberger Museum, other sites around campus, or in a combination of Museum-based and other locations.

Credits: 4

PREREQ: ARH4035 Or ARH4037

Department: Art History

### **ARH 4026: Exhibition II**

Participants in this seminar coordinate an exhibition series and related public programming based on the plans and preparations of the previous semester (conducted as part of the course, Exhibition I). These exhibitions take place in the Neuberger Museum, other sites around campus, or in a combination of Museum-based and other locations.

Credits: 3

PREREQ: ARH4025

Department: Art History

### **ARH 4030: Exhibition Seminar**

In this seminar, students and the instructor co-curate an exhibition for the Neuberger Museum of Art. The class works on all aspects of the exhibition with the instructor and museum staff. Students learn about the various functions of departments, including curatorial, education, exhibition design, development, and public relations, putting exhibition theory into practice. Exhibition topics vary.

Credits: 4

Department: Art History

### **ARH 4035: Museology**

An investigation of the historical development and function of museums. Students examine the growth of collections and exhibitions, along with the various roles that museums have played in relation to art history and society around the world. Central to this course and its final project is the question: "What should a museum be in the 21st century?"

Credits: 4

PREREQ: ARH2140 Or ARH4030 Or ARH4715

Department: Art History

### **ARH 4037: Critical Curatorial Studies**

A rigorous examination of the historical, theoretical, and concrete concerns of curatorial practice. Course-work culminates in a complete exhibition proposal.

Credits: 4

PREREQ: ARH2050 Or ARH2060

Department: Art History

### **ARH 4045: The Art of the Document**

Addresses the tension between art and document, or making and recording, in twentieth-century visual culture. The first half investigates the aesthetics and politics of documentary photography and film, including conflicts between realism

and modernism. The second half examines the use of documents and documentation by postmodern art and subsequent transformations in the style, form, and truth-content of documentary practices.

Credits: 4

Department: Art History

### **ARH 4060: History of the Art Market**

Since the 1990s, the art market has become integral to an understanding of contemporary art practices. This course introduces the economic foundation of the art market and the practices of participants. The focus is on the history of the primary market, where new works of art produced "on spec" are introduced to the public in a retail setting.

Credits: 4

Department: Art History

### **ARH 4105: Aesthetics and Politics**

The relationship between artistic practice and the social realm is addressed, with emphasis on the development of the avant-garde in the 19th and 20th centuries, the role of artists in contemporary political discourse, and the theoretical discourse that constitutes the larger debate on these issues.

Credits: 4

PREREQ: ARH1000-1994 Or ARH2000-2994 Or ARH3000-3994 Or ARH4000-4994

Department: Art History

### **ARH 4125: Minimalisms**

Drawing on both contemporary artists' and critics' writings and recent historical accounts, students consider minimalist art of the 1960s as a well-defined movement comprising a specific group of artists, versus "minimalism" as a diffuse tendency appearing in sculpture, painting, film, music, and dance. The relationship of

minimalism to subsequent practices—postminimalism, process and land art, and conceptualism—is also explored.

Credits: 4

Department: Art History

### **ARH 4130: Contemporary African-American Art: East Coast-West Coast**

African-American artistic trends since 1968 are examined by using the binary of East Coast-West Coast as appropriated from hip-hop culture, particularly in Los Angeles, Oakland, and New York. Both the limits of hip-hop aesthetics in the visual arts and the limits of thinking about “black aesthetics” as a stable or quantifiable style are tested.

Credits: 4

Department: Art History

### **ARH 4202: The Inclusive Museum**

Explores the ways in which ability and disability are conceived, represented, and negotiated in museum culture. Weekly discussions, visiting lecturers and screenings will examine key theoretical concepts, practical case studies, as well as the use of educational and internet-based media as assistive technologies. Specific topics will include: museums and the establishment of norms; the category of “assistive technology”; inclusive architecture and design; staring and other practices of looking; disability and performance art; media advocacy and activism.

Credits: 4

Department: Art History

### **ARH 4225: Theories of Painting**

Painting has long been accompanied by theories describing its abilities to attract, deceive, and even harm. This course looks at key theories and debates in the history of the medium (e.g., Rubenistes vs. Poussinistes, painting’s role among pluralistic practices) to better understand how both making and seeing a painting are colored by a history of ideas.

Credits: 4

PREREQ: ARH1020 Or ARH2050

Department: Art History

### **ARH 4460: Field Trips to New York Museums and Galleries**

A practical course in art criticism, which meets regularly in New York. Contemporary works of art form the basis for lectures, discussions, and written essays.

Credits: 4

PREREQ: ARH1000-2994 Or ARH3000-3994 Or ARH4000-4994

Department: Art History

### **ARH 4705: Art and History After 1989**

This seminar focuses on uses of history—as both subject and method—in art around the turn of the 21st century. Within a globally comparative frame, students investigate contemporary theories and practices that take stock of the past in order to reimagine the future at a moment when the world seems simultaneously more connected and more fractured than ever before.

Credits: 4

PREREQ: ARH1020 Or ARH2050 Or ARH2060

Department: Art History

### **ARH 4710: Exoticism in Modern Art**

Explores reciprocal influences of Western and non-Western art in the modern period. Topics include diverse artistic movements like "Orientalism," "Japonisme," and "Primitivism." The class also examines the impact of non-Western art on specific artists, including Delacroix, Manet, Whistler, Picasso, and Pollock.

Credits: 4

Department: Art History

### **ARH 4715: Collect, Display, Exchange**

This seminar delves into the historical, theoretical, and practical aspects of museum and exhibition practices in the U.S., from encyclopedic museums to storefront galleries. In addition to classroom discussion, students visit arts institutions in the area to consider collection and exhibition-related issues and to learn more about the operational function and structure of museums.

Credits: 4

Department: Art History

### **ARH 4770: African Art and Film**

African art and visual culture are considered in the context of African film. African youth, who make up most of the continent's population, have had a marked effect on many sociopolitical phenomena. The films screened address African youth culture and such issues as the new independence (1960s), post-apartheid South Africa, youth rebels, religious fundamentalism, HIV, hip-hop and digital culture, and global emigration.

Credits: 4

Department: Art History

### **ARH 4820: Food and Feasting in the Visual Arts**

The visual record of the production and consumption of food and drink are examined in this seminar. Topics include food in the still life, the representation of gluttony, and the prominent position of sacred feasts and food miracles in religious art. The primary focus is on Western art, but examples from other traditions are considered.

Credits: 4

PREREQ: ARH1000-1994 Or ARH2000-2994 Or ARH3000-3994 Or ARH4000-4994

Department: Art History

### **LIT 3497: Gothic**

In this advanced lecture, the first wave of Gothic novels from the mid-18th century to the mid-19th century is examined in relation to visual representations of issues that dominate Gothic discourse. Topics include horror, imprisonment, madness, gender, ghosts and vampires. Authors and artists studied include Austen, the Brontë sisters, Radcliffe, Collins, Blake, Fuseli, and Turner.

Credits: 4

Department: Art History

### **PHI 3275: Light and Truth: Film, Photography, and Reality**

Do photographic images have privileged access to truth? This course explores the complicated relationship between truth and visual (particularly filmic) images. It begins with Plato on the “fakery” that is painting, turns to 17th-century “faithfulness” and “sincerity” in still-life painting and scientific drawing, and looks in depth at 20th-century writings about the nature of photography and realism in representation.

Credits: 4

Department: Art History

### **PHI 3785: Art and Morality**

What, if any, moral and political obligations does art have? Should public policy promote some kinds of art and discourage others? This course addresses these and related questions via works from across the arts and philosophical texts.

Credits: 4

Department: Art History

### **PRT 2500: The History of Printmaking**

In this survey of the historical significance of printmaking, the focus is on understanding the history of print media and its influence on culture in Europe, Asia, and the New World. Students explore both the history of printmaking and its intertwined relationship to the history of art. Of prime concern are the unique and distinct characteristics of each printmaking process.

Credits: 3

Department: Art History

## College and Expository Writing

### Description:

The ability to express ideas clearly and effectively in writing is essential to success as a student and citizen.

Students learn and practice these skills throughout their academic career at Purchase College, beginning with College Writing (WRI 1110) in their first year. College Writing teaches students to:

1. produce strong written work at the college level
2. read and think critically
3. take a position and develop an argument of their own
4. research a topic and write a well-organized paper that develops their claims in dialogue with the sources
5. revise and improve their papers
6. present their ideas orally

College Writing is taught in small sections in a seminar/discussion format that requires students to achieve proficiency in speaking and listening as well as writing and reading.

Entering students may only be exempted from College Writing by achieving an AP score of 4 or higher. For additional information, refer to the [college policies](#).

### English as an Additional Language

Courses in English as an additional language (EAL) are also offered under the auspices of the college writing program.

## Faculty

### Ellen Brooks

Lecturer of Writing

- BA, Pennsylvania State University
- MFA, Sarah Lawrence College
- MEd, Temple University
- EdD, University of Pennsylvania

### Deborah Cooper

Lecturer of Writing

- BA, Wayne State University
- MPS, Manhattanville College

### **Melissa Joplin Higley**

Lecturer of Writing

BA, North Carolina Wesleyan College

BS, Barton College

MFA, Sarah Lawrence College

### **Rachel McCain**

Lecturer of Writing

- BA, York College, City University of New York
- MFA, Sarah Lawrence College

### **Gaura Narayan**

Associate Professor of Literature

- BA (Honors), University of Delhi (India)
- MA, MPhil, PhD, Columbia University

### **Mariel Rodney**

Associate Professor of Literature

- BA, Queens College, City University of New York
- MA, PhD, Columbia University

### **Emily Sausen**

Lecturer of Writing

- AB, Princeton University
- JD, New York University School of Law

### **Aviva Taubenfeld**

Associate Professor of Literature and Writing

Director, School of Humanities

- BA, MA, PhD, Columbia University

### **Bradley Brookshire**

Professor of Music

- BM, University of Michigan
- MM, Mannes College of Music
- PhD, Graduate Center, City University of New York

## **Peter Dearing**

Lecturer of Writing

- BA, Hunter College, City University of New York
- MFA, Sarah Lawrence College

## **Christopher Konzelman**

Lecturer of Writing

- BA, Occidental College
- MA, California State University, Los Angeles
- MFA, Sarah Lawrence College

## **John Mitchell Morris**

Chair of College Writing

- BA, California State University, Northridge
- MFA, Sarah Lawrence College
- JD, Villanova University

## **Peter Polinski**

Lecturer of Writing

Assistant Director, Advising Center

- MusB, MM, Purchase College, SUNY

## **Corinne Santiago**

Lecturer of Writing

- BA, Purchase College, SUNY
- MFA, Sarah Lawrence College

## **Olga Seham**

Lecturer of Writing

- BA, Yale University
- MPS, Manhattanville College

## **Amy Beth Wright**

Professor of Practice

- BA, Oberlin College
- MFA, Sarah Lawrence College

## **Courses**

## **WRI 1050: Writing about Texts**

Build strategies and routines for writing about reading. Through short readings, demonstrations, and guided practice, students study writing about texts in a variety of genres, including the literary essay, personal narrative and memoir, and the researched essay. Requirements offer the opportunity to apply class exercises to reading and writing assignments in other courses.

Credits: 2

Department: Expository and College Writing

## **WRI 1105: College Writing Lab**

Students receive supplemental instruction in critical thinking and writing, writing mechanics, organization, and style. They also learn techniques for effective workshopping and provide regular feedback on each other's work.

Credits: 1

Department: Expository and College Writing

## **WRI 1110: College Writing**

The ability to express ideas clearly and effectively in writing is essential to success as a student and citizen. Students learn and practice these skills throughout their academic career at Purchase College, beginning with College Writing. This is an intensive course that teaches students to:

1. produce strong written work at the college level
2. read and think critically
3. take a position and develop an argument of their own
4. research a topic and write a well-organized paper that develops their claims in dialogue with the sources
5. revise and improve their papers
6. present their ideas orally

Credits: 4

Department: Expository and College Writing

## **WRI 1200: Introduction to Digital Publishing**

How do we create meaningful writing for an online readership that scrolls quickly and relies less on the printed page than any other generation? Students will write essays, features, and criticism and identify online publications that suit each project, while guest lecturers offer insight on engaging social media to share reported stories. Students co-edit Expose, Purchase's online expository writing magazine.

Credits: 4

PREREQ: WRI1110

Department: Expository and College Writing

## **WRI 2110: Advanced Critical Writing Workshop**

What makes a person an insider or an outsider? Beginning with personal experience and writing, students explore the ways in which race, ethnicity, gender, sexuality, and social class affect individual, communal, national, and transnational identity and belonging in American culture. In connecting multiple levels of experience, students engage in critical reading, research, analysis, writing, and revision, building on their strong skills in preparation for upper-level work.

Credits: 4

PREREQ: Or WRI1110

Department: Expository and College Writing

## **WRI 2770: The Art of the Essay**

Though often seen as simply a test of students' knowledge and ideas, essays go far beyond what is generally required in courses. Students in this course read and experiment with a wide variety of critical, journalistic, academic, personal, and experimental essay forms. In the process, they further develop their skills as critical thinkers and writers.

Credits: 4

PREREQ: WRI1110 Or WRI2110

Department: Expository and College Writing

### **WRI 3785: The Personal Essay**

In the personal essay, writers adopt distinct points of view, moving beyond the emotional to analytical and reasoned positions. Topics can include personal reflections, thoughts on daily life, art analysis, and political arguments. Students read and analyze contemporary essays and “workshop” each other’s writing. Requirements include attending instructor-supervised events (films, performances, guest speakers) outside of class for some writing assignments.

Credits: 4

Department: Expository and College Writing

## **English as an Additional Language**

### **EAL 1500: English as an Additional Language I**

Students develop basic language skills through reading, writing, speaking, and listening. They learn components of academic writing, including paragraphs and thesis statements, and gain critical reading and analytical skills through work with basic texts. Students share ideas and experiences both verbally and in writing, and improve grammar and vocabulary through writing activities, academic exercises, and workshops.

Credits: 4

Department: Undeclared

### **EAL 1510: English as an Additional Language II**

Students gain advanced language skills through reading, writing, speaking, and listening. Working with more advanced texts, they further develop critical reading and analytical skills. They gain experience with the essay form, and learn to write definition, process analysis, descriptive, and opinion pieces. Students share ideas and experiences both verbally and in writing, and continue to strengthen grammar and vocabulary.

Credits: 4

Department: Undeclared

### **EAL 1520: English as an Additional Language III**

Students develop advanced language skills through reading, writing, speaking, and listening. Working with advanced texts, they further develop critical reading and analytical skills. They gain experience with academic writing, including cause and effect, comparative, narrative, and opinion pieces, and learn basic research skills. Students practice analyzing information and expressing ideas verbally and in writing, and continue to strengthen grammar and vocabulary.

Credits: 4

Department: Undeclared

## **Communications**

### **Description:**

This major focuses on crafting messages appropriate to a variety of mediated channels; considering the impact of messages on diverse audiences, and promoting brands, products and companies.

### **Requirements:**

In addition to meeting **general degree requirements**, all communications majors must complete the following requirements (35 credits):

1. COM 1500/Intro to Communication: 4 credits
2. COM 2010/Group Collaboration: 3 credits
3. One of the following courses:
  - COM 1400/Intro to Video Techniques and Technology: 3 credits
  - COM 2050/Intro to Media Writing: 4 credits
4. COM 3100/Communication Research: 4 credits
5. COM 3110/Strategic Message Design: 4 credits
6. *Area of Interest*: TV Production/ Advertising/ Public Relations: 12 credits
7. CAP 4800/Senior Capstone: 4 credits

*A minimum grade of C- is required for all classes applied towards major requirements.*

# Faculty

## **Cynthia Brosnan**

Lecturer of Communications

- BA, Rutgers University
- MBA, New York University

## **Allison Kahn**

Lecturer of Communications

- BA, Hunter College
- MFA, Hunter College

## **Megan Rossman**

Assistant Professor of Communications

- BFA, Rochester Institute of Technology
- MFA, Hunter College

## **Daija Russell**

Lecturer of Communications

- AS, SUNY Orange
- BS, SUNY Oneonta
- MA, Stony Brook University

## **Annette Courniotes Davies**

Lecturer of Communications

- BA, Pace University
- MA, Pace University
- PhD, Regent University

## **Melissa Rodriguez**

Lecturer of Communications

MFA, Brooklyn College, Film and Television Production

BA, Purchase College, SUNY

## **Mara Rupners**

Lecturer of Communications

- BA, New York University

# Contributing Faculty

## **Janis Astor del Valle**

Assistant Professor of Practice in Arts Management

- BA, Marymount Manhattan College
- MFA, Columbia University

## **Anna Ozbek**

Assistant Professor of Journalism

- BA, University of Washington
- MFA, Hunter College

# Courses

## **COM 1400: Introduction to Video Techniques and Technology**

This introduction to the art and science of video production focuses on developing visual literacy and postproduction skills. Starting with an examination of basic video technology and traditional media aesthetics, all stages of the video production process are covered. Students receive introductory technical training and hands-on experience with digital camcorders, microphones, and nonlinear editing equipment.

Credits: 3

Department: Communication

## **COM 1500: Introduction to Communication**

The history and impact of communication technologies are examined, beginning with speech and moving forward through print and digital media, advertising and public relations, media regulation and potential, and ending with a consideration of the future.

Credits: 4

Department: Communication

### **COM 2000: Spoken Word**

The art of the spoken word is studied in many of its forms, including political speeches, story-based podcasts, and slam poetry. Students research and create concise stories; examine the role that rhythm, cadence, structure, and sound patterns play in creating a memorable performance; and then practice delivering the message for their intended audience. Uses and impacts for inspiring, informing, and persuading are considered.

Credits: 2

Department: Communication

### **COM 2005: Public Speaking**

Students develop expertise in public speaking by preparing and presenting different types of speeches for a variety of purposes. The focus is on the main elements of planning and delivering a speech: the message, the speaker, the audience, and the occasion. All speeches are critiqued in class. As an integral part of the course, students learn PowerPoint.

Credits: 4

Department: Communication

### **COM 2010: Group Collaboration**

Students will learn how to collaborate in order to work with others to achieve goals. Those goals may be personal, social and/or task oriented. Through practical, hands-on exercises, students will apply theories of group interaction to demonstrate their working knowledge of effective process. Students will be able to recognize when groups become stuck and brainstorm ways to move forward.

Credits: 3

Department: Communication

### **COM 2020: Visual Communication**

Students will learn the fundamental principles of design and how these relate to effective visual communication. We will explore the role that advertising plays in society and how to create effective visual advertisements. Students will also learn the basics of Adobe Photoshop, Illustrator and how to shoot and edit photos.

Credits: 3

Department: Communication

### **COM 2030: Going Global: Intercultural Communication**

Introduces basic concepts of intercultural communication. By examining communication practices in diverse contexts (e.g., family, education, workplace, health and recreation), students learn how cultural rules and norms are enacted and how violations are sanctioned. International factors, cross-cultural competence, and global citizenship are discussed with the goal of increasing understanding, enhancing each student's ability to interact appropriately in the U.S. and abroad.

Credits: 2

Department: Communication

### **COM 2050: Introduction to Media Writing**

In this writing intensive course, students build foundational skills in writing for a variety of media and purposes: print, digital, and broadcast media, public relations and advertising. Students begin to explore the divergent applications of written communication by analyzing their roles as both consumers of and writers for media. Ethical and legal issues are also introduced.

Credits: 4

Department: Communication

### **COM 3020: Law, Ethics, and the Media**

The First Amendment allows the mass media certain freedoms to publish, broadcast, advertise, and promote. Yet with those rights come responsibilities. This course

examines the legal and ethical dimensions and issues involved with contemporary American mass media.

Credits: 4

Department: Communication

### **COM 3040: Mass Media: A Cultural History**

An interdisciplinary (social science and humanities) course that emphasizes critical thinking in understanding the social and historical effects of mass media in the U.S. and throughout the world. This course begins in 19th-century America, when print media shaped and defined the national culture, and concludes in the current century with the mass-media convergence of print, electronic, and digital multimedia that is shaping and defining our global culture.

Credits: 4

Department: Communication

### **COM 3100: Communication Research**

Students become acquainted with methods that communication practitioners use to conduct different types of research. Goals include learning to identify, understand, and evaluate diverse research strategies; distinguish between qualitative and quantitative methods, the types of knowledge they produce (big/small data), and the strengths and the weaknesses of each; and think critically about objectivity, researcher standpoint, and research ethics.

Credits: 4

Department: Communication

### **COM 3110: Strategic Message Design**

What are the different forms messages take in spoken and written communication? After examining actual messages in different contexts and assessing their impact on individuals and groups, students learn how to craft messages and select the appropriate timing, style, and medium for delivery. Participants have the opportunity to design, deliver, and test the impact of new messages.

Credits: 4

Department: Communication

### **COM 3120: Negotiation Skills**

Negotiation is approached from a communication perspective in this course. Students explore the cooperative decision-making process in which individuals and groups work together to attempt to achieve goals that may initially seem divergent. By examining the way language is used to frame arguments and barriers, students practice planning, reframing, and bargaining to maintain roles and relationships.

Credits: 2

Department: Communication

### **COM 3130: Public Communication Campaigns**

Students learn how to inform and influence large audiences about noncommercial issues through a series of purposeful communication activities. By examining cases in environment, health, human and animal welfare, and disaster prevention, participants differentiate successful from unsuccessful campaigns and review the process for crafting appropriate mediated messages and selecting specific channels to produce a desired impact.

Credits: 4

Department: Communication

### **COM 3280: Media Literacy**

Media literacy encompasses the ability to access, analyze, evaluate, and create media. In this course, students learn to critically examine visual, audio, and online media while gaining an understanding of the media's effect on culture and society.

Credits: 4

Department: Communication

### **COM 3300: Management and Communication**

The roles and theories of communication and leadership, together with the skills and traits of effective managers, are studied. Students examine how managers use behavioral modification and motivation techniques, develop coaching skills, manage change and conflict, and create a vision for their employees. The topics of strategy, organizational culture, and diversity are also included.

Credits: 4

Department: Communication

### **COM 3320: Documentary Production**

An examination of the history, cultural impact, and aesthetics of documentary film and video production. Through viewings, lectures, discussions, and hands-on exercises, students learn how to research, write, interview, direct, shoot, and edit a documentary. Using camcorders and editing equipment, students produce their own short documentaries.

Credits: 3

Department: Communication

### **COM 3350: Persuasive Speaking**

Students learn how to influence others by crafting and orally delivering convincing messages that appeal to logic, reason, emotion, and feelings. Ancient rhetorical and contemporary scholarship is used to examine and compare persuasive speeches and advertisements. The class explores written, face-to-face, and digitally-mediated arguments in legal discourse, health, and marketing promotions. The student's ability to identify speaking differences in style, arguments, and credibility is also sharpened.

Credits: 4

Department: Communication

### **COM 3365: Advanced Psychology of Communication**

This course focuses on understanding communication in relationships (interpersonal) and within the mind (intrapsychic: thinking, alone time, analyzing, understanding the external world and how one communicates internally). Topics include communication styles and communication in the intimate relationship, within the family, and at the workplace.

Credits: 4

Department: Communication

### **COM 3370: Crisis Communication**

How do brands communicate during times of crisis? Students will analyze case-studies, leverage best practices and develop their own campaigns to demonstrate how to successfully steer a brand through their most troubling hour. We will touch on key concepts including reputation management, spokesperson training and press conferences, rich and social media, and more in this public relations course.

Credits: 3

PREREQ: COM2050 Or CMS2050

Department: Communication

### **COM 3375: Podcasting and Audio Storytelling**

Students will learn different styles of podcasting, best practices for developing and pitching a show, how to use professional audio recorders, basic audio editing techniques with Adobe Audition and how to build an audience and distribute a podcast once it's complete.

Credits: 3

Department: Communication

### **COM 3375: Podcasting and Audio Storytelling**

Students will learn different styles of podcasting, best practices for developing and pitching a show, how to use professional audio recorders, basic audio editing

techniques with Adobe Audition and how to build an audience and distribute a podcast once it's complete.

Credits: 3

Department: Journalism

### **COM 3380: Integrated Marketing Communication**

Provides students with a comprehensive understanding of the fundamentals needed to build an integrated marketing communications plan, from creating a common objective, aligning strategies, and producing a consistent message. By strategically aligning various marketing functions and leveraging each disciplines strength's, (i.e. paid advertising, public relations, social media, point of purchase and digital marketing), students can more purposefully design campaigns for maximum impact.

Credits: 3

Department: Communication

### **COM 3700: Teamwork Through Meetings**

Knowing how to get work done through meetings is an increasingly important skill set. Students explore the discursive strategies used in a variety of multicultural business meetings, both face-to-face and virtual. Using communication methods, students analyze why some meetings are considered productive and others not so much, as well as the roles, relationships, conflict, and written documentation enacted therein.

Credits: 2

Department: Communication

### **COM 3701: The Business of Writing**

Offers hands-on tools to prepare students to market their work while staying true to their artistic and creative sensibilities. Topics include how to submit work to producers, competitions, and companies. Students learn how to write professional synopses, query letters, and one-sheets, plus the technique of pitching, with practice pitching sessions.

Credits: 2

Department: Communication

### **COM 3702: Making On-Camera Presentations**

After reviewing basic presentation skills and techniques, students gain experience handling digital devices to record presentations of themselves and others. Providing hands-on instruction and practice for conducting and recording professional presentations and interviews (still frame and in motion), the course also covers essential production elements: shooting and editing, interviewing and selecting sound bites, and writing and voicing.

Credits: 2

Department: Communication

### **COM 3703: Stand-Up Comedy**

Learn how to write, edit, punch up and perform your own unique standup comedy piece. The course will focus on creating comedic stories, joke construction and performance techniques. An essential part of being successful is learning to give and receive feedback. The class will provide a safe, non-judgmental environment where feedback can be shared and everyone can continuously improve.

Credits: 2

Department: Communication

### **COM 3710: A Critical Look at Television in Society: From "I Love Lucy" to Honey Boo Boo**

Television is much more than a passive, incessant means of diversion—it is a powerful environment of ideas, emotions, and values that influences people's thoughts, actions, and relationships. Students become acquainted with current issues concerning television in society and explore the impact of television on society. Aspects examined include the 1950s and mass culture, viewer response, serial/episodic structure, and the rise of cable.

Credits: 4

Department: Communication

### **COM 3720: TV Laboratory**

Hands-on work in the TV studio from conceptualization to post-production. In small groups, students will gain a practical understanding of writing, camera work, editing and working with on-camera personalities. The course will be structured as follows: demonstrating skillful use of equipment, enacting production techniques, and coordinating shooting logistics.

Credits: 3

PREREQ: COM1400 Or FLM1050

Department: Communication

### **COM 4720: Advanced TV Laboratory**

Students will work in small groups to produce, shoot and edit Purchase Presents, a television show focused on issues happening on campus.

Credits: 3

PREREQ: COM3750 Or JOU3160

Department: Communication

### **CMS 3030: Modernism, Media, and the Middle Class**

Charles Morazé, in *The Triumph of the Middle Classes*, describes the political and social history of the bourgeoisie during the 19th century. This course traces themes from Morazé; through the 20th century, with attention to how the middle class sees itself through art, literature, film, advertising, and television.

Credits: 4

Department: Liberal Studies

### **CMS 3060: Frontline Reporting: Global Conflict**

The past century saw two world wars and countless smaller, armed conflagrations over land, political influence, and ancient hatreds. This course focuses on a variety of post–World War II conflicts as reported by international journalists. Students learn about the atrocities in Bosnia, the Middle East, and Africa, among others, but most of all, they learn how war and conflict are reported.

Credits: 4

Department: Liberal Studies

### **CMS 3073: Music and Cultural Identity**

A study of music in its cultural contexts, including how it defines and perpetuates national, cultural, ethnic, and personal identity around the world. The class examines the recording, performing, and broadcasting of music and the role of race, class, and gender in Spain, Central Asia, Australia, Europe, Africa, and the Americas. Looking through the lens of culture, students see who drives the music industry, who listens, and for what purposes.

Credits: 4

Department: Liberal Studies

### **CMS 3080: East–West: Film and Literature of Cultural Formation**

Students explore contemporary literary and cinematic expressions of immigrant groups seeking acceptance in Western cultures. The focus is on issues related to assimilation, identity, and the reactions of the Western mainstream cultures as outside forces compete for recognition. The immigrant groups depicted include those originating in Southeast Asia, China, Africa, and the Middle East.

Credits: 4

Department: Liberal Studies

### **CMS 3090: Social Psychological Theory Applied Through Film**

A discussion of the constructs, theories, and ideas in the field of social psychology that are most relevant to contemporary society. Films that are rich in examples of

social psychological theory are analyzed to facilitate mastery of these concepts.

Credits: 4

Department: Liberal Studies

### **CMS 3100: Film and Artistic Expression**

The most successful films function as both art and entertainment; students explore why this balance is a rare achievement. Topics include the business origins and aspects of cinema, films that concern and depict artistic process, and a critical/historical evaluation of films as works of art. Film aesthetics are examined from several perspectives, including grammar, genres and forms, and auteur theory.

Credits: 4

Department: Liberal Studies

### **CMS 3140: African American Cinema**

This focus on African American cinema includes the work of major African American directors and performers and the films that reflect the complex issues attending the relationship between race and film in the United States.

Credits: 4

Department: Liberal Studies

### **CMS 3150: Celebrity Culture**

Investigates celebrity culture through the lens of advertising and public relations. Particular attention is paid to how celebrity culture is created and shaped by various forms of media, ranging from print to social media platforms. Students consider the ways celebrities create change and consider their impact on public and private lives.

Credits: 3

Department: Liberal Studies

### **CMS 3160: American Subcultures in Film**

What does it mean to be part of a subculture? This phenomenon is explored through film, focusing on subcultures that are usually not in the mainstream spotlight and analyzing what it means to live on the margins. The subcultures may include, for example, the Amish, big rig drivers, Scrabble champions, graffiti artists, quadriplegic athletes, prison inmates, and outsider artists.

Credits: 4

Department: Liberal Studies

### **CMS 3190: The Family on Film**

Explores the many types of families presented on the silver screen in the 20th century and today: perfect/idyllic families, families threatened by divorce, dysfunctional families, eccentric families, families facing a crisis, and current notions of extended or nontraditional families.

Credits: 4

Department: Liberal Studies

### **CMS 3210: The Comedy Film**

Throughout the history of cinema, the comedy film has been one of the most financially profitable genres, producing some of the biggest movie stars. Topics include various comedy film styles and performers, and the role of the comedy film genre within the context of world history, especially during darker periods like the Depression and World War II.

Credits: 4

Department: Liberal Studies

### **CMS 3235: The City on Film**

"The city" is examined from some of the perspectives in which it has been depicted in film, beginning with early screen melodramas where the evils of the city are

juxtaposed against the virtues of country life. Discussions range from the plight of anonymous individuals struggling for recognition and representations of the “urban jungle” in 1940s film noir to more contemporary perspectives. Filmmakers who incorporate the city as an identifying aspect of their directorial styles are also considered.

Credits: 4

Department: Liberal Studies

### **CMS 3240: Gender Expression in Film**

By focusing on masculinities, femininities, and the space in between, this course examines the cultural structure of gender and investigates the various ways that gender is expressed visually in film.

Credits: 4

Department: Liberal Studies

### **CMS 3290: Sports Films: Underdogs, Champions, and Gutter Balls**

Examines the elements and messages in sports films that make people cheer for the underdog and care about teams, players, and sports. Using both big-budget Hollywood films and documentaries with a small scope, this course explores the ideas of team, sport, and athletics and investigates the grip that sports have on American culture.

Credits: 4

Department: Liberal Studies

## **Creative Writing**

### **Description:**

The Lilly Lieb Port creative writing program is a highly selective and structured BA program that shares features of the college’s arts programs.

The purpose of this program is to offer motivated, talented, and committed students a dynamic context and community in which to explore all aspects of creative writing.

As an integral part of the program, readings are held each semester by students, faculty, alumni who have published their writing, and professional writers. Editors and other members of the publishing world are also invited to speak and share their expertise with students.

**Italics Mine** ([italicsmine.com](http://italicsmine.com)), a student-run literary journal under the stewardship of the creative writing program, showcases the talent and diversity of Purchase College students by publishing original art, fiction, poetry, and nonfiction in print and online.

## Study Abroad Opportunities

Creative writing majors are encouraged to apply to one of the college's many **study abroad programs**. Please contact the Education Abroad Coordinator at [study.abroad@purchase.edu](mailto:study.abroad@purchase.edu) for more information.

## Requirements:

In addition to meeting **general degree requirements**, creative writing majors must complete a minimum of nine courses and an 8-credit senior project (45–47 credits total) as follows. The foundation courses and the two genre courses must be completed with a grade of B or higher:

- CWR 1000/Poetic Techniques: 4 credits\*
- CWR 1100/Narrative Techniques: 4 credits\*
- Two courses in the student's chosen genre (poetry or fiction): 8 credits\*  
CWR 2400/Poetry Writing I and CWR 3400/Poetry Writing II  
or  
CWR 2500/Fiction Writing I and CWR 3500/Fiction Writing II  
*\*Must be completed with a grade of B or higher.*
- Two upper-level creative writing electives from the list below: 8 credits  
CWR 3200/Art of the Novella  
CWR 3450/ Poets at Work: First Books  
CWR 3110/Writing Home  
CWR 3125/ Alternate Worlds  
CWR 3215 and CWR 3220/ Editing and Production Workshop (year-long sequential course in Editing and Production).
- Two literature courses, chosen from an approved list: 7–8 credits
- Arts-related course(s): 3–4 credits
- CWR 4000/Special Topics in Creative Writing: 3 credits
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

**Note:** Creative writing majors are encouraged to apply to one of the college's many **study abroad programs**. Please contact the Education Abroad Coordinator at [study.abroad@purchase.edu](mailto:study.abroad@purchase.edu) for more information.

## Examples:

### Examples of Literature Courses

Literature courses that fulfill the requirement for the major are those in which a broad array of writers are studied. Courses in the following list are subject to change, and new courses may be added. Students should consult with their faculty advisor when choosing literature courses.

FRE 3230/The Island as Laboratory  
LIT 2100/Freedom Dreams: Introduction to African American Literature  
LIT 2235/Animals and the Environment  
LIT 2305/Contemporary Global Literature  
LIT 2570/Survey of U.S. Literature II  
LIT 2775/From Beowulf to Lucifer  
LIT 2776/Survey of British Literature II: From Patronage to Print Culture  
LIT 3007/Visions of Dystopia  
LIT 3082/19th Century British Literature and Empire  
LIT 3095/Literature of Race and Human Rights  
LIT 3160/Literature of the High Middle Ages  
LIT 3226/Literature of Decolonization in South Asia  
LIT 3228/Decolonizing Sex and Gender  
LIT 3315/19th Century Novel in the U.S.  
LIT 3340/Romanticism II  
LIT 3369/Victorian Poetry  
LIT 3380/Harlem Renaissance  
LIT 3415/Global Metafictions  
LIT 3420/Modern Poetry  
LIT 3427/20th Century World Literature  
LIT 3532/Body, Race, Performance  
LIT 3620/U.S. Poetry  
LIT 3627/American Beserk: Religion, Drugs, and Terrorism in Recent Fiction  
LIT 3665/American Women Writers  
LIT 3685/Modern Novel of Latin America  
LIT 3755/Poetry and the Avant Garde  
LIT 3823/Anxiety and Monstrosity in Early British Literature  
LIT 3950/Literature of War  
LIT 4690/Contemporary U.S. Poetry  
SPA 3700/The Latin American Short Story\*

*\*Taught in Spanish*

## Examples of Arts-Related Courses

Courses in the following list are subject to change, and new courses may be added. Students should consult with their faculty advisor when choosing arts-related courses.

### **Conservatory of Music:**

MUS 1250/ Chorus\*

MUS 3370/ Acoustics and Design\*

MTH 3180/Electroacoustic Music\*

### **Conservatory of Theatre Arts:**

ACT 3004/Creative Expression

THP 3050/ Voice and Speech Essentials

TDT 3008/Costume Design Seen Through Film

THP 3140/Transmedia and Performance

### **School of Art+Design:**

VIS 1060/ Foundation Drawing

VIS 1330/ Lens and Time

VIS 1080/ Visual Language

SCP 2110/ Thinking in Three Dimensions

SCP 3530/ Animation

SCP 3006/Introduction to Video Art\*

SCP 3155/Performance Art

SCP 3650/Immersive Sound Architectures

VIS 3000/Art in the Age of Electronic Media

*\*Please note: this course only carries 2 of the required 3 credits*

## Sequence of Study

All creative writing majors follow a sequence of courses, whether their chosen genre is poetry or fiction:

1. To encourage an awareness of and sensitivity to the various aspects of the craft of creative writing, students are required to take the introductory courses, CWR 1000 and 1100, in their first year of study.
  2. In the second year, poetry students move on to CWR 2400/Poetry Writing I, then to CWR 3400/Poetry Writing II, while fiction writing students take CWR 2500/Fiction Writing I, followed by CWR 3500/Fiction Writing II.
  3. After completing this course sequence, students have the opportunity to study for one semester with a writer-in-residence. In addition, advanced tutorials are available on a regular basis, emphasizing continuous, close work on revision and editing skills. In the most advanced classes, students begin to explore the fiction and poetry market. A component of advanced study may also include experience in editorial and copyediting techniques as preparation for work in the publishing industries.
  4. Students take CWR 4000/Special Topics in Creative Writing in the fall of their senior year, in tandem with the first semester of their senior project.
- 

### **Effective Fall 2020:**

CWR 3200 no longer satisfies the fiction genre course requirement  
Arts-Related Courses list expanded beyond upper-level courses

## **Faculty**

### **Monica Ferrell**

Professor of Creative Writing

- BA, Harvard University
- MFA, Columbia University

### **Carlie Hoffman**

Lecturer of Creative Writing

- BA, Ramapo College
- MFA, Columbia University

### **Nabila Madubuko**

Lecturer of Creative Writing

**[nabila.madubuko@purchase.edu](mailto:nabila.madubuko@purchase.edu)**

### **Aaron Poochigian**

Lecturer of Creative Writing

- MFA, Columbia University
- PhD, University of Minnesota

## **Amber Galeo**

Lecturer of Creative Writing

- BA, Purchase College, SUNY
- MFA, Columbia University

## **Catherine Lewis**

Professor of Creative Writing

- BA, Fontbonne College
- PhD, Florida State University

## **Mehdi Tavana Okasi**

Associate Professor of Creative Writing

- BA, Connecticut College
- MFA, Purdue University

## **Courses**

### **CWR 1000: Poetic Techniques**

Introduces the essentials of poetry writing, including poetic form and forms (traditional and unconventional), line structures and rhythms, figures of speech, and other elements of rhetoric, voice, and subject matter. Regular writing exercises are the heart of the course, emphasizing problems to solve and techniques to master. Reading and study of important poetic models accompanies the poetry writing. Students produce a portfolio of original poems by the end of the semester.

Credits: 4

Department: Creative Writing

### **CWR 1010: Introduction to Creative Writing**

This introductory course in creative writing allows students to explore various genres. Poetry, the short story, and memoir are among the forms discussed. Students should be prepared to write, revise, and share portions of their work with

other members of the class, and to read a selection of works by contemporary authors.

Credits: 3

Department: Creative Writing

### **CWR 1100: Narrative Techniques**

An introduction to the fundamental aspects of fiction writing, including dialogue, plot, point of view, character development, detail, and voice. Starting from a series of writing exercises and analyses of published stories, students explore the techniques involved in creating effective fiction, using these as a springboard to complete a short story.

Credits: 4

Department: Creative Writing

### **CWR 2300: Creative Nonfiction**

In this introduction to creative nonfiction, students explore a variety of forms within the genre, including personal narrative, memoir, reportage, and the lyric essay. Students also write and workshop their own original essays.

Credits: 4

PREREQ: CWR1000 Or CWR1100 Or WRI1110

Department: Creative Writing

### **CWR 2400: Poetry Writing I**

Students begin to study and practice poetic strategies, producing a poem per week in response to assigned exercises. Students also develop skills in critiquing by commenting on each others' work and by reading and discussing the work of established poets. Permission of Instructor required.

Credits: 4

PREREQ: CWR1000 Or CWR1050

Department: Creative Writing

### **CWR 2500: Fiction Writing I**

While continuing to explore narrative strategies, students write and submit several short stories during the semester. Students also learn the fundamentals of critiquing as they discuss their work and that of published writers. Permission of Instructor required.

Credits: 4

PREREQ: CWR1050 Or (CWR1000 And CWR1100 )

Department: Creative Writing

### **CWR 3105: Writing and Reading the Region**

Using the French location and selected readings related to the region, students explore the contexts and their responses through writing. Students meet at various locations, from castles and ruins to a local café, and receive writing assignments that draw on place and setting. Each week, students select one of their on-the-spot works to revise and develop into a short piece of fiction for submission. Emphasis is on capturing the nuances of one's surroundings and experiences of these surroundings, and on how to use setting as a main "character" in writing. Summer (offered in France)

Credits: 4

Department: Creative Writing

### **CWR 3110: Writing Home**

Often, to leave home is to truly see it. This course explores how writers craft "home" in their fiction. Whether crossing literal or figurative borders, the impulse for home is at the heart of character desire. Students will read the work of diverse writers as they write home in their own fiction.

Credits: 4

PREREQ: CWR1100 And CWR1000 And CWR2500 And CWR3500

Department: Creative Writing

### **CWR 3125: Alternate Worlds**

This writing workshop draws on a variety of texts, media, and film as students explore fictional portrayals of other worlds. In their writing assignments, students focus on elements that contribute to effective narratives—setting, character, situation, etcetera—in order to create alternate realities.

Credits: 4

PREREQ: CWR2500

Department: Creative Writing

### **CWR 3200: The Art of the Novella**

What makes the novella work? What power does the form offer that the short story and longer novel do not? Is there a subject matter best suited to such brevity? Students examine these questions through close reading of works by new and established writers (e.g., James, Conrad, Moore), and begin to structure and write their own novella.

Credits: 4

PREREQ: CWR2500

Department: Creative Writing

### **CWR 3210: Constructing Truths: The Personal Essay**

Students are guided through the classical questions of form and style, the building materials of the personal essay, through reading and writing assignments. Students examine the elements that convince the reader of the truth of their tales and explore how to confront their own experiences creatively. Readings are various, but with a focus on the 20th-century essay in English.

Credits: 4

Department: Creative Writing

### **CWR 3215: Editing and Production Workshop: Editing**

Focusing on the art of editing, students learn best editing practices through a practical and historical context of the literary journal landscape in the U.S. Students apply their skills to editing content to be published in the creative writing program's literary magazine, *Italics Mine*.

Credits: 4

PREREQ: CWR1000 Or CWR1010 Or CWR1100

Department: Creative Writing

### **CWR 3220: Editing and Production Workshop: Production**

Through hands-on collaboration, students apply their editing skills to the production of the creative writing program's literary journal, *Italics Mine*. From shaping manuscripts to layout and design, marketing, and public relations, students work as editors on the publication of the journal.

Credits: 4

PREREQ: CWR3215

Department: Creative Writing

### **CWR 3400: Poetry Writing II**

This course assumes that students have a good command of basic poetic craft. Writing assignments put increased emphasis on students' own work, though there are still exercises to guide the workshop, as well as study and discussion of poetry by established writers.

Credits: 4

PREREQ: CWR2400

Department: Creative Writing

### **CWR 3450: Poets at Work: First Books**

Students interact with contemporary poets who have recently published their first poetry book or chapbook. Most classes are structured as a brief reading by and discussion with visiting authors. Topics include each author's influences, how one assembles a collection, how manuscripts evolve over time, and the editorial/publishing process. Students read each poet's collection and compose critical and creative responses.

Credits: 3

PREREQ: CWR1000

Department: Creative Writing

### **CWR 3500: Fiction Writing II**

This course assumes a working knowledge of the craft. Students write and discuss short stories or chapters from a novel in progress, and continue to refine their critiquing skills through discussion of their own work as well as published stories. Revision of submitted work is an important component of this course.

Credits: 4

PREREQ: CWR2500

Department: Creative Writing

### **CWR 4000: Special Topics in Creative Writing**

A series of mini-workshops, guest speakers, and activities focused on current trends in the field and on broader topics germane to students in their senior year.

Credits: 3

PREREQ: CWR3400 Or CWR3500 Or CWR3200 Or CWR3200

Department: Creative Writing

### **CWR 4510: Advanced Seminar in Fiction Writing**

Taught by a well-published writer-in-residence. Students work intensively on revising and editing their own work and each other's fiction, as well as on critiquing published stories and novels. The course also familiarizes students with the professional writer's market and the submission process, in order to encourage each student to prepare at least one story for possible publication.

Credits: 4

PREREQ: CWR3200 Or CWR3500

Department: Creative Writing

### **CWR 4511: Advanced Seminar in Poetry Writing**

Advanced students with practiced skills in poetry writing and criticism work to produce poems of publishable stature. Students should be able to assume full responsibility for their creative process in this course.

Credits: 4

PREREQ: CWR3400

Department: Creative Writing

### **CWR 4515: Building Stories**

This course explores stories that employ alternative forms of narrative design (i.e. non-linear, episodic, parallel, multiple point-of-view) to establish form—the pattern of a story's assembly, its arrangement and structure. Writers often think of plot as defining structure in a story. However, craft elements like point of view, tone, time, place etc. when employed structurally, can achieve meaning and design.

Credits: 4

Department: Creative Writing

## **History**

## Description:

The goal of the history major at Purchase College is to provide students with the intellectual foundation of a liberal arts education that is suitable for a wide variety of professions, including law, education, government, business, journalism, and public relations.

The history curriculum seeks to foster the development of a historical perspective on the forces and processes that have shaped and continue to shape our communities, our country, and the world at large.

In keeping with the cultural resources of our area and the special profile of Purchase, the history program has generally, though not exclusively, emphasized the social, intellectual, and cultural dimensions of the historical discipline.

- Students may define their **area of interest** within the major in terms of nine broadly conceived areas.
- When appropriate, students may also pursue topics of special interest through tutorials and directed independent studies, which may be arranged with individual instructors.
- Coursework in the history program includes intensive writing and an emphasis on primary source material, which can range from government documents to diaries, novels, and films.

## Requirements:

In addition to meeting **general degree requirements**, all history majors must complete seven history courses, plus a junior seminar and an 8-credit senior project (37–40 credits total):

- The broad survey courses at the 2000 level serve as the foundation for more specialized work at the 3000 level.
- All history majors are required to take the Junior History Seminar in the spring semester of their junior year. This course is open exclusively to history majors.
- All history majors will be assigned a senior project advisor by the end of their junior year, and are required to register with this advisor for 4 credits of senior project (SPJ 4990/Senior Project I) in the fall of their senior year, and 4 more credits (SPJ 4991/Senior Project II) in the spring of their senior year.

## Areas of Interest

- History majors normally take four or five elective courses that are clustered within an area of special interest to the student. At least three of these courses must be at the upper (3000–4000) level.
- History majors must also take at least two or three elective history courses outside their area of interest. At least one of these must be at the upper (3000–4000) level.
- The student's area of interest within the major should be developed in consultation with a faculty advisor at the beginning of the junior year, and must be approved by the board of study.

Normally, a student will select from among the following nine areas:

1. American history
2. Ancient and medieval history
3. Asian studies
4. Early modern history
5. European history
6. Jewish history
7. Latin American history
8. Modern history
9. Women's history

## Summary of Academic Requirements

A total of seven history courses, plus the junior seminar and the 8-credit senior project:

1. HIS —/Seven history courses as follows (25–28 credits):
  - a. Four or five history courses in an area of interest (including three at the 3000–4000 level)
  - b. Two or three history courses outside the area of interest (including one at the 3000–4000 level)
2. HIS 3880/Junior History Seminar (spring semester, junior year): 4 credits
3. SPJ 4990/Senior Project I: 4 credits
4. SPJ 4991/Senior Project II: 4 credits

## Minor requirements:

The minor in history is designed for students who wish to supplement coursework in another major with an array of history courses.

It is particularly suited for students who have an interest in one period or a specific area (for example, early modern or modern history; European, American, or Asian history).

Students interested in the minor should consult with the Department Chair of history and complete an **Application for a Program of Minor Study**. They will then be assigned an appropriate advisor to help plan their minor program.

## Academic Requirements for the Minor in History

At least five courses, three of which must be at the 3000 level or above.

### Related Minors:

**Asian Studies**

**Contemplative Studies**

**Gender Studies**

**Global Black Studies**

**Jewish Studies**

**Latin American, Caribbean, and LatinX Studies**

**Museum Studies**

## **Faculty**

### **Christian Bailey**

Assistant Professor of History

- BA, University of Oxford (England)
- MA, University of Sussex (England)
- PhD, Yale University

### **Laura M. Chmielewski**

Associate Professor of History

- BA, St. Joseph's University
- MA, Fordham University
- MPhil, PhD, Graduate Center, City University of New York

### **Matthew Glassman**

Lecturer of History

### **Paula Halperin**

Associate Professor of Cinema Studies and History

Director, School of Film and Media Studies

- PhD, University of Maryland

### **Lisa Keller**

Professor of History

- BA, Vassar College
- PhD, University of Cambridge (England)

### **Jessica Levy**

Assistant Professor of History

BA, Emory University

MA, The University of Chicago

PhD, Johns Hopkins University

### **Renqiu Yu**

Professor of History

- BA, Sun Yat-sen University (China)
- MA, University of California, Los Angeles
- PhD, New York University

### **Leandro Benmergui**

Associate Professor of History

- BA, University of Buenos Aires (Argentina)
- PhD, University of Maryland, College Park

### **Gene Fein**

Lecturer of History

- BA, MA, Fordham University
- PhD, Graduate Center, City University of New York

### **Rachel Hallote**

Professor of History

- BA, Bryn Mawr College
- MA, PhD, University of Chicago

### **Patrick Holt**

Lecturer of History

- BA, St. Joseph's University
- MTh, University of Edinburgh (Scotland)
- MPhil, Fordham University
- PhD, Fordham University

### **George Keteku**

Lecturer in Liberal Studies

- BS, MA, Brooklyn College, City University of New York
- PhD, Binghamton University, SUNY

### **Kristin Uscinski**

Lecturer of History

- BS, Cornell University
- MA, Fordham University
- PhD, Fordham University

### **Chen Zhang**

Lecturer of History

- BA, International Studies College (Beijing, China)

- MA, Shanghai Normal University
- MA, University of Minnesota

## Contributing Faculty

### **Mara T. Horowitz**

Visiting Assistant Professor of Liberal Studies

- BA, Sarah Lawrence College
- MA, PhD, Columbia University

## Courses

### **CHI 1505: Chinese Culture and Social Life**

Introduces various aspects of Chinese culture (e.g., values, customs, manners, and festivals) and discusses everyday life in contemporary Chinese society.

Credits: 3

Department: History

### **CIN 3005: Cinema and the Archive**

An intensive focus on the intersection between cinema and history. Students examine the debates around cinema's status as historical document, surveying different approaches to the relationship between cinematic formal traditions and social history. The course emphasizes the analysis of primary sources, such as reviews, posters, magazine and newspaper articles, personal correspondence, trade publications, and blogs.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: History

### **CIN 3245: Latin American Cinema**

Drawing from the rich cinematography of Latin America, this course focuses on the interaction between film and culture in Latin America. Students discuss and analyze films in the context of sociopolitical events and aesthetic movements, with emphasis on the cultural perspective.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: History

### **CIN 3513: Film, History, and Trauma**

Historical trauma has characterized the 20th century. Traumatic events return in unexpected forms, haunting communities and shaping both collective memory and mourning practices. Taking a comparative approach across national cinemas, this course analyzes the historical context, style, and narratives of films that circle around the question of trauma. The course covers German, Israeli, Chilean, Japanese, Russian, and American cinemas.

Credits: 4

Department: History

### **HIS 1010: Western Civilization I**

The ancient world to the beginning of the modern world at 1500 AD: an amalgamation of Celtic, Jewish, Greek, Roman, and German historical traditions.

Credits: 4

Department: History

### **HIS 1020: Western Civilization II**

A study of texts and events that have shaped Western society and culture since 1500.

Credits: 4

Department: History

### **HIS 1025: Archaeology: An Introduction**

Combines a history of the discovery and excavation of famous archaeological sites worldwide with an introduction to archaeological methodology. Students explore the role that material culture plays in understanding social, political, and economic systems and examine the role of archaeologist as interpreter of the past.

Credits: 3

Department: History

### **HIS 1115: Eight Moments When History Mattered**

Spotlights moments when history became the focus of wider social debate, including the trial of Adolf Eichmann, a trial involving Holocaust denier David Irving and an academic historian, and the debates that took place between historians concerning the invasion of Iraq. This course illustrates that, by reflecting on fundamental questions about history—how evidence is used, who has agency in history, how people make moral judgments—citizens are better equipped to confront contemporary political and social issues.

Credits: 4

Department: History

### **HIS 1200: Development of the United States I**

Examines the history of the United States from European colonization and initial contact with Native Americans through the Civil War. Subjects include the diversity of settlement experiences; European-Native American relations; the development of slavery; the causes and consequences of the American Revolution; social, political, and cultural changes in the 18th and 19th centuries; the sectional crisis; and the significance of the Civil War.

Credits: 3

Department: History

## **HIS 1205: Development of the United States II**

Examines the history of the United States from Reconstruction through the end of the 20th century. Subjects include changes in race and gender relations; industrialization, urbanization, and suburbanization; the emergence of new social and political movements; the impact of war on American institutions; and America's rise to world power.

Credits: 3

Department: History

## **HIS 1400: Living in Early America**

Students explore objects, behaviors, and ideas to learn about the daily lives and worldviews of three foundational early American cultures: Native American, African American, and European. This course draws heavily on visual and aural materials as well as artifacts to illustrate the ideas and physical realities that shaped early American art and architecture, music, food, landscapes, domestic interiors, family relationships, and pastimes.

Credits: 3

Department: History

## **HIS 1410: From Explorations to New Nations: North America, 1450-1820**

Offers an expansive view of North America's early history through exploration of the peoples, places and ideas of the United States, Canada, Mexico, and various Caribbean nations. Special emphasis is placed on social history – the lived lives, built environments, cultural collisions, and examples of coexistence among people in an especially-robust phase of human encounter.

Credits: 4

Department: History

## **HIS 1600: Introduction to Latin American Studies**

An introductory survey of the history of Latin America from colonial times to the present. Topics include geography, indigenous peoples, colonization and nation formation, society, politics, economy and culture of contemporary Latin America, and its place in today's world.

Credits: 4

Department: History

### **HIS 1650: Food, Fashion, and Physic: Consumption in the Medieval World**

Before the Industrial Revolution, the European Middle Ages enjoyed explosions in urban development, industry, intellectual life, science and technology, and travel. This period witnessed a spike in material consumption that included the things people ingested and their physical environments as well as education and literacy. We will explore these developments and their impact on early modern and modern European society.

Credits: 4

Department: History

### **HIS 1655: Medieval Hollywood**

Through lectures, discussion, and the viewing of films, this course compares popular depictions of the Middle Ages with the historical record and modern historiography of the Middle Ages and considers the relationship between fiction and history. Topics include: knighthood, peasants, royalty, religion, warfare and violence and preconceptions about the medieval world that have been inherited from popular culture.

Credits: 4

Department: History

### **HIS 1850: Special Topics in History**

Topics in history to be determined each semester.

Credits: 3

Department: History

### **HIS 2005: Modern Latin America**

Explores major social, cultural, economic, and political developments in Latin America from the period following the Wars of Independence to the present. The historical roots of such problems as racism, persistent poverty, and political repression are examined, focusing on “subaltern” groups (e.g., peasants, workers, women, and people of color).

Credits: 4

Department: History

### **HIS 2035: The Ancient Middle East**

Explores the ancient civilizations of the Middle East, including those of Egypt, Israel, Syria, Lebanon, Iraq, and Iran. Students examine cultural, social, and political movements using texts as well as archaeology as sources.

Credits: 4

Department: History

### **HIS 2040: Jewish Culture and Civilization**

Examines how early Jewish interactions with various cultures affected the development of Judaism. Interactions with Mesopotamian, Greek, Roman, Christian, and Muslim cultures are explored. Topics include conflicts with external powers, exile, and diaspora.

Credits: 4

Department: History

### **HIS 2120: Princes, Priests, and Peasants**

A survey of the history of Europe in the Middle Ages (1000–1400). Topics include the expansion of the frontiers of European civilization, the changing forms of intellectual and religious life, and the growth of towns and trade.

Credits: 3

Department: History

### **HIS 2170: Colonial Latin America**

An introductory survey of the history of the Spanish and Portuguese conquest and colonization of the Americas from 1450 to 1810, i.e., from the late preconquest period to the Latin American struggle for independence. Lectures, readings, and discussions provide an overview of the economic, political, social, and cultural dimensions of colonization.

Credits: 4

Department: History

### **HIS 2210: Renaissance and Reformation Europe**

Examines the origins of modern Europe from the Renaissance in Italy through the Protestant Reformation and the age of religious wars, using both primary source readings and secondary historical scholarship.

Credits: 3

Department: History

### **HIS 2215: Latinos and Cities in the Americas**

Focuses on the history of Latinos in urban centers across the U.S. and Latin America. Students explore how Latinos established and maintained distinctive social and cultural identities in the Americas. The historical definition of “Latinidad” is also discussed through the study of colonization, immigration, diaspora, globalization, and the history of the racialization of Latin American descendants.

Credits: 4

Department: History

### **HIS 2220: Rise of Modern Europe**

Explores the political and social transformation of Europe between the religious wars of the 16th century and the French Revolution. Topics include the growth of commercial capitalism and the scientific revolution.

Credits: 3

Department: History

### **HIS 2260: Popular Music in America: Evolution and Revolution**

The invention of sound recording in the late 1800s caused profound aesthetic transformations in music. This course surveys the many styles that have swept through American music—from parlor songs, ragtime, blues, and brass band through R&B, top 40, heavy metal, rap, and hip-hop—and discusses the roles of rural and urban musical centers. Using the last 125 years of technological innovation in recording, students analyze the more significant cultural changes that continue to reverberate throughout American society.

Credits: 4

Department: History

### **HIS 2285: Immigration and Migration in U.S. History**

Explores migration and immigration from 1830 to the present. Major subjects include Native American removal and genocide, the intersection of migration and slavery, immigration exclusion, and race and the making of illegal immigration. Students examine long patterns of U.S. legislative policies alongside on-the-ground experiences and reactions to migration and immigration. The course concludes with an analysis of immigration in the post-9/11 era.

Credits: 4

Department: History

### **HIS 2300: Age of Revolutions**

Covers European institutions, traditions, economies, geopolitical boundaries, and the essential social and intellectual framework of the mid-18th to the mid-19th century. Critical changes and events covered include the Industrial Revolution, the French Revolution, Napoleon, the revolutions of 1848, romanticism, nationalism, and communism. Readings consist of extensive primary source materials in addition to secondary works.

Credits: 4

Department: History

### **HIS 2320: First Peoples to European Contact: New World Archaeology**

Focuses on the prehistory of the Americas from the first peoples through 1492, beginning with the Ice Age cultures of the New World and moving forward chronologically. South, Central, and North American cultures are examined, including the Olmec, Woodlands, and Mississippi Valley cultures, pueblo culture, and the Maya, Aztec, and Inca.

Credits: 4

Department: History

### **HIS 2330: The Atlantic World, 1450–1888**

Explores the encounters and interactions of the major populations who lived on the landmasses rimming the Atlantic Ocean (native peoples, Africans, and Europeans) from 1450 to 1888. Topics include migration, religion, slaves and enslavement, lived lives and material culture, foodways and folkways, the age of revolutions, and the fight for abolition.

Credits: 4

Department: History

### **HIS 2420: 20th-Century Europe**

How are we to understand the century that has just ended? This course examines the political, social, and ideological forces that have shaped Europe since World War I. Special attention is paid to the impact of war and revolution, economic change, the Nazi dictatorship, the Cold War and its demise, and the changing role of Europe in world affairs.

Credits: 3

Department: History

### **HIS 2461: The Sixties: Dreams and Dissent**

In this examination of the turbulent decade of the 1960s, students explore key social, political, economic, and cultural issues of the era. Specific topics include various struggles for civil rights and social equality; the escalation of the U.S. presence in Vietnam; the sexual revolution; the vision and limitations of the Great Society; and the rise of the New Right.

Credits: 4

Department: History

### **HIS 2490: Women in America**

Covers the experience of American women from colonial times to the 20th century, from political, social, religious, cultural, and economic points of view.

Credits: 4

Department: History

### **HIS 2540: Society and Culture in Modern Brazil**

Covers the history of Brazil from independence to the present. During this period, Brazil has transformed from a colonial, agrarian, slave society to a predominantly urban, industrialized nation and an aspiring world power. Students explore slavery, racism, urban life, immigration and industrialization, changing gender roles, political repression and military rule, *carnaval* and popular culture.

Credits: 4

Department: History

### **HIS 2600: History of Modern Japan**

An introduction to modern Japanese history, from the end of the Tokugawa period in the mid-19th century to the present. Japanese imperialism, Japan's spectacular economic growth after World War II, and U.S.-Japanese relations are discussed.

Credits: 4

Department: History

### **HIS 2770: Ancient Africa: History and Archaeology**

Explores African civilizations from the ninth millennium BCE to the 16th century CE. The diverse regions of ancient Africa are studied using archaeology, written and oral history, linguistics, art, and science, following cultural development in simple societies, states, and empires. Ancient Africa is presented in global context in terms of past civilizations but also in modern scholarship, identity, and popular media.

Credits: 4

Department: History

### **HIS 2800: Ancient Greece and Rome**

Covers the history and cultures of ancient Greece and Rome. Topics include Minoan and Mycenaean civilizations, classical antiquity, the Hellenistic period, Etruscan civilization, the Roman Republic, the Roman Empire, Roman interactions with neighbors, the birth of Christianity, and the early years of the Byzantine Empire. This course also addresses how to read primary sources, the historiography of antiquity, and how to use archaeological sources.

Credits: 4

Department: History

### **HIS 2815: Issues in the Study of the Holocaust**

How was the Holocaust possible in the 20th century? This course responds to the question by examining specific issues: German anti-Semitism; Hitler's rise to power; the genocide process; responses to Nazism and the news of the Holocaust in Jewish and international communities; resistance and collaboration; and theological and moral questions.

Credits: 4

Department: History

### **HIS 2820: Introduction to Chinese Arts and Culture**

A survey of Chinese arts and culture that introduces approaches to and connoisseurship of painting, calligraphy, sculpture, gardens, and architecture in dynamic relation to dynastic changes, literati-scholar tradition, cosmological and aesthetic concepts, and influences of Taoism and Buddhism during the period 221 BC to 1950. Knowledge of Chinese language is not required or expected.

Credits: 3

Department: History

### **HIS 2825: Modern South Asian History**

Investigates the fascinating and complex social, economic, cultural, and political history of South Asia, focusing primarily on the Mughal Empire, British colonial rule in India, and the contemporary nation-states of India and Pakistan. Course materials include introductory history texts, speeches, primary source documents, photographs, musical clips, recipes, short stories, and films.

Credits: 3

Department: History

### **HIS 2830: Modern East Asia**

Examines the histories of China, Japan, and Korea from the disintegration of the traditional order through the transition to modern nation states. Asian views and perspectives are introduced and discussed.

Credits: 3

Department: History

### **HIS 2870: Judaism, Christianity, and Islam**

Considers the profound influence Judaism, Christianity, and Islam have exerted on the social, cultural, and political history of the East and the West. This course examines the historical developments, tenets, and scriptures of the three religions.

Credits: 3

Department: History

### **HIS 3022: American History in Three Dimensions: Creators, Innovations, and Objects, 1607-1900**

We will learn the skills needed to “read” the objects of America’s past – household items, buildings, images, etc. - in ways that allow for the interpretation of the lived lives of historical people. This course is excellent preparation for work in history museums, house museums, and other types of historic sites and agencies that preserve history.

Credits: 4

Department: History

### **HIS 3027: History’s Places and Spaces: Museums, Movies, and Materials**

Public history—history museums, historic houses and landscapes, objects, documentary films—reaches and educates millions of Americans. Students explore how these experiences evolve through time and take part in activities related to handling and interpreting the past. Hands-on learning projects and several off-campus lectures at local historic sites are a critical dimension of this course.

Credits: 4

Department: History

### **HIS 3033: Jazz Age to Hard Times**

The U.S. in the 1920s and 1930s. Topics include Prohibition; the New Morality; fundamentalism; the KKK and immigration restriction; African American migration and culture; causes and social effects of the Great Depression; FDR and the New Deal; popular culture; radical challenges; the coming of World War II.

Credits: 4

Department: History

### **HIS 3034: Baseball: America's Game**

An interdisciplinary course that will trace the relationship between baseball and American society and culture. We will study the early history of the game and historical developments during the emergence of the American professional teams in connection with government, culture, and issues of society.

Credits: 4

Department: History

### **HIS 3045: Contemporary Europe**

Examines European social, political, and cultural developments since the 1950s through history, sociology, literature, and film. Themes include the Cold War, the evolution of the Common Market, youth, women and feminism, consumerism, immigration and labor migration, national identity, attitudes towards America, and Germany and Eastern Europe since the collapse of the Soviet bloc.

Credits: 4

Department: History

### **HIS 3050: Colonial and Revolutionary America**

Examines the founding and development of the British colonies in North America and the causes of the American Revolution. The course considers the political, social, religious, and institutional history of colonial America through 1783.

Credits: 4

Department: History

### **HIS 3065: History of Emotions in the West**

In recent years, a growing number of cultural historians have taken inspiration from psychologists, anthropologists, and sociologists and explored whether emotions have a history and, in turn, make history. Studying diaries, memoirs, and personal letters alongside normative and public texts such as advice literature, scientific works, and court cases, students assess how shifting ideas and experiences of emotions have affected individuals' self-understandings and provoked wider social change.

Credits: 4

Department: History

### **HIS 3085: Cities and Citizenship in the Americas**

Focuses on the relationship between cities, urban life, and form, and the construction of social and political rights in the Americas. The emphasis is on how cities and citizenship are mutually constituted historically, looking at ideas and policies that regulate the city, and how urbanites produce and consume urban space and claim their rights as citizens and urban residents.

Credits: 4

Department: History

### **HIS 3105: U.S. Foreign Relations Since 1898**

Is the United States now, or has it ever been, an empire? Students explore this question and others as they examine diplomatic, political, economic, and cultural aspects of U.S. foreign relations since the Spanish American War in 1898. The

lecture/discussion format draws upon fiction, films, and other images, as well as traditional historical writing.

Credits: 4

Department: History

### **HIS 3127: Poverty and the Informal City in Latin America**

Explore the history of poverty and informality in Latin American cities since the late 19th century to the present. Explore the social, economic, and political circumstances through which cities become spaces of difference. Focus on the history of housing, shantytowns, and slums and popular mobilizations that claimed for citizenship and the right to the city.

Credits: 4

Department: History

### **HIS 3130: American History and Society Through Music**

A narrative survey of U.S. history from the colonial period to the present through an exploration of its musical history. The course investigates America's fundamental principles of politics, its primary social issues, and its wealth of aesthetic musical initiatives. Students examine the unity, diversity, originality, and adaptability of significant political, social, and musical institutions.

Credits: 4

Department: History

### **HIS 3145: Chinese Cinema and History**

An overview of the development and tradition of Chinese cinema through representative screenings of important films from mainland China, Hong Kong, and Taiwan. Students gain a comprehensive understanding of the historical and political context(s) that informed the creation and reception of these films and learn critical scholarly terminology and historical issues related to the analysis of Chinese film.

Credits: 4

Department: History

### **HIS 3150: The Mediterranean Origins of Western Culture**

Examines the main historical events in the Mediterranean area from late antiquity through the Renaissance. Judaism, Christianity, and Islam were born here, and the diverse peoples and cultures around its shores competed for intellectual and political dominance. These interactions resulted in the legacy of beliefs and institutions at the core of Western culture, including some issues still unresolved today.

Credits: 4

Department: History

### **HIS 3153: Mediterranean Memories: Jews, Muslims, and Christians before and after Colonialism**

Examines the relationships among Jews, Muslims and Christians in North Africa and the Middle East in the period of British and French colonialism. From Morocco to Egypt to Lebanon, explore first-person memories of shared food, music, languages, and religious practices that emerged from centuries of migration. The course also examines the conclusion of the colonial era.

Credits: 4

Department: History

### **HIS 3155: Religion, Heresy, and Witchcraft in Medieval and Early Modern Europe**

An exploration of the relationships between orthodox religions and heretical sects in the medieval West and how heterodoxy evolved into the witch-craze of the early modern period. Questions of gender, spirituality, repression, and interpretation are examined in light of their effects on society and established religion. Focuses are on Islamic, Jewish, and Christian relations in medieval Europe; the development and perception of certain heretical sects; the discernment of saints and spirits; Protestant and Catholic Reformations; and the persecution of witches.

Credits: 4

Department: History

### **HIS 3165: War and Gender in 20th-Century Europe**

Examines how war changed gender relations in 20th-century Europe. For instance, how did mobilization reinforce or undermine masculine and feminine norms? How did total wars that blurred the line between fighting front and home front challenge notions of chivalry and turn noncombatants into warriors of sorts? Did new job opportunities outweigh the trauma and grief suffered by women during wartime?

Credits: 4

Department: History

### **HIS 3180: British Culture and Society in the 20th Century**

A team-taught course in British society and cultural development from World War I to the present, examined from the different perspectives of literature and history. Topics include war and social change, construction of class and gender, evolution of the state, intellectuals and politics, popular culture since 1945, feminism, and immigration and race. Readings in history and the works of such authors as Virginia Woolf are complemented by the viewing of films.

Credits: 4

Department: History

### **HIS 3205: History of American Capitalism**

Examine the history of American capitalism from the nation's founding through the present; treating capitalism as a historical construct, examining how it has changed over time. Moreover, we define capitalism as more than the "economy." Rather, students analyze how economic activity has shaped and been shaped by political, cultural, and social developments.

Credits: 4

Department: History

### **HIS 3209: Jews in American Society and Culture**

Explores the history of American Jewry from its beginnings to the present, touching on such topics as integration into American society, formation of Jewish identity, anti-Semitism, evolving religious traditions, cultural clashes, cultural issues involving various waves of immigration, the evolving role of women, Jews and entertainment, and economic and political issues.

Credits: 4

Department: History

### **HIS 3213: Peoples of the Book: Jewish Influences on Early Christianity**

Survey the approaches to various important religious questions and practices within Ancient Judaism and Christianity. Particular attention devoted to the Jewish roots of Christianity and the assimilation of Jewish faith practice into the Early Christian movement. We also examine the historical and ongoing relationship between the two faith systems.

Credits: 4

Department: History

### **HIS 3222: Medieval Health & Medicine**

Introduces systems of health and medicine in the European Middle Ages, elite learned traditions taught in universities, and everyday approaches to wellness. Sources for medieval medicine include religious and academic texts, household accounts and even charms, and are used to explore how people managed their health, practiced medicine, and dealt with challenges ranging from treatments to bubonic plague.

Credits: 4

Department: History

### **HIS 3232: The Evolution of Early Modern European Cities**

Explore urban life in early modern Europe focusing on social history and how people of different backgrounds (e.g., gender, religion, and class) experienced urban life. Themes include community politics, women and work, family life, migration, culture and festivals, crime and punishment, and universities. Case studies include Venice, Rome, London, Amsterdam, Prague and Geneva.

Credits: 4

Department: History

### **HIS 3235: Women in the Biblical/Ancient World**

An exploration of gender issues in the ancient world. Beginning with the ancient Near East and the biblical world in particular, students discuss portrayals of women, as well as their actual roles in society. Using textual and archaeological evidence, the course branches out to the related cultures of Mesopotamia and ancient Egypt, Greece, and Rome.

Credits: 4

Department: History

### **HIS 3245: The Land of Israel: Ancient to Modern**

An exploration of the peoples, religions, cultures, places, and monuments of the land of Israel. Home to three major world religions, the land has been embraced, fought over, and conquered repeatedly throughout history. Why? Students explore the reasons for Israel's prominence and discover how its position and importance in the worldview is constantly being reinvented.

Credits: 4

Department: History

### **HIS 3255: Biblical History 1200–200 B.C.**

The historicity of the Hebrew Bible is explored, from the protohistory of the Israelites as related through the Pentateuch and early prophetic works, through the period of the Monarchies, to the 6th-century B.C. exile, the birth of early Judaism,

and the books of prophets and writings. Issues relating to historiography and biblical criticism are essential elements in this course.

Credits: 4

Department: History

### **HIS 3260: Ideas and Society in the Age of Enlightenment**

Major trends in the intellectual history of Europe from the latter part of the 17th century through the end of the 18th century, including changing perceptions of the relationship of the individual (male and female) to society, in the context of social change.

Credits: 4

Department: History

### **HIS 3265: Empire City: A History of New York City**

An introduction to the history and culture of New York City. New York's colonial origins, its critical role in the American Revolution, and its 19th-century ethnic and social conflicts are studied. Secondly, the evolution of the city's dynamic growth in the 20th century and the impact of 9/11 are examined. Lastly, the image of New York City as portrayed in literature and film is explored.

Credits: 4

Department: History

### **HIS 3269: Vietnam and Modern America**

Decades after its end, the legacy of the Vietnam war—America's second longest war and a defining episode in its history—is still felt and hotly debated. Using documents, memoirs, fiction, poetry, song, and film, this course explores the war's origins, development, ultimate conclusion, and aftermath, while paying special attention to those who experienced it both "in country" and at home.

Credits: 4

Department: History

### **HIS 3293: Medieval Women**

Explore the vast experiences of women in medieval Western Europe from the end of the Roman Empire (500) to the beginning of the Early Modern Era (1500). Students will analyze both societal expectations and the daily realities of what it meant to be a woman in rural villages, larger towns, in religious and secular spheres, in the home and outside it, as marginalized members of society and as major political actors. Sources of study will include recent historiography on women's history in medieval Europe, modern feminist theory, and primary source materials such as legal and religious writings, literature, and proscriptive manuals on running a household.

Credits: 4

Department: History

### **HIS 3310: Politics and Literature in Modern China**

Examines the role of Chinese literature in relation to politics. Readings include masterpieces of modern Chinese literature in translation and a couple of typical "propaganda pieces." The class also sees, discusses, and compares several Chinese films.

Credits: 4

Department: History

### **HIS 3315: Cross-Cultural Interactions: U.S. and East Asia**

A general historical survey of the relations between the United States and East Asia (China, Japan, Korea, and Vietnam) from the mid-19th century to the present. The course examines the roots of the diplomatic, political, and cultural interactions and conflicts across the Pacific Ocean.

Credits: 4

Department: History

### **HIS 3325: Encounter and Conflict: History of Jewish-Christian Relations**

The historical relationship of Judaism and Christianity and the encounter of the Jewish and Christian communities from ancient to contemporary times are examined. Topics include the split between the two religions in late antiquity, medieval disputations, and the challenges of the modern period. Students also examine the varying ways in which texts can be interpreted.

Credits: 4

Department: History

### **HIS 3337: Politics and Archaeology**

Explores the relationship between politics and archaeology. Topics include who owns antiquities; fakes, forgeries, and the manipulating of history; presentations of archaeology to the public; buying, selling, and auctioning of antiquities; and archaeology in wartime. The geographic range of topics includes Egypt, Iraq, Israel, Syria, and other countries in region, as well as Greece and Rome.

Credits: 4

Department: History

### **HIS 3345: Classic Hollywood, Early America**

Students explore the underlying historical narratives of films from 1930 to 1960 that address topics from early America. These narratives are compared to the ways Hollywood recast historical lessons to suit modern circumstances and to promote "American values" challenged by economic depression and the rise of fascism and communism. Special emphasis is on the works of Ford and Capra.

Credits: 4

Department: History

### **HIS 3357: U.S.-Latin American Relations**

History of U.S.–Latin American relations from the mid-19th century to the present day. It explores how Latin America and the Caribbean became the object of US intervention into the region’s realities and how Latin American societies involved into nationalist, anti-imperialist, class, racial, and gender struggles that shaped policy outcomes in ways unanticipated by the US.

Credits: 4

Department: History

### **HIS 3380: Paris, Vienna, Berlin**

European cultural and intellectual history are examined by focusing on three “storm centers of modern culture”: Paris in the 1860s and 1870s, fin de siècle Vienna, and Berlin in the 1920s. Topics include representations of bourgeois society in art and literature; psychoanalysis; and the auditory and visual revolution in mass culture produced by film, radio, photography, and recorded sound.

Credits: 4

Department: History

### **HIS 3415: The Americas Before 1492**

An exploration of Native American life before 1492, using books, documentaries, and films. Topics include the rise and fall of native cultures in the Americas, commerce, politics, economics, agriculture, and urbanization. The focus is on institutions, values, and interrelationships among people across the Americas, and the accomplishments and influences of individual civilizations on the history of the Americas.

Credits: 4

Department: History

### **HIS 3435: The Rise and Fall of Nazi Germany**

Examines the political culture of Germany after World War I. Topics include culture and ideology during the Weimar Republic, the lives of Hitler and other leading Nazis,

racial policies, the structure of the Nazi regime, and the creation of a “New Order” in Europe. The course explores changing historical interpretations of the Third Reich and recent scholarly controversies, including debate about the relationship between memory and history.

Credits: 4

Department: History

### **HIS 3440: Modern Germany**

This course will explore German politics, society, and culture from the 18th century to the present. Through history and literature, the course examines themes like the creation of a unified state, the two world wars unleashed from German soil, the rise and fall of Nazism, anti-Semitism and the Holocaust, the division into two states during the Cold War, and the role of reunified Germany in today’s Europe.

Credits: 4

Department: History

### **HIS 3446: The History of Modern Italy**

Explores the political and cultural history of modern Italy, charting Italy’s emergence as a modern nation and its subsequent reinvention as a fascist society. The rise and fall of Christian democracy, the building of the European Union and the impact of Americanization feature in the second half of the course. Another prominent theme is Italian migrations across Europe and the Americas.

Credits: 4

Department: History

### **HIS 3465: Emergence of the Modern U.S.: 1877–1945**

Examines some of the political, social, and economic transformations in the United States between 1877 and 1945. Topics include immigration, the expanding international role of the U.S., reform movements, urbanization, and technological change. Analysis of a range of primary sources, from paintings to film, is emphasized.

Credits: 4

Department: History

### **HIS 3466: To Enjoy Our Freedom: African American History Since 1865**

The meaning of freedom and citizenship is a central theme in this examination of the social, political, economic, and cultural forces that have shaped the lives of African Americans since the end of the Civil War. Topics include Reconstruction, the Harlem Renaissance, and the civil rights and black power movements.

Credits: 4

Department: History

### **HIS 3475: The History of Ireland**

The social, political, economic, and cultural development of Ireland from 1610 to the present is examined. Topics include the effects of conquest and land confiscation, survival techniques, the creation of Anglo-Irish society, the rise of nationalism, the legacy of the Great Famine, the Celtic cultural revival, the cost of Irish independence, and the emergence of the "Celtic Tiger."

Credits: 4

Department: History

### **HIS 3510: China in the Modern Age**

Examines transformations of Chinese society and culture since the early 19th century. Themes include the impact of the West; the rise of Chinese nationalism; modernization, reforms, and revolution; and rapid economic growth in the 1990s.

Credits: 4

Department: History

### **HIS 3535: The Blue and the Gray: U.S. Civil War**

The Civil War was arguably the most controversial and traumatic event in American history. This course considers how and why the war developed, its long-term results, and why it is such an important part of America's cultural heritage. Through an examination of novels, films, diaries, and letters written by Civil War participants, students analyze the impact of this war and our continuing fascination with it.

Credits: 4

Department: History

### **HIS 3543: Farm Fish Graze Sail: Americans and the Natural World, 1607-1900**

Explore the natural world, in the form of plants, animals, microbes, minerals, climates, and topographical features, and its connection to an influence on historical events. Case studies will explore migrations, innovations, risks, and ecological disasters.

Credits: 4

Department: History

### **HIS 3545: The Militarization of American Society**

The influence of warfare is arguably the least understood aspect of human history; too often, war is considered like a sporting event—teams, winners, and losers. Students critically examine the effects of warfare on U.S. history in the 20th century. Topics include how militarization and “modern” warfare influence American society and shape its history.

Credits: 4

Department: History

### **HIS 3555: African Diasporas in the Americas**

While many African-descended peoples throughout the world identify with a particular nationality—being Brazilian or Cuban, for example—many have also forged connections with each other across national boundaries and have recognized commonalities that transcend national contexts. To comprehend their shared

experiences, students explore the history of the linkages created by Afro-Latin Americans and Afro-North Americans in the 19th and 20th centuries, using fiction, memoir, and recent historical scholarship.

Credits: 4

Department: History

### **HIS 3565: The New Nation: America, 1788–1850**

Examines crucial factors that shaped the U.S. from the ratification of the Constitution to the Compromise of 1850, a period that witnessed the spread of democracy, the development of capitalism, and the expansion and consolidation of slavery in the South. Special emphasis is placed on race and class, technological developments, and the period's influential movements and personalities.

Credits: 4

Department: History

### **HIS 3575: History of Popular Culture in the United States**

Examines the development of popular culture and the major cultural industries in the U.S. from the early 19th century to the present. Students are also introduced to theoretical approaches to popular culture and learn how to apply these tools to selected texts from various periods and media.

Credits: 4

Department: History

### **HIS 3585: Archaeology of Empires: The Ancient World**

Introduces the largest unit of political organization, the empire, and its early appearances in various regions of the world. The focus is on Akkadia in Mesopotamia, Egypt's New Kingdom, the Qin Dynasty in China, and the Inca Empire in South America (also known as the Inka Empire). The course reviews theories of sociopolitical organization and development drawn from anthropological archaeology, economics, ecology, and political science.

Credits: 4

Department: History

### **HIS 3615: African History**

This study of African history addresses the continent's geography and how it has affected Africa's place in history, the rise and fall of civilizations, Islamic/Arab influences, European colonization, independence movements, and current challenges. In particular, students examine the slave trade and its effects on African societies, colonial domination, and the rise of nationalist movements.

Credits: 4

Department: History

### **HIS 3635: Race, Ethnicity, and Identity in the U.S.**

Examines conflicts and controversies over the issue of American identity from the early 19th century to the present, emphasizing the links between Americanism and "whiteness." Students explore how immigrants and people of color contested their exclusion from the symbolic national community, and how these groups have been incorporated into a larger national community during the last century.

Credits: 4

Department: History

### **HIS 3645: The American Frontiers**

The history of the American West is surveyed from its beginnings to the present. The focus is interdisciplinary: art, the popular novel, film, and historical documents are examined as a way of understanding the role of the West in the American mind. Writing is an integral part of the course.

Credits: 4

Department: History

### **HIS 3655: Intellectuals in an Age of Crisis**

Examines the responses of European intellectuals to the Russian Revolution, Great Depression, spread of fascism, two world wars, and genocide. Themes include: the ideological conflict between communism, fascism, and democracy; race and empire; attempts to rethink socialist and capitalist economics; and reappraisals of human nature and modern progress in the light of the savageries unleashed in these decades.

Credits: 4

Department: History

### **HIS 3670: America in Recent Times**

An examination of American society, culture, and politics from World War II to the present. Topics include the Cold War, Vietnam, and the rise of a global order dominated by America; economic development and its social and cultural consequences; movements of the 1960s and their legacy in American politics; and the triumph of conservatism and emergence of a “postliberal” era.

Credits: 4

Department: History

### **HIS 3685: Sex and Gender in Latin America**

Examines the new historiography on gender and sexuality in Latin America. It is organized around the themes of changing gender roles and shifting constructions of masculinity, femininity, and honor, with particular attention to issues of sexuality, sexual preferences, constraints, and transgressions.

Credits: 4

Department: History

### **HIS 3730: Wives, Widows, Workers**

Explores the place of women in Western society, from ancient Greece to the 17th century. The roles covered range from the prescribed (wife and mother) to the actual (intellectual and worker). Lectures are supplemented by discussion of primary sources.

Credits: 4

Department: History

### **HIS 3740: Wives, Workers, Warriors**

Explores the place of women in European society, from the Enlightenment through the 20th century. Topics include the emergence of a women's movement, the effects of industrialization on women, and the impact of both democratic and totalitarian regimes on women. Lectures are supplemented by discussion of primary sources.

Credits: 4

Department: History

### **HIS 3770: Traditional China**

Explores traditional Chinese civilization, including the shaping of the strong imperial tradition; Confucianism, Taoism, and Buddhism; arts and literature; and China's relations with other Asian countries before the modern age.

Credits: 4

Department: History

### **HIS 3855: Oral History Workshop**

Develops students' interviewing and interpretive skills in the field of oral history. Students learn the theory and methodology and work on a final research project that seeks to bring forward the voices of those frequently excluded from more typical historical sources. Students also learn to produce archival quality interviews, and the final project includes some form of public presentation.

Credits: 4

Department: History

### **HIS 3880: Junior History Seminar**

Students read selections from the works of major historians and examine new techniques and methodologies. Designed to help juniors prepare proposals for their senior projects. Required for junior history majors and intended exclusively for them.

Credits: 4

Department: History

### **THP 3400: Theatre in Prague**

Meeting at the Academy of Drama in Prague, students study and perform plays by Václav Havel, the dissident playwright imprisoned during the Communist era who became president of the Czech Republic. Students explore political and cultural contexts of theatrical performance, enhanced by meetings with theatre professionals and visits to sites relevant to the intersection of artistic creation and political revolution.

Credits: 3

Department: History

## **Jewish Studies**

### **Description:**

Jewish Studies courses explore the Bible, the history and archaeology of ancient Israel, the ancient Middle East, Jewish history, Israel studies, Holocaust history, philosophy, literature and Hebrew language.

Course materials extend from antiquity to the contemporary. The approach is interdisciplinary and involves the faculties of **History**, **Literature**, and **Language and Culture**, in the School of Humanities. Students in any discipline may **minor** in Jewish studies, or students may major in History and choose Jewish history as their **area of interest**.

*This program was originally made possible, in part, by a Challenge Grant from the National Endowment for the Humanities.*

## Minor requirements:

The minor in Jewish studies is designed to provide students with a general introduction to the history and culture of the Jewish people through a combination of courses in Jewish history, literature, and philosophy, and in the Hebrew language.

Students interested in the minor should submit a completed **Application for a Program of Minor Study** to the School of Humanities main office. The student is assigned a minor advisor after consultation with the Chair of the Jewish studies program.

For students interested in majoring in History with a concentration in Jewish history, please go to the **history department**.

## Academic Requirements for the Minor in Jewish Studies

Five courses, selected from Jewish history, Jewish literature in translation, or Hebrew language, in consultation with the Chair of the Jewish Studies program.

## Faculty

### **Rachel Hallote**

Professor of History

- BA, Bryn Mawr College
- MA, PhD, University of Chicago

### **Lisa Keller**

Professor of History

- BA, Vassar College
- PhD, University of Cambridge (England)

## Courses

### **HEB 1010: Beginning Hebrew I**

For beginning students and those with rudimentary training in Hebrew. The course stresses reading, writing, and speaking by involving students in situations that concretely express the concepts of the language.

Credits: 4

Department: Jewish Studies

## **HEB 1020: Beginning Hebrew II**

A continuation of HEB 1010. Students increase their fluency and confidence in comprehension through discussions of simple stories and increased grammar drill. Situations are presented and discussed in Hebrew.

Credits: 4

PREREQ: HEB1010

Department: Jewish Studies

## **HIS 2035: The Ancient Middle East**

Explores the ancient civilizations of the Middle East, including those of Egypt, Israel, Syria, Lebanon, Iraq, and Iran. Students examine cultural, social, and political movements using texts as well as archaeology as sources.

Credits: 4

Department: Jewish Studies

## **HIS 2040: Jewish Culture and Civilization**

Examines how early Jewish interactions with various cultures affected the development of Judaism. Interactions with Mesopotamian, Greek, Roman, Christian, and Muslim cultures are explored. Topics include conflicts with external powers, exile, and diaspora.

Credits: 4

Department: Jewish Studies

## **HIS 2815: Issues in the Study of the Holocaust**

How was the Holocaust possible in the 20th century? This course responds to the question by examining specific issues: German anti-Semitism; Hitler's rise to power; the genocide process; responses to Nazism and the news of the Holocaust in Jewish

and international communities; resistance and collaboration; and theological and moral questions.

Credits: 4

Department: Jewish Studies

### **HIS 2870: Judaism, Christianity, and Islam**

Considers the profound influence Judaism, Christianity, and Islam have exerted on the social, cultural, and political history of the East and the West. This course examines the historical developments, tenets, and scriptures of the three religions.

Credits: 3

Department: Jewish Studies

### **HIS 3153: Mediterranean Memories: Jews, Muslims, and Christians before and after Colonialism**

Examines the relationships among Jews, Muslims and Christians in North Africa and the Middle East in the period of British and French colonialism. From Morocco to Egypt to Lebanon, explore first-person memories of shared food, music, languages, and religious practices that emerged from centuries of migration. The course also examines the conclusion of the colonial era.

Credits: 4

Department: Jewish Studies

### **HIS 3209: Jews in American Society and Culture**

Explores the history of American Jewry from its beginnings to the present, touching on such topics as integration into American society, formation of Jewish identity, anti-Semitism, evolving religious traditions, cultural clashes, cultural issues involving various waves of immigration, the evolving role of women, Jews and entertainment, and economic and political issues.

Credits: 4

Department: Jewish Studies

### **HIS 3213: Peoples of the Book: Jewish Influences on Early Christianity**

Survey the approaches to various important religious questions and practices within Ancient Judaism and Christianity. Particular attention devoted to the Jewish roots of Christianity and the assimilation of Jewish faith practice into the Early Christian movement. We also examine the historical and ongoing relationship between the two faith systems.

Credits: 4

Department: Jewish Studies

### **HIS 3235: Women in the Biblical/Ancient World**

An exploration of gender issues in the ancient world. Beginning with the ancient Near East and the biblical world in particular, students discuss portrayals of women, as well as their actual roles in society. Using textual and archaeological evidence, the course branches out to the related cultures of Mesopotamia and ancient Egypt, Greece, and Rome.

Credits: 4

Department: Jewish Studies

### **HIS 3245: The Land of Israel: Ancient to Modern**

An exploration of the peoples, religions, cultures, places, and monuments of the land of Israel. Home to three major world religions, the land has been embraced, fought over, and conquered repeatedly throughout history. Why? Students explore the reasons for Israel's prominence and discover how its position and importance in the worldview is constantly being reinvented.

Credits: 4

Department: Jewish Studies

### **HIS 3255: Biblical History 1200–200 B.C.**

The historicity of the Hebrew Bible is explored, from the protohistory of the Israelites as related through the Pentateuch and early prophetic works, through the period of the Monarchies, to the 6th-century B.C. exile, the birth of early Judaism, and the books of prophets and writings. Issues relating to historiography and biblical criticism are essential elements in this course.

Credits: 4

Department: Jewish Studies

### **HIS 3325: Encounter and Conflict: History of Jewish-Christian Relations**

The historical relationship of Judaism and Christianity and the encounter of the Jewish and Christian communities from ancient to contemporary times are examined. Topics include the split between the two religions in late antiquity, medieval disputations, and the challenges of the modern period. Students also examine the varying ways in which texts can be interpreted.

Credits: 4

Department: Jewish Studies

### **HIS 3337: Politics and Archaeology**

Explores the relationship between politics and archaeology. Topics include who owns antiquities; fakes, forgeries, and the manipulating of history; presentations of archaeology to the public; buying, selling, and auctioning of antiquities; and archaeology in wartime. The geographic range of topics includes Egypt, Iraq, Israel, Syria, and other countries in region, as well as Greece and Rome.

Credits: 4

Department: Jewish Studies

### **JST 3709: Theatrical Representations of the Holocaust**

Critics agree that the world of the concentration camps and ghettos is impossible to duplicate on stage. Despite serious aesthetic and practical constraints, playwrights in Europe, Israel, and America have, for the last five decades, created a

diverse group of plays dealing with this unprecedented 20th-century event. Works examined in class include documentary dramas, realistic reenactments, absurdist plays, a comedy, and a standup routine.

Credits: 4

Department: Jewish Studies

### **LIT 2872: The Golden Land: American Jewish Literature and Film**

Beginning as a response to the immigrant experience, writing by American Jews emerged as a central literary presence and the inspiration for important films. This course traces the evolution from early writers such as Abraham Cahan and Anzia Yezierska, through major figures such as Saul Bellow, Bernard Malamud, Philip Roth, and I.B. Singer, to their contemporaries and heirs, including Stanley Elkin, Joseph Heller, Cynthia Ozick, and Grace Paley.

Credits: 4

Department: Jewish Studies

### **LIT 3047: Literature and Film of the Arab-Israeli Conflict**

Explores a variety of literary and cinematic works that depict the conflicting points of view and the varied interests of contemporary Israeli and Arab writers and filmmakers. Students learn the history of the Arab-Israeli conflict and then explore a variety of issues relating to it by reading the work of Amos Oz, David Grossman, Mahmood Darwish, and others. Films include *Paradise Now* (Hany Abu-Assad, 2005) and *Lemon Tree* (Eran Riklis, 2008).

Credits: 4

Department: Jewish Studies

### **LIT 3572: Imagining America's Yiddish World: Writings and Performance**

Focuses on a variety of writings (memoirs, letters, fiction, poetry), theatre, and films depicting the Yiddish world of the Lower East Side, home to more than two million Eastern European Jewish immigrants between 1880 and 1920. Readings include

selections from the work of a variety of authors, from Yiddish newspapers, films, and other cultural materials.

Credits: 4

Department: Jewish Studies

### **PHI 3360: Responsibility and Judgment: Postwar European Philosophy**

Examines philosophers' efforts to rethink fundamental ethical, legal, and political issues in the wake of total war and totalitarian domination in Europe between 1914 and 1945. Focusing on Arendt's *Eichmann in Jerusalem*, questions about resistance, complicity, guilt, and punishment become central. Additional texts are selected from Jaspers, Beauvoir, Sartre, Foucault, Derrida, Levinas, Adorno, and Butler.

Credits: 4

PREREQ: PHI1515 Or PHI2110 Or PHI3212

Department: Jewish Studies

## **Journalism**

### **Description:**

The journalism major at Purchase College is designed to provide students with the intellectual bases and skills to gather, assess, and disseminate information and ideas.

This equips students for careers in journalism and a wide variety of other fields, including law, government, business, and public relations. The program fits naturally in the School of Humanities, as journalism at its best exemplifies the open and honest inquiry that marks the liberal arts and sciences.

Students are offered a central set of skills courses in journalism, electives in specialized areas in a variety of media, and courses that explore the broader context of journalistic practice. Students also take advantage of the broad offerings of Purchase College, and are encouraged to have internships. The studies culminate in a senior project, an extended work that allows students to showcase the full range of their talents.

### **Facilities**

Purchase students produce journalism in a variety of computer labs using equipment consistent with industry standards. Journalism majors work in a dedicated suite in the Humanities Building

that offers an integrated newsroom, broadcast studio, and control room with up-to-the-minute technology.

Our proximity to New York City, the media capital of the world, has enabled students to land internships with such varied media outlets as NBC, CBS, ABC, PBS, MSG, *Marie Claire*, and the *Daily News*. In essence, we strive to offer our students whatever they need to produce and promote excellent work. Chief among these things is a core set of journalistic practices and principles that remain steady even as the technology changes.

## Requirements:

In addition to meeting **general degree requirements**, all journalism majors must complete the following:

### I. Introductory Courses: 6 credits

These two introductory courses are the only journalism courses open to freshmen.

- JOU 1500/Introduction to Media: 3 credits
- JOU 2150/History of Journalism: 3 credits

### II. Central Courses: 22 credits

- JOU 2515/Journalism I: 4 credits\*
- JOU 2915/Journalism II: 4 credits\*
- JOU 3080/Freedom and the Media: 4 credits
- JOU 3880/Junior Seminar in Journalism: 2 credits
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

\*Students must earn a minimum grade of C+ in JOU 2515 and 2915, which must be taken initially and in sequence.

### III. Journalism Electives: 10–12 credits

Three journalism electives, chosen from the list below. For students who begin the major from fall 2020 onward, at least one of the three electives must be a practical course in visual journalism (denoted by an asterisk).

Please note: New courses may be added to this list. Students should check with their faculty advisor to determine if a new course is an appropriate elective.

COM 3375/Podcasting and Audio Storytelling  
JOU 1120/Journalism and Film  
JOU 3040/Race, Gender, and the Media  
JOU 3100/Photojournalism\*  
JOU 3120/First-Person Reporting

JOU 3130/News Documentary (*added Spring 2017*)

JOU 3160/Broadcast News I\*

JOU 3170/Broadcast News II

JOU 3200/Feature Writing

JOU 3220/The Art of Sportswriting

JOU 3230/The Beat of Music Journalism

JOU 3350/Community Reporting

JOU 3374/The Literature of Journalism

JOU 3500/Multimedia Tools\*

JOU 3600/News Editing

JOU 3780/Criticism/Reviewing Workshop

JOU 4010/Covering the Arts

JOU 4020/International Issues Reporting

JOU 4150/Investigative Reporting

JOU 4320/Broadcast Writing

LIT 3635/Reviewing the Contemporary Novel

PHI 3085/Objectivity

## IV. Other Studies

Five electives in one area of study within the liberal arts and sciences, chosen in consultation with the faculty advisor. (Many students will find it appropriate to earn a minor.) The per-course credits vary, but the credit total is typically 18 to 20. A minimum of 9 credits must be upper-level.

---

### Effective 2019-20:

- Added the practical course in visual journalism elective requirement for students who begin the major from fall 2020 onward.

## Minor requirements:

The minor in journalism is designed for undergraduate students in all disciplines at Purchase College who are interested in the field of journalism.

Students interested in this minor should submit a completed **Application for a Program of Minor Study** to the School of Humanities main office.

## Academic Requirements for the Minor in Journalism

Five courses (18–20 credits) are required:

JOU 2515/Journalism I\*

JOU 2915/Journalism II\*

JOU 3080/Freedom and the Media

JOU —/Two journalism electives

\*Students must earn a minimum grade of C+ in JOU 2515 and 2915, which must be taken initially and in sequence.

## **Faculty**

### **Virginia Breen**

Associate Professor of Journalism

- BA, Brown University
- MS, Columbia University Graduate School of Journalism

### **Donna Cornachio**

Assistant Professor of Journalism

- BA, New York University
- MS, Columbia University Graduate School of Journalism

### **Anna Ozbek**

Assistant Professor of Journalism

- BA, University of Washington
- MFA, Hunter College

### **Robert Sabo**

Lecturer of Journalism

- Graduate of the Naval School of Photography, Defense Information School of Photojournalism, and the U.S. Navy-sponsored military photojournalism program, Newhouse School of Public Communications, Syracuse University.

### **Simon Surowicz**

Assistant Professor of Journalism

- BA, MA, Empire State College, SUNY

### **Kristopher Brooks**

Lecturer of Journalism

- BS Central Michigan University
- MA New York University

### **Ross A. Daly**

Associate Professor of Journalism

Interim Director of Liberal Studies

- BA, University of Minnesota
- MS, Columbia University Graduate School of Journalism

## **Cathryn Prince**

Visiting Assistant Professor of Journalism

- BA, The Elliot School of International Affairs, George Washington University
- MS, Columbia University
- MA, Fairfield University

## **Andrew Salomon**

Associate Professor of Journalism

- BA, American University
- MS, Columbia University Graduate School of Journalism

## **Courses**

### **COM 3375: Podcasting and Audio Storytelling**

Students will learn different styles of podcasting, best practices for developing and pitching a show, how to use professional audio recorders, basic audio editing techniques with Adobe Audition and how to build an audience and distribute a podcast once it's complete.

Credits: 3

Department: Journalism

### **JOU 1120: Journalism and Film**

An exploration of journalism through famous films. Students screen a variety of films that investigate different aspects of journalistic practice—from classic shoe-leather reporting to high-stakes investigations aimed at uncovering political malfeasance and corruption. The course also covers everyday challenges of the craft, from developing sources to navigating ethical dilemmas and the ever-increasing demand to meet deadlines and make headlines.

Credits: 4

Department: Journalism

## **JOU 1500: Introduction to Media**

Today's media are placed in historical, cultural, and economic context. Students explore the concept of media literacy, and then delve into specific media platforms, including newspapers, magazines, the Internet, radio, TV, and movies. The class also examines the spin-off industries of advertising and public relations.

Credits: 3

Department: Journalism

## **JOU 2150: History of Journalism**

Covers the history of journalism with an emphasis on American journalism after 1900. Students examine the objectives of journalism, styles of writing and coverage, and the shape and impact of the industry in various periods. Recent developments are studied with an eye toward how they fit into historical contexts.

Credits: 3

Department: Journalism

## **JOU 2515: Journalism I**

In this introductory course, students learn the fundamentals of reporting and writing news stories, focusing on the skills that form the basis for newspaper, magazines, broadcast, and Web-based journalism. Students also learn AP (Associated Press) style and proofreading and examine broader issues, such as ethics, the impact of the media, and libel.

Credits: 4

Department: Journalism

## **JOU 2915: Journalism II**

Students build on skills developed in JOU 2515 and delve into more specific areas of coverage called "beats." Students who complete JOU 2515 and 2915 may be eligible for semester-long internships at local publications.

Credits: 4

PREREQ: JOU2515

Department: Journalism

### **JOU 3020: Reporting the Region**

Students explore the region to produce journalistic reports that include writing and photography. Assignments include stories on challenges facing a French family, implications of a French political issue, a social issue, and a travel piece. The goal is for students to write as a foreign correspondent, conveying the community's views, struggles, sights, and sensations to an audience back home. (offered in France, Summer)

Credits: 4

Department: Journalism

### **JOU 3040: Race, Gender, and the Media**

Examines the relationship between the media and social constructions of race, gender, and class, both in the U.S. and within a global context. Topics include biases and assumptions in print and visual media; representations of masculinity and femininity; and the media's role in creating and reinforcing ideas, symbols, and ideologies within cultures. Text analysis includes newspapers, magazine articles, cartoons, television, movies, and advertising.

Credits: 4

Department: Journalism

### **JOU 3080: Freedom and the Media**

Examines the historical, philosophical, and legal bases for freedom of speech and of the press in the U.S. and the practical application of these principles to print, broadcast, and online media today. Topics include the First Amendment, libel, privacy, government regulation, news gathering, and journalism ethics. *Not recommended for freshmen or sophomores.*

Credits: 4

Department: Journalism

### **JOU 3090: The Art of the Interview**

Students build on skills acquired in previous journalism classes as they explore in depth the various interviewing techniques for print, broadcast, and online media. Students critique each other's work and critically dissect published articles and broadcast interviews. They report and write their own in-depth profiles with an eye toward publication in professional or student publications or broadcast outlets.

Credits: 4

Department: Journalism

### **JOU 3100: Photojournalism**

A basic course in the use of photography for journalistic purposes. Topics include how to shoot news events, feature photo shoots, cropping, and the use of computer technology.

Credits: 4

Department: Journalism

### **JOU 3120: First-Person Reporting**

Students build on the skills acquired in JOU 2515 and 2915 as they discuss, critique, write, revise, and edit first-person reporting. This is a writing-intensive course; students work on developing a point of view and voice and craft material that resonates with the reader. They are also expected to be active peer-editors of their classmates' work.

Credits: 4

PREREQ: JOU2915

Department: Journalism

### **JOU 3130: News Documentary**

Documentaries are supposed to provide a factual record, but do they? In this course, students analyze, critique, and deconstruct documentary films, and discuss the evolution of the genre. Historical context, aesthetics, and ethics are examined. Students look at the emerging fault lines in the documentary format, where it has become increasingly difficult to tell the difference between news and entertainment.

Credits: 4

PREREQ: JOU2915

Department: Journalism

### **JOU 3140: Business and Economic Reporting**

Students learn about business and economic news through reporting, writing, and reading, and establish an understanding of the four core elements of business journalism: the economy; the financial world; the consumer; and government regulation/policy. Students familiarize themselves with the language of corporations and the financial markets, and learn how to write clearly for any audience.

Credits: 4

PREREQ: JOU2915

Department: Journalism

### **JOU 3160: Broadcast News I**

Building on the foundations of JOU 2515 and 2915, this hands-on course enables students to make the transition from reporting for print and online publications to reporting for radio and television news broadcasts. Students gain experience shooting, writing, and editing television news stories and are introduced to the basics of live television studio production. *Recommended prior course: JOU 3500.*

Credits: 4

PREREQ: JOU2915

Department: Journalism

### **JOU 3170: Broadcast News II**

Students further their development as broadcast journalists through class exercises, field assignments, and in-studio productions, serving as reporters, anchors, producers, and directors for a campus television news and feature program. Strengthening broadcast writing skills and polishing on-air delivery are emphasized.

Credits: 4

PREREQ: JOU3160 Or JOU3150

Department: Journalism

### **JOU 3200: Feature Writing**

An advanced course focusing on longer and more complex reporting and writing techniques for newspapers, magazines, and other types of publications.

Credits: 4

PREREQ: JOU2515 And JOU2915

Department: Journalism

### **JOU 3220: The Art of Sportswriting**

In this overview of national sports journalism, the craft is explored through extensive reading of eminent sports writers and the history of the art, as well as intensive writing. Special emphasis is placed on thorough reporting, the craft of interviewing, writing on deadline, and producing prose written in a distinctive voice.

Credits: 4

Department: Journalism

### **JOU 3230: The Beat of Music Journalism**

Explores the craft of journalistic writing about various musical genres, including rock, hip-hop, punk, heavy metal, classical, R&B, and jazz. Readings include notable works of music journalism in print and on the web. Students write articles on the genres of particular interest to them. This course is suitable for both specialized (journalism and music) and general audiences.

Credits: 4

PREREQ: JOU2915

Department: Journalism

### **JOU 3350: Community Reporting**

Students report on communities surrounding the college, with an emphasis on Port Chester, in collaboration with Casa Purchase. Includes résumé-building opportunities to get work published in local news outlets on such topics as immigration, social justice, public safety, sports, housing, education, politics, business, volunteerism, lifestyles, and college issues.

Credits: 4

PREREQ: JOU2915

Department: Journalism

### **JOU 3374: The Literature of Journalism**

Students look at the evolution of long-form journalism of postwar America, roughly defined as 1946–1980. Works include Truman Capote's *In Cold Blood*, John Hersey's *Hiroshima*, and the magazine writing of Lillian Ross, Alex Haley, Joan Didion, and Gay Talese. The class also explores more recent authors, such as Isabel Wilkerson and Rachel Aviv, and the influences of the digital age.

Credits: 4

Department: Journalism

### **JOU 3500: Multimedia Tools**

An introduction to issues and developments in multimedia journalism. Students critique and create stories for publication online, learning how to assemble story packages that combine media elements, including text, video, audio, and images. Includes some exploration of the use of social media and other techniques to promote stories. *May be taken concurrently with JOU 2515 or 2915. Completion of JOU 3500 is strongly recommended before taking JOU 3160.*

Credits: 4

PREREQ: JOU2515

Department: Journalism

### **JOU 3600: News Editing**

Covers the art of editing, from breaking news to features in special styles. Students work intensively on improving writing, expanding knowledge of word crafting, and producing tight prose. The relationship between reporters, editors, and decisions about news judgment is examined. An essential course for writing-based careers.

Credits: 4

PREREQ: JOU2515

Department: Journalism

### **JOU 3700: The Beat: Magazine Production**

Putting a range of journalism skills into practice, students produce a finished, arts-based magazine. Students will utilize their reporting and writing talents and develop other ones: editing; writing headlines and captions; layout and design; and finer points of news judgement. Passion for journalism and the ability to work independently, and with peers, are a must.

Credits: 2

Department: Journalism

### **JOU 3780: Criticism/Reviewing Workshop**

An introduction to styles of criticism and a practical course in writing short, critical essays (reviews) on the performing and visual arts. On-campus plays and films are assigned; students write about theatre, film, music, dance, painting, and other art forms.

Credits: 4

PREREQ: JOU2515

Department: Journalism

### **JOU 3880: Journalism Junior Seminar**

The goal of this seminar is to equip students with the skills needed to complete a successful senior project, and guide them in choosing a topic and format to research and report in depth. Students look at career options in journalism, do a résumé and job-hunting workshop, and discuss internships. *Required for journalism majors.*

Credits: 2

PREREQ: JOU2915

Department: Journalism

### **JOU 4010: Covering the Arts**

Using the college's wide array of cultural activities as material, students learn to bring immediacy and depth to their reporting on entertainment and the arts. The course begins with a study of the form and function of various disciplines as a basis for this reporting.

Credits: 4

PREREQ: JOU2515 And JOU2915

Department: Journalism

### **JOU 4020: International Issues Reporting**

Examines the methods of international affairs journalism, how international issues and organizations are covered, and the innovative ways in which local reporters can reach out to bring the world closer to their readers. Students produce stories that illuminate connections between nearby neighborhoods and faraway lands.

Credits: 4

PREREQ: JOU2915

Department: Journalism

### **JOU 4030: Socially Engaged Multimedia**

Choose a local social issue and produce multimedia reporting projects with that focus. Emphasis on sustained connection with communities and producing impactful journalism. Includes history of independent media and case studies of advocacy journalism.

Credits: 4

PREREQ: JOU2915 And (JOU3500 Or JOU3160 )

Department: Journalism

### **JOU 4040: Video Journalism**

Building on skills from Multimedia Tools, students approach video in a photojournalistic style. They learn to identify interesting characters with remarkable stories. In nonnarrative video storytelling—where students capture vérité scenes and create cinematic sequences—the focus is on having people tell their stories in their own words. This personal approach allows the viewer to relate and to emotionally engage.

Credits: 4

PREREQ: JOU3500 Or JOU3160

Department: Journalism

### **JOU 4150: Investigative Reporting**

Student reporters learn to develop the investigative state of mind needed to change public opinion and influence policy making. Working individually and in teams, students use documents, databases, official records, and human sources to probe social justice issues, expose official hypocrisy, and ferret out corruption, waste, and inefficiency in government and other institutions.

Credits: 4

PREREQ: JOU2915

Department: Journalism

### **LBS 3020: The Power of Art: Activism and Creative Expression**

Explore the sociopolitical dimensions of the arts across diverse creative outlets. Students examine art in relation to the politics of power in society, and engage the activist dynamics of artistic expression with regards to persistent forms of inequality and oppression.

Credits: 4

Department: Journalism

### **LIT 3635: Reviewing the Contemporary Novel**

An introduction to the contemporary novel and the art and practice of book reviewing. Students read exemplary novels (e.g., *Cloud Atlas* and *Netherland*); they read exemplary book critics (e.g., Zadie Smith and James Wood); and they write their own exemplary reviews of contemporary fiction. Writing assignments range from blog posts to newspaper-style reviews and magazine-style essays.

Credits: 4

Department: Journalism

### **WRI 1200: Introduction to Digital Publishing**

How do we create meaningful writing for an online readership that scrolls quickly and relies less on the printed page than any other generation? Students will write essays, features, and criticism and identify online publications that suit each project,

while guest lecturers offer insight on engaging social media to share reported stories. Students co-edit Expose, Purchase's online expository writing magazine.

Credits: 4

PREREQ: WRI1110

Department: Journalism

### **WRI 2770: The Art of the Essay**

Though often seen as simply a test of students' knowledge and ideas, essays go far beyond what is generally required in courses. Students in this course read and experiment with a wide variety of critical, journalistic, academic, personal, and experimental essay forms. In the process, they further develop their skills as critical thinkers and writers.

Credits: 4

PREREQ: WRI1110 Or WRI2110

Department: Journalism

## **Language and Culture**

### **Description:**

Knowledge of foreign languages and an awareness of other cultures are of critical importance in today's world, in which international communication is instantaneous and events taking place at great geographical distances have immediate global repercussions.

The language and culture program offers students the opportunity to acquire fluency in at least one language and to gain familiarity with the society (or societies) in which that language is used. Keeping in step with the increasingly complex interactions among countries, the program also allows students to explore a diversity of cultures through the wide choice of courses that fulfill requirements for the major.

The language and culture major offers a full program in **French** and **Spanish**, with opportunities to study **Chinese**, **German**, **Hebrew**, **Italian**, **linguistics**, and **Portuguese**. A course in **Nigerian/Hausa language and culture** is also available through the anthropology program.

Modern languages are taught through an approach that immediately involves students in oral interactions in the target language, while developing their linguistic and cultural awareness.

Beginning French and Spanish courses also include interactive language labs. As students acquire fluency, they are introduced to varied aspects of the language's cultural context. These include courses in civilization, translation, literature, and history.

## Foreign Language Placement

All students are required to complete a **foreign language placement** exam before enrolling in any language course. Faculty members monitor their class lists to ensure that students have taken the exam and are enrolled in the appropriate level.

## Study Abroad Opportunities

Students are strongly encouraged to participate in the college's **study abroad** programs. These interdisciplinary programs include courses that fulfill requirements for the major in language and culture and/or **core curriculum** requirements.

## Minors in the Language and Culture Program

Students majoring in any discipline may pursue a minor offered by the language and culture program: **Chinese**, **French**, **Italian**, **Spanish**, and **linguistics**. Students interested in pursuing any of these minors should submit a completed **Application for a Program of Minor Study** to the School of Humanities main office.

### Related Interdisciplinary Minors:

**Asian Studies** | **Latin American, Caribbean, and LatinX Studies**

## Requirements:

In addition to meeting **general degree requirements**, all students majoring in language and culture must complete **40 total credits** as listed below:

1. Complete the Translation course in the selected language concentration with a grade of B or higher.

- SPA3735/Spanish Translation (4 credits)
- FRE 3735/French Translation (4 credits)

Note: For the French Concentration, if FRE 3735/French Translation is not being offered during a particular year, *LAC 3430/An Introduction to Linguistics* may be substituted for this requirement if your Advisor permits.

2. Complete Two 3000 level language courses from your chosen concentration below: (8 credits total)

### **Spanish Concentration**

- SPA3015/Advanced Spanish (4 credits)
- SPA3030/Spanish for Native Speakers II (4 credits)
- SPA3260/Advanced Reading and Conversation (4 credits)
- SPA3650/Modern Latin American Poetry (4 credits)
- SPA3700/The Latin American Short Story (4 credits)

### **French Concentration**

- FRE3015/Advanced French I (4 credits)
- FRE3230/The Island as Laboratory (4 credits)
- LAC 3340/Postcolonial French-language Literature (4 credits)
- LIT3217/Oceanic Fictions (4 credits)

3. Four courses in Hispanic or Francophone culture from your chosen concentration below: (16 credits total)

### **Spanish Concentration**

- CIN3080/Mexican Cinema
- HIS1600/Introduction to Latin American Studies
- HIS2215/Latinos and Cities in the Americas
- HIS3085/Cities and Citizenship in the Americas
- HIS3127/Poverty and the Informal City in Latin America
- LIT3685/Modern Novel of Latin America
- LIT1610/Introduction to Latinx Literature
- SOC1030/Cultural Activism in Latin America
- SOC3735/Globalization, Culture, Social Change: Latin America
- SPA3715/Modern Hispanic Theatre
- THP3650/Contemporary United States Latino Theatre

## French Concentration

- ARH2050/Introduction to Modern Art
- ARH3630/French Art from LaTour to David
- CIN3420/Contemporary European Cinema
- CIN3550/Francophone Cinema
- CIN3835/Andre Bazin, Realism, and Cinema
- CIN3855/French Cinema
- CIN4210/Theory and Praxis: Welles and Resnais
- FRE3230/The Island as Laboratory
- HIS3380/Paris, Vienna, Berlin
- LAC3340/Postcolonial French-language Literature
- LIT3217/Oceanic Fictions
- LIT3680/Surrealism and its Legacy
- PHI2060/Existentialism
- PHI3470/Foucault, Habermas, Derrida

*Note: For the French concentration, the same courses cannot be taken for requirements 2 and 3. For example, if you take FRE3230/The Island as Laboratory, it will fulfill either 2 or 3, and not both.*

4. One elective from the list of courses in requirements 2 and 3 that have not been taken or one of the following courses:

### Examples of Other Courses (4 credits each)

- CHI2010/Intermediate Chinese I
- CHI2020/ Intermediate Chinese II
- CHI3010/Advanced Chinese I
- CHI3020/Advanced Chinese II
- ITA2010/Intermediate Italian I
- ITA2020/Intermediate Italian II
- LAC3360/Methods of Language Teaching

5. Complete a two-semester Senior Project with a focus in one of the following areas: (8 Credits)

- Language Pedagogy: Creating a lesson plan and classroom materials for language instruction and applying pedagogical principals learned in the Methods of Language Teaching class.
- Translation: Propose a translation for a passage of a novel, film, etc. applying the theory and methodology of translation studies learned in the Translation course.
- Literature (Hispanic or Francophone): Engage in research on literature and supplement with materials from History, Philosophy, Art History, Political Science, etc. It is encouraged that students write their project in French or Spanish but it is not required.
- Topics in Hispanic or Francophone Culture: Students may research on topics such as Cinema, Politics and Visual Arts
- Creative Projects: Students with artistic skills may submit an original work in their genre of choice. The work must reflect Francophone or Hispanic cultures and include an explanatory essay. Approval from an advisor is needed.

## **Faculty**

### **Ennis Addison**

Lecturer of Spanish

- MA, Auburn University

### **Alfredo Garcia-Pardo**

Assistant Professor of Language and Culture

Chair Language Programs and Coordinator of Linguistics Minor

- BA, MA, Universidad Autónoma de Madrid
- MA, Universidad Complutense de Madrid
- MA, PhD, University of Southern California

### **Camilla Jantke-Chiappari**

Lecturer of German

- BA, Humberside Business School (UK)
- BA, Fachhochschule Münster (Germany)
- MA, Manhattanville College

### **Gari Laguardia**

Associate Professor of Spanish and Literature

- BA, Columbia University
- PhD, University of Pennsylvania

### **Naicy Pretill**

Lecturer of Spanish

- BS, University of La Sabana (Colombia)
- MA, Manhattanville College

## **Martha Lorena Rubi**

Lecturer of Spanish

- MA, New School
- PhD, CUNY Graduate Center

## **Lunia Vera**

Lecturer of Spanish

BA, Universidad Católica Santa María of Arequipa

BA, Universidad Nacional de San Agustín of Arequipa

MAT, Rutgers The State University of New Jersey

PhD, Universidad Mayor de San Marcos of Lima, Peru

## **Kalin Wang**

Lecturer of Chinese

- BA, Peoples University of Beijing (China)

## **Patrizia Farina**

Lecturer of Italian

- BA, University of Pisa (Italy)
- PhD, University of Alberta (Canada)

## **Marie Hubert**

Lecturer of French

- BA, University of Nantes, France
- MA, La Sorbonne University, Paris, France

## **Liat Kadosh**

Lecturer of Hebrew

MA, Bar Ilan University and Laura/Alvan Siegal College of Jewish Studies

## **Shirley C. Lavareda**

Lecturer of Portuguese

- AA, Monterey Peninsula College
- BA, University of California, Santa Cruz
- MA, New York University

## **Andoveloniaina Rasolofo**

Lecturer of French

- Licence-ès-Lettres, Maitrise-ès-Lettres, University of Antananarivo (Madagascar)
- MA, University of Cincinnati
- PhD, University of Oregon

## **Usha Reena Rungoo**

Assistant Professor of French and Literature

- BA, Trent University (Canada)
- MA, Queen's University (Canada)
- MA, PhD, Yale University

## **Mary Waller**

Lecturer of Spanish

- BA, University of Leeds, England

# **Courses**

## **ASL 1000: American Sign Language I**

A comprehensive introduction to American Sign Language (ASL), beginning with a focus on the linguistic aspects of ASL, including syntax, facial expression, vocabulary, and the manual alphabet. Students progress to conversational signing and finger spelling and develop an ability to communicate on a beginning level.

Credits: 4

Department: Language and Culture

## **ASL 1100: American Sign Language II**

In this continuation of American Sign Language I, emphasis is placed on conversational signing, syntax, and facial expression. Students are introduced to classifiers and directional verbs, and develop an ability to communicate on an intermediate level.

Credits: 4

PREREQ: ASL1000

Department: Language and Culture

### **CHI 1010: Beginning Chinese I**

For students who have had little or no previous exposure to the language. Introduces the basics of pronunciation and of the structural and writing systems of standard modern Chinese (Mandarin Chinese).

Credits: 4

Department: Language and Culture

### **CHI 1020: Beginning Chinese II**

A continuation of CHI 1010. Increased time is devoted to reading and writing. Development of oral skills remains the primary object of the course.

Credits: 4

PREREQ: CHI1010

Department: Language and Culture

### **CHI 1505: Chinese Culture and Social Life**

Introduces various aspects of Chinese culture (e.g., values, customs, manners, and festivals) and discusses everyday life in contemporary Chinese society.

Credits: 3

Department: Language and Culture

### **CHI 2010: Intermediate Chinese I**

Designed for students who have completed CHI 1010 and 1020 or the equivalent. Consolidates the foundation that students have acquired through previous coursework and introduces more complex grammatical structures and background cultural information.

Credits: 4

PREREQ: CHI1020

Department: Language and Culture

### **CHI 2020: Intermediate Chinese II**

A continuation of CHI 2010. Consolidates the foundation that students have acquired through previous coursework and introduces more complex grammatical structures and background cultural information.

Credits: 4

PREREQ: CHI2010

Department: Language and Culture

### **CHI 3010: Advanced Chinese I**

Designed for students who have completed CHI 2010 and 2020 or studied the language for at least two years. Consolidates the knowledge and skills acquired through previous coursework and enhances reading, writing, and oral-expressive skills.

Credits: 4

PREREQ: CHI2020

Department: Language and Culture

### **FRE 1010: Beginning French I**

For students who have had little or no previous exposure to the language. Presents the essential structures of spoken and written French by involving the student in situations that concretely represent the concepts of the language.

Credits: 4

Department: Language and Culture

### **FRE 1020: Beginning French II**

A continuation of FRE 1010. Increased time is devoted to reading and writing. The development of oral skills remains the primary objective of the course.

Credits: 4

Department: Language and Culture

### **FRE 2010: Intermediate French I**

For students who are already familiar with the fundamentals of spoken and written French. Through a variety of written and oral assignments and exercises, students acquire a wider range of vocabulary, review basic structures, and become more comfortable interacting in spoken French. Students are encouraged to take risks and enjoy the adventure of language acquisition in an open and relaxed atmosphere.

Credits: 4

Department: Language and Culture

### **FRE 2020: Intermediate French II**

A continuation of FRE 2010. Concentrated work to help students acquire more nuanced vocabulary, with an introduction to slang. Students gain greater ease in reading through a variety of texts of increasing difficulty. The readings also serve as a basis for discussion, composition, and grammar review.

Credits: 4

Department: Language and Culture

### **FRE 2070: Intensive Intermediate French**

For students who are already familiar with the fundamentals of French; placement in FRE 2070 or 3070 is determined by a brief exam. Designed to help students quickly acquire the ability to negotiate their immediate surroundings using the French language. Elements of grammar and syntax are introduced, reviewed, and complemented by readings from newspapers and other sources relevant to everyday life. Taught in French, with emphasis on the spoken language. (Offered in France, Summer)

Credits: 4

Department: Language and Culture

### **FRE 3015: Advanced French I**

Offers a stress-free learning atmosphere to help students of French move toward fluency. Starting with a brief refresher on the basics through interactive situations in the classroom, students go on to invent situations, then perform, write about, and discuss them, increasing their command of the language and their comfort level in using it.

Credits: 4

Department: Language and Culture

### **FRE 3025: Advanced French II**

In this continuation of FRE 3015, readings, writing, and conversational exercises are used to improve fluency in the French language. A variety of media are used to stimulate discussions. To increase their comfort level and command of French, students invent dramatic situations in the classroom that they perform, analyze, discuss, and debate.

Credits: 4

Department: Language and Culture

### **FRE 3067: French Caribbean Literature**

A study of major developments in French Caribbean literature of the 19th through 21st centuries. This course focuses on questions of language, race, gender, geography, and class, with emphasis on local, regional, and global frames of reference.

Credits: 4

Department: Language and Culture

### **FRE 3070: Intensive Advanced French**

For students who are already familiar with the fundamentals of French; placement in FRE 2070 or 3070 is determined by a brief exam. Uses material like television, magazines, newspapers, and literature to help students increase their knowledge of the language while introducing the various aspects of French life. Students also review and refine their knowledge of grammatical structures and work toward becoming familiar with idiomatic language and slang. Taught in French, with emphasis on the spoken language. (Offered in France, Summer)

Credits: 4

Department: Language and Culture

### **FRE 3230: The Island as Laboratory**

Islands, because of their size and supposed isolation, have been the site of environmental and military experiments. Similarly, writers have used the island to build a textual laboratory in order to test their philosophical and narrative experiments. In this course, students will look at novels (including graphic novels) to examine this scientific, military and narrative instrumentalization of the island.

Credits: 4

Department: Language and Culture

### **FRE 3730: Translation Theory**

Students are introduced to the theory of translation, as it has developed over time and has dealt with questions from linguists, poets, anthropologists, and gender theorists. Taken in conjunction with FRE 3735.

Credits: 2

COREQ: FRE3735

Department: Language and Culture

### **FRE 3735: French Translation**

Students choose two works to translate throughout the semester; one from French to English, and the other from English to French. Supplemented by readings on translation theory and methodology.

Credits: 4

COREQ: FRE3730

Department: Language and Culture

### **GER 1010: Beginning German I**

For students who have had little or no previous exposure to the language, and for students who are majoring in language and culture. Presents the essential structures of spoken and written German by involving the student in interactive situations.

Credits: 4

Department: Language and Culture

### **GER 1020: Beginning German II**

A continuation of GER 1010. Increased time is devoted to reading and writing. Development of oral skills remains the primary objective of the course.

Credits: 4

PREREQ: GER1010

Department: Language and Culture

### **HEB 1010: Beginning Hebrew I**

For beginning students and those with rudimentary training in Hebrew. The course stresses reading, writing, and speaking by involving students in situations that concretely express the concepts of the language.

Credits: 4

Department: Language and Culture

## **HEB 1020: Beginning Hebrew II**

A continuation of HEB 1010. Students increase their fluency and confidence in comprehension through discussions of simple stories and increased grammar drill. Situations are presented and discussed in Hebrew.

Credits: 4

PREREQ: HEB1010

Department: Language and Culture

## **HIS 2005: Modern Latin America**

Explores major social, cultural, economic, and political developments in Latin America from the period following the Wars of Independence to the present. The historical roots of such problems as racism, persistent poverty, and political repression are examined, focusing on "subaltern" groups (e.g., peasants, workers, women, and people of color).

Credits: 4

Department: Language and Culture

## **HIS 3446: The History of Modern Italy**

Explores the political and cultural history of modern Italy, charting Italy's emergence as a modern nation and its subsequent reinvention as a fascist society. The rise and fall of Christian democracy, the building of the European Union and the impact of Americanization feature in the second half of the course. Another prominent theme is Italian migrations across Europe and the Americas.

Credits: 4

Department: Language and Culture

## **HIS 3555: African Diasporas in the Americas**

While many African-descended peoples throughout the world identify with a particular nationality—being Brazilian or Cuban, for example—many have also forged connections with each other across national boundaries and have recognized commonalities that transcend national contexts. To comprehend their shared experiences, students explore the history of the linkages created by Afro-Latin Americans and Afro-North Americans in the 19th and 20th centuries, using fiction, memoir, and recent historical scholarship.

Credits: 4

Department: Language and Culture

### **ITA 1010: Beginning Italian I**

For students who have had little or no previous exposure to the language. Presents the essential structures of spoken and written Italian by involving the student in situations that concretely represent the concepts of the language.

Credits: 4

Department: Language and Culture

### **ITA 1020: Beginning Italian II**

A continuation of ITA 1010. Increased time is devoted to reading and writing. The development of oral skills remains the primary objective of the course.

Credits: 4

PREREQ: ITA1010

Department: Language and Culture

### **ITA 2010: Intermediate Italian I**

For students already familiar with the fundamentals of spoken and written Italian. After a review of grammar through various reading assignments, students are given a context for discussion to increase vocabulary and speaking ease. Weekly compositions aid grammar review.

Credits: 4

PREREQ: ITA1020

Department: Language and Culture

### **ITA 2020: Intermediate Italian II**

A continuation of ITA 2010. Weekly compositions serve as an aid for grammar review.

Credits: 4

PREREQ: ITA2010

Department: Language and Culture

### **ITA 2070: Intensive Intermediate Italian**

For students already familiar with the fundamentals of spoken and written Italian. Particular attention is given to conversation, encouraging the student to communicate in Italian. Various authentic materials (newspapers, videos, audio cassettes) are used to facilitate this process. (Offered in Italy, Summer)

Credits: 4

Department: Language and Culture

### **ITA 3070: Intensive Advanced Italian**

For students who have had at least four semesters of college Italian or the equivalent. Through selected readings on a variety of topics, students explore the more complex aspects of the Italian language. Discussions and written work based on the readings help students attain a higher level of fluency. (Offered in Italy, Summer)

Credits: 4

Department: Language and Culture

### **LAC 3000: Syntax and Semantics**

An introduction to the study of syntax and its relationship to interpretation and meaning (semantics). Data from English and other languages are used to illustrate the basic principles and parameters that govern language facility. The course progresses from an introduction of the basic notions of syntactic theory to more complex phenomena observed in the world's languages.

Credits: 4

Department: Language and Culture

### **LAC 3250: Space as Construction: Reclaiming and Rewriting Colonial Landscapes in French-language Literature**

The literatures of former French colonies are deeply concerned with questions of space: territory, displacement, indigeneity and migration. This course analyzes recurrent spatial tropes (the island, the plantation, the border, etc.) in the French-language literatures of the Caribbean, the Indian Ocean and Africa to see how received notions of space, including literature as textual space, are reinvented.

Credits: 4

Department: Language and Culture

### **LAC 3340: Postcolonial French-Language Literature**

We will look at French-language texts from the Caribbean, Indian Ocean and Africa. Emphasis will be on transnational conflicts and solidarities. Texts will be read and taught in English, but French majors and minors are encouraged to read the texts in the original French.

Credits: 4

Department: Language and Culture

### **LAC 3360: Methods of Language Teaching**

A survey of various teaching methods in second language instruction. Students become familiar with the theories of language learning that underlie these methodologies. Open to all students interested in second language teaching methods.

Credits: 4

Department: Language and Culture

### **LAC 3400: Introduction to Spanish Linguistics**

An introduction to the study of linguistics, with a focus on Spanish. Students examine the theoretical aspects of numerous subfields of linguistics—phonetics, phonology, morphology, and syntax—and begin to apply this knowledge to the fields of dialectology and sociolinguistics. Taught in Spanish.

Credits: 4

Department: Language and Culture

### **LAC 3430: An Introduction to Linguistics**

An introduction to basic linguistic concepts, providing a background for understanding how language works and is used in everyday life. Topics include core areas of linguistics (e.g., phonetics, phonology, morphology, syntax, and semantics) and more applied areas of language study (e.g., sociolinguistics and second language acquisition).

Credits: 4

Department: Language and Culture

### **LIT 3705: Cervantes: Don Quixote**

Centers on a close reading of *Don Quixote*, with attention to other works of Cervantes and to his importance to European narrative as a whole.

Credits: 4

Department: Language and Culture

### **POR 1010: Beginning Portuguese I**

For students who have had little or no previous exposure to the language. Presents the essential structures of spoken and written Portuguese by involving the student in situations that concretely represent the concepts of the language.

Credits: 4

Department: Language and Culture

### **POR 1020: Beginning Portuguese II**

A continuation of POR1010. Increased time is devoted to reading and writing. Development of oral skills remains the primary objective of the course.

Credits: 4

PREREQ: POR1010

Department: Language and Culture

### **SOC 3385: Culture and Collective Memory: Latin America**

Introduction to the sociology of memory, focusing on the United States and Latin America. Topics include memory and the nation, memory and race, memory, gender, and sexuality, the politics of memory, memory tourism, memorials, museums, and memory in art and popular culture.

Credits: 4

PREREQ: SOC1500 Or PSY1530 Or ANT1500 Or HIS1200 Or HIS1600

Department: Language and Culture

### **SPA 1010: Beginning Spanish I**

For students who have had little or no previous exposure to the language. Presents the essential structures of spoken and written Spanish by involving the student in situations that concretely represent the concepts of the language.

Credits: 4

Department: Language and Culture

### **SPA 1020: Beginning Spanish II**

A continuation of SPA 1010. Increased time is devoted to reading and writing. Development of oral skills remains the primary objective of the course.

Credits: 4

Department: Language and Culture

### **SPA 2010: Intermediate Spanish I**

For students already familiar with the fundamentals of spoken and written Spanish. Through various reading assignments, students are given a context for discussion to increase vocabulary and speaking ease. Weekly compositions serve as an aid for grammar review.

Credits: 4

Department: Language and Culture

### **SPA 2020: Intermediate Spanish II**

Concentrated work to help students acquire more specialized vocabulary, with an introduction to slang. Students gain greater ease in reading through a variety of texts of increasing difficulty. These texts also serve as a basis for discussion, composition, and grammar review.

Credits: 4

Department: Language and Culture

### **SPA 2030: Spanish for Native Speakers**

For native speakers of Spanish who have had little or no formal training in the language. The focus is on expanding each student's ability to read and write fluently,

in preparation for the challenges of upper-level Spanish courses.

Credits: 4

Department: Language and Culture

### **SPA 2070: Intensive Intermediate Spanish**

Summer (offered in Spain) For students who need to review and extend the fundamentals of spoken and written Spanish. Particular attention is given to developing fluency in conversation, increasing understanding, encouraging students to communicate in Spanish, writing clear Spanish, and reading original materials like advertisements and magazines. Various authentic materials (audio cassettes, newspapers) are used to facilitate this process.

Credits: 4

Department: Language and Culture

### **SPA 3015: Advanced Spanish**

Introduces students to the more complex aspects of the language, while promoting oral and written fluency through a variety of materials. Excerpts from novels, plays, poetry, periodicals, and films are used to promote classroom discussions with active student participation. Frequent oral presentations and weekly compositions required.

Credits: 4

Department: Language and Culture

### **SPA 3030: Spanish for Native Speakers II**

A continuation of SPA2030. Students explore Hispanic culture and their heritage identity via discussion of films and readings. Students learn advanced grammar, expand their vocabulary and refine their orthographic skills.

Credits: 4

PREREQ: SPA2030

Department: Language and Culture

### **SPA 3070: Intensive Advanced Spanish**

Summer (offered in Spain) For students who have had at least four semesters of college Spanish or the equivalent. Through selected readings on a variety of topics, students explore the more complex aspects of the Spanish language. Discussions and written work based on the readings help students attain a high level of fluency.

Credits: 4

Department: Language and Culture

### **SPA 3260: Advanced Spanish Reading and Conversation**

Conducted entirely in Spanish, this course focuses on reading, researching, and analyzing a variety of texts and consists primarily of literary, philosophical, and social discussions in the target language. It is designed to facilitate, improve, and develop reading and analytical skills as well as students' confidence in their ability to speak Spanish in public. In addition to the extensive class discussions, students read two novel-length books and write two short essays in Spanish. Taught in Spanish

Credits: 4

Department: Language and Culture

### **SPA 3320: Masterpieces of Hispanic Poetry**

The history of Hispanic poetry is examined through readings of its major poets from the Middle Ages through the modern period. Taught in Spanish

Credits: 4

Department: Language and Culture

### **SPA 3365: Languages and Cultures of Spanish-Speaking Countries**

Students explore the various languages and cultures that exist in Spanish-speaking countries. In general terms, the course is structured in two blocks: (1) Iberian

Peninsula, pre- and post-Indo-European invasion; and (2) Latin America, pre- and post-Spanish invasion.

Credits: 4

Department: Language and Culture

### **SPA 3450: The Structure of Spanish: Grammar, Morphology, and Syntax**

An introduction to the structural analysis of Spanish, focusing on grammar, morphology, and syntax. Students examine the set of structural rules governing the composition of words (derivational and inflectional morphology) and phrases (constituents, word order, sentence structure).

Credits: 4

Department: Language and Culture

### **SPA 3650: Modern Latin American Poetry**

A study of modern Latin American poetry from Modernismo through the various avant garde movements of the first half of the 20th century. Poets read include Jose Marti, Ruben Dario, Vicente Huidobro, Cesar Vallejo, Nicolas Guillen, Pablo Neruda and Octavio Paz.

Credits: 4

PREREQ: SPA3015 Or SPA3070 Or SPA3260 Or SPA3340

Department: Language and Culture

### **SPA 3700: The Latin American Short Story**

Selected examples drawn from the significant number of Latin American writers who have made some of their most interesting contributions in this short form. Selected works from 19th- and 20th-century writers are read closely. Taught in Spanish.

Credits: 4

Department: Language and Culture

### **SPA 3715: Modern Hispanic Theatre**

In this examination of the modern theatre of Spain and Latin America, students read and analyze plays from Spanish-speaking countries in their aesthetic and cultural contexts. When possible, students perform scenes from some of the plays.

Credits: 4

Department: Language and Culture

### **SPA 3730: Translation Theory**

Students are introduced to the theory of translation, as it has developed over time and has dealt with questions from linguists, poets, anthropologists, and gender theorists. Taken in conjunction with SPA 3735.

Credits: 2

COREQ: SPA3735

Department: Language and Culture

### **SPA 3735: Spanish Translation**

Students produce, refine, evaluate, and reflect on translations from Spanish to English and English to Spanish. Particular emphasis on the translation of fiction and poetry. Taken in conjunction with SPA 3730.

Credits: 2

COREQ: SPA3730

Department: Language and Culture

### **SPA 3800: Translation Workshop: Spanish**

Begins with a brief presentation of some theoretical aspects of translation, after which students become directly involved in translating both from English to Spanish and from Spanish to English. Literary texts representing a wide variety of styles are selected. Particular attention is given to idiomatic aspects of each language.

Credits: 4

PREREQ: SPA3016

Department: Language and Culture

## Chinese

### Description:

The minor in Chinese is designed to provide students with basic knowledge of written and spoken modern Chinese, and to introduce them to the culture, politics, and literature of Asian countries.

Students interested in the minor should submit a complete **Application for a Program of Minor Study** to the School of Humanities main office. The student is assigned a minor advisor in Chinese after consultation with the appropriate faculty.

### Minor requirements:

#### Academic Requirements for the Minor in Chinese

Five courses (20 credits), as follows:

- CHI 1010/Beginning Chinese I
- CHI 1020/Beginning Chinese II
- CHI 2010/Intermediate Chinese I
- CHI 2020/Intermediate Chinese II
- CHI 3010/Advanced Chinese I

#### **Foreign Language Placement**

**Related Interdisciplinary Minor: Asian Studies**

## French

### Description:

The minor in French is designed to provide the student with basic fluency in spoken and written French and to provide a general introduction to the culture and literature of France and the Francophone nations.

Students interested in the minor should submit a completed **Application for a Program of Minor Study** to the School of Humanities main office. The student is assigned a minor advisor in French after consultation with the Chair of the Language and Culture Department.

# Minor requirements:

## Academic Requirements for the Minor in French

Five courses in French (20 credits), as follows:

- Two courses must be chosen from the following advanced-level French courses:
  - FRE 3015: Advanced French I, 4 credits
  - FRE 3230: The Island as Laboratory, 4 credits
  - LAC 3340: Postcolonial French-Language Literature, 4 credits
- One course must be in cultural studies and/or translation:
  - ARH 2050: Introduction to Modern Art, 4 credits
  - ARH 3510: 19th Century Art, 4 credits
  - ARH 3630: French Art from LaTour to David, 4 credits
  - HIS 3380: Paris, Vienna, Berlin, 4 credits
  - HIS 2330: Atlantic World, 4 credits
  - CIN 3420: Contemporary European Cinema, 4 credits
  - CIN 3550: Francophone Cinema, 4 credits
  - CIN 3835: André Bazin, Realism, and Cinema, 4 credits
  - CIN 3855: French Cinema, 4 credits
  - CIN 3857: Contemporary French Cinema, 4 credits
  - CIN 4210: Theory and Praxis: Welles and Resnais, 4 credits
  - FRE 3735: French Translation, 4 credits
  - LIT 3680: Surrealism and its Legacy, 4 credits
  - PHI 2060: Existentialism, 4 credits
  - PHI 3470: Foucault, Habermas, Derrida, 4 credits
- The remaining two courses must be chosen from the following courses:
  - FRE 1010: Beginning French I, 4 credits
  - FRE 1020: Beginning French II, 4 credits
  - FRE 2010: Intermediate French I, 4 credits
  - FRE 2020: Intermediate French II, 4 credits
  - FRE 3015: Advanced French I, 4 credits\*
  - FRE 3230: The Island as Laboratory, 4 credits\*
  - LAC 3340: Postcolonial French-Language Literature, 4 credits\*
  - Any other FRE course

\*Note: A course taken to fulfill one of the requirements will not also fulfill a second requirement. For example, FRE 3015 can fulfill either requirement #1 or requirement #3, but not both. A minimum of 5 courses (20 credits) must be taken to complete the minor.

## Foreign Language Placement

# Italian

## Description:

Students majoring in any discipline may pursue a minor in Italian, which is designed to provide the student with basic fluency in spoken and written Italian and a general introduction to Italian culture.

Students who complete the minor in Italian should achieve proficiency in the language equivalent to ITA 2020/Intermediate Italian II. All students interested in Italian are strongly encouraged to participate in the college's summer **study abroad** program in Italy.

Students interested in the minor should submit a completed **Application for a Program of Minor Study** to the School of Humanities main office. The student is assigned a minor advisor in Italian after consultation with the **Program Chair** of the Language and Culture Department.

## Minor requirements:

### Academic Requirements for the Minor in Italian

Five courses, as follows:

- ITA 1010/Beginning Italian I
- ITA 1020/Beginning Italian II
- ITA 2010/Intermediate Italian I
- ITA 2020/Intermediate Italian II
- One elective course related to Italian studies, chosen in consultation with the minor advisor

### **Foreign Language Placement**

# Spanish

## Description:

The minor in Spanish is designed to provide the student with basic fluency in spoken and written Spanish and a general introduction to the culture and literature of Spain and Latin America.

Students who complete the minor in Spanish should achieve proficiency in the language equivalent to SPA 3015/Advanced Spanish. All students interested in Spanish are strongly encouraged to participate in the college's summer **study abroad** program in Spain.

Students interested in the minor should submit a completed **Application for a Program of Minor Study** to the School of Humanities main office. The student is assigned a minor advisor in Spanish after consultation with the Chair of the Language and Culture Department.

## **Related Interdisciplinary Minor:**

**Latin American, Caribbean, and LatinX Studies**

## **Minor requirements:**

### **Academic Requirements for the Minor in Spanish**

Five courses in Spanish above the level of SPA 1010 and 1020/Beginning Spanish I and II, chosen in consultation with the minor advisor.

**Foreign Language Placement**

## **Linguistics**

### **Description:**

The minor in linguistics is designed for students who are fascinated by language.

Linguistics investigates language as a self-contained system (sounds, words, sentences), as a component of culture and society, and as a cognitive and neurological operation of individuals. It also intersects with a range of academic disciplines whose subject matter, in one way or another, involves language. Therefore, this minor is particularly valuable for students whose primary field of study is language, sociology, anthropology, music, psychology, philosophy, or literature.

Students interested in the minor should submit a completed **Application for a Program of Minor Study** to the School of Humanities main office.

## **Minor requirements:**

### **Academic Requirements for the Minor in Linguistics**

Five courses (19–20 credits), as follows:

- LAC 3430/An Introduction to Linguistics
- And four electives, chosen from the following:

**Anthropology:**

ANT 2175/Language, Culture, and Society

**Language and Culture:**

FRE 3730/Translation Theory *and* FRE 3735/French Translation  
LAC 3000/Syntax and Semantics  
LAC 3360/Methods of Language Teaching (*formerly LAC 3350*)  
LAC 3400/Introduction to Spanish Linguistics (*added Spring 2018*)  
SPA 3450/The Structure of Spanish: Grammar, Morphology, and Syntax  
SPA 3730/Translation Theory *and* SPA 3735/Spanish Translation

**Philosophy:**

PHI 2120/Methods of Reasoning

**Psychology:**

PSY 3320/Language and Thought

PSY 3490/Development of Language (*added Spring 2018*)

**Note:** FRE 3730 and 3735 count as one elective and must be taken together. Likewise, SPA 3730 and 3735 count as one elective and must be taken together.

## Courses

### **LAC 3000: Syntax and Semantics**

An introduction to the study of syntax and its relationship to interpretation and meaning (semantics). Data from English and other languages are used to illustrate the basic principles and parameters that govern language facility. The course progresses from an introduction of the basic notions of syntactic theory to more complex phenomena observed in the world's languages.

Credits: 4

Department: Language and Culture

### **LAC 3000: Syntax and Semantics**

An introduction to the study of syntax and its relationship to interpretation and meaning (semantics). Data from English and other languages are used to illustrate the basic principles and parameters that govern language facility. The course progresses from an introduction of the basic notions of syntactic theory to more complex phenomena observed in the world's languages.

Credits: 4

Department: Linguistics

### **LAC 3250: Space as Construction: Reclaiming and Rewriting Colonial Landscapes in French-language Literature**

The literatures of former French colonies are deeply concerned with questions of space: territory, displacement, indigeneity and migration. This course analyzes recurrent spatial tropes (the island, the plantation, the border, etc.) in the French-language literatures of the Caribbean, the Indian Ocean and Africa to see how received notions of space, including literature as textual space, are reinvented.

Credits: 4

Department: Language and Culture

### **LAC 3250: Space as Construction: Reclaiming and Rewriting Colonial Landscapes in French-language Literature**

The literatures of former French colonies are deeply concerned with questions of space: territory, displacement, indigeneity and migration. This course analyzes recurrent spatial tropes (the island, the plantation, the border, etc.) in the French-language literatures of the Caribbean, the Indian Ocean and Africa to see how received notions of space, including literature as textual space, are reinvented.

Credits: 4

Department: Literature

### **LAC 3340: Postcolonial French-Language Literature**

We will look at French-language texts from the Caribbean, Indian Ocean and Africa. Emphasis will be on transnational conflicts and solidarities. Texts will be read and taught in English, but French majors and minors are encouraged to read the texts in the original French.

Credits: 4

Department: Language and Culture

### **LAC 3340: Postcolonial French-Language Literature**

We will look at French-language texts from the Caribbean, Indian Ocean and Africa. Emphasis will be on transnational conflicts and solidarities. Texts will be read and taught in English, but French majors and minors are encouraged to read the texts in the original French.

Credits: 4

Department: Literature

### **LAC 3340: Postcolonial French-Language Literature**

We will look at French-language texts from the Caribbean, Indian Ocean and Africa. Emphasis will be on transnational conflicts and solidarities. Texts will be read and taught in English, but French majors and minors are encouraged to read the texts in the original French.

Credits: 4

Department: Latin American Studies

### **LAC 3400: Introduction to Spanish Linguistics**

An introduction to the study of linguistics, with a focus on Spanish. Students examine the theoretical aspects of numerous subfields of linguistics—phonetics, phonology, morphology, and syntax—and begin to apply this knowledge to the fields of dialectology and sociolinguistics. Taught in Spanish.

Credits: 4

Department: Language and Culture

### **LAC 3400: Introduction to Spanish Linguistics**

An introduction to the study of linguistics, with a focus on Spanish. Students examine the theoretical aspects of numerous subfields of linguistics—phonetics, phonology, morphology, and syntax—and begin to apply this knowledge to the fields of dialectology and sociolinguistics. Taught in Spanish.

Credits: 4

Department: Linguistics

### **LAC 3400: Introduction to Spanish Linguistics**

An introduction to the study of linguistics, with a focus on Spanish. Students examine the theoretical aspects of numerous subfields of linguistics—phonetics, phonology, morphology, and syntax—and begin to apply this knowledge to the fields of dialectology and sociolinguistics. Taught in Spanish.

Credits: 4

Department: Latin American Studies

### **LAC 3430: An Introduction to Linguistics**

An introduction to basic linguistic concepts, providing a background for understanding how language works and is used in everyday life. Topics include core areas of linguistics (e.g., phonetics, phonology, morphology, syntax, and semantics) and more applied areas of language study (e.g., sociolinguistics and second language acquisition).

Credits: 4

Department: Language and Culture

### **LAC 3430: An Introduction to Linguistics**

An introduction to basic linguistic concepts, providing a background for understanding how language works and is used in everyday life. Topics include core areas of linguistics (e.g., phonetics, phonology, morphology, syntax, and semantics) and more applied areas of language study (e.g., sociolinguistics and second language acquisition).

Credits: 4

Department: Linguistics

## **Latin American, Caribbean, and Latinx Studies**

## Description:

The major in Latin American, Caribbean, and Latinx studies at Purchase College is designed as a **multidisciplinary immersion experience** that prepares students for life in a globalized world.

Along with an introductory course on Latin American history, students are required to take courses in at least two different disciplines, drawing from courses on or related to Latin America in the social sciences, the humanities, or the arts. All students are required to have or to attain language proficiency, defined as the equivalent of five semesters in **Spanish**, **French**, or **Portuguese**.

**Experiential learning** is a central and distinctive feature of this major: all students fulfill this requirement by completing a service-learning project or an internship in a local Latin American/Latino community, school, or nonprofit, or through a **study abroad** program. Students synthesize this experiential learning with the knowledge gained from their coursework in an in-depth, two-semester senior project.

Graduates of this program will be able to demonstrate knowledge of Latin American, Caribbean, and Latinx history, geography, cultural traditions and innovations, political structures, and social issues and will possess an in-depth awareness of Latin America's diversity as well as its role in global processes.

## What can you do with a degree in Latin American, Caribbean, and Latinx studies?

Opportunities exist in a wide variety of fields, nationally and internationally. In a world that is increasingly transnational and cross-racial, individuals with a solid knowledge of Spanish, French, and/or Portuguese and an understanding of Latin American and Latino history and major contemporary issues, including immigration, are needed for this century's jobs and careers.

In addition, with Latin American immigrant communities increasing in number throughout the U.S., there is a broad range of career and volunteer options available. Internationally, options include positions in government and in nongovernmental for-profit and nonprofit organizations.

Students are also encouraged to double-major in another program to increase their opportunities after graduation.

### Program Name Change:

Effective February 2020, the Latin American Studies program was renamed Latin American, Caribbean, and Latinx Studies.

## Requirements:

In addition to meeting **general degree requirements**, all Latin American, Caribbean, and Latinx studies majors must complete the following requirements (37–43 credits):

- **Foreign language proficiency**

This major requires proficiency in Spanish, French, or Portuguese, equivalent to five semesters of the language. Students can fulfill this proficiency in any of the following ways:

1. through an exemption based on an assessment of proficiency in Spanish, French, or Portuguese by a member of the faculty
2. through successful completion of a course conducted in Spanish or French at or above the advanced language level
3. through successful completion of the minor in Spanish or French

- **HIS 1600/Introduction to Latin American Studies: 3 credits**

- **Six approved electives in Latin American and Latino studies (18–24 credits)**

Students must take six approved electives that are directly related to Latin America or Latino studies, as outlined below. Up to four credits of an advanced-level language course may be used toward this requirement. Approved courses offered in the target language in which the main focus is on literary, cultural, or historical subject matter are not subject to the four-credit restriction.

- Two electives chosen from courses in anthropology, environmental studies, political science, and/or sociology
- Two electives chosen from courses in language and culture, history, and/or literature
- Two electives chosen from courses in art history and/or cinema studies

Students should consult with their faculty advisor to determine if a course from another discipline is an appropriate elective.

- **One of the following methods courses: 4 credits**

SOC 3405/Research Methods

ANT 3560/Fieldwork: Qualitative Methods

HIS 3880/Junior History Seminar

Or a designated upper-level course in the humanities or the arts that provides senior project preparation, to be chosen in consultation with the faculty advisor

- **Experiential learning—one of the following: 4 credits**

LST 3050/Experiential Learning in Latin American Studies

LST 3995/Internship in Latin American Studies

Or an approved study-abroad program

- **SPJ 4990/Senior Project I: 4 credits**

- **SPJ 4991/Senior Project II: 4 credits**

## **Examples of Electives**

**Art History** (School of Humanities):

ARH 3335/Latin American Art in the Age of Globalization

ARH 3815/Mexican Art From the Revolution to the NAFTA Era  
ARH 4590/Pre-Columbian Aesthetics in Modern Latin American Art

**Cinema Studies** (School of Film and Media Studies):

CIN 3000/Cinema and Revolution  
CIN 3080/Mexican Cinema  
CIN 3245/Latin American Cinema

**Economics** (School of Natural and Social Sciences):

ECO 2223/Economies of Latin America

**Environmental Studies** (School of Natural and Social Sciences):

ENV 3420/Tropical Ecosystems

**French** (School of Humanities):

FRE 3067/French Caribbean Literature  
FRE 3230/The Island as Laboratory  
LAC 3340/Postcolonial French-Language Literature

**History** (School of Humanities):

HIS 2005/Modern Latin America  
HIS 2170/Colonial Latin America  
HIS 2215/Latinos and Cities in the Americas  
HIS 2540/Society and Culture in Modern Brazil  
HIS 3005/Representations of Latinos and Latinas in American Film, 1930–2000  
HIS 3085/Cities and Citizenship in the Americas (*added Fall 2018*)  
HIS 3395/Nation and Revolution in Latin America  
HIS 3555/African Diasporas in the Americas  
HIS 3625/Slaves and Enslavement in the Americas  
HIS 3685/Sex and Gender in Latin America  
HIS 3855/Oral History Workshop

**Language and Culture** (School of Humanities)

LAC 3340/Post Colonial French Language Literature  
LAC 3400/Intro to Spanish Linguistics

**Literature** (School of Humanities):

LIT 3217/Oceanic Fictions  
LIT 3685/Modern Novel of Latin America

**Music** (Conservatory of Music):

MTH 2230/World Music and Jazz Traditions

**Political Science** (School of Natural and Social Sciences):

POL 3130/Immigration: Policies, Problems, and Politics

POL 3300/Development and Politics of Latin America

POL 3307/Politics and Memoir

POL 3340/U.S./Latin American Relations

POL 3361/Cuba, Latin America, and the U.S.

POL 3570/Human Rights

**Sociology** (School of Natural and Social Sciences):

SOC 1030/Cultural Activism in Latin America

SOC 3056/Global Social Movements

SOC 3661/Border Wars and Transnational Human Rights

SOC 3725/Globalization, Culture, Social Change: Latin America

**Spanish** (School of Humanities):

SPA 2030/Spanish for Native Speakers

SPA 3365/Languages and Cultures of Spanish-Speaking Countries\*

SPA 3370/Lettered Cities: The Literatures of Latin American Cities

SPA3650 Modern Latin American Poetry

SPA 3700/The Latin American Short Story\*

SPA 3715/Modern Hispanic Theatre

SPA 3800/Translation Workshop

*\*Taught in Spanish*

**Theatre and Performance** (Conservatory of Theatre Arts):

THP 3650/Contemporary U.S. Latino Theatre

**Effective 2020:**

The Latin American Studies program was renamed Latin American, Caribbean, and Latinx Studies.

**Minor requirements:**

The minor in Latin American, Caribbean, and Latinx studies is designed to provide students with a basic interdisciplinary grounding in the culture, history, and politics of Latin America.

Students interesting in pursuing this minor must submit a completed **Application for a Program of Minor Study**. Because new courses may be added to the curriculum from time to time, students should also consult with the **coordinator** of the Latin American, Caribbean, and Latinx studies program.

*Recommended:* Basic Spanish

## **Academic Requirements for the Minor in Latin American, Caribbean, and Latinx Studies**

Five courses, as follows:

- a. HIS 1600/Introduction to Latin American Studies
- b. Plus four electives in Latin American studies

## **Elective Courses**

Examples of **elective courses** available for the minor in Latin American, Caribbean, and Latinx studies are listed under the academic requirements for the major.

## **Faculty**

### **Alexis M. Silver**

Associate Professor of Sociology

- BA, Colorado College
- MA, PhD, University of North Carolina, Chapel Hill

### **Leandro Benmergui**

Associate Professor of History

- BA, University of Buenos Aires (Argentina)
- PhD, University of Maryland, College Park

### **Patrice Giasson**

Alex Gordon Curator of Art of the Americas, Neuberger Museum of Art

- MA, Universidad Nacional Autonoma de Mexico
- BA, MA, PhD, University of Montreal

### **Chrys Ingraham**

Professor of Sociology

- BA, MA, MPA, PhD, Syracuse University

### **Julian Kreimer**

Associate Professor of Painting and Drawing

- BA, Princeton University
- MA, Chelsea College of Art and Design, London
- MFA, Rhode Island School of Design

### **Marriel Rodney**

Associate Professor of Literature

- BA, Queens College, City University of New York
- MA, PhD, Columbia University

### **Andrea Thome**

Assistant Professor of Theatre and Performance

- BA, Harvard University
- MFA, New York University

### **Toivo Asheeke**

Assistant Professor of Sociology

- BA, Earlham College
- MA, SUNY Binghamton
- PhD, SUNY Binghamton

### **Alfredo Garcia-Pardo**

Assistant Professor of Language and Culture

Chair Language Programs and Coordinator of Linguistics Minor

- BA, MA, Universidad Autónoma de Madrid
- MA, Universidad Complutense de Madrid
- MA, PhD, University of Southern California

### **Paula Halperin**

Associate Professor of Cinema Studies and History

Director, School of Film and Media Studies

- PhD, University of Maryland

### **Mariana Carreño King**

Assistant Professor of Playwriting

- BA, Goddard College
- MFA, University of Southern California

### **Gari Laguardia**

Associate Professor of Spanish and Literature

- BA, Columbia University

- PhD, University of Pennsylvania

## **Usha Reena Rungoo**

Assistant Professor of French and Literature

- BA, Trent University (Canada)
- MA, Queen's University (Canada)
- MA, PhD, Yale University

## **Agustín Zarzosa**

Associate Professor of Cinema Studies

- BA, Universidad Iberoamericana (Mexico)
- MA, New York University
- PhD, University of California, Los Angeles

## **Contributing Faculty**

### **Patrice Giasson**

Alex Gordon Curator of Art of the Americas, Neuberger Museum of Art

- MA, Universidad Nacional Autonoma de Mexico
- BA, MA, PhD, University of Montreal

## **Courses**

### **ARH 3335: Latin American Art in the Age of Globalization**

Focuses on contemporary Latin American artists working in and out of Latin America: Gabriel Orozco, Guillermo Gomez Peña, Adriana Varejao, Teresa Margolles, Carlos Garaicoa, Betsabeé Romero, Javier Tellez, Nadín Ospina, Tania Bruguera, and Nicolás de Jesus. Students analyze the way these artists address such questions as urban violence, social inequality, pollution, emigration, and national identity.

Credits: 4

Department: Latin American Studies

### **ARH 3815: Mexican Art From the Revolution to the NAFTA Era**

A broad look at modern and contemporary Mexican art, using an interdisciplinary and comparative approach. Special emphasis is on the Mexican Revolution (1910–1920) and its aftermath throughout the 20th century. Students analyze links between the visual arts (including mural painting, prints, and photography) and the literature, the popular scene and the mainstream, the street art and the gallery art.

Credits: 4

Department: Latin American Studies

### **CIN 3000: Cinema and Revolution**

Third cinema was a movement proposed by Latin American directors in the 1960s and further developed by African directors in the 1970s. It addresses important questions about independent national cinemas, colonialism, race, and identity. This course examines the movement and its global influence, with emphasis on the cinemas of Latin America, Africa, black Britain, and American minorities.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Latin American Studies

### **CIN 3065: Netflix in Latin America**

As a global internet TV network, Netflix produces and distributes fiction films, documentaries and television series in Latin America. By paying close attention to this content, students examine the quickly-evolving media landscape in Latin America, evaluating the ways in which Netflix has impacted production and distribution in the region. Students should have access to Netflix.

Credits: 4

PREREQ: CIN1510

Department: Latin American Studies

### **CIN 3080: Mexican Cinema**

A survey of the history of Mexican cinema from the early 1930s to the present. Students examine popular genres like *la comedia ranchera* (Mexican cowboy musical), *el género cabaretil* (dancehall film), and *el cine de luchadores* (wrestling film) as well as the work of the most prominent Mexican filmmakers (e.g., Arturo Ripstein, Jaime Humberto Hermosillo, Nicolás Echeverría, María Novaro, Guillermo del Toro).

Credits: 4

Department: Latin American Studies

### **CIN 3245: Latin American Cinema**

Drawing from the rich cinematography of Latin America, this course focuses on the interaction between film and culture in Latin America. Students discuss and analyze films in the context of sociopolitical events and aesthetic movements, with emphasis on the cultural perspective.

Credits: 4

PREREQ: CIN1500 And CIN1510

Department: Latin American Studies

### **FRE 3067: French Caribbean Literature**

A study of major developments in French Caribbean literature of the 19th through 21st centuries. This course focuses on questions of language, race, gender, geography, and class, with emphasis on local, regional, and global frames of reference.

Credits: 4

Department: Latin American Studies

### **FRE 3230: The Island as Laboratory**

Islands, because of their size and supposed isolation, have been the site of environmental and military experiments. Similarly, writers have used the island to build a textual laboratory in order to test their philosophical and narrative

experiments. In this course, students will look at novels (including graphic novels) to examine this scientific, military and narrative instrumentalization of the island.

Credits: 4

Department: Latin American Studies

### **HIS 1600: Introduction to Latin American Studies**

An introductory survey of the history of Latin America from colonial times to the present. Topics include geography, indigenous peoples, colonization and nation formation, society, politics, economy and culture of contemporary Latin America, and its place in today's world.

Credits: 4

Department: Latin American Studies

### **HIS 2005: Modern Latin America**

Explores major social, cultural, economic, and political developments in Latin America from the period following the Wars of Independence to the present. The historical roots of such problems as racism, persistent poverty, and political repression are examined, focusing on "subaltern" groups (e.g., peasants, workers, women, and people of color).

Credits: 4

Department: Latin American Studies

### **HIS 2170: Colonial Latin America**

An introductory survey of the history of the Spanish and Portuguese conquest and colonization of the Americas from 1450 to 1810, i.e., from the late preconquest period to the Latin American struggle for independence. Lectures, readings, and discussions provide an overview of the economic, political, social, and cultural dimensions of colonization.

Credits: 4

Department: Latin American Studies

### **HIS 2215: Latinos and Cities in the Americas**

Focuses on the history of Latinos in urban centers across the U.S. and Latin America. Students explore how Latinos established and maintained distinctive social and cultural identities in the Americas. The historical definition of “Latinidad” is also discussed through the study of colonization, immigration, diaspora, globalization, and the history of the racialization of Latin American descendants.

Credits: 4

Department: Latin American Studies

### **HIS 2285: Immigration and Migration in U.S. History**

Explores migration and immigration from 1830 to the present. Major subjects include Native American removal and genocide, the intersection of migration and slavery, immigration exclusion, and race and the making of illegal immigration. Students examine long patterns of U.S. legislative policies alongside on-the-ground experiences and reactions to migration and immigration. The course concludes with an analysis of immigration in the post-9/11 era.

Credits: 4

Department: Latin American Studies

### **HIS 2540: Society and Culture in Modern Brazil**

Covers the history of Brazil from independence to the present. During this period, Brazil has transformed from a colonial, agrarian, slave society to a predominantly urban, industrialized nation and an aspiring world power. Students explore slavery, racism, urban life, immigration and industrialization, changing gender roles, political repression and military rule, *carnaval* and popular culture.

Credits: 4

Department: Latin American Studies

### **HIS 3085: Cities and Citizenship in the Americas**

Focuses on the relationship between cities, urban life, and form, and the construction of social and political rights in the Americas. The emphasis is on how cities and citizenship are mutually constituted historically, looking at ideas and policies that regulate the city, and how urbanites produce and consume urban space and claim their rights as citizens and urban residents.

Credits: 4

Department: Latin American Studies

### **HIS 3127: Poverty and the Informal City in Latin America**

Explore the history of poverty and informality in Latin American cities since the late 19th century to the present. Explore the social, economic, and political circumstances through which cities become spaces of difference. Focus on the history of housing, shantytowns, and slums and popular mobilizations that claimed for citizenship and the right to the city.

Credits: 4

Department: Latin American Studies

### **HIS 3357: U.S.-Latin American Relations**

History of U.S.-Latin American relations from the mid-19th century to the present day. It explores how Latin America and the Caribbean became the object of US intervention into the region's realities and how Latin American societies involved into nationalist, anti-imperialist, class, racial, and gender struggles that shaped policy outcomes in ways unanticipated by the US.

Credits: 4

Department: Latin American Studies

### **HIS 3555: African Diasporas in the Americas**

While many African-descended peoples throughout the world identify with a particular nationality—being Brazilian or Cuban, for example—many have also forged connections with each other across national boundaries and have recognized commonalities that transcend national contexts. To comprehend their shared experiences, students explore the history of the linkages created by Afro-Latin Americans and Afro-North Americans in the 19th and 20th centuries, using fiction, memoir, and recent historical scholarship.

Credits: 4

Department: Latin American Studies

### **HIS 3685: Sex and Gender in Latin America**

Examines the new historiography on gender and sexuality in Latin America. It is organized around the themes of changing gender roles and shifting constructions of masculinity, femininity, and honor, with particular attention to issues of sexuality, sexual preferences, constraints, and transgressions.

Credits: 4

Department: Latin American Studies

### **HIS 3855: Oral History Workshop**

Develops students' interviewing and interpretive skills in the field of oral history. Students learn the theory and methodology and work on a final research project that seeks to bring forward the voices of those frequently excluded from more typical historical sources. Students also learn to produce archival quality interviews, and the final project includes some form of public presentation.

Credits: 4

Department: Latin American Studies

### **LAC 3340: Postcolonial French-Language Literature**

We will look at French-language texts from the Caribbean, Indian Ocean and Africa. Emphasis will be on transnational conflicts and solidarities. Texts will be read and

taught in English, but French majors and minors are encouraged to read the texts in the original French.

Credits: 4

Department: Latin American Studies

### **LAC 3400: Introduction to Spanish Linguistics**

An introduction to the study of linguistics, with a focus on Spanish. Students examine the theoretical aspects of numerous subfields of linguistics—phonetics, phonology, morphology, and syntax—and begin to apply this knowledge to the fields of dialectology and sociolinguistics. Taught in Spanish.

Credits: 4

Department: Latin American Studies

### **LIT 1610: Introduction to Latinx Literature**

Read multi-genre literature and social histories and identify and analyze the distinctions and similarities that have shaped the experiences and the cultural imagination among different Latinx communities. Topics include identity formation and negotiation in terms of language, race, gender, sexuality, and class; discuss diaspora and emigration. Authors include Gloria Anzaldúa and Piri Thomas. Taught in English.

Credits: 4

Department: Latin American Studies

### **LIT 3217: Oceanic Fictions**

Analyzing poetry, novels, films and comic series, we consider topics such as colonialism and decolonization, transnationalism and border crossings, and the particular literary and aesthetic sensibilities of island and oceanic literatures. Included are works by Aldous Huxley, Jamaica Kincaid, Aimé Césaire, Patrick Chamoiseau, Maryse Condé, Nathacha Appanah, Shenaz Patel, as well as Hergé's Tintin and excerpts from X-men.

Credits: 4

Department: Latin American Studies

### **LIT 3685: Modern Novel of Latin America**

Major works of the most celebrated Latin American novelists, such as Cortàzar, García Márquez, Carpentier, and Guiraldes, emphasizing the cultural and social contexts from which these novels spring. Although this is a literature course taught in English, students with competent Spanish language skills are encouraged to read the works in the original and write their papers in Spanish.

Credits: 4

Department: Latin American Studies

### **POL 3307: Politics and Memoir**

A study of memoirs by male and female authors, politicians, activists, and ordinary citizens describing childhood, communities, social changes, and revolutions. Works are drawn from South Africa, South America, Asia, Cuba, and the U.S. The rubric is the non-West's interaction with the West, a north-south divide.

Credits: 4

Department: Latin American Studies

### **POL 3570: Human Rights**

Although human rights have become a significant theme in international relations, ethnic slaughter and political repression continue to afflict the world. This course examines relevant theoretical issues and practical problems, including: How are human rights viewed from different cultural, political, and religious perspectives? In a multicultural world, can common ground be found to address human rights? What is the relationship between sovereignty and the pursuit of human rights?

Credits: 4

Department: Latin American Studies

### **SOC 1030: Cultural Activism in Latin America**

What does Latin American hip-hop have to do with social change? How do *murga* dances in Argentina and Uruguay or “theatre of the oppressed” performances in Brazil challenge “social authoritarianism”? Why are Greenpeace campaigns so successful in raising awareness about the Amazon? Why are carnivals in Oruro, Bolivia, or in Santiago del Estero, Argentina, still so lively and engaging? This course explores the relationship between activism and “culture” in different Latin American countries.

Credits: 3

Department: Latin American Studies

### **SOC 3056: Global Social Movements**

How do groups mobilize to act for social change and against injustice? This course focuses on contemporary movements that emerge within and outside the United States, e.g., in Latin America. Case studies focus on human rights, feminism, environmentalism, landless rural workers, indigenous peoples, and global justice movements, with a particular focus on how these movements emerge, (re)create their identities, and frame injustice. The class analyzes how 21st-century movements are both global and local.

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Latin American Studies

### **SOC 3515: Education Across Cultures**

Incorporates service learning and examines immigration and the U.S. school system. Combining hands-on work within local schools with academic readings that address children of immigrants in schools, this course emphasizes applied sociology. Throughout the course, students analyze how school structures, peer networks, relationships with teachers, and familial interactions influence the incorporation and educational trajectories of first- and second-generation immigrants.

Credits: 4

PREREQ: SOC1500

Department: Latin American Studies

### **SOC 3661: Border Wars and Transnational Human Rights**

An examination of the various causes and consequences of international migration on migrants, their sending communities, and their destination countries. Topics include immigration debates, the social structures and economic and social conditions that facilitate labor migration, undocumented migration, refugee migration and forced migration. New York is an amazing place to explore migration, providing firsthand knowledge about migrant communities.

Credits: 4

PREREQ: SOC1500 Or CSO1500 Or ANT1500 Or CAN1500

Department: Latin American Studies

### **SOC 3725: Globalization, Culture, Social Change: Latin America**

A global sociological examination of the contemporary debates and studies concerning the social organization of cultures that transcends national boundaries. This course examines the highly debated concept of globalization by studying transnational social organizations and the distinctive dynamics of global political economy and culture. Topics include colonialism and postcolonialism, social movements and social change, social inequality, labor, human rights, democracy, global capitalism, urbanization, and cultural identity.

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Latin American Studies

### **SOC 4025: Critical Race Theory**

An advanced seminar in critical race studies specifically designed for juniors and seniors interested in reading theory, history, and research. Focuses on key works that have defined the field and shaped understandings of race in the 21st century,

including those of Du Bois, Wacquant, Fanon, hooks, Crenshaw, Davis, Hall, and Said.

Credits: 4

PREREQ: SOC1500

Department: Latin American Studies

### **SPA 2030: Spanish for Native Speakers**

For native speakers of Spanish who have had little or no formal training in the language. The focus is on expanding each student's ability to read and write fluently, in preparation for the challenges of upper-level Spanish courses.

Credits: 4

Department: Latin American Studies

### **SPA 3320: Masterpieces of Hispanic Poetry**

The history of Hispanic poetry is examined through readings of its major poets from the Middle Ages through the modern period. Taught in Spanish

Credits: 4

Department: Latin American Studies

### **SPA 3365: Languages and Cultures of Spanish-Speaking Countries**

Students explore the various languages and cultures that exist in Spanish-speaking countries. In general terms, the course is structured in two blocks: (1) Iberian Peninsula, pre- and post-Indo-European invasion; and (2) Latin America, pre- and post-Spanish invasion.

Credits: 4

Department: Latin American Studies

### **SPA 3650: Modern Latin American Poetry**

A study of modern Latin American poetry from Modernismo through the various avant garde movements of the first half of the 20th century. Poets read include Jose Marti, Ruben Dario, Vicente Huidobro, Cesar Vallejo, Nicolas Guillen, Pablo Neruda and Octavio Paz.

Credits: 4

PREREQ: SPA3015 Or SPA3070 Or SPA3260 Or SPA3340

Department: Latin American Studies

### **SPA 3700: The Latin American Short Story**

Selected examples drawn from the significant number of Latin American writers who have made some of their most interesting contributions in this short form. Selected works from 19th- and 20th-century writers are read closely. Taught in Spanish.

Credits: 4

Department: Latin American Studies

### **SPA 3715: Modern Hispanic Theatre**

In this examination of the modern theatre of Spain and Latin America, students read and analyze plays from Spanish-speaking countries in their aesthetic and cultural contexts. When possible, students perform scenes from some of the plays.

Credits: 4

Department: Latin American Studies

### **SPA 3800: Translation Workshop: Spanish**

Begins with a brief presentation of some theoretical aspects of translation, after which students become directly involved in translating both from English to Spanish and from Spanish to English. Literary texts representing a wide variety of styles are selected. Particular attention is given to idiomatic aspects of each language.

Credits: 4

PREREQ: SPA3016

Department: Latin American Studies

### **THP 3650: Contemporary U.S. Latino Theatre**

Engaging with a wide variety of plays and performances, students explore U.S. Latino theatre as a site of personal, cultural, and political intervention. Readings reflect the aesthetics, narratives, historical contexts, and systems of theatrical production pertinent to Latino culture in the U.S.

Credits: 4

Department: Latin American Studies

## **Liberal Arts**

### **Description:**

Students who wish to pursue an individualized, interdisciplinary program of study that cannot be accommodated within another major at Purchase College may apply for admission to the Bachelor of Arts in liberal arts (BALA) program.

Each student works closely with two or more faculty sponsors from different disciplines to design a course of study that meets both the specialized interests of the student and the academic standards of the college.

This degree program appeals especially to students interested in constructing highly individualized and innovative major areas of study. Some examples include bioethics, Mediterranean studies, philosophy of science, and choreography of literature. Students may also work with the faculty in established programs currently offering minors, which could provide core coursework that serves as a basis for a major.

### **Requirements:**

Students in this program must meet **general degree requirements** for the BA.

Students design a proposed curriculum for the major in collaboration with two or more faculty sponsors. This proposal is reviewed by the BALA committee, which may include faculty representatives from the School of Liberal Arts and Sciences and the School of the Arts. Although individualized in nature, all proposals must:

1. include relevant theoretical and methodological courses in the proposed area(s) of study

2. incorporate the teaching specialties of the Purchase College faculty
3. demonstrate why established majors or programs of study at Purchase College cannot accommodate the student's needs

A senior project is required of all BALA students. Approval of the proposal may be contingent upon inclusion of additional courses recommended by the BALA committee.

## Representative Courses

Courses span the entire curriculum at Purchase College, according to the student's specific area of interdisciplinary study.

**Questions?** Contact [aviva.taubenfeld@purchase.edu](mailto:aviva.taubenfeld@purchase.edu)

## Literature

### Description:

Students majoring in literature at Purchase College learn to read texts closely and critically and to understand literature in relation to the social and historical conditions in which it is written and read.

### Program Highlights

- The principal focus of the major is British and American literature; the program places these national literatures in an international frame. Thus, students may count toward the major courses in **French**, **Spanish**, and other literatures, in translation or in the original language.
- In addition to courses in traditional literatures, students may take courses in contemporary literature, theatre, popular culture, and film.
- Feminist inquiry, the critical study of race, and other theoretical or interdisciplinary approaches are central to the literature curriculum.
- In learning to read, write, and think about literature and the world it reflects, inhabits, and creates, students gain valuable preparation for advanced academic study and for the professional world.

### Requirements:

In addition to meeting **general degree requirements**, literature majors must complete a minimum of 10 literature courses, plus an 8-credit senior project, as outlined below.

- LIT 2450/Colloquium I: Studies in Literature\*

\*Generally taken in the second year; transfer students who want to major in literature must complete this course during their first semester at Purchase.

- Three courses in the **literature sequence** (courses that emphasize issues of history and period): One each from sequence I (before 1750), II (1750–1900), and III (1900–present)
- One Comparative Literature course must be taken. This course could be an upper or a lower level course. This course can also fulfill one of the ‘sequence’ course requirements or one of the ‘3 literature electives.’
- One course in Shakespeare
- At least three elective literature courses (see notes below)
- LIT 4450/Colloquium II: Advanced Studies in Literature\*  
\*Generally taken in the second semester of the junior year
- LIT 4885/Senior Project Seminar
- SPJ 4990/Senior Project I
- SPJ 4991/Senior Project II

## Of the 10 literature courses:

- At least five must be at the 3000 or 4000 level (LIT 4450 counts toward this requirement; LIT 4885 does not).
- At least four must be taken at Purchase College.
- Students may not use the required Shakespeare course to satisfy the Sequence I requirement. For example, THP 2205 may be taken to fulfill the Sequence I requirement *or* the Shakespeare course requirement, but not both.
- Certain courses in language and culture and in theatre and performance (THP prefix) may fulfill the requirements. These courses are cross-referenced in the list of literature courses.
- Students may count toward the major up to 8 credits of **writing courses** at the 3000 or 4000 level. Writing courses at the 2000 level may not be counted toward the major requirements.
- All courses taken to satisfy major requirements, excluding the senior project, must be completed with a grade of C or higher.

## Course Sequences for the Major and Minor

Comparative literature courses in the sequences are indicated with an asterisk.

### Sequence I: Before 1750

HIS 2120/Princes, Priests, and Peasants\*  
 LIT 2080/The Ancient Epic\*  
 LIT 3127/Early Modern English Poetry  
 LIT 3137/From Romance to Fantasy\*  
 LIT 3140/Medieval English Literature\*  
 LIT 3142/Chivalry and Romance  
 LIT 3150/Chaucer  
 LIT 3155/Renaissance in England

LIT 3160/Literature of the High Middle Ages\*  
LIT 3220/The Renaissance in Europe\*  
LIT 3250/Milton  
LIT 3822/Dread, Sadness, and Grief in Early English Literature  
LIT 3825/British Poetry I: Beginnings to 1650  
LIT 4050/The Bible in Medieval and Early Modern Literature\*  
LIT 4180/Dante and Medieval Culture\*  
PHI 3205/Shakespeare and Philosophy  
SPA 3705/Cervantes (in English)  
THP 2205/Shakespeare Then and Now\*  
THP 2885/Theatre Histories I\*  
THP 3140/Medieval and Renaissance English Drama\*

## **Sequence II: 1750–1900**

LIT 2375/Classics of European Fiction\*  
LIT 2560/Survey of U.S. Literature I  
LIT 2570/Survey of U.S. Literature II  
LIT 3003/Dostoevsky and Tolstoy\*  
LIT 3017/Eighteenth-Century British Women Writers  
LIT 3082/19th-Century British Literature and Empire  
LIT 3121/Comparative 19th-Century Novel\*  
LIT 3267/Dostoevsky, Tolstoy, Chekov, Kafka: The Short Stories\*  
LIT 3271/The Age of Reason  
LIT 3315/The 19th-Century Novel in the U.S.  
LIT 3320/The 19th-Century British Novel  
LIT 3330/Romanticism I  
LIT 3340/Romanticism II  
LIT 3347/Transatlantic Romanticism  
LIT 3355/Romanticism and Empire  
LIT 3369/Victorian Poetry  
LIT 3540/Emerson  
LIT 3581/Realism and Naturalism in U.S. Literature  
LIT 3630/Melville  
LIT 3673/Austen  
LIT 4675/George Eliot and Henry James  
LIT 4685/Whitman and Dickinson

## **Sequence III: 1900–Present**

HIS 3180/British Culture and Society in the 20th Century  
HIS 3424/Modern and Postcolonial France\*  
FRE 3067/ French Caribbean Literature\*  
FRE 3710/Classics of French Literature on Film  
JST 3709/Theatrical Representations of the Holocaust\*  
LAC 3340/Postcolonial French-Language Literature\*  
LIT 1150/Border Crossings\*  
LIT 1190/Modernism: The 20th Century\*  
LIT 2195/Italian American Literature and Popular Culture  
LIT 2235/ Animals and the Environment\*  
LIT 2387/Literature of the South Asian Diaspora\*  
LIT 2388/Literature of the African Diaspora\*  
LIT 2675/Literature and the City\*  
LIT 2765/Child Soldier Narratives\*  
LIT 2825/Modernism and the Metropolis\*  
LIT 2872/The Golden Land: American Jewish Literature and Film  
LIT 3007/Visions of Dystopia  
LIT 3008/Literature of Disruption\*  
LIT 3012/The Lives of James Baldwin  
LIT 3025/Women in Film\*  
LIT 3043/Toni Morrison  
LIT 3047/Literature and Film of the Arab-Israeli Conflict\*  
LIT 3093/Immigration and Ethnicity in U.S. Literature  
LIT 3095/ Literature of Race and Human Rights\*  
LIT 3195/The Vietnam War in U.S. Literature and Film  
LIT 3215/South Asian Literature\*  
LIT 3226/Literature of Decolonization in South Asia\*  
LIT 3265/Kafka\*  
LIT 3266/Kafka to Roth\*  
LIT 3310/Modern Poetry in the U.S. and Latin America\*  
LIT 3380/Literature of the Harlem Renaissance  
LIT 3396/Fiction of Eastern Europe\*  
LIT 3415/Global Metafictions\*  
LIT 3420/Modern Poetry  
LIT 3427/20th-Century World Literature\*  
LIT 3432/The Roaring Twenties  
LIT 3490/James Joyce  
LIT 3532/Body, Race, Performance\*  
LIT 3555/Modern British Literature  
LIT 3575/Virginia Woolf

LIT 3605/Jazz and the Literary Imagination  
LIT 3633/The Beat Generation  
LIT 3635/Reviewing the Contemporary Novel  
LIT 3680/Surrealism and Its Legacy\*  
LIT 3685/Modern Novel of Latin America (in English)\*  
LIT 3695/Contemporary U.S. Literature  
LIT 3721/Contemporary Jewish American Fiction  
LIT 3725/Literature of the Holocaust\*  
LIT 3745/Identity and Self-Fashioning  
LIT 3839/The Modern Novel  
LIT 3845/Zora Neale Hurston  
LIT 3915/Magical Realism\*  
LIT 3940/Literature of War  
LIT 4190/Williams and Faulkner  
LIT 4240/Science Fiction  
LIT 4690/Contemporary U.S. Poetry  
POL 3307/ Politics and Memoir\*  
SPA 3370/Lettered Cities: The Literatures of Latin American Cities  
SPA3650/Modern Latin American Poetry\*  
THP 2600/American Drama: From O'Neill to Albee  
THP 3495/Black American Drama  
THP 3690/American Theatre in Our Time  
THP 3750/European Drama in Our Time\*

### **Examples of Non Sequence Comparative Literature Courses**

Please note that these courses do not fulfill the sequence requirement.

ARH 3040/Vermeer in the World  
LIT 1065/Only Connect: Difference and Otherness in Literature  
LIT 1140/The West and Others  
LIT 2590/Mythologies  
LIT 3157/Novel Pairings  
LIT 3676/Short Narrative  
PHI 2835/Happiness: Philosophy, Film, Literature  
SPA 3687/The Idea of Latin America  
THP 3250/Theories of Drama and Performance

## Minor requirements:

The minor in literature is designed to provide students with an opportunity to study literature in a comparative context.

Students interested in the minor should submit a completed **Application for a Program of Minor Study** to the Department Chair of Literature.

## Academic Requirements for the Minor in Literature

Five courses in English and comparative literature, as follows:

- a. A maximum of two 2000-level courses *or* one 1000-level and one 2000-level course
- b. At least three upper-level (3000- or 4000-level) courses
- c. Of the five courses, two must be chosen from two different literature **sequences**.
- d. Of the five courses, one must be **comparative**.

## Faculty

### **Ennis Addison**

Lecturer of Spanish

- MA, Auburn University

### **Dale Ireland**

Lecturer of Literature

**dale.ireland@purchase.edu**

### **Elise Lemire**

Professor of Literature

- BA, Yale University
- MA, PhD, Rutgers University
- Chancellor's Award for Excellence in Teaching

### **Kerry Manzo**

Visiting Assistant Professor of Literature

- BA and MA, University of Texas, El Paso
- PhD, Texas Tech University

### **Gaura Narayan**

Associate Professor of Literature

- BA (Honors), University of Delhi (India)

- MA, MPhil, PhD, Columbia University

## **Dolores Obuch**

Lecturer of Literature

- BA, Purchase College, SUNY
- MA, Columbia University

## **Usha Reena Rungoo**

Assistant Professor of French and Literature

- BA, Trent University (Canada)
- MA, Queen's University (Canada)
- MA, PhD, Yale University

## **Aviva Taubenfeld**

Associate Professor of Literature and Writing

Director, School of Humanities

- BA, MA, PhD, Columbia University

## **Anthony Paul Domestico**

Associate Professor of Literature

- AB, Harvard University
- MA, MPhil, PhD, Yale University

## **Gari Laguardia**

Associate Professor of Spanish and Literature

- BA, Columbia University
- PhD, University of Pennsylvania

## **Maria Leon Hurtarte**

Lecturer of Literature

## **Paul Megna**

Assistant Professor of Literature

- BA, SUNY Buffalo
- MA, University of Rochester
- PhD, University of California, Santa Barbara

## **Sean Nolan**

Visiting Assistant Professor of Literature

- BA, University of Massachusetts Amherst
- PhD, Graduate Center of the City University of New York

## **Mariel Rodney**

Associate Professor of Literature

- BA, Queens College, City University of New York
- MA, PhD, Columbia University

## **Michael Taub**

Lecturer of Jewish Studies

- BA, Brooklyn College, City University of New York
- MA, PhD, University of North Carolina, Chapel Hill

## **Courses**

### **ARH 3040: Vermeer in the World**

Half of this team-taught course is devoted to examining Johannes Vermeer's subjects, painting techniques, and reception. The other half examines the invention and use of comparable subjects and literary techniques during the three eras in which Vermeer figured prominently on the global stage: the Dutch Golden Age, the American Gilded Age, and the US financial boom of the 1990s.

Credits: 4

Department: Literature

### **CIN 3533: Race and Representation: U.S. Literature and Film**

Racial imagery in the U.S., from the minstrel era to the present, is examined. Students interrogate the mythologies of this imagery as depicted in U.S. literature and film; rethink key analytical categories in cinema and literary studies in light of U.S. race history (genre and spectatorship); and study the racial uses of and meanings behind certain technical innovations in U.S. literature and filmmaking.

Credits: 4

Department: Literature

### **FRE 3067: French Caribbean Literature**

A study of major developments in French Caribbean literature of the 19th through 21st centuries. This course focuses on questions of language, race, gender, geography, and class, with emphasis on local, regional, and global frames of reference.

Credits: 4

Department: Literature

### **FRE 3230: The Island as Laboratory**

Islands, because of their size and supposed isolation, have been the site of environmental and military experiments. Similarly, writers have used the island to build a textual laboratory in order to test their philosophical and narrative experiments. In this course, students will look at novels (including graphic novels) to examine this scientific, military and narrative instrumentalization of the island.

Credits: 4

Department: Literature

### **JOU 3374: The Literature of Journalism**

Students look at the evolution of long-form journalism of postwar America, roughly defined as 1946–1980. Works include Truman Capote's *In Cold Blood*, John Hersey's *Hiroshima*, and the magazine writing of Lillian Ross, Alex Haley, Joan Didion, and Gay Talese. The class also explores more recent authors, such as Isabel Wilkerson and Rachel Aviv, and the influences of the digital age.

Credits: 4

Department: Literature

### **JST 3709: Theatrical Representations of the Holocaust**

Critics agree that the world of the concentration camps and ghettos is impossible to duplicate on stage. Despite serious aesthetic and practical constraints, playwrights in Europe, Israel, and America have, for the last five decades, created a diverse group of plays dealing with this unprecedented 20th-century event. Works

examined in class include documentary dramas, realistic reenactments, absurdist plays, a comedy, and a standup routine.

Credits: 4

Department: Literature

### **LAC 3250: Space as Construction: Reclaiming and Rewriting Colonial Landscapes in French-language Literature**

The literatures of former French colonies are deeply concerned with questions of space: territory, displacement, indigeneity and migration. This course analyzes recurrent spatial tropes (the island, the plantation, the border, etc.) in the French-language literatures of the Caribbean, the Indian Ocean and Africa to see how received notions of space, including literature as textual space, are reinvented.

Credits: 4

Department: Literature

### **LAC 3340: Postcolonial French-Language Literature**

We will look at French-language texts from the Caribbean, Indian Ocean and Africa. Emphasis will be on transnational conflicts and solidarities. Texts will be read and taught in English, but French majors and minors are encouraged to read the texts in the original French.

Credits: 4

Department: Literature

### **LIT 1025: Live Lit**

Witness literature come alive! Students read work by well-known authors visiting Purchase in the Durst lecture series and read plays staged by the Theatre Program. Students meet independently with authors and attend their public lectures. Directors visit the class and students receive free tickets to all plays. Classwork analyzes material before and after students meet authors and attend plays.

Credits: 4

Department: Literature

### **LIT 1055: "Nature"**

What is it we are talking about when we address "Nature"? The closer we look, the more difficult the question becomes. The class looks closely at "Nature," primarily through various literary texts, as well as through images and videos, considering topics and issues of "natural history," environmental politics, etc.

Credits: 4

Department: Literature

### **LIT 1060: On Beauty**

What is beauty? How does one recognize it? How do—or how should—people respond to it? What is its relation to justice? This interdisciplinary humanities course examines such fundamental questions with the help of philosophers, theologians, neuroscientists, poets, and artists of all kinds.

Credits: 4

Department: Literature

### **LIT 1065: Only Connect: Difference and Otherness in Literature**

Students trace the development of non-Western identity as it is formulated within the West by examining marginalized characters who are shaped by their powerlessness. Topics include educating the native, victimage, Orientalism, backwardness, and gender. Authors include William Shakespeare, Thomas Babington Macaulay, Aphra Behn, Mary Shelley, Emily Brontë, William Beckford, Rudyard Kipling, E.M. Forster, Katherine Mayo, and Rukeya Sakhawat Hossein.

Credits: 4

Department: Literature

### **LIT 1150: Border Crossings**

Social borders are examined through literature that explores immigration, assimilation, and the experience of those who exist “between” cultures. A major focus is on the “hybridizing” of cultures and the way that literature expresses the blending of cultures through language and narrative structure.

Credits: 4

Department: Literature

### **LIT 1520: Introduction to Literature**

An introduction to the principles and practice of close reading and literary criticism. Readings include a variety of literary modes, including fiction, poetry, and drama.

Credits: 4

Department: Literature

### **LIT 1540: Introduction to the Novel**

The rise of the novel and its continued relevance today. In addition to close readings of novels from a variety of time periods and countries, students read about the conditions that gave rise to the novel as a genre and various theoretical interpretations of the form and its functions.

Credits: 4

Department: Literature

### **LIT 1550: Introduction to Lyric Poetry**

An examination of a wide array of poems from classical antiquity to the 21st century. In this course, students consider the multiple ways that poetry works to create meaning and emotion and investigate techniques of close analysis. Particularly recommended for students interested in the study of literature, creative writing, and language.

Credits: 4

Department: Literature

### **LIT 1610: Introduction to Latinx Literature**

Read multi-genre literature and social histories and identify and analyze the distinctions and similarities that have shaped the experiences and the cultural imagination among different Latinx communities. Topics include identity formation and negotiation in terms of language, race, gender, sexuality, and class; discuss diaspora and emigration. Authors include Gloria Anzaldúa and Piri Thomas. Taught in English.

Credits: 4

Department: Literature

### **LIT 2055: American History Through Literature**

Literature inhabits, reflects, creates, and ironically examines the “history” that is its context. This course observes the central narrative of American history, American institutions and anti-institutions, and the American international situation through the peculiar lens of American poetry, fiction, cinema, and other literary arts.

Credits: 4

Department: Literature

### **LIT 2100: Freedom Dreams: Introduction to African American Literature**

Examines black literary and performance culture from the 18th century to the present. Students explore the self-making and resistance of black authors and activists through literary culture. Discussions focus on the intersections of identity formation (race, gender, sexuality, class) to enhance an understanding of the broader tradition of American letters and black culture. Readings include James Baldwin, Toni Morrison, and Zora Neale Hurston.

Credits: 3

Department: Literature

### **LIT 2115: Loneliness, Environment, and the Modern Mind**

The Zoom Age has prompted many to reflect on feelings of detachment, burnout, and loneliness. These reflections draw from theories of individual autonomy explored by Enlightenment authors and thinkers. Starting with writings on solitude and external nature by Locke, Hume, and Rousseau, students explore early novels by Defoe, Sterne, and others before turning to recent works by Marquez and Robinson.

Credits: 4

Department: Literature

### **LIT 2235: Animals and the Environment in Global Literature**

Readings explore postcolonial and other contemporary global literary representations of animals and the environment, specifically their engagement with narratives of colonization and development, human-centeredness, and the posthuman. Students will consider how these representations invite readers to re-think hierarchical and human-centered visions of our world.

Credits: 4

Department: Literature

### **LIT 2305: Introduction to Contemporary Global Literature**

Examines how literature is shaped by intersections of the local and the global in examples drawn from five regions: North America, Latin America and the Caribbean, Asia, Africa, and the Middle East.

Credits: 4

Department: Literature

### **LIT 2361: U.S. Short Story**

Short stories by important U.S. writers of fiction, from the beginnings of the literary tradition in the earlier 19th century (Poe, Hawthorne, Melville) to current authors. As the sequence of stories unfolds, the development of American issues unfolds as well.

Credits: 3

Department: Literature

### **LIT 2387: Literature of the South Asian Diaspora**

Students read about South Asians dislocated from their homeland, focusing on issues of cultural displacement, alienation, assimilation, and construction as they follow narratives of South Asians who attempt to preserve the traces of their ethnic, cultural, and religious identities. Authors include Jhumpa Lahiri, Bharati Mukherjee, V.S. Naipaul, and Amitav Ghosh, among others.

Credits: 4

Department: Literature

### **LIT 2388: Literature of the African Diaspora**

Readings include literature by 21st century writers of African descent living around the globe, with special focus on the Black Atlantic region. Students consider the texts' engagement with issues of modernity, postmodernity, identity, belonging, and citizenship. Authors include Zadie Smith, Edwidge Danticat, Teju Cole, and Taiye Selasi.

Credits: 4

Department: Literature

### **LIT 2450: Colloquium I: Studies in Literature**

An introduction to literary study for current and prospective literature majors. Readings are divided among three areas: primary texts, secondary texts that offer contexts for the primary texts, and works that define the study of literature. Each course section addresses its own topic.

Credits: 4

Department: Literature

### **LIT 2530: The Bible**

Readings illustrate the range of issues, styles, and contexts in the Bible, including Genesis and Exodus, Deuteronomic Histories, prophets major and minor, Job and Ecclesiastes, the Gospels, and Apocalypse. This is not a course in religion, but in a literary and cultural tradition deeply concerned with human action in relation to divinity.

Credits: 4

Department: Literature

### **LIT 2560: Survey of U.S. Literature I**

Spans the literature of the European invasion of North America, from the 16th century through the first decades of a national publishing industry of “American” letters following the Revolutionary War. Students consider the connections between writing and colonialism, nation building, and the resistance of these powerful narratives in, for example, the few written words of the indigenous populations and the enslaved.

Credits: 4

Department: Literature

### **LIT 2570: Survey of U.S. Literature II**

An examination of literature written in the U.S. between the 1830s and the beginning of the 20th century. Careful attention is paid to the context of western expansion, slavery and its legacy, industrialization, immigration, and other historical developments. While much of the course is devoted to the “American Renaissance,” students also consider several contemporaneous literary traditions and their interrelationships.

Credits: 4

Department: Literature

### **LIT 2590: Mythologies**

Myths are the narrative form of a culture's essential knowledge—of itself, its origins, its contexts. This course substantially engages Greek and Roman mythology as well as myths from many time periods and cultures (biblical, South Asian, Native American, contemporary, and more). Theoretical approaches are also considered.

Credits: 4

Department: Literature

### **LIT 2765: Child Soldier Narratives**

Engage with literary texts and cinematic productions such as *Sozaboy*, *Beasts of No Nation*, *A Long Way Gone*, *War Witch*, and *Kony 2012* which portray children forced to the front lines of war. What meaning is carried through these literary and cinematic texts? How do genre, point of view, language, medium, etc. impact our reading of these narratives?

Credits: 4

Department: Literature

### **LIT 2775: Survey of British Literature I: Beowulf to Lucifer**

A survey of British literature from *Beowulf* to *Paradise Lost*, with a particular focus on the history of literary form and the birth of a vernacular tradition in English.

Credits: 4

Department: Literature

### **LIT 2776: Survey of British Literature II: From Patronage to Print Culture**

A survey of British literature from Alexander Pope's "The Rape of the Lock" to Kamila Shamsie's *Home Fire*, with a particular focus on the development of a national literature in the dual contexts of empire and transnational modernism.

Credits: 4

Department: Literature

### **LIT 2791: Writing Life through Literature**

Explore texts that use literary tropes/techniques to create fact-based narratives. Study the formal aspects of this literature as well as its thematic content, paying close attention to its use in works by women and people of color. Topics include speculation, testimony, and archival work among others. Authors include Saidiya Hartman and Ta-Nehisi Coates. Taught in English.

Credits: 4

Department: Literature

### **LIT 2825: Modernism and the Metropolis**

The relationship between the developments of urban modernity and aesthetic modernism is charted through the first half of the 20th century in three major metropolitan centers: Paris, London, and New York. The focus is on British and American modernist poetry and novels.

Credits: 4

Department: Literature

### **LIT 2850: Birds: Literature, Ornithology**

A study of the cultural, literary, and natural history of birds. Students read poems and essays, study ornithology texts and field guides, and occasionally go into the field to look at birds. Owning a pair of binoculars would be helpful.

Credits: 4

Department: Literature

### **LIT 2872: The Golden Land: American Jewish Literature and Film**

Beginning as a response to the immigrant experience, writing by American Jews emerged as a central literary presence and the inspiration for important films. This course traces the evolution from early writers such as Abraham Cahan and Anzia Yezierska, through major figures such as Saul Bellow, Bernard Malamud, Philip Roth,

and I.B. Singer, to their contemporaries and heirs, including Stanley Elkin, Joseph Heller, Cynthia Ozick, and Grace Paley.

Credits: 4

Department: Literature

### **LIT 3004: Lesbian and Gay Poetry**

A writing-intensive course in which students study the poetry of queer-identified writers through the lenses of sexuality, culture, identity, history, and poetic technique.

Credits: 4

Department: Literature

### **LIT 3007: Visions of Dystopia**

Examines literary dystopian visions from H.G. Wells' science fiction classic *The Time Machine* (1895), Franz Kafka's *The Trial* (1920), and Aldous Huxley's *Brave New World* (1932) to Margaret Atwood's *The Handmaid's Tale* (1985), Cormac McCarthy's *The Road* (2006), Don DeLillo's *Zero K* (2016), and Suzanne Collins' *The Hunger Games*.

Credits: 4

Department: Literature

### **LIT 3008: Literature of Disruption**

Read a broad cross-section of writings by international authors to facilitate discussion of global and local values that emerge from and respond to disruptive events, such as 9/11 and global pandemics that disorient cultural arrangements and reset social formations. Topics include terror, isolation and alienation, fragility, silence, nostalgia, and the human capacity for recovery and resilience.

Credits: 4

Department: Literature

### **LIT 3011: Literature, Race, and the Police State**

Examines the intertwined histories of race and the American police state, with a specific focus on the relationship between US policing practices and crime fiction. Students read literature by Poe, Doyle, Hammett, Christie, Wright, Himes, and others, as well as histories and theoretical texts about race, policing, and the different types of crime fiction (detective fiction, police procedurals, mysteries, etc.).

Credits: 4

Department: Literature

### **LIT 3012: The Lives of James Baldwin**

We will examine Baldwin's moving fictional and nonfictional works to understand his enduring legacy up through our contemporary moment. Students read Baldwin's work through the lens of literary history, civil rights, transnational black activism, the arts, and queer theory. Major texts include *The Fire Next Time*, *Another Country*, *If Beale Street Could Talk*, and *Giovanni's Room*.

Credits: 4

Department: Literature

### **LIT 3025: Women and Film**

Considers the intersections of sexual difference and cinema. Topics include theories of enunciation and sexual difference, female authorship and the idea of "women's cinema," gender and genre, woman as spectacle, the female spectator, and feminist film theory. Representations of sexual difference in films by selected male directors are studied as a means of examining the institution(s) of cinematic expression. The bulk of the course is devoted to studying women directors as they attempt to work within and against that institution.

Credits: 4

Department: Literature

### **LIT 3027: Eighteenth-Century British Women Writers**

An investigation of the formation of the literary canon and the women who were written out of it. Students become familiar with the novel form as well as genres such as amatory fiction and the Jacobin novel, and read a selection of the most influential women writers of the long eighteenth century.

Credits: 4

Department: Literature

### **LIT 3038: The American Sentence: Practice and Theory of Prose in America**

An investigation of the styles and ideas of “prose” in American literature, fiction and nonfiction. The particular focus is on the sentence—for example, sentences by such writers as Henry James, Melville, Anne Carson, and others. Is there something distinctly “American” about the American sentence? Is there a theory of prose that might emerge?

Credits: 4

Department: Literature

### **LIT 3043: Toni Morrison**

An exploration of Toni Morrison’s generous literary career as a playwright, fiction writer, and essayist. Students read a collection of Morrison’s most popular works (*Bluest Eye*, *Sula*, *Beloved*) alongside her more recent publications (*A Mercy*, *God Help the Child*). Discussions place Morrison in conversation with her literary interlocutors (Hurstun, Woolf, Faulkner) and some of her most cherished contemporaries (James Baldwin, Toni Cade Bambara).

Credits: 4

Department: Literature

### **LIT 3047: Literature and Film of the Arab-Israeli Conflict**

Explores a variety of literary and cinematic works that depict the conflicting points of view and the varied interests of contemporary Israeli and Arab writers and filmmakers. Students learn the history of the Arab-Israeli conflict and then explore a variety of issues relating to it by reading the work of Amos Oz, David Grossman, Mahmood Darwish, and others. Films include *Paradise Now* (Hany Abu-Assad, 2005) and *Lemon Tree* (Eran Riklis, 2008).

Credits: 4

Department: Literature

### **LIT 3049: Wrath and Revolution in Early English Literature**

Explores how ideas about anger influence the tumultuous history of England between 1350 and 1675: an era in which widespread rage against an increasingly unjust establishment fueled massive revolts. In addition to reading historical sources chronicling a variety of uprisings, students read literature by William Langland, John Gower, Margery Kempe, and William Shakespeare that influenced and/or reflected upon these events.

Credits: 4

Department: Literature

### **LIT 3082: 19th-Century British Literature and Empire**

Examines the representation of colonized places and people in the British literary imagination during the 19th century. Topics include otherness, difference, exoticism, transculturation, assimilation, and hybridity. Authors include Jane Austen, Emily Brontë, Lord Byron, Samuel Taylor Coleridge, Joseph Conrad, Thomas de Quincey, Rider Haggard, William Jones, Rudyard Kipling, Thomas Moore, Olive Schreiner, and Robert Southey.

Credits: 4

Department: Literature

### **LIT 3085: Literature of the American West**

No American geographical fact is more significant than the West less a place than an idea, an imaginative provocation. Many American writers have been provoked to represent the West, and students read from among their work, including such writers as Raymond Chandler, Sandra Cisneros, Jack London, Nathanael West, Walter Van Tilburg Clark, Willa Cather, and many poets.

Credits: 4

Department: Literature

### **LIT 3093: Immigration and Ethnicity in U.S. Literature**

We are “a nation of immigrants,” wrote John F. Kennedy. Beginning in the 1880s and continuing to the present, this course explores issues surrounding immigration, ethnicity, and nationality through the lens of immigrant writing. Students look at shifts and continuities over time and among diverse ethnic groups and explore how America creates ethnicity and immigrants create America.

Credits: 4

Department: Literature

### **LIT 3095: Literature of Race and Human Rights**

Examines the narrative strategies and genres that Black American writers have used to publicize discrepancies between Western discourses of freedom and liberality and the realities of slavery, segregation, apartheid, and the prison industrial complex. Students read literary and nonliterary works by writers including Olaudah Equiano, Ralph Ellison, and Michelle Alexander.

Credits: 4

Department: Literature

### **LIT 3127: Early Modern English Poetry**

An exploration of representative poems in English and associated poetical theories from the late medieval and early modern period (c. 1450–1660), including erotic and religious lyrics, epic and narrative poems, and the emergence of women poets. Poets

studied include Wyatt, Spenser, Philip, Robert and Mary Sidney, Southwell, Greville, Raleigh, Shakespeare, Donne, Wroth, Herbert, and Crashaw.

Credits: 4

Department: Literature

### **LIT 3137: From Romance to Fantasy**

Explore a global tradition of premodern adventure writing ranging from the Chinese legend of Mulan, to Somalian tales about were-hyenas, to European Arthurian romances, to ancient Inca creation myths. Throughout this survey, students read excerpts from modern fantasy literature drawing on these premodern traditions, including works by Maxine Hong Kingston, Marlon James, Ursula K. Le Guin, and Silvia Moreno-Garcia.

Credits: 4

Department: Literature

### **LIT 3140: Medieval English Literature**

Examines the literature of England written in French, English, and Latin from the Norman Conquest of 1066 (when England was taken over by a Francophone elite) to the 15th century. Epic, romance, history, and the literature of spiritual devotion are read in their literary relations and social contexts. All readings are in translation.

Credits: 4

Department: Literature

### **LIT 3142: Chivalry and Romance**

Covers the literary genre of romance in the late Middle Ages and Early Modern periods. Examines the genre's roots in classical tales of epic travels, adventure, and fantasy. Includes chivalry, heroism, questing, hospitality, and courtliness and attends to the genre's place in the periods' cross-cultural and cross-class encounters. Texts include Arthurian legends, *Gawain*, Spenser's *Faerie Queene*, Shakespeare, *Orlando Furioso*, *Gerusalemme liberata*, and *Don Quixote*.

Credits: 4

Department: Literature

### **LIT 3150: Chaucer**

A study of Chaucer's *The Canterbury Tales* for students who want an introduction to medieval studies and for those who wish to extend their knowledge of the Middle Ages.

Credits: 4

Department: Literature

### **LIT 3155: Renaissance in England**

The principal nondramatic genres—lyric poetry, prose fiction, political theory, social commentary, religious devotion—of Elizabethan and Jacobean England, read in their social and cultural contexts.

Credits: 4

Department: Literature

### **LIT 3157: Novel Pairings**

Alongside theoretical considerations of the novel as a form of rewriting (Bakhtin, Bloom, Landow, et al.), students consider the effects of Caryl Phillips, Maryse Conde, Zadie Smith, Mario Vargas Llosa, Louisa Hall, Kamel Daoud, and others in rewriting *Pride and Prejudice*, *Wuthering Heights*, *Madam Bovary*, *The Scarlet Letter*, *Mrs. Dalloway*, *The Stranger*, and other master narratives.

Credits: 4

PREREQ: LIT2450

Department: Literature

### **LIT 3160: Literature of the High Middle Ages**

Literature from the songs of the troubadours and the rise of romance to the work of Dante is examined in connection with movements in European intellectual life and social history. Readings are in translation.

Credits: 4

Department: Literature

### **LIT 3217: Oceanic Fictions**

Analyzing poetry, novels, films and comic series, we consider topics such as colonialism and decolonization, transnationalism and border crossings, and the particular literary and aesthetic sensibilities of island and oceanic literatures. Included are works by Aldous Huxley, Jamaica Kincaid, Aimé Césaire, Patrick Chamoiseau, Maryse Condé, Nathacha Appanah, Shenaz Patel, as well as Hergé's Tintin and excerpts from X-men.

Credits: 4

Department: Literature

### **LIT 3220: The Renaissance in Europe**

Considers the literature of the Italian Renaissance in connection with such movements as humanism and Neoplatonism. Readings include works by Petrarch, Boccaccio, Machiavelli, Castiglione, and Ariosto in translation, but work in the original language is encouraged when possible.

Credits: 4

Department: Literature

### **LIT 3226: Literature of Decolonization in South Asia**

Explores the process of decolonization in the context of the emergence of India and Pakistan in South Asia and traces the origin of fundamentalism in this region. Students examine the impact that fundamentalism has on religious, regional, and class identity through the works of both literary and nonliterary writers (e.g., Gandhi, Nehru, Jinnah, Nandy, Adiga, Sidhwa, Desai).

Credits: 4

Department: Literature

### **LIT 3228: Decolonizing Sex and Gender**

Study LGBTQ identities via novels, short fiction, and films, by queer-identified authors who interrogate heteropatriarchy within a postcolonial framework. Texts include *Queer Africa* (eds. Martin and Xaba), *Leche* by R. Zamora Linmark, *Walking with Shadows* by Jude Bidia, *Fire* (film by Deepa Mehta), *Same-Sex Love in India* (eds. Vanita and Kidwai), and *Our Sister Killjoy* by Ama Ata Aidoo.

Credits: 4

Department: Literature

### **LIT 3250: Milton**

One of the greatest English writers and the central poetic influence in the language, Milton is read in the context of the classical literary, political, and religious traditions that he inherited, disputed, and transcended. Special focus is on the relationship of “prophecy” and mythmaking to the radical and dissenting imagination.

Credits: 4

Department: Literature

### **LIT 3267: Dostoevsky, Tolstoy, Chekhov, Kafka: The Short Stories**

Read the complete short stories of five Eastern European authors, including Dostoevsky’s “The Grand Inquisitor” chapter from *The Brothers Karamazov* and focus on historical and thematic influences that connect Tolstoy, Gogol, Dostoevsky, Chekhov, and Kafka. Trace connections between Dostoevsky’s stories and stories by Gogol and Tolstoy as well as Chekhov’s and Kafka’s debt to Dostoevskian psychology and paradox.

Credits: 4

Department: Literature

### **LIT 3315: The 19th-Century Novel in the U.S.**

What constitutes the genre of the novel and its various subgenres? Which historical contexts most shaped the novel's development, and how? What was the novel's role in culture and society? This course asks these questions about the 19th-century novel in the U.S. In addition to many of the novels from the period, students read various theoretical and historical considerations of the novel.

Credits: 4

Department: Literature

### **LIT 3320: The 19th-Century British Novel**

The novels of Austen, Dickens, the Brontës, Eliot, and Hardy in the political, intellectual, social, and cultural context of Britain and its empire in the 19th century.

Credits: 4

Department: Literature

### **LIT 3330: Romanticism I**

Examines the emergence of the Romantic imagination, the concept of the subject or self, and the plural nature of Romantic discourse in Wollstonecraft, Austen, and Wordsworth, among others. Topics explored include the writers' diverse concepts of creativity and originality, sense of their place in society, notions of political identity, and relation to British literary traditions.

Credits: 4

Department: Literature

### **LIT 3340: Romanticism II**

Traces the evolution of Romanticism in the aftermath of the radical promise of the first generation of Romantic poets, through the prose writers who self-consciously documented their literary and cultural heritage, to the full flowering of such writers as Byron, Percy Shelley, Mary Shelley, Keats, and Emily Brontë.

Credits: 4

Department: Literature

### **LIT 3344: Romanticism and Modernism**

Examines the continuities of themes and paradigms between the Romantic and Modern periods in British literature. Topics include literary form and its relation to historical and social change; Empire; gender and sexuality; and the romantic fragment and modernist fragmentation. The goal of this advanced course is to enable students to recognize the narrative of British literature by witnessing its transmission.

Credits: 4

Department: Literature

### **LIT 3347: Transatlantic Romanticism**

Explores Romanticism through a Transatlantic framework, focusing on the Atlantic Ocean as a locus of crossings, encounters, and currents in Britain and the Americas, particularly the United States. Primary readings span the mid-eighteenth through the mid-nineteenth centuries and chart Romanticism's influences on and responses to revolution, war, industrialization, abolitionism, Native American displacement, women's rights, Transcendentalism, ecological awareness, and more.

Credits: 4

Department: Literature

### **LIT 3352: Love in Literature**

From Adam and Eve to the present, numerous authors have written about love. In this course, students examine forms and expressions of both romantic and erotic love in Western literature, from the Bible and ancient Greeks to Bob Dylan. Writers studied include Shakespeare, Emily Brontë, Joyce, F. Scott Fitzgerald, and Nabokov, in addition to love poems, recent American short stories, and more.

Credits: 4

Department: Literature

### **LIT 3355: Romanticism and Empire**

An advanced course examining the construction of India and other “Oriental” spaces in the British imagination during the first phase of imperialism in India (1757–1857). This period coincides with the Romantic movement in England; therefore, British Romanticism and also nonliterary writing in Britain during this period are considered in the context of Empire. Topics include otherness, difference, exoticism, transculturation, assimilation, and hybridity.

Credits: 4

Department: Literature

### **LIT 3367: The Enlightenment’s Other**

The Enlightenment, known for its emphasis on humanism, reason, liberty, and the scientific method, emerged, however, alongside the brutal colonization, pillage and enslavement of Europe’s colonial empires. Students will examine this contradiction by reading key Enlightenment texts including Diderot’s *Encyclopedia* and Rousseau’s *The Social Contract*, proto-Romanticism novels such as Bernardin de St-Pierre’s *Paul and Virginia*, and navigators Bougainville and Cook.

Credits: 4

Department: Literature

### **LIT 3369: Victorian Poetry**

Victorian poetry against the backdrop of a rapidly changing world during a period that marked the high point of England’s global power. Writers include Tennyson, Elizabeth Barrett Browning, Robert Browning, Arnold, and Hopkins.

Credits: 4

Department: Literature

### **LIT 3380: Literature of Harlem Renaissance**

Examines racial pride, racial origins, and urban blacks through an exploration of essays, poems, short stories, and novels by writers of the period (1915–1930). Authors include Langston Hughes, Arna Bontemps, Countee Cullen, Nella Larsen, Jean Toomer, and Zora Neale Hurston. Emphasis is on students' written analysis of in-class and outside readings.

Credits: 4

Department: Literature

### **LIT 3400: Short Fiction**

An examination of the "middle genre," encompassing the novella and the short novel. Readings provide ample opportunity to sample works embodying the intensity of short fiction and some of the expanded characterization and plot development of the novel. Readings include works by several significant 19th- and 20th-century authors from many countries.

Credits: 4

Department: Literature

### **LIT 3415: Global Metafictions**

Metafictions "radically call attention to their status as fictions." They are hardly new, despite their association with "postmodernity"—Cervantes' *Don Quixote* is an example of early metafiction. This course focuses on contemporary texts in the global context: *The Wind-up Bird Chronicle*, Murakami; *The Hakawati*, Alameddine; *My Name is Red*, Pamuk; *Underworld*, Delillo. Considerable experience with literature is helpful.

Credits: 4

Department: Literature

### **LIT 3420: Modern Poetry**

A study of modern poetry with a focus on T.S. Eliot, W.H. Auden, Elizabeth Bishop, and others.

Credits: 4

Department: Literature

### **LIT 3427: 20th-Century World Literature**

Students consider world literature of the 20th century as it reflects and questions national and international boundaries, politics, religion, freedom, nationalism, sexuality, gender, and identity. Readings include a broad cross-section of contemporary writings by international authors to facilitate discussion of social norms and values and the diversity of global literary tradition.

Credits: 4

Department: Literature

### **LIT 3432: The Roaring Twenties**

The 1920s was a decade of promise and anxiety in the US. From shell-shocked soldiers to bootlegging millionaires, flappers to factory workers, expatriates to eugenicists, the Great Migration to the Great Depression, much was changing in Americans' perceptions of their nation, themselves, and the "other." This course explores these shifts through Hemingway, Fitzgerald, Eliot, Hurston, Yeziarska, DuBois, and Lewis, among others.

Credits: 4

Department: Literature

### **LIT 3455: Teaching Good Prose**

Helping others to read and write better improves one's own reading and writing dramatically. In this course, advanced students improve their own writing and gain tutoring experience by serving as peer tutors in first-year courses. In addition to meeting once weekly to study writing pedagogy, each student is attached to a College Writing section and serves as a peer mentor/tutor, attending classes and working closely with the instructor (approx. 2 to 4 hours weekly).

Credits: 4

Department: Literature

### **LIT 3490: James Joyce**

An examination of the style, production, and reception of *Ulysses*, one of the founding texts of modernist fiction. Students analyze the distinctive style of each chapter and examine the relationship of the book to political and cultural issues of the period and to other literary texts by Joyce and continental writers. Readings also include historical, cultural, and critical materials.

Credits: 4

Department: Literature

### **LIT 3497: Gothic**

In this advanced lecture, the first wave of Gothic novels from the mid-18th century to the mid-19th century is examined in relation to visual representations of issues that dominate Gothic discourse. Topics include horror, imprisonment, madness, gender, ghosts and vampires. Authors and artists studied include Austen, the Brontë sisters, Radcliffe, Collins, Blake, Fuseli, and Turner.

Credits: 4

Department: Literature

### **LIT 3532: Body, Race, Performance**

How does embodiment reveal shifting notions of race, gender, sexuality, and ability? Students read performance theory and explore contemporary representations of bodies as sites of display, resistance, and re-construction in literature, performance, and everyday practices in transnational and intersectional contexts. Authors include Ntozake Shange, NourbeSe Philip, Jackie Sibblies Drury, Branden Jacob-Jenkins, and David Henry Hwang.

Credits: 4

Department: Literature

### **LIT 3540: Emerson**

Detailed readings of the major essays, poetry, and journals of Ralph Waldo Emerson, the paradoxical central figure of American culture. The course addresses his powerful influence in literature, political ideology, rhetoric, religion, and popular arts.

Credits: 4

Department: Literature

### **LIT 3571: Holocaust Memoir and Diary**

Holocaust scholar Lawrence Langer asks, "To whom shall we entrust the custody of the public memory of the Holocaust?" This course examines eyewitness testimony produced either during or after the Holocaust. Students read works such authors as Elie Wiesel, Primo Levi, Kazik (Simha Rotem), Emanuel Ringelblum, Anne Frank, and Hanna Senesh, a true Jewish Joan of Arc.

Credits: 4

Department: Literature

### **LIT 3572: Imagining America's Yiddish World: Writings and Performance**

Focuses on a variety of writings (memoirs, letters, fiction, poetry), theatre, and films depicting the Yiddish world of the Lower East Side, home to more than two million Eastern European Jewish immigrants between 1880 and 1920. Readings include selections from the work of a variety of authors, from Yiddish newspapers, films, and other cultural materials.

Credits: 4

Department: Literature

### **LIT 3575: Virginia Woolf**

An examination of the novels, short stories, and essays of Virginia Woolf.

Credits: 4

Department: Literature

### **LIT 3581: Realism and Naturalism in U.S. Literature**

What is a realist novel? What does it do, how, and to what end? Students consider these issues by interrogating texts in their cultural contexts, exploring the authors' critical writings, drawing links among novels, and analyzing their reception over time. Readings include works by William Dean Howells, Mark Twain, Henry James, Kate Chopin, Stephen Crane, Charles Chesnutt, and Ann Petry.

Credits: 4

Department: Literature

### **LIT 3583: Poe and Hawthorne: 19TH Century American Literature of the Uncanny**

Students' primary focus is on the bizarre and distorted fictions of Poe. Readings also include Poe's poetry, analogous stories by Hawthorne, works by Melville, poetry by Dickinson, and others, extending to James' 'Turn of the Screw' and other late-19th-century writings.

Credits: 4

Department: Literature

### **LIT 3585: Childhood in U.S. Literature**

Explores constructions and representations of childhood and adolescence in post-Civil War U.S. culture and fiction, focusing particularly on ideological linkages between nation and family and how these connections shape the experiences and writings of authors and educators across cultures. Readings may include works by Alger, Louisa May Alcott, Twain, Dewey, Adams, Riis, Yezierska, Fauset, Cisneros, and Rita Mae Brown.

Credits: 4

Department: Literature

### **LIT 3605: Jazz and the Literary Imagination**

From hip-hop to Kerouac, jazz has influenced American culture through its improvisatory nature and capacious style. This course traces the jazz aesthetic (its early developments, definitions, and evolutions) across a range of novels, poems, and musical performances by writers and artists, including Toni Morrison, Amiri Baraka, Billie Holiday, Gayl Jones, Louis Armstrong, Ralph Ellison, Thelonious Monk, and James Baldwin.

Credits: 4

Department: Literature

### **LIT 3618: Shakespearean Wonder**

Explores the plays in which Shakespeare most explicitly portrays, solicits, and theorizes the emotion wonder, including *A Midsummer Night's Dream*, *Timon of Athens*, *Macbeth*, *Pericles*, *The Winter's Tale*, *Cymbeline*, and *The Tempest*. Through a variety of theoretical lenses, students explore aesthetic and ethical questions concerning how and why Shakespeare capitalizes on wonder so differently at various moments throughout his career.

Credits: 4

Department: Literature

### **LIT 3620: U.S. Poetry**

The development of U.S. poetry. The course examines its major figures (Dickinson and Whitman from the 19th century; Stevens, Frost, and Williams from the 20th century) and surveys the "minor" poets. Provides an overview of contemporary poetry, as well as much practice in the close reading of poetic texts.

Credits: 4

Department: Literature

### **LIT 3627: American Berserk: Religion, Drugs, and Terrorism in Recent Fiction**

Bringing post-1960s American extremities into focus and organized around units on the Beat Generation, race in the deep south, the Kennedy assassination, 9/11, and social class, this course includes texts such as Allen Ginsberg's "Howl," Flannery O'Connor's stories, Philip Roth's "American Pastoral", Don DeLillo's "Libra", Mohsin Hamid's "Reluctant Fundamentalist", C.T. Boyle's "The Harder They Come", Tara Westover's "Educated."

Credits: 4

Department: Literature

### **LIT 3630: Melville**

The major novels of Melville, as well as some of his poetry and several important shorter works of his fiction.

Credits: 4

Department: Literature

### **LIT 3633: The Beat Generation**

Explores the lives, works, and times of the Beat Generation authors, examining the literary and cultural landscape from which the Beats emerged and their profound effect on the nascent counterculture and on the music and literature of a generation of artists that followed.

Credits: 4

Department: Literature

### **LIT 3635: Reviewing the Contemporary Novel**

An introduction to the contemporary novel and the art and practice of book reviewing. Students read exemplary novels (e.g., *Cloud Atlas* and *Netherland*); they read exemplary book critics (e.g., Zadie Smith and James Wood); and they write their own exemplary reviews of contemporary fiction. Writing assignments range from blog posts to newspaper-style reviews and magazine-style essays.

Credits: 4

Department: Literature

### **LIT 3636: Modern American Poetry**

Modern and contemporary American poetry is studied with an emphasis on craft and the creative process. Poets include T.S. Eliot, Wallace Stevens, Robert Frost, and Sylvia Plath, among others. Attention is given to the imagery, structure, and sound patterns (or “music”) of the poems. Poetry writers are encouraged to enroll, and anyone interested in poetry is welcome.

Credits: 4

Department: Literature

### **LIT 3638: Outside the Canon**

Looking at the Western literary canon from outside, we will consider texts at the margins (national, transnational and postcolonial) of the canon: contemporaneous texts which do not have the same literary success as well as those published later and meant as a critical response to the canon. Class is in English and texts will be taught in (English) translation.

Credits: 4

Department: Literature

### **LIT 3665: American Women Writers**

Examines several texts written by American women, including works by Radstreet, Wheatley, Rowson, Stowe, Dickinson, Jewett, Cather, Wharton, Hurston, Bishop, and Naylor. The question of whether there is a traceable female tradition during the past 350 years is addressed. Readings include feminist literary criticism and theory.

Credits: 4

Department: Literature

### **LIT 3673: Austen**

An examination of the novels of Jane Austen. Topics include gender and authorship; irony, sympathy, and point of view; the marriage plot; and filmic adaptation.

Credits: 4

Department: Literature

### **LIT 3677: Modern American Short Stories**

Concise and focused, the short story has been a lens through which Americans have explored their identities. Stories written in the last 25 years examine the changing sense of what being an American means.

Credits: 4

Department: Literature

### **LIT 3680: Surrealism and Its Legacy**

Surrealist literature, films, and art in France, Spain, and Latin America. Artists include Aragon, Breton, Buñuel, Césaire, Char, Dali, Eluard, and Lorca. Works are read in translation and lectures given in English; students with French and/or Spanish are encouraged to read in the original language.

Credits: 4

Department: Literature

### **LIT 3685: Modern Novel of Latin America**

Major works of the most celebrated Latin American novelists, such as Cortázar, García Márquez, Carpentier, and Guiraldes, emphasizing the cultural and social contexts from which these novels spring. Although this is a literature course taught in English, students with competent Spanish language skills are encouraged to read the works in the original and write their papers in Spanish.

Credits: 4

Department: Literature

### **LIT 3695: Contemporary U.S. Literature**

Novels, poems, and plays produced in the U.S. from World War II to the present. Focus is on the development of a postmodern aspect, and attention is concentrated on the flourishing literature of minority groups. Writers include Jack Kerouac, Thomas Pynchon, Louise Erdrich, Toni Morrison, Don DeLillo, Adrienne Rich, and Tony Kushner.

Credits: 4

Department: Literature

### **LIT 3705: Cervantes: Don Quixote**

Centers on a close reading of *Don Quixote*, with attention to other works of Cervantes and to his importance to European narrative as a whole.

Credits: 4

Department: Literature

### **LIT 3755: Poetry and the Avant-Garde**

The notion of the “new” in poetry and art is examined. Students read a range of poetry written in the late 19th century through the 1940s in France, Germany, Spain, Latin America, and the U.S., and explore ways in which expressive novelty is linked to particular cultural and social situations. Along with the poems and some visual art, some contemporary texts that advance theories of the “avant-garde” are considered.

Credits: 4

Department: Literature

### **LIT 3765: Flannery O’Connor and Her Heirs**

An in-depth examination of the life and work of Flannery O’Connor, with a consideration of how later writers like Denis Johnson, Toni Morrison, and Kelly Link respond to her legacy.

Credits: 4

Department: Literature

### **LIT 3822: Dread, Sadness, and Grief in Early English Literature**

Explores how the emotions dread, sadness, and grief are theorized, represented, and solicited by works of literature written in England between 1000 and 1750. Primary readings include "The Wanderer," Chaucer's Book of the Duchess, Pearl, Hoccleve's Complaint, More's The Sadness of Christ, Shakespeare's Hamlet, Burton's Anatomy of Melancholy, and Gray's Elegy Written in a County Churchyard.

Credits: 4

Department: Literature

### **LIT 3823: Anxiety and Monstrosity in Early British Literature**

Explore representations of monstrosity in a variety of early British literature in order to unearth the social anxieties (about gender, class, race, and religion) that animate them. Readings include Beowulf, the Lais of Marie de France, Chaucer's Prioress' Tale and Clerk's Tale, Mandeville's Travels, Marlowe's The Jew of Malta, Shakespeare's Macbeth, and Milton's Paradise Lost.

Credits: 4

Department: Literature

### **LIT 3825: British Poetry I: Beginnings to the 1650s**

An examination of the development of the British poetic canon in its literary and historical context. The development of lyric poetry is discussed in the context of changing reading practices and uses of literacy, and the multiple relations between literary artistry and the social world.

Credits: 3

Department: Literature

### **LIT 3839: The Modern Novel**

Considers seven novels that represent “modernity” as social, ethical, and/or individual crisis. The course explores overlapping modernist prose styles from romanticism to surrealism and concludes with a “postmodern” novel.

Credits: 4

Department: Literature

### **LIT 3845: Zora Neale Hurston**

Examines Hurston’s novels, short stories, plays, and essays alongside archival recordings and visual media. Discussions cover Hurston’s influential role in shaping conversations around race, class, and gender in the 20th century and her impact on other writers, including Langston Hughes, Alice Walker, and Toni Morrison.

Credits: 4

Department: Literature

### **LIT 3915: Magical Realism**

Magic and mythology meet modernity in this unique form of postcolonial narrative critique. What happens when the old gods reemerge in our hyper-rational globalized world? Students read works by Gabriel García Márquez, Isabel Allende, Amos Tutuola, and Salman Rushdie.

Credits: 4

Department: Literature

### **LIT 3940: Literature of War**

Examines the central role of war in Western literature, with a concentration on English and American texts.

Credits: 4

Department: Literature

### **LIT 4190: Williams and Faulkner**

William Carlos Williams and William Faulkner were both deeply engaged with the historical myths of their time and place, and both were central influences in the evolution of American modernism. Readings concentrate on major novels by Faulkner and poetry by Williams.

Credits: 4

Department: Literature

### **LIT 4240: Science Fiction**

A survey of science fiction in literature and film, with particular focus on the genre's ability to investigate large-scale social, political, philosophical, and narratological questions. Works by Philip K. Dick, Ursula K. Le Guin, Octavia Butler, and China Miéville, among others.

Credits: 4

Department: Literature

### **LIT 4450: Colloquium II: Advanced Studies in Literature**

A culminating course that draws together the work of the major and prepares students for and complements the senior project. Each course section addresses its own topic; in every section, readings include primary texts, secondary texts that illuminate the primary texts, and works that define the discipline of literature or its interdisciplinary extensions, including theory and cultural studies.

Credits: 4

Department: Literature

### **LIT 4675: George Eliot and Henry James**

An examination of two of the greatest novelists in the English language, George Eliot and Henry James. Topics include point-of-view and its relation to ethics; the

nature of sympathy; melodrama and realism; and the representation of consciousness in literary form.

Credits: 4

Department: Literature

### **LIT 4685: Whitman and Dickinson**

These two poets, Walt Whitman and Emily Dickinson, dominate not only the American 19th century, but the entire history of poetry at length and in depth. Students also consider some of their marginal work (Whitman's prose and Dickinson's letters, for example).

Credits: 4

Department: Literature

### **LIT 4690: Contemporary U.S. Poetry**

Here are poets who epitomize trends, possibilities, or radical departures—poets like Anne Sexton, Robert Lowell, John Ashbery, Elizabeth Bishop, John Berryman, and James Merrill, among others—interesting not only in their context within the tradition, but for their manifold intrinsic excellences as well.

Credits: 4

Department: Literature

### **LIT 4885: Senior Project Seminar**

In this seminar, students are guided through the steps required to complete a senior project. Students refine their topic, create a list of secondary sources, write an annotated bibliography, and workshop their first chapter. Required for literature majors in conjunction with the first semester of their senior project.

Credits: 2

PREREQ: LIT2450

Department: Literature

### **PHI 3205: Shakespeare and Philosophy**

Explores what the French philosopher Emmanuel Levinas might have meant when he wrote that "all of philosophy may be found in the plays of Shakespeare." The focus is on a close study of selected works, together with commentary by such thinkers as Hegel, Nietzsche, Freud, Derrida, Cavell, and Critchley. Plays include *Hamlet*, *Richard II*, *Coriolanus*, *As You Like It*, *Measure for Measure*, *The Tempest*, and *King Lear*.

Credits: 4

PREREQ: THP2205 Or PHI1515 Or PHI2110

Department: Literature

### **PHI 3650: Philosophy and Literature**

A study of how philosophical themes have been developed in recent fiction and an examination of the relationship between philosophy and literary criticism.

Credits: 4

Department: Literature

### **POL 3307: Politics and Memoir**

A study of memoirs by male and female authors, politicians, activists, and ordinary citizens describing childhood, communities, social changes, and revolutions. Works are drawn from South Africa, South America, Asia, Cuba, and the U.S. The rubric is the non-West's interaction with the West, a north-south divide.

Credits: 4

Department: Literature

### **SPA 3650: Modern Latin American Poetry**

A study of modern Latin American poetry from Modernismo through the various avant garde movements of the first half of the 20th century. Poets read include Jose

Marti, Ruben Dario, Vicente Huidobro, Cesar Vallejo, Nicolas Guillen, Pablo Neruda and Octavio Paz.

Credits: 4

PREREQ: SPA3015 Or SPA3070 Or SPA3260 Or SPA3340

Department: Literature

### **SPA 3700: The Latin American Short Story**

Selected examples drawn from the significant number of Latin American writers who have made some of their most interesting contributions in this short form. Selected works from 19th- and 20th-century writers are read closely. Taught in Spanish.

Credits: 4

Department: Literature

### **THP 2205: Shakespeare Then and Now**

Selected plays spanning Shakespeare's entire career. In addition to close reading and textual interpretation, students address questions and problems of performing, directing, lighting, costuming, and set designing Shakespeare's plays. The course examines past and current trends in Shakespearean criticism, as well as the social and theatrical contexts in which the plays were first produced.

Credits: 3

Department: Literature

### **THP 2600: American Drama: 1916-1964**

American drama considered primarily as a critique of American society, values, and life. Covers the period from 1916 to 1964, including plays by Susan Glaspell, Eugene O'Neill, Clifford Odets, Lillian Hellman, Gertrude Stein, Thornton Wilder, Tennessee Williams, Arthur Miller, Lorraine Hansberry, Adrienne Kennedy, and Edward Albee.

Credits: 4

Department: Literature

### **THP 2885: Theatre Histories I**

Western and world theatre from ancient Greece to 1642, when the theatres of Shakespeare's time were finally closed. What would now be called actors, playwrights, producers, directors, designers, and theatre architects are all considered.

Credits: 3

Department: Literature

### **THP 3140: Medieval and Renaissance English Drama**

A study of the mystery plays, morality plays, interludes, masques, and entertainments of the 14th, 15th, and 16th centuries. Analysis of texts is combined with consideration of theatrical production in light of the ideological, religious, and historical contexts of the plays.

Credits: 4

Department: Literature

### **THP 3410: Adapting Virginia Woolf**

Virginia Woolf captures sensory detail and internal thought like few other writers. This dramatization of perception makes her work ripe for adaptation. Students will read selections of Woolf's essays, short stories, and novels, and study theatrical adaptations of her work. Students will explore translating Woolf's iconic vision into theatrical shape by creating immersive stage adaptations of her work

Credits: 4

Department: Literature

### **THP 3495: Black American Drama**

Examines the history of 20th-century black American theatre. Major representative plays are read as literature; playwrights include Richard Wright, James Baldwin,

Amiri Baraka, Alice Childress, Adrienne Kennedy, August Wilson, Robert O'Hara, Suzan-Lori Parks, Lynn Nottage, Kia Corthron, and Lorraine Hansberry.

Credits: 4

Department: Literature

### **THP 3620: Shakespeare and Film**

Shakespeare goes to celluloid, Hollywood, Japan, TV, and elsewhere. On the one hand, this is a Shakespeare seminar, with emphasis on discussions of the plays themselves. On the other, it becomes a film course, focusing on analyses of screen adaptations.

Credits: 4

PREREQ: THP2205 Or LIT2205

Department: Literature

### **THP 3690: American Theatre in Our Time**

American theatre and society during the last 50 years. Plays by Jones (Baraka), Mamet, Shepard, Hwang, Kushner, Fornes, Marsha Norman, Sarah Ruhl, and August Wilson. Some knowledge of the American drama of O'Neill, Williams, and Miller is required.

Credits: 4

Department: Literature

### **THP 3725: Adapting Literature for Performance**

A writing workshop on how to develop performance scripts from poetry, prose fiction, and nonfiction. Requires a background in literature, interest in theatrical form, and commitment to the scripting process.

Credits: 4

Department: Literature

### **THP 3750: European Drama in Our Time**

Malaise, futility, despair, and, sometimes, hope in the plays of Pirandello, Brecht, Giraudoux, Beckett, Ionesco, Genet, Osborne, Pinter, Churchill, and others, from World War I to somewhere short of tomorrow.

Credits: 4

Department: Literature

### **WRI 2770: The Art of the Essay**

Though often seen as simply a test of students' knowledge and ideas, essays go far beyond what is generally required in courses. Students in this course read and experiment with a wide variety of critical, journalistic, academic, personal, and experimental essay forms. In the process, they further develop their skills as critical thinkers and writers.

Credits: 4

PREREQ: WRI1110 Or WRI2110

Department: Literature

### **WRI 3785: The Personal Essay**

In the personal essay, writers adopt distinct points of view, moving beyond the emotional to analytical and reasoned positions. Topics can include personal reflections, thoughts on daily life, art analysis, and political arguments. Students read and analyze contemporary essays and "workshop" each other's writing. Requirements include attending instructor-supervised events (films, performances, guest speakers) outside of class for some writing assignments.

Credits: 4

Department: Literature

## **Philosophy**

## Description:

The philosophy program offers students an intensive engagement with the history of philosophy, ancient and modern, Western and non-Western.

Special attention is given to key 20th- and 21st-century developments in Anglo-American and Continental thought. Courses addressing the arts, gender and sexuality, and social and cultural change and conflict are also among the program's core offerings. Students may pursue topics of special interest through tutorials and directed independent studies. Coursework in philosophy frequently includes small seminars and intensive writing, and special seminars for juniors and seniors help students develop their senior projects.

## The philosophy major is ideal for students who:

- seek rigorous preparation for careers that demand articulate, intellectual flexibility and discipline (e.g., law, medicine, government, business, education, and journalism).
- wish to pursue a professional career in philosophy and plan to do postgraduate work in the field.
- want, regardless of career objective, a liberal arts experience that affords a deep unifying perspective on the complexities of human knowledge and experience.
- want an intellectually comprehensive complement to intensive work in another major.

Because of the art- and media-related nature of many programs at Purchase College, the philosophy program also offers courses for arts students and others who wish to investigate the foundation of the fine arts and related cultural media.

## Requirements:

In addition to completing **general degree requirements**, all philosophy majors must complete a minimum of nine courses in philosophy, plus an 8-credit senior project:

- PHI 1515/History of Philosophy I: 4 credits
- PHI 2110/History of Philosophy II: 4 credits
- PHI —/One elective in the history of philosophy: 4 credits
- PHI —/One seminar on a major figure (typically Plato, Kant, Hegel, or Heidegger/Arendt) or issue: 4 credits
- At least two additional philosophy courses\*  
    *\*Strongly recommended courses include:*
  - PHI 2120/Methods of Reasoning: 4 credits
  - PHI —/One additional elective on a major figure or issue: 4 credits
- PHI 3899/Junior Seminar: 4 credits
- PHI 4860/Senior Colloquium: 1 credit
- PHI 4890/Senior Seminar: 2 credits
- SPJ 4990/Senior Project I: 4 credits

- SPJ 4991/Senior Project II: 4 credits

## **Additional notes for philosophy majors:**

- No more than two courses at the 1000 level may be counted towards the major.
- The sequence and selection of courses is to be made in consultation with a philosophy faculty member chosen by the student to serve as a major advisor.
- The topic of the senior project is to be developed in conjunction with the junior seminar and in consultation with the advisor, who will normally be the project supervisor.
- At the time of graduation, a student must have a minimum 2.0 (C) GPA for courses, excluding the senior project, within the philosophy program.
- It is recommended that students take one year of college-level foreign language courses (6–8 credits).

## **Minor requirements:**

The minor in philosophy is designed for students with a general interest in philosophy.

Students interested in pursuing a minor offered by the philosophy program should submit a completed **Application for a Program of Minor Study** to the Department Chair of the Philosophy program. Upon admission to the minor, the student will be assigned a minor advisor from the philosophy faculty.

## **Academic Requirements for the Minor in Philosophy**

Five courses, to include:

- PHI 1515/History of Philosophy I or  
PHI 2110/History of Philosophy II
- One other course in the history of philosophy (e.g., PHI 1515, 2110, or 3212)
- Three elective courses in philosophy (including two at the 3000 or 4000 level), to be chosen in consultation with the minor advisor

**Related minor: Philosophy and the Arts**

## **Faculty**

### **Emiliano Diaz**

Assistant Professor of Philosophy

- BA, University of Montana
- MA, Duquesne University
- PhD, Stony Brook University, SUNY

### **Casey Haskins**

Associate Professor of Philosophy

- BA, University of California, Santa Cruz
- PhD, University of Pennsylvania

### **Morris B. Kaplan**

Professor of Philosophy

- BA, Williams College
- MA, JD, Yale University

### **Emily FitzGerald**

Lecturer of Philosophy

BA, Philosophy, Purchase College

PhD Candidate, Columbia University

### **Alexandra Johnson**

Lecturer of Philosophy

MA, Graduate Center, CUNY

BA, Purchase College, SUNY

BA, University of Southern Maine

### **Jennifer K. Uleman**

Associate Professor of Philosophy

- BA, Swarthmore College
- PhD, University of Pennsylvania

## **Courses**

### **NME 2550: Media, Memory, and Desire**

An exploration of the ways in which various media technologies promote investment and disinvestment in history, community, and tradition. This course pursues the argument that technology does not derive from, but creates the fundamental structures of human experience, affecting people socially, politically, psychologically, and neurologically. Primary authors include Plato, Kant, Marx, Freud, Heidegger, Derrida, Stiegler, and Malabou.

Credits: 4

PREREQ: NME1050 Or MSA1050

Department: Philosophy

### **PHI 1155: Possession**

Designed for first-year students, this course takes up questions about the nature and significance of property, or owning stuff (including oneself and one's "properties"). Authors include Aristotle, Justinian, Locke, Marx, Hegel, Fourier, Toni Morrison, Jane Smiley, Cheryl Harris, the U.S. Supreme Court, and St. Francis of Assisi. Students read, write, and discuss primary texts using interpretative methods distinctive of the humanities.

Credits: 4

Department: Philosophy

### **PHI 1160: Religion, Science, and Modernity**

Examines the complex and evolving relationship between modern science and religion from the 16th century to the present. Topics include the influence of the Reformation on emerging secular culture; the modern philosophical debate over the existence of God; "disenchantment" as a defining feature of modern experience; and Darwinian evolutionary theory, humanism, and conflicts between secularism and fundamentalism in the 21st century.

Credits: 4

Department: Philosophy

### **PHI 1165: Power**

A critical look at power in its many forms, with special focus on analyzing oppression and domination as they operate through race, class, gender/sexuality, (dis)ability, and other social categories, interpersonally, institutionally, and politically. Historical and contemporary readings by philosophers and other theorists; specific readings will vary from semester to semester.

Credits: 4

Department: Philosophy

### **PHI 1515: History of Philosophy I: Philosophy and the Polis**

The emergence of Western philosophy in ancient Greece during the age of Aeschylus, Sophocles, Plato, and Aristotle.

Credits: 4

Department: Philosophy

### **PHI 1530: Introduction to Philosophy: Ideas of Good and Evil**

A survey of our most important ethical notions and of the philosophers who were most important in shaping them.

Credits: 4

Department: Philosophy

### **PHI 1540: Introduction to Philosophy: Ideas of Human Nature**

An introduction to philosophy through an examination of influential views of what it is to be human. Topics include the relations among people, machines, and animals; the role of culture in shaping people; and the question of whether there is a distinctively human good.

Credits: 4

Department: Philosophy

### **PHI 1720: Tragedy and Philosophy**

An introduction to Western culture through the study of tragic drama, Plato's dramatic dialogues, and philosophical reflections on tragedy. The focus is on the possibilities and limitations of human action. Topics include the relations of individual to city, mortal to divine, and male to female; and the roles of knowledge and desire in human conduct. Homer, Aeschylus, Sophocles, Euripides, Plato, Shakespeare, Nietzsche, and Toni Morrison are included.

Credits: 4

Department: Philosophy

### **PHI 2060: Existentialism**

An examination of major 19th- and 20th-century European philosophical and literary texts by Kierkegaard, Nietzsche, Sartre, de Beauvoir, and Fanon. Topics include “the death of God,” alienation, freedom and commitment, ethics and politics when “everything is permitted,” and the interaction of self and other(s) in the definition of individual and social identities.

Credits: 4

Department: Philosophy

### **PHI 2110: History of Philosophy II: Descartes to Kant**

Close readings of four or five major philosophers from the modern period (e.g., Hobbes, Descartes, Locke, Spinoza, Leibniz, Berkeley, Hume, Kant). Issues and supplementary readings may vary each semester.

Credits: 4

Department: Philosophy

### **PHI 2120: Methods of Reasoning**

Systematic analyses of ordinary arguments, followed by a study of formal languages that are used to represent arguments symbolically.

Credits: 4

Department: Philosophy

### **PHI 2380: Islamic Philosophy**

An overview of the development of philosophy in the Islamic world, with a focus on the medieval period (9th–13th centuries). Key figures and concepts of the Islamic philosophical movement are discussed, together with its influence on Jewish and

Christian thinkers, Islamic theology and mysticism, and its impact on modern Islamic projects of reform.

Credits: 4

Department: Philosophy

### **PHI 2400: Introduction to Asian Thought**

A critical introduction to major Asian philosophical systems, including Hinduism, Taoism, Buddhism, and Confucianism. Particular attention is given to core themes in traditional texts and later commentaries pertaining to metaphysical questions about the nature of reality, epistemological questions about the sources of knowledge, ethical questions about virtuous conduct and the good life, and aesthetic questions about art and beauty.

Credits: 4

Department: Philosophy

### **PHI 2430: Classical Buddhist Philosophy**

Topics include philosophic conceptions of experience, nature, self, and truth in classical Buddhist schools of India, Tibet, China, and Japan.

Credits: 4

Department: Philosophy

### **PHI 2500: Gender and Power**

What is gender? What is power? What tools do we have for understanding and addressing gender injustice? This course employs philosophical, feminist, and queer theory to address these and related questions.

Credits: 4

Department: Philosophy

### **PHI 2560: Thinking Race**

A critical examination of the category and idea of race. The course addresses historical, philosophical, ideological, institutional, ethical, and psychological components of race, focusing on the ways race mobilizes systems of domination, including racism and white supremacy. Relationships between race and ethnicity, race and gender, race and class, and other intersections are explored.

Credits: 4

Department: Philosophy

### **PHI 2640: Humans, Technology, and the Future**

Investigates today's dramatically escalating codependence between humans and technology. How do "smart" technologies affect our moral, spiritual, and political experiences? What roles do such technologies play in the evolving ecology of a planet that is a hybrid of human and nonhuman things? Can machines become conscious? Might machines achieve personhood? Readings from earlier modern and more recent philosophical and science fiction writers.

Credits: 4

Department: Philosophy

### **PHI 2780: Philosophy of Art: From Plato to Postmodernism**

An introduction to major traditional and contemporary issues in the philosophy of art. Topics include the problem of defining "art"; the nature of representation; the problem of whether taste has an objective basis; and the relation of art to moral, cognitive, and social values.

Credits: 4

Department: Philosophy

### **PHI 2800: Philosophy of Religion**

An examination of the forms of and challenges to religious experience. Key questions include: Can any religious beliefs be proved or disproved? Is there a basic conflict between reason and faith? Must one be traditionally religious to lead a spiritual life? Does the existence of evil refute the idea of a Supreme Being? Is fundamentalism a distortion of the essence of religion? Readings are drawn from modern, medieval, Western, and non-Western sources.

Credits: 4

Department: Philosophy

### **PHI 2820: Philosophy of the Environment**

relationships between humans, their values, and the nonhuman species that comprise the natural environment. Specific inquiries include: What does it mean, metaphysically, to say that humans are “part of nature”? Do humans have duties towards nonhuman species? Do any nonhuman species have rights? When do ecological philosophies become politically controversial? Readings include a variety of contemporary and traditional philosophers.

Credits: 4

Department: Philosophy

### **PHI 3015: Philosophy of Science**

Philosophical debates about scientific method and the status of scientific findings. Topics include induction, natural vs. social science, realism/antirealism, “normal” science and paradigm shifts, the problem of scientism, and feminist and other critiques of science. Attention may also be paid to one or more specific sciences (e.g., biology, economics, physics, psychology).

Credits: 4

Department: Philosophy

### **PHI 3025: Temporality**

A historical examination of philosophical thought on the structure and meaning of time. Readings emphasize the centrality of time to continental thought, but other approaches are also discussed. Key questions include: What is the relation between subjective and objective temporality, and how are we to conceive of each? Is there anything more to time than our experience of it?

Credits: 4

Department: Philosophy

### **PHI 3090: Capitalism**

An examination of theories of capitalism from the Industrial Revolution to the age of neoliberalism. Students engage major thinkers and develop critical perspectives on the socioeconomic forces that shape people's lives. John Locke, Adam Smith, Karl Marx, Max Weber, Friedrich Hayek, Milton Friedman, Robert Nozick, C.B. McPherson, E.P. Thompson, David Harvey, and Wendy Brown are among the thinkers.

Credits: 4

Department: Philosophy

### **PHI 3150: Tibetan Buddhist Philosophy**

An examination of the rich philosophies of Tibetan Buddhism, drawing on Nagarjuna and the Indian background, developing the tantric tradition through its philosophic assumptions and arguments. (offered Summer, in India)

Credits: 4

Department: Philosophy

### **PHI 3205: Shakespeare and Philosophy**

Explores what the French philosopher Emmanuel Levinas might have meant when he wrote that "all of philosophy may be found in the plays of Shakespeare." The focus is on a close study of selected works, together with commentary by such thinkers as

Hegel, Nietzsche, Freud, Derrida, Cavell, and Critchley. Plays include *Hamlet*, *Richard II*, *Coriolanus*, *As You Like It*, *Measure for Measure*, *The Tempest*, and *King Lear*.

Credits: 4

PREREQ: THP2205 Or PHI1515 Or PHI2110

Department: Philosophy

### **PHI 3211: Enlightenment and Revolution**

A critical study of the Enlightenment approach to ethics and politics in the natural rights and social contract theories. Topics include tensions between the individual and the state, liberty and equality, and reason and passion in the theory and practice of the great democratic revolutions of the 17th and 18th centuries. Readings include Hobbes, Locke, Rousseau, Kant, Burke, and the Federalists.

Credits: 4

Department: Philosophy

### **PHI 3212: From Hegel to Nietzsche**

A study of thinkers who challenged accepted notions of reason and selfhood and, in doing so, helped shape the intellectual life of our present century. Hegel, Marx, Kierkegaard, and Nietzsche are some of the thinkers studied.

Credits: 4

Department: Philosophy

### **PHI 3275: Light and Truth: Film, Photography, and Reality**

Do photographic images have privileged access to truth? This course explores the complicated relationship between truth and visual (particularly filmic) images. It begins with Plato on the "fakery" that is painting, turns to 17th-century "faithfulness" and "sincerity" in still-life painting and scientific drawing, and looks in depth at 20th-century writings about the nature of photography and realism in representation.

Credits: 4

Department: Philosophy

### **PHI 3360: Responsibility and Judgment: Postwar European Philosophy**

Examines philosophers' efforts to rethink fundamental ethical, legal, and political issues in the wake of total war and totalitarian domination in Europe between 1914 and 1945. Focusing on Arendt's *Eichmann in Jerusalem*, questions about resistance, complicity, guilt, and punishment become central. Additional texts are selected from Jaspers, Beauvoir, Sartre, Foucault, Derrida, Levinas, Adorno, and Butler.

Credits: 4

PREREQ: PHI1515 Or PHI2110 Or PHI3212

Department: Philosophy

### **PHI 3375: Music, Minds, and Bodies**

Approaches music (represented in various world music traditions) as a form of experience that raises deeper questions about the metaphysics and evolution of human cognition, emotion, rhythm, sociality, and imagination. Readings draw on the literatures of philosophy of music and philosophy of mind, but also on recent discussions of embodied cognition and meaning in evolutionary psychology and cognitive neuroscience.

Credits: 4

Department: Philosophy

### **PHI 3535: Romanticism and Philosophy**

Examines key philosophical ideas of 19th-century German Romanticism and their revolutionary impact on modern cultural history. Romantic reinterpretations of Enlightenment distinctions between thought and feeling, art and philosophy, wholeness and fragmentation, "lower" nature and "higher" spirituality. Readings from early Romantic era German figures, such as Schiller, Schlegel, and Schopenhauer and others, including Coleridge, Hegel, Marx, Nietzsche, Emerson, Dewey, and Cavell.

Credits: 4

PREREQ: PHI1515 Or PHI2110 Or PHI3212

Department: Philosophy

### **PHI 3592: Phenomenology and Embodiment**

Explores the development of phenomenology through selections from the major works of phenomenologists, including Husserl, Heidegger, and Merleau-Ponty. The focus is on how strict adherence to phenomenological description leads one beyond the secluded Cartesian ego to accounts of consciousness that take ego and world to be coeval.

Credits: 4

PREREQ: PHI1515 Or PHI2060 Or PHI2110

Department: Philosophy

### **PHI 3595: From Phenomenology to Deconstruction**

An exploration of central issues in 20th-century European philosophy. The focus is on the challenges to traditional humanism posed by the successes of modern science and technology; the fragmentation of social and political life; and the decentering of the subject in psychoanalysis, linguistics, and literary modernism. Texts include works by Husserl, Heidegger, Arendt, Levinas, and Derrida.

Credits: 4

PREREQ: PHI1515 Or PHI2110 Or PHI3212

Department: Philosophy

### **PHI 3650: Philosophy and Literature**

A study of how philosophical themes have been developed in recent fiction and an examination of the relationship between philosophy and literary criticism.

Credits: 4

Department: Philosophy

### **PHI 3716: Philosophy and Film**

A critical examination of influential attempts to understand the nature of the cinematic medium. Questions raised include: Is film a fine art? Must a movie "represent reality" if it is to succeed as a movie? Are there certain insights into human experience that are better expressed through film than through other media? Readings include Siegfried Kracauer, André Bazin, and Stanley Cavell.

Credits: 4

PREREQ: (CIN1500 And CIN1510 ) Or PHI1515 Or PHI2110 Or PHI3212

Department: Philosophy

### **PHI 3725: Theories of Sexuality**

An investigation of classical, modern, and contemporary theories of desire and sexuality, with an emphasis on the relationship between familial and other social institutions and on the formation of individual identities. Readings include works by Plato, Aristotle, Hegel, Kierkegaard, Freud, Foucault, and contemporary feminist and queer theorists.

Credits: 4

Department: Philosophy

### **PHI 3730: Philosophy of Mind**

An investigation of philosophical accounts of the nature of mind, including issues like: What does it mean to have a mind? How are mind and body related? Could animals or machines have minds? How are accounts of the mind important for our understanding of freedom, immortality, human nature, and religion?

Credits: 4

Department: Philosophy

### **PHI 3755: Free Will and Evolved Minds**

An investigation of what current evolutionary psychology and cognitive science suggest about a philosophical idea that has long been sacred for modern humanistic culture: that human beings can act freely, without constraint by social or biological forces. Are “free will” and “determinism” fundamentally contradictory ideas, or is a compromise position possible? Includes readings from selected philosophers, cognitive psychologists, and others.

Credits: 4

Department: Philosophy

### **PHI 3785: Art and Morality**

What, if any, moral and political obligations does art have? Should public policy promote some kinds of art and discourage others? This course addresses these and related questions via works from across the arts and philosophical texts.

Credits: 4

Department: Philosophy

### **PHI 3899: Junior Seminar in Philosophy**

A forum for second-semester juniors with two distinct aims: (1) to facilitate the formulation of (a) a senior thesis prospectus, (b) an outline, (c) a bibliography, and (d) a schedule for the composition, during the senior year, of a satisfying 40-page senior thesis; and (2) to introduce the mainstreams of contemporary thought and interpretation in philosophy. Senior thesis topics need not deal with the topic of the junior seminar.

Credits: 4

Department: Philosophy

### **PHI 4100: Plato Seminar**

An intensive study of the major texts, emphasizing their role in defining the work of Western philosophy, with special attention to the interaction of drama with argumentation in the dialogue form.

Credits: 4

PREREQ: PHI1515

Department: Philosophy

### **PHI 4110: Aristotle**

A close study of Aristotle's most influential texts with discussion of how these texts helped shape the philosophical tradition. Topics may include Aristotle's ideas about being, soul, cause, nature, ethics, and politics.

Credits: 4

Department: Philosophy

### **PHI 4120: Heidegger/Arendt Seminar**

This seminar stages an encounter between the two thinkers: Martin Heidegger, one of the most powerful and controversial philosophers of the 20th century, and Hannah Arendt, arguably its greatest political thinker. Among the central questions studied: individual authenticity vs. being in the world with others; resoluteness and political death vs. the promise of birth; and the relation between philosophic reflection and political action.

Credits: 4

PREREQ: PHI1515 Or PHI2110 Or PHI3212

Department: Philosophy

### **PHI 4130: James and Dewey Seminar**

An intensive study of the main ideas and texts of William James and John Dewey, two seminal figures of American pragmatist philosophy. Readings and discussions focus on such topics as the centrality of the idea of experience to philosophical analysis;

the relations between thought and action; the epistemological status of metaphysical and religious belief; and the reconstructive role of intelligence in art, science, and social life.

Credits: 4

PREREQ: PHI1515 Or PHI2110 Or PHI3212

Department: Philosophy

### **PHI 4150: Nietzsche Seminar**

Writing in the latter half of the 19th century, Friedrich Nietzsche has exercised extraordinary influence on subsequent philosophy. He is a powerful thinker and an intriguing writer. This seminar involves an intensive examination of the full range of his work.

Credits: 4

PREREQ: PHI1515 Or PHI2110 Or PHI3212

Department: Philosophy

### **PHI 4160: Foucault/Arendt Seminar**

Intensive study of primary texts by major late 20th century thinkers, focusing on relation of subjectivity to language, history and politics.

Credits: 4

PREREQ: PHI1515 Or PHI2110 Or PHI3212

Department: Philosophy

### **PHI 4200: Kant Seminar**

Kant is the thinker who has, more than any other, shaped the discussion of intellectual issues over the past two centuries. The semester is devoted to a close study of Kant's critical philosophy of scientific knowledge, human morality, and judgment in art and the life sciences.

Credits: 4

PREREQ: PHI2110

Department: Philosophy

### **PHI 4250: Kant/Hegel Seminar**

This 'single figure' seminar will focus on two figures: Kant and Hegel. Readings will touch on all of Kant's and Hegel's major concerns, but the emphasis will be on their respective conceptions of nature and reason. The seminar will attend to similarities between the two thinkers but also work through Hegel's reasons for rejecting much of Kant's view.

Credits: 4

PREREQ: PHI1515 Or PHI2110 Or PHI3212

Department: Philosophy

### **PHI 4310: Hegel Seminar**

A seminar devoted to close readings from several of Hegel's texts (e.g., *Phenomenology of Spirit*, *Elements of the Philosophy of Right*, *Science of Logic*, *Philosophy of History*).

Credits: 4

PREREQ: PHI2110

Department: Philosophy

### **PHI 4325: Ethics Ancient and Modern**

An examination of the strengths and weaknesses of ancient and modern ethical systems, insofar as they provide a model of living a human life well. Analysis and evaluation of arguments are emphasized.

Credits: 4

PREREQ: PHI1515 Or PHI2110 Or PHI3212

Department: Philosophy

### **PHI 4860: Senior Colloquium in Philosophy**

Continues the writing workshop format of PHI 4890 (required in the fall semester), and focuses on the development of oral presentation skills. Students present aspects of their ongoing work to each other, culminating in a public presentation to philosophy majors and faculty at the annual Assessment Day in the late spring. Required of philosophy majors in the second semester of their senior projects.

Credits: 1

PREREQ: PHI4890

Department: Philosophy

### **PHI 4890: Senior Seminar in Philosophy: Senior Thesis Workshop**

For first-semester seniors who are developing their senior theses. Designed to give students the invaluable experience of presenting ongoing work to a critical and supportive public of peers.

Credits: 2

Department: Philosophy

## **Philosophy and the Arts**

### **Minor requirements:**

This minor is designed for students with a particular interest in philosophy and the arts.

Students interested in pursuing a minor offered by the philosophy program should submit a completed **Application for a Program of Minor Study** to the **Department Chair** of Philosophy. Upon admission to the minor, the student will be assigned a minor advisor from the philosophy faculty.

### **Academic Requirements for the Minor in Philosophy and the Arts**

Five courses, to include:

- Three arts-related philosophy courses, chosen from the list below
- Two additional courses in philosophy, to be chosen in consultation with the minor advisor

## Arts-Related Philosophy Courses

PHI 1720/Tragedy and Philosophy  
PHI 2780/Philosophy of Art: From Plato to Postmodernism  
PHI 2835/Happiness: Philosophy, Film, Literature  
PHI 3205/Shakespeare and Philosophy  
PHI 3265/Philosophy, Psychoanalysis, and Culture  
PHI 3275/Light and Truth: Film, Photography, and Reality  
PHI 3535/Romanticism and Philosophy  
PHI 3610/Frankfurt School Critical Theory  
PHI 3650/Philosophy and Literature  
PHI 3716/Philosophy and Film  
PHI 3785/Art and Morality

**Related minor:** Philosophy

## Graduate Courses

### Art History

#### Description:

The MA program in modern and contemporary art, criticism, and theory offers a unique and interdisciplinary program that centers engagement with art—as a material, critical, and social practice—in a curriculum designed to train scholars, artists, and museum and gallery professionals in the analytical skills, historical perspective, and theoretical fluency necessary for cultural workers today. Our students learn how art and its institutions have developed over time and acquire the tools to reimagine what they could become.

The program provides an intensive study of contemporary critical and theoretical issues surrounding 20th- and 21st-century artistic practices. During weekly first-year colloquia, students are also introduced to the work of some of the most prominent critics, artists, curators, and historians in the field today. Many courses are supplemented by field trips to museums and art galleries in New York City, just 20 miles south of the Purchase campus. The college's Neuberger Museum of Art is also a major resource.

Updated 9-24-20

#### Requirements:

Requirements for the graduate major in art history include eight courses (32 credits), proficiency in one foreign language, and an 8-credit thesis. A minimum 3.0 (B) cumulative GPA must be earned at Purchase College.

## Required Courses:

- ARH 5101/Proseminar: Method and Theory in Art History
  - ARH 5325/Master's Colloquium I
  - ARH 5326/Master's Colloquium II
  - ARH 5—/One course dealing with art before 1950
  - Four elective courses in art history
  - ARH 5990/Master's Thesis I: 4 credits
  - ARH 5991/Master's Thesis II: 4 credits
- 

## Museum + Curatorial Studies (M+) Option

The Museum + Curatorial (M+) track engages students in object-based research and the study of critical histories of museums and museum practices with an underlying commitment to cultivating more inclusive and accessible institutions and notions of exhibition-making. Building on the required courses for the MA degree in art history, required courses for M+ students include, in the first year, Museology (fall semester) and Critical Curatorial Studies (spring semester). In the second year, students' coursework will be augmented by workshops, on- and off-campus internships, and the development of an exhibition series based in the Neuberger Museum.

## MA Academic Requirements

A total of 40 credits are required for the MA degree: 32 course credits (eight courses), and the eight-credit Master's Thesis. Any deficiencies and language courses must be completed in addition to these credits, and a language exam must be passed prior to graduation.

## Sample Two-Year Schedule

### First Year: 24 Credits

#### Fall: 12 credits

- ARH 5101/Proseminar: Method and Theory in Art History/ 4 credits
- ARH 5—/Art History Elective (two)\* / 8 credits

#### Spring: 12 credits

- ARH 5325/Master's Colloquium I: History and Theory of Modern Art/ 4 credits
- ARH 5—/Art History Elective (two)\* / 8 credits

## Second Year: 20 Credits

### Fall: 12 credits

- ARH 5326/Master's Colloquium II: Critical Issues in Contemporary Art/ 4 credits
- ARH 5990/Master's Thesis I/ 4 credits
- ARH 5—/Art History Elective\*/ 4 credits

### Spring: 8 Credits

- ARH 5991/Master's Thesis II/ 4 credits
- ARH 5—/Art History Elective\*/ 4 credits

*\*At least one course elective must deal with art before 1950*

## Sample Three-Year Schedule

**First Year: 8-24 credits** (*Note: at least one course per semester is required during the first two years*)

### Fall: 4-12 credits

- ARH 5101/Proseminar: Method and Theory in Art History/ 4 credits
- Option: ARH 5—/Art History Elective\* (one or two)/ 4-8 credits

### Spring: 4-12 Credits

- ARH 5325/Master's Colloquium I: History and Theory of Modern Art/ 4 credits
- Option: ARH 5—/Art History Elective\* (one or two)/ 4-8 credits

**Second Year: 8-20 credits** (*Note: at least one course per semester is required during the first two years*)

**Fall: 4-12 credits**

- ARH 5326/Master's Colloquium II: Critical Issues in Contemporary Art/ 4 credits
- Option: ARH5- /Art History Elective\* (one or two)/ 4-8 credits

**Spring: 4-12 credits**

- ARH 5992/Master's Thesis II/ 4 credits
- Option: ARH5- /Art History Elective\* (one or more as needed to satisfy total 40 credit requirement)/ 4-8 credits or more as needed

\*At least one course elective must deal with art before 1950

## **MA/MFA Academic Requirements**

In most cases, obtaining both an MA in Art History (through the School of Humanities) and an MFA in visual arts (through the School of Art & Design) at Purchase College requires three years of in-residence study with a total course load of 98 credits. For successful progress through the program, a 3.0 (B) GPA must be maintained.

**First Year: 32 credits****Fall: 16 credits**

- VIS 5150/College Pedagogy or Elective/ 3 credits
- VIS 5720/Graduate Studio Critiques I/ 3 credits
- VIS 5760/Graduate Critical Topics/ 3 credits
- VIS 5801/Independent Graduate Studio I /3 credits
- ARH 5101/Proseminar: Method and Theory in Art History\* / 4 credits

\*ARH5101 offered alternate years; one semester required

**Spring: 16 credits**

- VIS 5210/Professional Practices: Artists or VIS 5520/Professional Practices Institutions/ 3 credits
- Elective/ 3 credits
- VIS 5770/Graduate Critical Topics II/ 3 credits
- VIS5802/Independent Graduate Studio II/ 3 credits
- ARH 5325/Master's Colloquium I\* / 4 credits

\*ARH 5325 and 5326 may be taken in either order

## **Second Year: 34 credits**

### **Fall: 16 credits**

- VIS 5740/Graduate Studio Critiques II/ 3 credits
- VIS 5760/Graduate Critical Topics/ 3 credits
- VIS 5803/Independent Graduate Studio II/ 3 credits
- ARH 5326/Master's Colloquium II\*/ 4 credits
- Studio Art Elective/ 3 credits

\*ARH 5325 and 5326 may be taken in either order

### **Spring: 18 credits**

- ARH 5—/Art History Elective/ 4 credits
- VIS 5005/MFA Thesis Tutorial/ 2 credits
- VIS 5210/Professional Practices: Artists or VIS 5220/Professional Practices: Institutions/ 3 credits
- Elective/ 3 credits
- VIS 5790/Graduate Critical Topics IV/ 3 credits
- VIS 5804/Graduate Studio Capstone/ 3 credits

## **Third Year: 32 credits**

## **Fall: 16 credits**

- ARH 5—/Art History Electives (two)\*\*/ 8 credits
- Elective (open)/ 4 credits
- ARH 5990/Master's Thesis I / 4 credits

## **Spring: 16 credits**

- ARH 5—/Art History Electives (two)\*\*/ 8 Credits
- Elective (open)/ 4 credits
- ARH 5991/Master's Thesis II/ 4 credits

\*\*At least one course elective must deal with art before 1950

### **Notes:**

Students must take VIS 5760/Graduate Critical Topics two times.

---

### **Effective: 2020-21**

Students in the MA/MFA program now take VIS 5760/Critical Topics two times along with two electives rather than Critical Topics I - IV.

## **Faculty**

### **Tracy Schpero Fitzpatrick**

Associate Professor of Art History  
Director, Neuberger Museum of Art

- BA, Tufts University
- MA, George Washington University
- PhD, Rutgers University

### **Elizabeth Guffey**

Professor of Art History

- BA, University of California, Santa Barbara
- MA, PhD, Stanford University

## **Julian Kreimer**

Associate Professor of Painting and Drawing

- BA, Princeton University
- MA, Chelsea College of Art and Design, London
- MFA, Rhode Island School of Design

## **Sarah Warren**

Associate Professor of Art History

- BA, Oberlin College
- MA, University of Iowa
- PhD, University of Southern California

## **Leslie Wilson**

Assistant Professor of Art History

Museum Studies Program Liaison for Art History

- BA, Wellesley College
- PhD, University of Chicago

## **Patrice Giasson**

Alex Gordon Curator of Art of the Americas, Neuberger Museum of Art

- MA, Universidad Nacional Autonoma de Mexico
- BA, MA, PhD, University of Montreal

## **Titia Hulst**

Lecturer of Art History

- BA, MBA, PhD, New York University

## **Jane Kromm**

Professor of Art History

- BS, Wheelock College
- MDiv, Harvard University
- PhD, Emory University

## **Jonah Westerman**

Assistant Professor of Art History

- BA, Harvard University
- PhD, Graduate Center, City University of New York

# Contributing Faculty

## Patrice Giasson

Alex Gordon Curator of Art of the Americas, Neuberger Museum of Art

- MA, Universidad Nacional Autonoma de Mexico
- BA, MA, PhD, University of Montreal

## Julian Kreimer

Associate Professor of Painting and Drawing

- BA, Princeton University
- MA, Chelsea College of Art and Design, London
- MFA, Rhode Island School of Design

### **ARH 5000: Writing Art Criticism**

Students focus on developing competence in both critical style and content. Focusing on visual art, the course explores different kinds of critical voices, from belle-lettristic to theoretical. Readings and discussions analyze examples by leading critics. Writing assignments aim for students to develop an engaging argument, and the importance of revision, clear thinking, and descriptive ability is stressed.

Credits: 4

Department: Art History

### **ARH 5006: Investigating Normal**

Explores ideas of the “normal” and “non-normal” in art and design today. Through readings, guest speakers, and projects, the class investigates both traditional and unusual depictions of bodies, race, and gender, along with the art and design practices developed in order to represent and understand them.

Credits: 4

Department: Art History

### **ARH 5010: The Avant-Gardes**

Since the 1800s, the avant-gardes have tried to resist the delimited role of fine art in Western culture. In this course, students examine the strategies that avant-garde artists have used to reconnect their art practice with the more contentious areas of social and political life.

Credits: 4

Department: Art History

### **ARH 5025: Exhibition I**

Participants in this seminar propose, research, plan, and coordinate an exhibition series and related public programming to be undertaken the following semester (as part of the course, Exhibition II). These exhibitions will take place in the Neuberger Museum, other sites around campus, or in a combination of Museum-based and other locations.

Credits: 4

PREREQ: ARH5035 Or ARH5037

Department: Art History

### **ARH 5026: Exhibition II**

Participants in this seminar coordinate an exhibition series and related public programming based on the plans and preparations of the previous semester (conducted as part of the course, Exhibition I). These exhibitions take place in the Neuberger Museum, other sites around campus, or in a combination of Museum-based and other locations.

Credits: 3

PREREQ: ARH5025

Department: Art History

### **ARH 5030: Exhibition Seminar**

In this seminar, students and the instructor co-curate an exhibition for the Neuberger Museum of Art. The class works on all aspects of the exhibition with the instructor and museum staff. Students learn about the various functions of departments, including curatorial, education, exhibition design, development, and public relations, putting exhibition theory into practice. Exhibition topics vary.

Credits: 4

Department: Art History

### **ARH 5035: Museology**

An investigation of the historical development and function of museums. Students examine the growth of collections and exhibitions, along with the various roles that museums have played in relation to art history and society around the world. Central to this course and its final project is the question: "What should a museum be in the 21st century?"

Credits: 4

Department: Art History

### **ARH 5037: Critical Curatorial Studies**

A rigorous examination of the historical, theoretical, and concrete concerns of curatorial practice. Course-work culminates in a complete exhibition proposal.

Credits: 4

Department: Art History

### **ARH 5045: The Art of the Document**

Addresses the tension between art and document, or making and recording, in twentieth-century visual culture. The first half investigates the aesthetics and politics of documentary photography and film, including conflicts between realism and modernism. The second half examines the use of documents and documentation by postmodern art and subsequent transformations in the style, form, and truth-content of documentary practices.

Credits: 4

Department: Art History

### **ARH 5055: Modern and Contemporary Art and Architecture of the Middle East**

Takes a broad view of the aesthetic, historical, and conceptual development of modern and contemporary art and architecture of the Middle East. Topics include legacies of Orientalism; colonialism and decolonization; religion and secularization; relationships between art and nation-building; the rise of petrocultures; and questions of reception in the context of global contemporary art.

Credits: 4

Department: Art History

### **ARH 5056: Metropolis: Architecture and Urbanism in the Twentieth Century**

Explores the history of twentieth-century architecture through the modern city, tracing the rise and occasional decline of the metropolis internationally. Students analyze how architects and urban planners proposed new visions of urban life and devised solutions for urgent social and political problems related to urbanization (e.g. public space, housing, gentrification, globalization).

Credits: 4

Department: Art History

### **ARH 5060: History of the Art Market**

Since the 1990s, the art market has become integral to an understanding of contemporary art practices. This course introduces the economic foundation of the art market and the practices of participants. The focus is on the history of the primary market, where new works of art produced “on spec” are introduced to the public in a retail setting.

Credits: 4

Department: Art History

### **ARH 5061: Colors: An Art History**

Explore the history of colors within global art history in a global context. Factors like the availability and cost of pigments, trade routes, religious and political meanings will be considered, along with the impact of industrial color production, globalization, marketing and digital technology on our understanding of colors.

Credits: 4

Department: Art History

### **ARH 5101: Proseminar: Method and Theory in Art History**

The major theoretical orientations and methodologies associated with art historical study are discussed and critiqued. Methods reviewed range from connoisseurship to the iconographical and social-historical. Theories surveyed include formalist, Marxist, literary, feminist, psychoanalytic, and new-historicist concerns that dominated 20th-century interpretative practice. Required for MA students.

Credits: 4

Department: Art History

### **ARH 5105: Aesthetics and Politics**

The relationship between artistic practice and the social realm is addressed, with emphasis on the development of the avant-garde in the 19th and 20th centuries, the role of artists in contemporary political discourse, and the theoretical discourse that constitutes the larger debate on these issues.

Credits: 4

Department: Art History

### **ARH 5107: Flash-points, Fiascos, and Freak-outs: Art and Controversy, 1863-Present**

How and why do certain artworks become embroiled in major public debates, political scandals, and legal disputes? Beginning with the 1863 Salon des Refusés

and continuing to the present day through an itinerary that travels the globe, students will examine the role of controversy in defining art, society, and how we imagine the relationship between the two.

Credits: 4

Department: Art History

### **ARH 5125: Minimalisms**

Drawing on both contemporary artists' and critics' writings and recent historical accounts, students consider minimalist art of the 1960s as a well-defined movement comprising a specific group of artists, versus "minimalism" as a diffuse tendency appearing in sculpture, painting, film, music, and dance. The relationship of minimalism to subsequent practices—postminimalism, process and land art, and conceptualism—is also explored.

Credits: 4

Department: Art History

### **ARH 5130: Contemporary African-American Art: East Coast-West Coast**

African-American artistic trends since 1968 are examined by using the binary of East Coast-West Coast as appropriated from hip-hop culture, particularly in Los Angeles, Oakland, and New York. Both the limits of hip-hop aesthetics in the visual arts and the limits of thinking about "black aesthetics" as a stable or quantifiable style are tested.

Credits: 4

Department: Art History

### **ARH 5135: Dada and the Readymade**

This seminar focuses on the inception of the "readymade" and the abandonment of traditional forms of painting in the work of Marcel Duchamp, as well as the later development of readymade practices in the context of New York and Paris Dada. The history of the readymade as an artistic strategy is traced.

Credits: 4

Department: Art History

### **ARH 5145: Collections Research**

A graduate-level independent study based on objects in the Neuberger Museum of Art. Students undertake independent research projects on works in the museum's collection, investigating issues of documentation, provenance, condition, and interpretation.

Credits: 3

Department: Art History

### **ARH 5150: Craft Revivals**

Examines the relationship between the traditional crafts and the upheavals of modernity. Beginning with the Arts and Crafts movement in the 19th century and continuing to the present day, students explore how craft is framed as protest against industrialization, as utopian model of labor and exchange, and as aesthetic transformation.

Credits: 4

Department: Art History

### **ARH 5171: African American Art**

A study of African American painting, sculpture, architecture, prints, drawings, photography, film, and vernacular and popular art. The course begins with the Afro-Atlantic era and covers images made by Southern artists in the 19th and early 20th centuries, as well as artists associated with the "New Negro" movement, the Harlem Renaissance, the civil rights movement, and postmodernism.

Credits: 4

Department: Art History

### **ARH 5177: Contemporary African Art**

A study of artists and exhibitions from and about Africa, spanning a wide variety of traditional and new media. Important exhibitions like *The Short Century: Independence and Liberation Movements in Africa, 1945–1994* (2001) and *Looking Both Ways: Art of the Contemporary African Diaspora* (2004) are analyzed. Themes include framing “Africa,” African identities, memory and place, and popular culture.

Credits: 4

Department: Art History

### **ARH 5187: Women Artists in the 20th Century**

Focuses on women artists and their place within the art-historical narrative of the 20th century. Students examine both the diverse practices of women artists and the reception of their work by critics, dealers, and collectors.

Credits: 4

Department: Art History

### **ARH 5193: 20th-Century Photography**

Examines the history of photography within both the historical and the neo-avant-gardes. Special attention is given to photographic activities of the Weimar Republic, the Soviet avant-garde, surrealism, and American pictorialism, modernism, and FSA documentary work, as well as the postwar formations of the New York School, conceptual art, and photographic postmodernism.

Credits: 4

Department: Art History

### **ARH 5197: Global Photography**

Treats the history of photography in a global framework. Topics include the transformation of photography as it spreads from Europe to Africa, the Americas, Asia, and the Middle East; the decentering of European modernism in

postmodernism; the role of photography in colonialism and decolonization; and its role in fine art as well as vernacular portraiture, journalism, documentary, and other fields.

Credits: 4

Department: Art History

### **ARH 5202: The Inclusive Museum**

Explores the ways in which ability and disability are conceived, represented, and negotiated in museum culture. Weekly discussions, visiting lecturers and screenings will examine key theoretical concepts, practical case studies, as well as the use of educational and internet-based media as assistive technologies. Specific topics will include: museums and the establishment of norms; the category of “assistive technology”; inclusive architecture and design; staring and other practices of looking; disability and performance art; media advocacy and activism.

Credits: 4

Department: Art History

### **ARH 5215: Photography: The First Century**

Examines the photographic medium from its earliest forms through the 1920s and 1930s. Topics include technical innovations, manipulations and interventions, function and reception, the relationship to the fine arts, and debates about photography’s claims of realism.

Credits: 4

Department: Art History

### **ARH 5225: Theories of Painting**

Painting has long been accompanied by theories describing its abilities to attract, deceive, and even harm. This course looks at key theories and debates in the history of the medium (e.g., Rubenistes vs. Poussinistes, painting’s role among pluralistic practices) to better understand how both making and seeing a painting are colored by a history of ideas.

Credits: 4

Department: Art History

### **ARH 5250: The Russian Avant-Garde**

Despite a growing interest in the work of the Russian avant-garde, there is still relatively little known about the artists of the late Russian Empire and the early Soviet Union. This course addresses the broad scope and multidisciplinary practice of Russian modernism, from the shocking primitivism of *The Rite of Spring* to the cold pragmatism of constructivism.

Credits: 4

Department: Art History

### **ARH 5285: Design and Culture**

Design is both a noun and a verb. This course deals with the idea of design as a cultural phenomenon and a creative practice. Contemporary design and its making are situated within a broad methodological framework, drawing from existing and emerging theories in anthropology, art history, film studies, criticism, the history of technology, and architecture.

Credits: 4

Department: Art History

### **ARH 5325: Master's Colloquium I: History and Theory of Modern Art**

A seminar that considers topics and theoretical models that inform students' understanding of modern and contemporary art. Within this framework, critics, art historians, and artists are invited to give lectures and lead seminars on their particular research interests. Required for MA students.

Credits: 4

Department: Art History

### **ARH 5326: Master's Colloquium II: Critical Issues in Contemporary Art**

A directed investigation of a specific set of issues in contemporary art and culture. The focus, which changes from year to year, introduces students to critical and theoretical models central to contemporary cultural analysis. Invited artists, art historians, and critics participate through individual lectures, seminars, or directed collaborations with students. Required for MA students.

Credits: 4

Department: Art History

### **ARH 5335: Latin American Art in the Age of Globalization**

Focuses on contemporary Latin American artists working in and out of Latin America: Gabriel Orozco, Guillermo Gomez Peña, Adriana Varejao, Teresa Margolles, Carlos Garaicoa, Betsabeé Romero, Javier Tellez, Nadín Ospina, Tania Bruguera, and Nicolás de Jesús. Students analyze the way these artists address such questions as urban violence, social inequality, pollution, emigration, and national identity.

Credits: 4

Department: Art History

### **ARH 5395: Land Art**

Considers the art movement referred to as land art (or, alternatively, as environmental art) that developed in the late 1960s out of the sculptural and process arts phenomena. Artists central and peripheral to the discourse on this movement are discussed. The time frame explored extends from the 1960s to the global contemporary and DIY sustainability art movements.

Credits: 4

Department: Art History

### **ARH 5405: Design History and Theory: 1750–Today**

Examines the history of design as it parallels the history of technology and industrialization. Covering a variety of design disciplines, including architecture and urban planning, graphic design, fashion, and industrial design, this course focuses less on aesthetics than on the cultural programs that have shaped buildings, objects, and communication systems for more than two centuries.

Credits: 4

Department: Art History

### **ARH 5460: Field Trips to New York Museums and Galleries**

A practical course in art criticism, which meets regularly in New York. Contemporary works of art form the basis for lectures, discussions, and written essays

Credits: 4

Department: Art History

### **ARH 5507: The Fictional Visual Arts**

Examines a selection of poetry, short stories, novels, and films from different historical periods that foreground the visual arts through various means, including the character of the artist, the practices of art, the nature of creativity, and the critical reception of art.

Credits: 4

Department: Art History

### **ARH 5510: 19th-Century Art**

European art from the French Revolution to 1900, with movements in France, Germany, and England receiving particular attention. Major artists studied include David, Gericault, Delacroix, Ingres, Frederich, Constable, Turner, the Pre-Raphaelites, Daumier, Manet, Degas, Monet, and Gauguin.

Credits: 4

Department: Art History

### **ARH 5526: Art and/as Performance**

Examines the development of performance and body-oriented work as a major mainstream in contemporary art practice, beginning with the work of Fluxus and happenings and continuing to the present.

Credits: 4

Department: Art History

### **ARH 5530: New Media and Contemporary Art**

An examination of contemporary art outside of the traditional media of painting, sculpture, and architecture. Looking at painting-based performances of the 1950s, feminist body art, guerrilla television, and current political interventions based in digital media, students identify the strategies artists used to create new forms, and assess their success in modifying our understanding of the world.

Credits: 4

Department: Art History

### **ARH 5560: African Photography**

Examines photography as a medium used by European colonizers and its subsequent use by Africans for self-definition and liberation. Topics include early studio photography, photographs in cultural outlets like the Nigerian edition of Drum magazine, photography during the apartheid era, and contemporary work. The political and stylistic aspects of portrait, documentary, ethnographic, pop, and abstract images are considered.

Credits: 4

Department: Art History

### **ARH 5565: Photography in Africa and the African Diaspora**

From photography's 19th-century origins to contemporary practices, this survey course explores how and why photography became central to arguments about the modernity of African visual art. Moving from one regional focus to the next, students examine photography's role in expeditionary and ethnographic projects, identity formation, political activism, spirituality, documenting the landscape, and representing the fantastical and the everyday.

Credits: 4

Department: Art History

### **ARH 5604: Madness and Modernism**

A variety of intersections between extreme mental conditions and the production of works of art during the modern period are investigated. Topics include connections between creativity and mental instability, artists with a history of mental disorder, and theories about stylistic or formal affinities between madness and art.

Credits: 4

Department: Art History

### **ARH 5670: Postwar Art in Europe**

If the postwar period famously represented the ascendancy of American art, what art forms emerged simultaneously in traditional European centers? This course examines seemingly antithetical practices in France, Italy, Germany, and elsewhere: Art Informel, *nouveau réalisme* (new realism), Arte Povera, neoexpressionist painting, body art, conceptualism, Young British Art, etc. How has the changing European political landscape affected art and its institutions?

Credits: 4

Department: Art History

### **ARH 5700: Exoticism in Modern Art**

Explores reciprocal influences of Western and non-Western art in the modern period. Topics include diverse artistic movements like "Orientalism," "Japonisme,"

and “Primitivism.” The class also examines the impact of non-Western art on specific artists, including Delacroix, Manet, Whistler, Picasso, and Pollock.

Credits: 4

Department: Art History

### **ARH 5705: Art and History After 1989**

This seminar focuses on uses of history—as both subject and method—in art around the turn of the 21st century. Within a globally comparative frame, students investigate contemporary theories and practices that take stock of the past in order to reimagine the future at a moment when the world seems simultaneously more connected and more fractured than ever before.

Credits: 4

Department: Art History

### **ARH 5711: Artists on Art**

An examination of critical and theoretical writing by artists about art. The course considers texts from various eras, but focuses primarily on 20th-century and contemporary material. Artists’ writings are analyzed in the context of art criticism as a whole, and students also have the opportunity try their hand at criticism.

Credits: 4

Department: Art History

### **ARH 5715: Collect, Display, Exchange**

This seminar delves into the historical, theoretical, and practical aspects of museum and exhibition practices in the U.S., from encyclopedic museums to storefront galleries. In addition to classroom discussion, students visit arts institutions in the area to consider collection and exhibition-related issues and to learn more about the operational function and structure of museums.

Credits: 4

Department: Art History

### **ARH 5770: African Art and Film**

African art and visual culture are considered in the context of African film. African youth, who make up most of the continent's population, have had a marked effect on many sociopolitical phenomena. The films screened address African youth culture and such issues as the new independence (1960s), post-apartheid South Africa, youth rebels, religious fundamentalism, HIV, hip-hop and digital culture, and global emigration.

Credits: 4

Department: Art History

### **ARH 5775: Performance Art in the West African Diaspora**

An analysis of the roots and reinvigorations of West African performance art featuring the artist's body, with emphasis on manifestations in Europe, the United States, the Caribbean, Central and South America, and especially Afro-Brazil. Topics include griot styles; contemporary African fashions and pop culture; and musical call and response as adapted for dance, sculpture, painting, film, fashion, and photography.

Credits: 4

Department: Art History

### **ARH 5815: Mexican Art From the Revolution to the NAFTA Era**

A broad look at modern and contemporary Mexican art, using an interdisciplinary and comparative approach. Special emphasis is on the Mexican Revolution (1910–1920) and its aftermath throughout the 20th century. Students analyze links between the visual arts (including mural painting, prints, and photography) and the literature, the popular scene and the mainstream, the street art and the gallery art.

Credits: 4

Department: Art History

### **ARH 5990: Master's Thesis I**

Supervision of research and writing of the master's thesis. *ARH 5990 and 5991 must be taken in consecutive semesters.*

Credits: 4

Department: Art History

### **ARH 5991: Master's Thesis II**

Supervision of research and writing of the master's thesis. *ARH 5990 and 5991 must be taken in consecutive semesters.*

Credits: 4

Department: Art History

---

## **School of Natural and Social Sciences**

### **Undergraduate Courses**

### **Anthropology**

#### **Description:**

Anthropology is the study of human differences and commonalities in a world of global and transnational connections.

Cultural anthropologists study a wide range of contemporary concerns, from identity and community formation to popular culture and political economy. They engage in long-term ethnographic research in rural, urban, and suburban environments around the world and apply critical cultural analysis to their field experiences.

Anthropology at Purchase College takes the study of culture to be an inherently interdisciplinary practice, drawing not only on other social sciences, but also the natural sciences, the humanities, and the arts. Courses in the anthropology program provide the core of a broad liberal arts education for students majoring in anthropology. These courses also introduce students from a range of other disciplines to the vital connections between anthropology and their own fields of study.

Our graduates go on to careers in social work, development, and activism for nonprofit and nongovernmental organizations, curatorial and archival work at museums and historical societies, consumer research and creative communications for marketing and advertising firms, end-user practices for product design firms, and teaching at colleges and universities.

## Requirements:

In addition to meeting **general degree requirements**, all anthropology majors must complete the following requirements (35–39 credits):

1. The following courses must be completed with a grade of C or higher:
  - ANT 1500/Introduction to Social and Cultural Anthropology: 3 credits
  - ANT 3150/Classics in Anthropological Literature: 4 credits
  - ANT 3560/Fieldwork: Qualitative Methods: 4 credits
  - ANT 4070/Current Anthropological Literature: 4 credits
  - Four anthropology electives: 12–16 credits
2. SPJ 4990/Senior Project I: 4 credits
3. SPJ 4991/Senior Project II: 4 credits

Anthropology majors are encouraged to undertake an internship, study-abroad opportunity, or community-action independent study. Students may petition to take credit-bearing internships with anthropology faculty sponsors in lieu of one upper-level elective for the major.

Refer to **The Senior Project** for additional information.

## Minor requirements:

The minor in anthropology is designed to provide students with a basic understanding of the discipline and to introduce them to some of the major subfields.

Students interested in the minor should consult with a member of the **anthropology faculty**, then submit a completed **Application for a Program of Minor Study**. A student is assigned to the faculty advisor who best meets the student's academic interest in the minor.

## Academic Requirements for the Minor in Anthropology

Five courses, to include:

- ANT 1500/Introduction to Social and Cultural Anthropology
- Plus four elective courses in anthropology, chosen with the assistance of the anthropology faculty

## Faculty

## **Rudolf Gaudio**

Professor of Anthropology

Director of Natural and Social Sciences

- BA, Yale University
- MIA, Columbia University
- PhD, Stanford University

## **Jason A. Pine**

Professor of Media Studies and Anthropology

- BA, University of Chicago
- MA, New School for Social Research
- PhD, University of Texas, Austin

## **Joseph Russo**

Visiting Assistant Professor of Anthropology

- MA , Brooklyn College
- MPhil, Goldsmiths College
- PhD, University of Texas, Austin

## **David J. Kim**

Associate Professor of Anthropology

- BA, Trinity College
- MA, New York University
- PhD, Columbia University

## **Lorraine Plourde**

Associate Professor of Media Studies and Anthropology

- BA, Hampshire College
- MA, University of Washington
- PhD, Columbia University

## **Contributing Faculty**

### **Ragnhild Utheim**

Assistant Professor of Liberal Studies and Program Chair

Interim Director of Liberal Studies

- BS, Hunter College, City University of New York
- PhD, Graduate School and University Center, City University of New York

- Chancellor's Award for Excellence in Adjunct Teaching

## **Shaka McGlotten**

Professor of Media Studies

- BA, Grinnell College
- PhD, University of Texas, Austin

## **Courses**

### **ANT 1010: Nigerian/Hausa Language and Culture**

Hausa is one of the most important African languages, spoken by more than 50 million people in Nigeria and numerous other countries. This course offers intensive first-year instruction in the Hausa language while introducing students to the customs, beliefs, and concerns of Nigerian Hausa speakers as expressed through various media.

Credits: 4

Department: Anthropology

### **ANT 1500: Introduction to Social and Cultural Anthropology**

The major fields of interest and contributions of social and cultural anthropologists. Accounts of life in different societies are read to illustrate how institutions vary in different cultural settings and to explore what it means to be a member of a culture different from one's own.

Credits: 3

Department: Anthropology

### **ANT 2175: Language, Culture and Society**

Explores the different roles that language plays in the lives of people, communities, and nations. Topics include language and thought, language and power, poetics and verbal art, bilingualism, African-American English ("Ebonics"), pidgin and Creole

languages, Native American language revitalization, “politically correct”; language, and the rise of English as a global language.

Credits: 3

Department: Anthropology

### **ANT 2250: Film and Anthropology**

How useful a tool is film for the study of peoples who come from cultures entirely different from one’s own? Appropriate readings accompany the visual material, in addition to ethnographic accounts of the societies viewed in class and discussions of the problems encountered in filming non-Western peoples.

Credits: 3

Department: Anthropology

### **ANT 2320: Performing Arts in Cross-Cultural Perspective**

An introductory survey of music, theatre, and dance in Western and non-Western cultures, including the relationships between music and religion, dance and weddings, theatre and curing. The course also explores the performing arts as aesthetic phenomena in their own right. Live performances by non-Western performers and optional field trips are planned.

Credits: 3

PREREQ: ANT1500 Or MSA1050 Or NME1050

Department: Anthropology

### **ANT 2340: Drugs, Bodies, Design**

Using texts and films, students analyze how street drugs and legitimated pharmaceuticals become entangled with the economic and aesthetic practices of marginal and mainstream social worlds. Topics include rural Midwestern methamphetamine production as a cottage industry; the ways that steroids and methamphetamine refashion the HIV+ body and identity; and the designs of “performance enhancers” like Adderall that make machines out of bodies.

Credits: 3

Department: Anthropology

### **ANT 2470: Museum Anthropology**

An introduction to the poetics of representation, display, and performance in museums. Students critically analyze museums as spaces of encounter and culture contact; consider the political economy of museums and their links to the education, tourism, and entertainment industries; and participate in and report on curatorial projects at the Neuberger Museum of Art.

Credits: 3

PREREQ: (ANT1500 Or CAN1500 ) Or (MSA1050 Or NME1050 )

Department: Anthropology

### **ANT 2555: Magic, Witchcraft, and Modernity**

Investigates magic and witchcraft in the shadow of technology, industrialization, and capitalism. Readings range from athletes who employ superstition to cope with uncertainty, to more challenging case studies on witchcraft, spirit possession, shamanism, and other forms of magic as healing. Alongside classical anthropological texts, concepts such as fetishism, fantasy, and enchantment are explored in contemporary contexts, including film, art, and literature.

Credits: 3

PREREQ: ANT1500 Or MSA1050

Department: Anthropology

### **ANT 2610: Introduction to Ethnomusicology**

A survey of theoretical orientations and methodologies for the study of musical production, performance, and consumption in particular cultural contexts and within global flows of materials, ideas, cultural forms, and people. Focuses on music as a communication medium and collective poetic process. Students attend and critically

engage musical performances and/or engage directly in musical production and performances.

Credits: 3

PREREQ: (ANT1500 Or CAN1500 ) Or (MSA1050 Or NME1050 )

Department: Anthropology

### **ANT 2730: New Black Ethnographies**

Begins with historical examples of ethnographic work on black diasporic cultures and then moves to contemporary anthropological work on black life from around the world. Underscores the history of anthropology in understanding race and racial politics and also draws on an array of topical issues, from mass incarceration to the Black Lives Matter movement.

Credits: 3

Department: Anthropology

### **ANT 2755: Global Sexualities**

Explores and compares the diverse ways in which sexuality and gender are practiced, experienced, and regulated in different communities around the world. Particular attention is paid to how sexual identities and practices have influenced, and been influenced by, global political, economic, and cultural movements, including colonialism, capitalism, feminism, queer activism, and the spread of world religions.

Credits: 3

Department: Anthropology

### **ANT 2800: Anthropology of Love**

Explores love as an anthropological concept, focusing on how love is experienced and shaped in families and other intimate relationships, and how it in turn shapes personhood. Students also explore how the idea of love is used in state agencies to determine social welfare provisioning and how people experience love in philanthropy and charity programs across different cultural contexts.

Credits: 3

Department: Anthropology

### **ANT 3150: Classics in Anthropological Literature**

Theoretical concepts and their use in analyzing empirical data. Students read and critically analyze the work of some of the major thinkers in anthropology, including Benedict, Mead, Malinowski, Radcliffe-Brown, Geertz, Turner, and Lévi-Strauss.

Credits: 4

PREREQ: ANT1500 And (ANT1010 Or ANT2175 Or ANT2235 Or ANT2250 Or ANT2320 Or ANT2330 Or ANT2340 Or ANT2400 Or ANT2410 Or ANT2470 Or ANT2555 Or ANT2610 Or ANT2755 ) And (ANT3070 Or ANT3175 Or ANT3185 Or ANT3190 Or ANT3215 Or ANT3255 Or ANT3275 Or ANT3345 Or ANT3350 Or ANT3380 Or ANT3390 Or ANT3410 Or ANT3415 Or JST3455 Or JST3456 Or JST3457 Or ANT3540 Or ANT3600 Or ANT3610 Or ENV3800 )

Department: Anthropology

### **ANT 3190: Urban Anthropology**

The experiences and problems of city dwellers in the Third World and migrants from Third World countries to Western cities, including New York. Topics include urbanization and family life, adaptation of migrants, ethnicity and class, the culture of poverty, and methods of urban anthropologists.

Credits: 4

PREREQ: ANT1500 Or CAN1500 Or ANT2055

Department: Anthropology

### **ANT 3215: Anthropology of Religion**

Examines both foundational and newer critical approaches to understanding religion from an anthropological perspective. Texts cover a diversity of topics from a variety of cultures, including the construction of religion as an analytical category; religion's relation to secularism, law, and political ideology; religion and gender; and

embodied religious experience. In particular, the relationships between media and religion are explored. Not intended as a general survey of religious traditions.

Credits: 4

PREREQ: ANT1500 Or NME1050 Or MSA1050

Department: Anthropology

### **ANT 3255: Urban Life in Africa**

Africa is home to some of the oldest and fastest-growing cities in the world. Rapid urbanization brings challenges, opportunities, and expectations. Topics include colonial and postcolonial urban planning; corruption and informal economies; violence and security; ethnicity, nationalism, and pan-Africanism; modernism and traditionalism; youth styles and subcultures; charismatic Christianity and Islamic reformism.

Credits: 4

PREREQ: ANT1500

Department: Anthropology

### **ANT 3345: Media and Performance in Africa**

Explores how African performing artists and audiences have responded to the cultural, political, and economic circumstances of the times and places in which they live. Performance media include music, song, dance, film/video, and the spoken word, with a special focus on western and southern Africa. Students draw on anthropological theories to produce, perform, and critique their own versions of African performance texts.

Credits: 4

PREREQ: (ANT1500 Or CAN1500 ) Or (MSA1050 Or NME1050 )

Department: Anthropology

### **ANT 3350: Myth, Ritual, and Performance**

How have myth, ritual, and performance functioned as ways to comprehend, organize, and even generate the world around us? What are the values and constraints of symbolic structures as they shape and influence bodies and environments? Students consider both structural and poststructural approaches to performance as a medium for exploring, but also transgressing, structures of everyday life.

Credits: 4

PREREQ: ANT1500 Or THP2020 Or MSA1050 Or MSA1050

Department: Anthropology

### **ANT 3390: Critical Perspectives on Language and Culture**

Students perform close readings and engage in in-depth discussions of theoretical texts, illustrative ethnographic works, and audio/video recordings on the relationships between language and culture. Questions explored include: What assumptions about culture are implicit in any given method of analyzing language practices? What lies beyond the reach of language? Topics covered include affect, gesture, semiotics, and symbolic violence.

Credits: 4

PREREQ: ANT1500

Department: Anthropology

### **ANT 3415: Anthropology of Sound and Listening**

An anthropological and ethnomusicological approach to sound and listening with emphasis on the politics of sound. Topics include sound and the senses, weaponization of sound, music as torture, sounds of protest and police surveillance, and background music and consumption.

Credits: 4

PREREQ: ANT1500 Or MSA1530

Department: Anthropology

### **ANT 3540: Sensing and Knowing in Anthropology, Psychology, and the Arts**

What theories of embodiment, mind, and matter must be adopted to adequately grasp experiences of time, space, color, emotion, and attention? How can people conceptualize forms of experience without purging them of poetic resonance? Students explore this interdisciplinary field in connection with the arts. Includes readings in cognitive science, anthropology, and poetry, plus collaborative art projects, sensory experiments, and excursions.

Credits: 4

PREREQ: ANT1500 Or PSY1530 Or BPS1530 Or MSA1050 Or NME1050

Department: Anthropology

### **ANT 3560: Fieldwork: Qualitative Methods**

The methodological, political, and ethical issues of participant observation. Students read and discuss classical examples of participant-observation research. Each student conducts a participant-observation field research study and presents a preliminary version of the results to the seminar before submitting the written report. *Limited to anthropology majors.*

Credits: 4

PREREQ: ANT1500 And ANT3150

Department: Anthropology

### **ANT 4070: Current Anthropological Literature**

Students focus on recent theoretical texts in cultural anthropology and are expected to present short oral reports on these texts and to lead class discussion. *Limited to anthropology majors in their senior year.*

Credits: 4

PREREQ: ANT1500 And ANT3150

Department: Anthropology

### **HIS 2320: First Peoples to European Contact: New World Archaeology**

Focuses on the prehistory of the Americas from the first peoples through 1492, beginning with the Ice Age cultures of the New World and moving forward chronologically. South, Central, and North American cultures are examined, including the Olmec, Woodlands, and Mississippi Valley cultures, pueblo culture, and the Maya, Aztec, and Inca.

Credits: 4

Department: Anthropology

### **HIS 3585: Archaeology of Empires: The Ancient World**

Introduces the largest unit of political organization, the empire, and its early appearances in various regions of the world. The focus is on Akkadia in Mesopotamia, Egypt's New Kingdom, the Qin Dynasty in China, and the Inca Empire in South America (also known as the Inka Empire). The course reviews theories of sociopolitical organization and development drawn from anthropological archaeology, economics, ecology, and political science.

Credits: 4

Department: Anthropology

### **MSA 2210: Transhumanist Media**

Students focus on how humans are represented and configured across media platforms, how the self is culturally constructed, and how technology continually redefines the meaning of "human." The class also considers what these figurations indicate about contemporary political subjectivities, gender identities, and species belonging. The work of notable thinkers, including William Gibson, Masamune Shiroh, Stellarc, and Spike Jonze, is studied.

Credits: 3

Department: Anthropology

### **MSA 4100: Alternative Economies**

Students look at forms of production and exchange in various contexts throughout the world that are alternatives to dominant, formal economies. These include trash picking and trash art-making, piracy and counterfeiting, independent farming, and alternative banking. Students consider the notion of value in a variety of ways and trace how production, exchange, circulation, and consumption elaborate new forms of social life.

Credits: 4

PREREQ: (MSA1050 Or NME1050 ) Or ANT1500 Or CAN1500

Department: Anthropology

### **MSA 4110: Lively Geographies**

In recent years, anthropologists, physical and cultural geographers, biologists, and media theorists have tried to account for the more-than-human world in order to emplace humans in a general ecology of liveliness. Using methods from multiple disciplines, students explore the animacy of ordinary and extraordinary places. Topics include landscape as a contingent process, geological time, energetics, dwelling, regenerative design, and industrial-chemical ecologies.

Credits: 4

PREREQ: (MSA1050 Or NME1050 ) Or ANT1500

Department: Anthropology

## **Biochemistry**

### **Description:**

The interplay between biology, chemistry, and even mathematics has rapidly changed the field of biomedical research over the past 25 years.

Students entering this field need to have an in-depth interdisciplinary background that includes advanced courses and research experience in both chemistry and biology. The curriculum in the biochemistry major provides a solid foundation for students who plan to continue their study in biochemistry, biomedical sciences, or pharmaceutical science.

Rapid advances in the biomedical field in recent years have created a great demand for a work force that is well trained in the interdisciplinary area of biochemistry. Students completing the biochemistry major are also well prepared for employment in the biotechnology, pharmaceutical,

and other biomedical areas. The biochemistry major also prepares students for medicine, dentistry, and other allied health professions.

## Requirements:

To declare biochemistry as a major, students are required to have passed General Chemistry I and II (or the equivalent courses for transfer students) with grades of C or higher.

Other courses required for the biochemistry major, including support courses but excluding the senior project, must be completed with a grade of C- or higher. In addition to meeting **general degree requirements**, all biochemistry majors must complete the following requirements (83.5 credits):

### Biology Courses (17.5 credits)

Go to **Biology Courses** for descriptions.

- BIO 1550/General Biology I: 4 credits
- BIO 1551/General Biology I Lab: 1.5 credits
- BIO 3530/Cell Biology: 4 credits\*
- BIO 4620/Molecular Biology: 4 credits
- One advanced elective in biology: 4 credits minimum

\*When registering for BIO 3530, biochemistry majors will need to obtain an instructor override exempting them from two prerequisites—BIO 1560 and 2890 (not required for biochemistry majors).

### Chemistry Courses (36 credits)

Go to **Chemistry Courses** for descriptions.

- CHE 1550/General Chemistry I: 4 credits
- CHE 1551/General Chemistry I Lab: 1 credit
- CHE 1560/General Chemistry II: 4 credits
- CHE 1561/General Chemistry II Lab: 1 credit
- CHE 3150/Chemical Instrumentation and Analytical Methods: 5 credits
- CHE 3310/Organic Chemistry I: 4 credits
- CHE 3311/Organic Chemistry I Lab: 1 credit
- CHE 3320/Organic Chemistry II: 4 credits
- CHE 3321/Organic Chemistry II Lab: 1 credit
- CHE 3510/Physical Chemistry I: 5 credits
- CHE 4610/Biochemistry: 4 credits
- CHE 4611/Biochemistry Lab: 2 credits

## Support Courses (18 credits)

Go to [Mathematics](#) and [Physics Courses](#) for descriptions.

- MAT 1500/Calculus I: 4 credits
- MAT 1510/Calculus II: 4 credits
- PHY 1510/Introductory Physics I: 4 credits
- PHY 1511/Introductory Physics I Lab: 1 credit
- PHY 1520/Introductory Physics II: 4 credits
- PHY 1521/Introductory Physics II Lab: 1 credit

## Biochemistry Courses (12 credits)

- BCM 3880/Biochemistry Junior Seminar: 2 credits
- BCM 4880/Biochemistry Senior Seminar I: 1 credit
- BCM 4890/Biochemistry Senior Seminar II: 1 credit
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

## Faculty

### Stephen A. Cooke

Professor of Chemistry

- BSc, PhD, University of Exeter (England)

### Elizabeth Rose Middleton

Visiting Assistant Professor of Chemistry

- BA, Dartmouth College
- MS, PhD, Yale University

### Monika L. Eckenberg

Assistant Professor of Practice in Chemistry

- Vordiplom, MS, PhD, Georg August University (Germany)

### Joseph Skrivanek

Distinguished Service Professor of Chemistry

- BS, MS, University of Scranton
- PhD, Pennsylvania State University

## Contributing Faculty

## **James G. Daly**

Associate Professor of Biology

- BS, PhD, University of Guelph (Canada)

## **Courses**

### **BCM 3055: Fundamentals of Scientific Inquiry: Biochemistry**

This is a fully on-line research/project-based course. This hands-on experiential lecture/lab course provides students with an opportunity to experience how professional scientists do research from conception of a research project to publication. Student work closely with a faculty mentor to develop a research project, collect and analyze data, and present results at a symposium. Students also engage in interactive professional development and skills-building webinars focused on developing their quantitative, analytic, and science communication skills. At the end of the course, student present their work at a final summer research symposium.

Credits: 5

Department: Biochemistry

### **BCM 3880: Biochemistry Junior Seminar**

Students complete a senior research proposal, which is submitted to the biochemistry faculty for review and approval. Students also attend research seminars presented by faculty and guest speakers. Required for juniors majoring in biochemistry.

Credits: 2

Department: Biochemistry

### **BCM 4880: Biochemistry Senior Seminar I**

Faculty, visiting scientists, and seniors in biochemistry present results of current research projects. Students are graded on the basis of oral presentations of senior project results made to the faculty and their peers.

Credits: 1

COREQ: SPJ4990

Department: Biochemistry

### **BCM 4890: Biochemistry Senior Seminar II**

Faculty, visiting scientists, and seniors in biochemistry present results of current research projects. Students are graded on the basis of oral presentations of senior project results made to the faculty and their peers.

Credits: 1

COREQ: SPJ4991

Department: Biochemistry

### **BIO 1550: General Biology I**

Introduction to contemporary biology, covering cell structure and function, genetics, development, and molecular biology. This course is for science majors and premedical students; students with limited high school science and mathematics can satisfy college distribution requirements with BIO 1510 or 1520.

Credits: 4

Department: Biochemistry

### **BIO 1551: General Biology I Lab**

Lab exercises on cell organization, cell division, genetics, enzyme kinetics, photosynthesis, and development, and the use of light microscopes, spectrophotometer, and chromatography. *Required for premedical students, biology majors, biochemistry majors, and environmental studies majors.*

Credits: 1.5

PREREQ: BIO1550 Or BBI1550

Department: Biochemistry

### **BIO 3530: Cell Biology**

Cellular organization and function, and molecular genetics, with emphasis on eukaryotic cells. Topics include cellular genomes; replication and maintenance of genomic DNA; RNA and protein synthesis, processing, and regulation; macromolecular structure and processes of organelles; vesicular transport; cytoskeleton; the cell surface; cell signaling; and cell cycle. Students prepare a paper based on current literature in the field. *Required for all biology majors immediately following BIO 1550 and 1560.*

Credits: 4

PREREQ: (BIO1550 Or BBI1550 ) And (BIO1560 Or BBI1560 ) And BIO2890 And (CHE1550 Or BCH1560 )

Department: Biochemistry

### **BIO 4620: Molecular Biology**

Structure, function, and regulation of genes at the molecular level. Topics include transcription; RNA processing; involvement of RNA in protein synthesis; DNA replication, mutation, and repair; gene cloning; DNA sequencing; PCR amplification; and applications of recombinant DNA technology (including gene therapy). Students write a short research grant proposal on a topic of their choice, incorporating molecular approaches learned in class.

Credits: 4

PREREQ: BIO3530

Department: Biochemistry

### **CHE 1550: General Chemistry I**

The principles and applications of chemistry. Topics include the development of an atomic/molecular model, stoichiometry, interaction of light with matter, and the physical behavior of solids, liquids, and gases.

Credits: 4

PREREQ: MAT1150 Or BMA1150 Or MAT1500

Department: Biochemistry

### **CHE 1551: General Chemistry I Lab**

Emphasizes basic techniques in synthetic and analytical chemistry.

Credits: 1

COREQ: CHE1550

Department: Biochemistry

### **CHE 1560: General Chemistry II**

A continuation of CHE 1550. Topics include chemical kinetics and equilibrium, electrochemistry, thermodynamics, acids and bases, and the chemistry of representative elements..

Credits: 4

PREREQ: CHE1550 Or BCH1550 And MAT1150 Or MAT1500 Or BMA1150

Department: Biochemistry

### **CHE 1561: General Chemistry II Lab**

Emphasizes basic techniques in synthetic and analytical chemistry.

Credits: 1

COREQ: CHE1560

PREREQ: CHE1551

Department: Biochemistry

### **CHE 3150: Chemical Instrumentation and Analytical Methods**

The lecture covers general analytical chemistry, including gravimetric and volumetric analysis, solution chemistry, and an introduction to the theory and use of modern

analytical instruments. The required lab acquaints students with general wet chemistry techniques and with instrumental methods of qualitative and quantitative analysis.

Credits: 5

PREREQ: CHE1560 Or BCH1560

Department: Biochemistry

### **CHE 3310: Organic Chemistry I**

An introduction to the chemistry of carbon compounds. The structural theory is used to develop an understanding of the physical properties and chemical reactivity of organic compounds. Compounds are grouped according to structure, using a functional group approach. Reactions are organized according to similarities in mechanism, with an emphasis on electron flow. Infrared and NMR spectroscopy are also introduced.

Credits: 4

COREQ: CHE3311

PREREQ: (CHE1560 Or BCH1560)

Department: Biochemistry

### **CHE 3311: Organic Chemistry I Lab**

Lab experience in organic chemistry, with an emphasis on microscale techniques.

Credits: 1

COREQ: CHE3310

Department: Biochemistry

### **CHE 3320: Organic Chemistry II**

The concepts learned in CHE 3310 are elaborated on and more complex organic reactions are studied, including the mechanism and the use in multistep synthesis

problems. More compounds, such as aromatics, carbonyl- and carboxyl-compounds, and their reactions are discussed, and the structure, reactivity, and reactions of carbohydrates, proteins, and lipids are introduced.

Credits: 4

COREQ: CHE3321

PREREQ: CHE3310

Department: Biochemistry

### **CHE 3321: Organic Chemistry II Lab**

Continued study of the spectroscopic methods for structure determination of unknown compounds. Synthetic methods for the preparation of interesting compounds are emphasized.

Credits: 1

COREQ: CHE3320

Department: Biochemistry

### **CHE 3510: Physical Chemistry I**

A lecture course introducing the principles of chemical thermodynamics and chemical dynamics. Applications in chemical equilibria, phase equilibria, properties of solutions, chemical kinetics, and transport properties are included.

Credits: 5

PREREQ: CHE3320 And (PHY1520 Or BPH1520 ) And (MAT1510 Or BMA1510 )

Department: Biochemistry

### **CHE 4610: Biochemistry**

An introduction to the structure, function, and metabolism of the four classes of biomolecules: proteins, carbohydrates, lipids, and nucleic acids. Topics include

molecular biology; the structure, regulation, and kinetics of enzymes; and the structure and function of vitamins.

Credits: 4

PREREQ: CHE3320 Or BCH3320 Or CHE3350 Or CHE3015

Department: Biochemistry

### **CHE 4611: Biochemistry Lab**

Practical hands-on experimental techniques for isolation and analysis of the four classes of biomolecules: proteins, carbohydrates, lipids, and nucleic acids. *Required for biochemistry majors.*

Credits: 2

COREQ: CHE4610

PREREQ: CHE3321

Department: Biochemistry

## **Biology**

### **Description:**

Biology is an area of explosive scientific, intellectual, and technological advances.

Attention is focusing on the origin and evolution of living organisms (even their possible existence on other planets), the molecular mechanics of heredity, the processes of disease and immunity, the ecological balance among life forms, the effect of synthetic chemicals on molecular functions of the cell, the biological basis of behavior, and the extraordinary technologies for the creation of useful new characteristics in microorganisms, plants, and animals.

The biology program at Purchase College embodies the excitement of the dramatic advances in this rapidly expanding field. Students actively participate in the life sciences, studying and pursuing research with faculty who are active in their fields.

The biology program at Purchase College may be pursued from a variety of perspectives, and our majors are well prepared for graduate school, medical school, teaching, and careers with high-tech industries. Biology majors should be aware that, of all the natural sciences, biology is the least able to stand alone as a discipline; mathematics, physics, and especially chemistry are important for a

meaningful appreciation of life processes. In consultation with a faculty advisor, the student will expand upon this base by choosing advanced subjects related to particular objectives. Advanced courses are offered in seven **concentrations**.

Biology courses are also challenging, rewarding, and immediately relevant studies for students in other disciplines. Students who major in other subjects and have a strong secondary interest in biology may consider a biology **minor**.

## Requirements:

### **Bachelor of Arts (BA) | Bachelor of Science (BS)**

#### **BA Academic Requirements**

There are two categories of requirements for all biology majors: **biology courses** and **basic science support courses**. General Biology I and II, Cell Biology, and the five upper-level electives in the “biology courses” category must be passed with a grade of C- or higher. Students must attain at least a 2.0 (C) GPA in courses used to satisfy the requirements for the major, including the “biology courses” category (excluding the senior project) and the “basic science support courses” category. Students majoring in biology may choose a **concentration**, but one is not required.

In addition to meeting **general degree requirements**, all BA majors in biology must complete the following courses:

#### **Biology Courses**

- BIO 1550/General Biology I
- BIO 1551/General Biology I Lab
- BIO 1560/General Biology II
- BIO 1561/General Biology II Lab
- BIO 1880/Biology Freshman Seminar
- BIO 2890/Biology Program Seminar
- BIO 3530/Cell Biology (successful completion of BIO 3530 is a prerequisite for all upper-level biology electives, except BIO 3850)
- Five upper-level biology electives, as follows; these must include at least one at the 4000 level and at least four lab studies, taken either in conjunction with lecture courses or as separately registered lab courses:
  - One of the following courses in biological mechanisms:  
BIO 3160/Genetics  
BIO 3170/Developmental Biology  
BIO 3250/Animal Physiology  
BIO 4620/Molecular Biology

- One of the following courses in biodiversity and ecology:
    - BIO 3360/Microbiology
    - BIO 3430/Vertebrate Zoology
    - BIO 3440/Invertebrate Zoology
    - ENV 3080/Wildlife Ecology
    - ENV 3120/General Ecology
    - ENV 3220/Restoration Ecology
    - ENV 3250 and 3251/Ecology of Urban Environments and Lab
    - ENV 3805/Conservation Biology
  - Three additional upper-level biology electives
  - BIO 3890/Biology Junior Seminar
  - SPJ 4990/Senior Project I
  - SPJ 4991/Senior Project II
- If a student elects to conduct a senior project in an area other than the life sciences, two additional biology courses are required.

### Basic Science Support Courses

- CHE 1550 and 1551/General Chemistry I and Lab
- CHE 1560 and 1561/General Chemistry II and Lab
- CHE 3310 and 3311/Organic Chemistry I and Lab
- CHE 3320 and 3321/Organic Chemistry II and Lab
  - One of the following courses:
    - ENV 3025/Biostatistics or
    - MAT 1600/Introductory Statistics or
    - PSY 2320/Behavioral Statistics or
    - PSY 3635/Honors Seminar in Statistics and Research Design
    - MAT 1500/Calculus I
    - MAT 1510/Calculus II
    - MAT 1520/Computer Science I
    - MAT 3680/Informatics in Biology and Medicine

### Additional notes for biology majors:

1. Many students will want to study additional **mathematics**. Graduate schools generally require Calculus I; professional schools may require either Calculus I or Statistics.
  2. A year of **physics** is highly recommended (PHY 1510–1511/Introductory Physics I with lab and PHY 1520–1521/Introductory Physics II with lab). Professional and graduate schools generally require physics.
  3. Some professional and graduate schools may not accept high school AP courses as substitutes for college introductory science courses (e.g., General Biology, General Chemistry, Introductory Physics).
-

## BS Academic Requirements

There are two categories of requirements for all biology majors: **biology courses** and **basic science support courses**. General Biology I and II, Cell Biology, and the seven upper-level electives in the “biology courses” category must be passed with a grade of C- or higher. Students must attain at least a 2.0 (C) GPA in courses used to satisfy the requirements for the major, including the “biology courses” category (excluding the senior project) and the “basic science support courses” category. Students majoring in biology may choose a **concentration**, but one is not required.

In addition to meeting **general degree requirements**, all BS majors in biology must complete the following courses:

### Biology Courses:

- BIO 1550/General Biology I
- BIO 1551/General Biology I Lab
- BIO 1560/General Biology II
- BIO 1561/General Biology II Lab
- BIO 1880/Biology Freshman Seminar
- BIO 2890/Biology Program Seminar
- BIO 3530/Cell Biology (successful completion of BIO 3530 is a prerequisite for all upper-level biology electives, except BIO 3850)
- Seven upper-level biology electives, as follows; these must include at least two at the 4000 level and at least four lab courses, taken either in conjunction with lecture courses or as separately registered lab courses:
  - BIO 4620/Molecular Biology or  
CHE 4610/Biochemistry
  - One of the following courses in biological mechanisms:  
BIO 3160/Genetics  
BIO 3170/Developmental Biology  
BIO 3250/Animal Physiology  
BIO 4620/Molecular Biology
  - One of the following courses in biodiversity and ecology:  
BIO 3360/Microbiology  
BIO 3430/Vertebrate Zoology  
BIO 3440/Invertebrate Zoology  
ENV 3080 / Wildlife Ecology  
ENV 3120/General Ecology  
ENV 3220/Restoration Ecology  
ENV 3250 and 3251/Ecology of Urban Environments and Lab  
ENV 3805/Conservation Biology
  - Four additional upper-level biology electives
- BIO 3890/Biology Junior Seminar
- SPJ 4990/Senior Project I\*

- SPJ 4991/Senior Project II\*  
\*The senior project must be an original research project.

### Basic Science Support Courses

- CHE 1550 and 1551/General Chemistry I and Lab
- CHE 1560 and 1561/General Chemistry II and Lab
- CHE 3310 and 3311/Organic Chemistry I and Lab
- CHE 3320 and 3321/Organic Chemistry II and Lab
- Two of the following courses:  
ENV 3025/Biostatistics or  
MAT 1600/Introductory Statistics or  
PSY 2320/Behavioral Statistics or  
PSY 3635/Honors Seminar in Statistics and Research Design  
MAT 1500/Calculus I  
MAT 1510/Calculus II  
MAT 1520/Computer Science I  
MAT 3680/Informatics in Biology and Medicine

### Additional notes for biology majors:

1. Many students will want to study additional **mathematics**. Graduate schools generally require Calculus I; professional schools may require either Calculus I or Statistics.
2. A year of **physics** is highly recommended (PHY 1510–1511/Introductory Physics I with lab and PHY 1520–1521/Introductory Physics II with lab). Professional and graduate schools generally require physics.
3. Some professional and graduate schools may not accept high school AP courses as substitutes for college introductory science courses (e.g., General Biology, General Chemistry, Introductory Physics).

---

### Effective 2020-21

Removed CHE 3015 as an option to satisfy the Organic Chemistry requirement.

### Minor requirements:

The purpose of the biology minor is to encourage students who are majoring in other disciplines to follow their interest in biology by completing a coherent program of study.

Interested students must submit a completed **Application for a Program of Minor Study** to the Department Chair of Biology. Upon admission to the biology minor, a student is assigned a minor advisor who will assist in designing an appropriate program.

### Academic Requirements for the Minor in Biology

A total of 20 credits in biology, including two of the following courses:

- BIO 1510/Human Anatomy and Physiology I: Anatomy and Physiology
- BIO 1520/Human Anatomy and Physiology II: Physiology and Nutrition
- BIO 1550/General Biology I
- BIO 1560/General Biology II
- A biology-related section of FRS 1200/Science in the Modern World

Additional courses needed to complete 20 credits are to be selected in consultation with the biology minor advisor:

- Courses may be chosen from any available biology courses for which the prerequisites are met.
- At least two courses must be at the 2000 level or above. Advanced courses for students not taking the General Biology sequence include the following (with permission of instructor):
  - BIO 3160/Genetics
  - BIO 3250/Animal Physiology
  - BIO 3430/Vertebrate Zoology
  - BIO 3440/Invertebrate Zoology
  - BIO 4720/Evolution
  - BIO 4770/Scanning Electron Microscopy and Digital Imaging
  - ENV 3805/Conservation Biology
  - ENV 3820/Animal Behavior
  - ENV 4460/Marine Ecology
  - PSY 3660/Physiological Psychology

Note: Lab credit that accompanies the approved lecture courses listed above can also count towards the 20 credit minimum needed for the minor.

## Chemistry Minor for Biology Majors

Many biology majors at Purchase qualify for a minor in chemistry. Biology majors who complete Biochemistry for the BS have already taken enough chemistry and need only submit the **Application for a Program of Minor Study**. Other biology students must take only one course beyond Organic Chemistry (e.g., CHE 3150, 3510, or 4610).

## Faculty

### **Elliott Abrams**

Associate Professor of Biology

- BA, Rutgers University
- PhD, Johns Hopkins University

### **James G. Daly**

Associate Professor of Biology

- BS, PhD, University of Guelph (Canada)

### **Jan Robert Factor**

Professor of Biology

- BS, Brooklyn College, City University of New York
- MS, PhD, Cornell University

### **Mark Jonas**

Associate Professor of Biology

- BS, Purchase College, SUNY
- PhD, Stony Brook University, SUNY

### **Naydu Carmona**

Lecturer of Biology

- BA, Manhattanville College
- PhD, Graduate Center, CUNY

### **Erika Ebbs**

Assistant Professor of Biology

- BS, California State University
- PhD, University of New Mexico

### **Stephen Harris**

Assistant Professor of Biology

- BS, Ohio State University
- MA, City College of New York, City University of New York
- PhD, Graduate Center, City University of New York

### **Maryann McEnroe**

Associate Professor of Biology

- BS, Southeastern Massachusetts University
- MA, PhD, University of California, Davis

## **Contributing Faculty**

### **Joseph Skrivanek**

Distinguished Service Professor of Chemistry

- BS, MS, University of Scranton
- PhD, Pennsylvania State University
- Chancellor's Award for Excellence in Faculty Service

## Courses

### **BIO 1510: Human Anatomy and Physiology I: Anatomy and Physiology**

Introduction to the organ systems of the human body, including the neuromuscular, skeletal, cardiovascular, respiratory, renal, and digestive systems. The physiological mechanisms of adaptation to exercise are also considered.

Credits: 4

Department: Biology

### **BIO 1511: Human Anatomy and Physiology I Lab**

Students learn about both form and function of the human body. Content includes cells and tissues; gross and microscopic anatomy; integumentary, skeletal, and muscular systems; and kinesiology. Lab exercises use microscope slides, models, and dissection for a hands-on approach and a practical knowledge of anatomy.

Credits: 1.5

PREREQ: BIO1510

Department: Biology

### **BIO 1520: Human Anatomy and Physiology II: Physiology and Nutrition**

Introduction to the human body, emphasizing general physiological processes. The body is studied from the viewpoint of homeostasis, concentrating on the relationship of food to the functioning living organism in health and disease. Topics of current interest, controversies, and myths are highlighted.

Credits: 4

Department: Biology

### **BIO 1521: Human Anatomy and Physiology II Lab**

Students learn about both form and function of the human body. Content includes neuroanatomy and neurophysiology; senses (vision, olfaction, taste, hearing, equilibrium); and functional anatomy/physiology of the endocrine, urinary, circulatory, lymphatic, respiratory, digestive, and reproductive systems. Lab exercises use microscope slides, models, and dissection for a hands-on approach and a practical knowledge of anatomy.

Credits: 1.5

PREREQ: BIO1520

Department: Biology

### **BIO 1550: General Biology I**

Introduction to contemporary biology, covering cell structure and function, genetics, development, and molecular biology. This course is for science majors and premedical students; students with limited high school science and mathematics can satisfy college distribution requirements with BIO 1510 or 1520.

Credits: 4

Department: Biology

### **BIO 1551: General Biology I Lab**

Lab exercises on cell organization, cell division, genetics, enzyme kinetics, photosynthesis, and development, and the use of light microscopes, spectrophotometer, and chromatography. *Required for premedical students, biology majors, biochemistry majors, and environmental studies majors.*

Credits: 1.5

PREREQ: BIO1550 Or BBI1550

Department: Biology

### **BIO 1560: General Biology II**

Second semester of an introduction to contemporary biology, covering plant and animal morphology and physiology, ecology, behavior, and evolution. This course is for science majors and premedical students; students with limited high school science and mathematics can satisfy college distribution requirements with BIO 1510 or 1520.

Credits: 4

Department: Biology

### **BIO 1561: General Biology II Lab**

Vertebrate anatomy and physiology, and examination of selected plant and animal phyla through lab exercises, experiments, and field trips. *Required for premedical students, biology majors, and environmental studies majors.*

Credits: 1.5

PREREQ: BIO1560 Or BBI1560

Department: Biology

### **BIO 1880: Biology Freshman Seminar**

This supplement to BIO 1550 introduces biology majors and undeclared potential majors to the biology program and faculty and assists students in planning and succeeding in their course of study. *Required for all freshman biology majors enrolled in BIO 1550.*

Credits: 1

COREQ: BIO1550

Department: Biology

### **BIO 2850: Coral Reef Biology and Ecology**

An introduction to biology and ecology of coral reefs, using scuba diving. Extensive field work, observations of living organisms, projects, lectures, and labs. Topics include reef coral biology and identification; field sampling; reef monitoring; threats

to reefs; reef inhabitants (invertebrates, fish, sea turtles, algae); dolphins and whales; mangroves and sea grasses; local culture, history, and environment; substance and process of science.

**Note:** This course involves scuba diving. It will be possible to learn to scuba dive during the program or to complete the open-water dives for a scuba course taken before the program. Scuba divers must be certified by a nationally recognized organization. All students must be physically capable and healthy enough for field work, scuba diving, and boat work; able to swim and willing to scuba dive in the ocean and from boats; and have a physician's certification of adequate health and physical fitness to participate in course activities.

Credits: 4

Department: Biology

### **BIO 2890: Biology Program Seminar**

Introduces biology majors and potential majors to the field of study, to the faculty, to the opportunities available to students and graduates, and to necessary computer and writing skills. Programs are presented by biology faculty members and include readings of relevant scientific papers, associated writing assignments, labs, and field trips. *Required for all biology majors and potential majors immediately following BIO 1550 and 1560, and for all transfer students.*

Credits: 2

PREREQ: (BIO1550 Or BBI1550 ) Or (BIO1560 Or BBI1560 )

Department: Biology

### **BIO 3160: Genetics**

Basic but intensive survey of the mechanisms of heredity, covering gametogenesis, mutagenesis, chromosome mapping, transmission genetics, and an introduction to population genetics. The lab is optional.

Credits: 4

PREREQ: BIO3530

Department: Biology

### **BIO 3161: Genetics Lab**

Lab and statistical exercises employing *Drosophila*, human, and plant material, selected to complement the lecture course.

Credits: 1.5

PREREQ: BIO3160

Department: Biology

### **BIO 3170: Developmental Biology**

Lecture course examining patterns and processes of animal development from fertilization to organogenesis in vertebrates and invertebrates. Emphasis is placed on the genetic control of development and on molecular and cellular mechanisms of differentiation and morphogenesis. The lab is optional.

Credits: 4

PREREQ: BIO3530 And (CHE1550 Or BCH1550 ) And (CHE1560 Or BCH1560 )

Department: Biology

### **BIO 3171: Developmental Biology Lab**

Students perform lab studies on the embryology of the sea urchin, frog, chick, and zebrafish, as well as slime mold development, gametogenesis, regeneration, and insect development. Students also perform gene knockdown experiments and examine the phenotypic consequences.

Credits: 1.5

PREREQ: BIO3170

Department: Biology

### **BIO 3200: Biotechnology I**

Lecture and lab course trains students in modern methods. Topics may include isolation and characterization of biomolecules, plasmids, and cellular organelles; restriction endonuclease mapping; transformation with recombinant DNA molecules; DNA amplification using polymerase chain reaction; nucleic acid hybridization; tissue culture; and fluorescent labeling.

Credits: 3.5

PREREQ: BIO3530

Department: Biology

### **BIO 3205: Biotechnology II**

Lecture and lab course trains students in modern methods for work in the biotechnology industry. Lectures and visiting experts provide an overview of the industry and needed skills. Labs may include isolation/characterization of biomolecules and plasmids, restriction endonuclease mapping, transformation with recombinant DNA molecules, DNA amplification using polymerase chain reaction, and nucleic acid hybridization.

Credits: 5.5

PREREQ: BIO3530 And (BIO3200 Or BIO3670 )

Department: Biology

### **BIO 3250: Animal Physiology**

Lecture course examining the major organ systems of the vertebrates. Topics include neurophysiology and sensory biology, muscle contraction, cardiovascular physiology, respiratory physiology, osmoregulation, and digestion. Physiological adaptations of vertebrates to extreme environments (e.g., high altitude and aquatic hypoxia) are also discussed.

Credits: 4

PREREQ: BIO3530

Department: Biology

### **BIO 3251: Animal Physiology Lab**

Lab course on vertebrate (animal and human) physiology. Topics include neurophysiology and sensory biology, muscle contraction, cardiovascular physiology (anatomy, blood pressure, EKG), respiratory physiology, exercise physiology, fluid balance, and osmoregulation.

Credits: 1.5

PREREQ: (BIO1550 Or BBI1550 ) And (BIO1560 Or BBI1560 ) And BIO3530 And (CHE1550 Or BCH1550 ) And (CHE1560 Or BCH1560 ) And BIO3250

Department: Biology

### **BIO 3360: Microbiology**

Lecture and lab course examining the anatomy and life processes of microorganisms with emphasis on bacteria and viruses. Topics include macromolecular aspects of growth, expression of genetic information, ecological adaptations, and infection and immunity. *Lab exercises require time in addition to the scheduled period.*

Credits: 5.5

PREREQ: BIO3530 And (CHE1550 Or BCH1550 ) And (CHE1560 Or BCH1560 )

Department: Biology

### **BIO 3430: Vertebrate Zoology**

Lecture and lab course examining the evolution of the major groups of vertebrates and emphasizing the interrelationship of vertebrate form, function, and environment in extinct and extant groups. Topics include locomotion, respiration, circulation, osmoregulation, and sensory physiology. The required lab covers anatomy, morphology, behavior, and evolution of vertebrates and includes studies at the American Museum of Natural History, the Bronx Zoo, the Norwalk Maritime Center, and Greenwich Audubon.

Credits: 5.5

PREREQ: BIO3530

Department: Biology

### **BIO 3440: Invertebrate Zoology**

A survey of the biology of freshwater, marine, and terrestrial invertebrates. Considers structure, function, development, evolution, ecology, and phylogenetic relationships. The required lab includes examination of representative species (as possible) and some independent field work to study/collect invertebrates in natural environments.

Credits: 5.5

PREREQ: BIO3530

Department: Biology

### **BIO 3530: Cell Biology**

Cellular organization and function, and molecular genetics, with emphasis on eukaryotic cells. Topics include cellular genomes; replication and maintenance of genomic DNA; RNA and protein synthesis, processing, and regulation; macromolecular structure and processes of organelles; vesicular transport; cytoskeleton; the cell surface; cell signaling; and cell cycle. Students prepare a paper based on current literature in the field. *Required for all biology majors immediately following BIO 1550 and 1560.*

Credits: 4

PREREQ: (BIO1550 Or BBI1550 ) And (BIO1560 Or BBI1560 ) And BIO2890 And (CHE1550 Or BCH1560 )

Department: Biology

### **BIO 3850: Coral Reef Biology and Ecology**

An introduction to biology and ecology of coral reefs, using scuba diving. Extensive field work, observations of living organisms, projects, lectures, and labs. Topics include reef coral biology and identification; field sampling; reef monitoring; threats to reefs; reef inhabitants (invertebrates, fish, sea turtles, algae); dolphins and whales; mangroves and sea grasses; local culture, history, and environment;

substance and process of science.

**Note:** This course involves scuba diving. It will be possible to learn to scuba dive during the program or to complete the open-water dives for a scuba course taken before the program. Scuba divers must be certified by a nationally recognized organization. All students must be physically capable and healthy enough for field work, scuba diving, and boat work; able to swim and willing to scuba dive in the ocean and from boats; and have a physician's certification of adequate health and physical fitness to participate in course activities.

Credits: 4

PREREQ: (BIO1550 Or BBI1550 ) And (BIO1560 Or BBI1560 )

Department: Biology

### **BIO 3890: Biology Junior Seminar**

A series of seminars and exercises on basic skills for research, literature review, scientific writing, and communication. Each biology faculty member presents a seminar on his or her own research, illustrating possibilities for senior projects. Students choose a senior project topic and sponsor and prepare a formal research proposal. *Required for all junior biology majors before beginning the senior project; generally taken after completion of BIO 3530 and two advanced electives.*

Credits: 3

PREREQ: BIO2890 And BIO3530

Department: Biology

### **BIO 3892: Biotechnology Seminar**

A series of seminars and exercises on basic skills for research, literature review, scientific writing, and communication, with a focus on the Biotechnology industry. Presentations on possibilities for Senior Project topics. Students choose a senior project topic and sponsor, and prepare a formal research proposal. Required for Biology majors in the Biotechnology Concentration before beginning the Senior Project; generally taken in the junior year, and after completion of Cell Biology and two advanced electives, including Biotechnology I.

Credits: 3

COREQ: BIO3205

PREREQ: BIO2890 And BIO3530 And BIO3200

Department: Biology

### **BIO 4300: Genomics**

An overview of central concepts and methods in the rapidly growing field of genomics. Topics focus on genome projects, molecular genetics, genetic architecture, sequencing methods, bioinformatics, phylogenetics, gene expression analysis, and epigenomics. Throughout the course, students explore the impact of advances in genomics on human health, public policy, the environment, and biomedical ethics.

Credits: 4

PREREQ: BIO3530

Department: Biology

### **BIO 4560: Immunology**

Lecture course examining both the humeral and cellular immune systems. Topics include antibodies; cellular immunity; immunogenetics; inflammation and resistance to bacterial and viral infection; immunoprophylaxis, immunodiagnostics, and immunological diseases, including hypersensitivity (allergy); autoimmunity; and immunodeficiency. Students prepare a paper based on current literature in the field.

Credits: 4

PREREQ: BIO3530

Department: Biology

### **BIO 4620: Molecular Biology**

Structure, function, and regulation of genes at the molecular level. Topics include transcription; RNA processing; involvement of RNA in protein synthesis; DNA replication, mutation, and repair; gene cloning; DNA sequencing; PCR

amplification; and applications of recombinant DNA technology (including gene therapy). Students write a short research grant proposal on a topic of their choice, incorporating molecular approaches learned in class.

Credits: 4

PREREQ: BIO3530

Department: Biology

### **BIO 4650: Transmission Electron Microscopy and Cell Ultrastructure**

Lecture course covering the techniques of transmission electron microscopy and the principles of cell ultrastructure. Lectures consider the structural organization of the cell and its organelles. Labs include practical instruction in the basic techniques required for the preparation and examination of biological materials. A written exam, project, and report are required.

Credits: 6

PREREQ: BIO3530

Department: Biology

### **BIO 4651: Transmission Electron Microscopy and Cell Ultrastructure Lab**

Lab course covering the techniques of transmission electron microscopy and the principles of cell ultrastructure. Lectures consider the structural organization of the cell and its organelles. Labs include practical instruction in the basic techniques required for the preparation and examination of biological materials. A written exam, project, and report are required.

Credits: 0

COREQ: BIO4650

Department: Biology

### **BIO 4720: Evolution**

A survey of historic, observational, and experimental evidence for past and present processes of biological evolution. Familiarity with the principles of genetics is assumed. Each student presents one seminar on an appropriate topic or organism and submits a fully documented term paper.

Credits: 4

PREREQ: BIO3530

Department: Biology

### **BIO 4760: Behavior Genetics**

The study of genetic determinants of animal behavior. Each student presents at least one seminar and submits a term paper. Topics include the inheritance of monogenic and polygenic traits; disruptive and stabilizing selection for behavioral traits; ethological and psychological isolation; and assortative mating as it pertains to a variety of animals, including humans.

Credits: 4

PREREQ: BIO3160 And BIO3530

Department: Biology

### **BIO 4770: Scanning Electron Microscopy and Digital Imaging**

Preparation and examination of biological and other materials for scanning electron microscopy. Lectures consider theoretical aspects of microscopy and imaging. Interpretation of micrographs is emphasized, and a project and report are required. The lab is required.

Credits: 5.5

PREREQ: BIO3530

Department: Biology

## **Biology Concentrations**

## Description:

Concentrations allow students to focus their coursework in any of several areas of study. They are available to students pursuing either a BA or a BS in biology, but are not required for either degree.

Courses required for the concentration are completed in the course of, or in addition to, satisfying the requirements for the BA or BS in biology. Concentrations require a senior project in the general subject area of the concentration, as well as specific coursework.

## Requirements:

### Cellular and Molecular Biology

- BIO 3530/Cell Biology
- BIO 4620/Molecular Biology
- Three courses from the following list:
  - BIO 3170/Developmental Biology
  - BIO 3250/Animal Physiology
  - BIO 3360/Microbiology
  - BIO 3670/Cellular and Molecular Techniques
  - BIO 4300/Genomics
  - BIO 4560/Immunology
  - BIO 4650/Transmission Electron Microscopy and Cell Ultrastructure
  - CHE 4610/Biochemistry
- Senior project in the general subject area of cellular and molecular biology

### Evolutionary and Behavioral Biology

- BIO 3160/Genetics
- BIO 4720/Evolution
- ENV 3820/Animal Behavior
- Two courses from the following list:
  - BIO 3250/Animal Physiology
  - BIO 3360/Microbiology
  - BIO 3430/Vertebrate Zoology
  - BIO 3440/Invertebrate Zoology
  - BIO 4300/Genomics

BIO 4760/Behavior Genetics  
ENV 3120/General Ecology  
PSY 3660/Physiological Psychology

- Senior project in the general subject area of evolutionary and behavioral biology

## **Biotechnology**

- BIO 3200/Biotechnology I
- BIO 3205/Biotechnology II
- BIO 3360/Microbiology
- BIO 3530/Cell Biology
- One of the following statistics courses:  
ENV 3025/Biostatistics or  
MAT 1600/Introductory Statistics or  
PSY 2320/Behavioral Statistics or  
PSY 3635/Honors Seminar in Statistics and Research Design
- One of the following courses:  
BIO 4300/Genomics  
BIO 4620/Molecular Biology
- One of the following courses:  
BIO 4650/Transmission Electron Microscopy and Cell Ultrastructure  
BIO 4770/Scanning Electron Microscopy and Digital Imaging
- CHE 4610/Biochemistry
- BIO 3892/ Biotechnology Seminar  
In fulfilling major requirements, this seminar is taken instead of BIO 3890/Junior Seminar
- Senior project involving sophisticated laboratory skills and techniques

## **Marine Biology and Ecology**

- One of the following courses:  
BIO 3360/Microbiology  
BIO 3430/Vertebrate Zoology  
BIO 3440/Invertebrate Zoology
- ENV 3120/General Ecology

- ENV 4460/Marine Ecology
- One field course at a marine laboratory (e.g., BIO 3850/Coral Reef Biology and Ecology, or a course at Shoals Marine Laboratory)
- Senior project in the general subject area of marine biology

## **Genetics**

- BIO 3160/Genetics
- BIO 4300/Genomics
- BIO 4620/Molecular Biology
- Two courses from the following list:  
BIO 3170/Developmental Biology  
BIO 4720/Evolution  
BIO 4760/Behavior Genetics  
CHE 4610/Biochemistry
- Senior project in the general subject area of genetics

## **Microscopy and Imaging**

- BIO 3360/Microbiology
- BIO 3530/Cell Biology
- BIO 4650/Transmission Electron Microscopy and Cell Ultrastructure
- BIO 4770/Scanning Electron Microscopy and Digital Imaging
- BIO 4771/Scanning Electron Microscopy and Digital Imaging Lab
- Senior project involving microscopy and imaging techniques

## **Biochemistry (also open to chemistry majors)**

- CHE 4610/Biochemistry with CHE 4611/Biochemistry Lab
- BIO 4620/Molecular Biology
- Two courses from the following list:  
BIO 3360/Microbiology  
BIO 3530/Cell Biology

BIO 3670/Cellular and Molecular Techniques

CHE 3150/Chemical Instrumentation and Analytical Methods

- Senior project in the general subject area of biochemistry

## Chemistry

### Description:

Chemistry occupies a key position in the modern sciences, influencing nearly every aspect of human enterprise, from agriculture, industry, and medicine to theoretical research on the origin and structure of the universe.

It forms not only a basis for understanding non-living material systems—its traditional domain—but biological systems and many psychological processes as well. Ultimately, most phenomena in biology, medicine, geology, and environmental sciences can be stated in terms of the chemical and physical behavior of atoms and molecules.

A major in chemistry not only serves students who intend to pursue a career in chemistry; it also provides a sound foundation for related careers in such fields as medicine and environmental science, teaching, law, business, art conservation, and journalism.

### About the Curriculum

The chemistry curriculum at Purchase is designed to introduce students to all of the principal areas of modern chemistry, including organic, inorganic, physical, biological, analytical, and environmental chemistry. A career in chemistry or a closely allied field demands that the individual evolve toward a self-teaching style of scholarly independence. The chemistry curriculum at Purchase provides a foundation from which this long-range educational goal can be achieved.

Freshmen are encouraged to consult members of the chemistry faculty, in addition to their freshman advisors, concerning questions about chemistry at Purchase, program planning, and careers in chemistry and related fields.

### Chemistry Education

The chemistry program has a variety of chemistry and related courses tailored to prepare students who are interested in pursuing careers as high school chemistry teachers. Upon completion, the courses allow students to proceed for a "one year" master's degree in education at one of the SUNY/CUNY campuses and subsequent certification.

### Requirements:

To declare chemistry as a major, students are required to have passed General Chemistry I and II (or the equivalent courses for transfer students) with grades of C or higher. Other courses required for the chemistry major, including support courses but excluding the senior project, must be completed with a grade of C- or higher.

In addition to meeting **general degree requirements**, all chemistry majors must complete the following requirements (64 credits):

### **Chemistry Courses (46 credits)**

A minimum cumulative 2.0 (C) GPA is required in all chemistry courses, excluding the senior project:

- CHE 1550/General Chemistry I: 4 credits
- CHE 1551/General Chemistry I Lab: 1 credit
- CHE 1560/General Chemistry II: 4 credits
- CHE 1561/General Chemistry II Lab: 1 credit
- CHE 3150/Chemical Instrumentation and Analytical Methods: 5 credits
- CHE 3310/Organic Chemistry I: 4 credits
- CHE 3311/Organic Chemistry I Lab: 1 credit
- CHE 3320/Organic Chemistry II: 4 credits
- CHE 3321/Organic Chemistry II Lab: 1 credit
- CHE 3510/Physical Chemistry I: 5 credits
- A minimum of 4 credits of advanced chemistry electives, chosen from the following list:
  - CHE 3520/Physical Chemistry II: 4 credits
  - CHE 3740/Medicinal Chemistry: 3 credits
  - CHE 3997/Independent Study: 1–3 credits
  - CHE 4600/Bioorganic Mechanisms: 4 credits
  - CHE 4610/Biochemistry: 4 credits
  - CHE 4611/Biochemistry Lab: 2 credits
  - CHE 4800/Special Topics in Chemistry: 3 credits
- CHE 3890/Chemistry Junior Seminar: 2 credits
- CHE 4880/Chemistry Senior Seminar I: 1 credit
- CHE 4890/Chemistry Senior Seminar II: 1 credit
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

### **Support Courses (18 credits)**

- MAT 1500/Calculus I: 4 credits
- MAT 1510/Calculus II: 4 credits
- PHY 1510/Introductory Physics I: 4 credits
- PHY 1511/Introductory Physics I Lab: 1 credit

- PHY 1520/Introductory Physics II: 4 credits
- PHY 1521/Introductory Physics II Lab: 1 credit

## Minor requirements:

Students interested in the minor in chemistry must submit a completed [Application for a Program of Minor Study](#) to the Department Chair of Chemistry.

## Academic Requirements for the Minor in Chemistry

Students may choose one of the two following pathways:

### Pathway One:

- CHE 1550 and 1551/General Chemistry I and Lab
- CHE 1560 and 1561/General Chemistry II and Lab
- CHE 3310 and 3311/Organic Chemistry I and Lab
- CHE 3320 and 3321/Organic Chemistry II and Lab
- And one upper-level elective in chemistry (minimum 3 credits)

### Pathway Two:

- CHE 1550 and 1551/General Chemistry I and Lab
- CHE 1560 and 1561/General Chemistry II and Lab
- CHE 3310 and 3311/Organic Chemistry I and Lab
- CHE 3350/Organic Chemistry Bridge to Biochemistry
- And two upper-level electives in chemistry (a lecture and lab combination satisfies this requirement)

Many biology majors at Purchase automatically qualify for a minor in chemistry. For additional information, refer to [Chemistry Minor for Biology Majors](#).

## Faculty

### Frank Bellevue

Lecturer, Chemistry, Winter Session Instructor  
BS, Chemistry and Mathematics, Bates College  
MS, PhD, Organic Chemistry, Rensselaer Polytechnic Institute

### Monika L. Eckenberg

Assistant Professor of Practice in Chemistry

- Vordiplom, MS, PhD, Georg August University (Germany)

## **Elizabeth Rose Middleton**

Visiting Assistant Professor of Chemistry

- BA, Dartmouth College
- MS, PhD, Yale University

## **Stephen A. Cooke**

Professor of Chemistry

- BSc, PhD, University of Exeter (England)

## **Robert T. Hall**

Lecturer of Chemistry

- BS, University of Washington
- PhD, University at Buffalo, SUNY

## **Joseph Skrivanek**

Distinguished Service Professor of Chemistry

- BS, MS, University of Scranton
- PhD, Pennsylvania State University

## **Courses**

### **CHE 1550: General Chemistry I**

The principles and applications of chemistry. Topics include the development of an atomic/molecular model, stoichiometry, interaction of light with matter, and the physical behavior of solids, liquids, and gases.

Credits: 4

PREREQ: MAT1150 Or BMA1150 Or MAT1500

Department: Chemistry

### **CHE 1551: General Chemistry I Lab**

Emphasizes basic techniques in synthetic and analytical chemistry.

Credits: 1

COREQ: CHE1550

Department: Chemistry

### **CHE 1560: General Chemistry II**

A continuation of CHE 1550. Topics include chemical kinetics and equilibrium, electrochemistry, thermodynamics, acids and bases, and the chemistry of representative elements..

Credits: 4

PREREQ: CHE1550 Or BCH1550 And MAT1150 Or MAT1500 Or BMA1150

Department: Chemistry

### **CHE 1561: General Chemistry II Lab**

Emphasizes basic techniques in synthetic and analytical chemistry.

Credits: 1

COREQ: CHE1560

PREREQ: CHE1551

Department: Chemistry

### **CHE 3055: Fundamentals of Scientific Inquiry: Chemistry**

This is a fully on-line research/project-based course. This hands-on experiential lecture/lab course provides students with an opportunity to experience how professional scientists do research from conception of a research project to publication. Student work closely with a faculty mentor to develop a research project, collect and analyze data, and present results at a symposium. Students also engage in interactive professional development and skills-building webinars focused on developing their quantitative, analytic, and science communication skills. At the end of the course, student present their work at a final summer research symposium.

Credits: 5

Department: Chemistry

### **CHE 3150: Chemical Instrumentation and Analytical Methods**

The lecture covers general analytical chemistry, including gravimetric and volumetric analysis, solution chemistry, and an introduction to the theory and use of modern analytical instruments. The required lab acquaints students with general wet chemistry techniques and with instrumental methods of qualitative and quantitative analysis.

Credits: 5

PREREQ: CHE1560 Or BCH1560

Department: Chemistry

### **CHE 3310: Organic Chemistry I**

An introduction to the chemistry of carbon compounds. The structural theory is used to develop an understanding of the physical properties and chemical reactivity of organic compounds. Compounds are grouped according to structure, using a functional group approach. Reactions are organized according to similarities in mechanism, with an emphasis on electron flow. Infrared and NMR spectroscopy are also introduced.

Credits: 4

COREQ: CHE3311

PREREQ: (CHE1560 Or BCH1560)

Department: Chemistry

### **CHE 3311: Organic Chemistry I Lab**

Lab experience in organic chemistry, with an emphasis on microscale techniques.

Credits: 1

COREQ: CHE3310

Department: Chemistry

### **CHE 3320: Organic Chemistry II**

The concepts learned in CHE 3310 are elaborated on and more complex organic reactions are studied, including the mechanism and the use in multistep synthesis problems. More compounds, such as aromatics, carbonyl- and carboxyl-compounds, and their reactions are discussed, and the structure, reactivity, and reactions of carbohydrates, proteins, and lipids are introduced.

Credits: 4

COREQ: CHE3321

PREREQ: CHE3310

Department: Chemistry

### **CHE 3321: Organic Chemistry II Lab**

Continued study of the spectroscopic methods for structure determination of unknown compounds. Synthetic methods for the preparation of interesting compounds are emphasized.

Credits: 1

COREQ: CHE3320

Department: Chemistry

### **CHE 3510: Physical Chemistry I**

A lecture course introducing the principles of chemical thermodynamics and chemical dynamics. Applications in chemical equilibria, phase equilibria, properties of solutions, chemical kinetics, and transport properties are included.

Credits: 5

PREREQ: CHE3320 And (PHY1520 Or BPH1520 ) And (MAT1510 Or BMA1510 )

Department: Chemistry

### **CHE 3740: Medicinal Chemistry**

An introduction to how drugs are designed and the molecular mechanisms by which drugs act in the body. Covers the basic principles and techniques of medicinal chemistry, including drug administration and metabolism, as well as specific topic areas within medicinal chemistry (e.g., opium analgesics and adrenergic receptor antagonists).

Credits: 4

PREREQ: CHE3320 Or BCH3320 Or CHE3015 Or CHE3350

Department: Chemistry

### **CHE 3890: Chemistry Junior Seminar**

Students complete a senior research proposal, which is submitted to the chemistry faculty for review and approval. Students also attend research seminars presented by faculty and guest speakers. *Required for juniors majoring in chemistry.*

Credits: 2

Department: Chemistry

### **CHE 4610: Biochemistry**

An introduction to the structure, function, and metabolism of the four classes of biomolecules: proteins, carbohydrates, lipids, and nucleic acids. Topics include molecular biology; the structure, regulation, and kinetics of enzymes; and the structure and function of vitamins.

Credits: 4

PREREQ: CHE3320 Or BCH3320 Or CHE3350 Or CHE3015

Department: Chemistry

### **CHE 4611: Biochemistry Lab**

Practical hands-on experimental techniques for isolation and analysis of the four classes of biomolecules: proteins, carbohydrates, lipids, and nucleic acids. *Required for biochemistry majors.*

Credits: 2

COREQ: CHE4610

PREREQ: CHE3321

Department: Chemistry

### **CHE 4880: Chemistry Senior Seminar I**

Faculty, visiting scientists, and seniors in chemistry present results of current research projects. Students are graded on the basis of oral presentations of senior project results made to the faculty and their peers.

Credits: 1

Department: Chemistry

### **CHE 4890: Chemistry Senior Seminar II**

Faculty, visiting scientists, and seniors in chemistry present results of current research projects. Students are graded on the basis of oral presentations of senior project results made to the faculty and their peers.

Credits: 1

Department: Chemistry

## **Economics**

### **Description:**

The main goal of the economics program is to train students in the “economic way of thinking” and to use economics as a tool to understand, analyze, and solve problems in all walks of life.

The **economics major** at Purchase College is designed to train students in the tools and language used in economics and to give them:

1. a rigorous understanding of economic theory and its historical development.
2. the ability to apply economics theory to real-world problems.
3. the ability to conduct interdisciplinary analysis.
4. the ability to combine analytical skills, critical writing skills, and quantitative skills needed to succeed in a highly competitive economy.

The **economics minor** at Purchase College is designed to introduce students to:

1. the economic way of thinking.
2. analytical and quantitative tools.
3. interdisciplinary analysis.

The economics faculty has an unusual breadth of teaching, research, and policy perspectives rarely found in liberal arts colleges. This provides students with rigorous training in neoclassical economics and an exposure to contemporary Austrian economics, cultural economics, public choice theory, law and economics, urban economics, and behavioral economics. Students have the opportunity to develop their quantitative skills. The program also exposes students to a wide range of policy issues concerning the role of government, economics and the arts, cities and culture, political economy, and international issues.

Given the specialization of the faculty at Purchase College, economics students can take courses that focus on cultural economics, quantitative economics, and political economy. These areas may be studied in regular courses and in tutorials and independent studies. Students also have the opportunity to work in depth on one area in their senior project, mentored closely by a faculty member. In every case, the faculty is dedicated to developing each student's ability to think critically, write clearly, and conduct research.

Students majoring in economics are also encouraged to engage in related activities, such as attending economics lectures, presenting at conferences, joining reading groups in economics, and pursuing **internships** and **study abroad** programs during their four years at Purchase.

## About Our Alumni

Many of our alumni pursue graduate training in economics, public policy, business or law; others want a broad-based liberal arts education in economics, but do not pursue advanced work after graduation. Alumni of the economics program have gone on to successful careers in a variety of fields, including finance, journalism, the arts, education, government, law, and entrepreneurship.

## Requirements:

In addition to meeting **general degree requirements**, all economics majors must complete the following requirements (56 credits):

- MAT 1150/Precalculus (4 credits)
- Two introductory-level theory courses (8 credits); a grade of C+ or higher is required in each:  
ECO 1500/Macroeconomic Theory I

ECO 1510/Microeconomics I

- Two intermediate-level theory courses (8 credits):  
ECO 3010/Macroeconomic Theory II  
ECO 3260/Microeconomics II
- One statistics course: MAT 1600/Introductory Statistics *or* PSY 2320/Behavioral Statistics (4 credits)
- ECO 3070/Econometrics *or* ECO 3360/History of Economic Thought (4 credits)
- Four electives in economics\* (16 credits)  
\*Refer to the list of examples below.
- ECO 3880/Junior Seminar in Economics: 2 credits
- ECO 4880/Economics Senior Seminar I: 1 credit
- ECO 4890/Economics Senior Seminar II: 1 credit
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

Refer to **The Senior Project** for additional information.

### Examples of Economics Electives

The following are examples of elective courses in economics. New courses may be added to this list every year.

- ECO 2085/Arts and Entertainment in Economics
- ECO 2280/Environmental Economics
- ECO 2300/Business Economics
- ECO 2325/The Development of Modern Capitalism
- ECO 2355/Gender Economics
- ECO 2550/Law and Economics
- ECO 3070/Econometrics
- ECO 3080/Game Theory
- ECO 3100/Cities, Culture, and Economy
- ECO 3190/Money and Banking
- ECO 3195/Financial Economics
- ECO 3200/The Global Economy
- ECO 3330/Cultural Economics
- ECO 3360/History of Economic Thought
- ECO 3400/Business, Government, and Society

- ECO 3430/Entrepreneurship, Public Policy, and the Law  
ECO 3440/Sports Economics
- ECO 3600/Behavioral Economics
- ECO 3650/Special Topics in Economics  
ECO 4250/Advanced Seminar in Economics
- MAT 1025/Personal Finance \*Note- Students can take this through Spring 2022.

### **Additional notes for economics majors:**

1. In addition to the grade requirement in the two introductory courses, economics majors must maintain a GPA of 2.0 (C) or higher in required courses, but not necessarily in any one course (except where specified).
2. These requirements should, where possible, be taken in the years appropriate to their numbers: 1000-level in the freshman year, 2000-level in the sophomore year, etc. In addition to the required courses, there are many exciting opportunities for economics-related internships in the business, government, and nonprofit sectors.
3. It is highly recommended that the senior thesis be written in a subject area in which a student already has some knowledge through prior coursework.

### **Minor requirements:**

A minor in economics is awarded to any student who completes at least five economics courses, as outlined below.

This great flexibility permits students to design their own program around a series of economics courses of interest to them. Students interested in the minor should submit a completed

#### **Application for a Program of Minor Study.**

Members of the **economics faculty** assist students in designing their individualized minor. It is recommended that students begin their minor with one or both of the two required introductory-level courses: ECO 1500 and ECO 1510.

### **Academic Requirements for the Minor in Economics**

At least five courses, as follows:

- ECO 1500/Macroeconomic Theory I
- ECO 1510/Microeconomics I

At least three electives (minimum 12 credits), chosen from the following:

- ECO 2085/Arts and Entertainment in Economics
- ECO 2280/Environmental Economics
- ECO 2300/Business Economics

- ECO 2325/The Development of Modern Capitalism
- ECO 2550/Law and Economics
- ECO 2355/Gender Economics
- ECO 3010/Macroeconomic Theory II
- ECO 3070/Econometrics
- ECO 3080/Game Theory
- ECO 3100/Cities, Culture, and Economy
- ECO 3190/Money and Banking
- ECO 3195/Financial Economics
- ECO 3200/The Global Economy
- ECO 3260/Microeconomics II
- ECO 3330/Cultural Economics
- ECO 3360/History of Economic Thought
- ECO 3400/Business, Government, and Society
- ECO 3430/Entrepreneurship, Public Policy, and the Law
- ECO 3600/Behavioral Economics
- ECO 3650 Special Topics in Economics
- ECO 4250/Advanced Seminar in Economics
- MAT1025/Personal Finance \*Note- Available to students until Spring 2022.

## **Faculty**

### **Alan Anderson**

Lecturer of Economics and Mathematics

- BS, SUNY Utica-Rome
- MS, Polytechnic University
- PhD, Fordham University

### **Iuliia Chikish**

Assistant Professor of Economics

- BS, Far Eastern National University
- MA, Central European University
- PhD, West Virginia University

### **Cédric Ceulemans**

Associate Professor of Economics

- BA, Université Catholique de Louvain (Belgium)
- MS, PhD, Université Libre de Bruxelles, European Center for Advanced Research in Economics and Statistics (Belgium)

## **Sanford Ikeda**

Professor of Economics

- BA, Grove City College
- PhD, New York University

## **Courses**

### **ECO 1500: Macroeconomic Theory I**

An introductory course on modern theory of the causes of unemployment, inflation, economic growth, and a strong or weak dollar. The course treats the economy as a system and examines the ways in which its behavior can be influenced by policy (e.g., the monetary policy of the Federal Reserve Board, fiscal policies of Congress and the Administration).

Credits: 4

Department: Economics

### **ECO 1510: Microeconomics I: The Principles of Human Action**

A practical introduction to the logic of human action with applications to daily life. This course traces the implication of choice in the face of scarcity and imperfect knowledge. Topics include the nature and value of cost, the spontaneous emergence of social order, demand-supply analysis, theory of markets, and public policy.

Credits: 4

Department: Economics

### **ECO 2085: Arts and Entertainment in Economics**

A survey course that reviews economic and financial aspects of the film, music, performing arts, sports, radio, and broadcasting industries.

Credits: 4

Department: Economics

## **ECO 2105: Entrepreneurship I: Turning Ideas Into Startups**

Designed for students interested in the economics surrounding startups and entrepreneurship, business financing, and managing a company. This course breaks down the process of launching a business into practical steps, and students are asked to develop a business plan. In doing so, students learn many aspects of financing, managing, and developing tools of entrepreneurial decision-making.

Credits: 4

Department: Economics

## **ECO 2106: Entrepreneurship II: Executing On Your Business Plan**

An advanced entrepreneurship course designed to follow a similar structure to popular entrepreneurship incubator and accelerator programs. Throughout the semester, students will work on bringing their idea to life. These steps include: finalizing the investor pitch, building the product and creating prototypes, implementing effective sales strategies, and setting up book keeping, accounting, and financials.

Credits: 4

Department: Economics

## **ECO 2280: Environmental Economics**

Economics can help define, address, and solve many environmental problems. This course provides students with a set of conceptual tools that are useful in addressing environmental issues like pollution and pollution abatement, the conservation of natural resources, environmental regulation, and the political economy of environmentalism.

Credits: 4

PREREQ: ECO1510 Or CEC1510

Department: Economics

### **ECO 2300: Business Economics**

This course provides the basic analytical tools that are helpful in guiding business and managerial decision-making in various kinds of markets. Topics include production and cost theory, competitive and monopolistic pricing, and how to interpret econometric and statistical data.

Credits: 4

PREREQ: ECO1510 Or CEC1510

Department: Economics

### **ECO 2325: The Development of Modern Capitalism**

A study of the social and economic history of the great transformation of European civilization from the preindustrial world to the era of industrialization and the shifts in the ideas, ideologies, and social and economic policies that accompanied it.

Credits: 4

Department: Economics

### **ECO 2355: Gender Economics**

This course covers three areas of gender economics. The first examines basic facts and trends regarding women's distinct economic experiences, particularly the gender gap in education, wages, occupations, and labor supply. The second examines the impact of marriage market forces and reproductive constraints on women's socio-economic choices. The third provides a historical and international overview of women's rights.

Credits: 4

Department: Economics

### **ECO 2550: Law and Economics**

Students apply the basic concepts of economics to examine the formation, structure, processes, and consequences of law and legal institutions. The interactions between the legal process and the market process are studied with respect to policy. Topics include intellectual property, environment protection, bankruptcy, tort law, regulation, and property rights.

Credits: 4

PREREQ: ECO1500 Or CEC1500 Or ECO1510 Or CEC1510

Department: Economics

### **ECO 3010: Macroeconomic Theory II**

A continuation of ECO 1500. Treating the entire economy as a system, contemporary economic theories are introduced to explain: what causes economic growth and a strong or weak dollar; how spending decisions interact with national money and bond markets to affect interest, inflation, and unemployment rates; and how economic performance in one country can affect other countries.

Credits: 4

PREREQ: ECO1500 Or CEC1500

Department: Economics

### **ECO 3070: Econometrics**

An introduction to econometric theory and methods. Particular emphasis is placed on multiple regression techniques widely used in economic research. These include hypothesis testing, choice of functional form, distributed lags, instrumental variable estimation techniques, dummy variables, and two-stage least squares. Problems associated with autocorrelation, heteroscedasticity, and multicollinearity are also discussed.

Credits: 4

PREREQ: MAT1600 Or BMA2400 Or PSY2320 Or BPS2320

Department: Economics

### **ECO 3080: Game Theory**

An overview of game theory concepts with emphasis on how successful outcomes of decisions in economics and other disciplines are influenced by the behavior of others. Examples include the “prisoner’s dilemma” and a Nash equilibrium. Students develop analytical tools that allow them to formally analyze outcomes in strategic situations.

Credits: 4

PREREQ: ECO1510 Or CEC1510

Department: Economics

### **ECO 3100: Cities, Culture, and the Economy**

Is there a common set of social institutions or environments that gives rise to both successful urban economies and flourishing arts and culture? Proposing that such a set exists, this course attempts to identify it; traces its implications for cultural and economic development; and explores the interrelations of capitalism, cities, and culture. While areas of culture and society are addressed, the analytical framework is that of economics and political economy.

Credits: 4

PREREQ: ECO1500 Or ECO1510 Or ECO2085 Or ECO2325

Department: Economics

### **ECO 3190: Money and Banking**

Details the history and functions of banks and financial institutions. Topics include the evolution of banking, the importance of banking in a community, the functions of banking (credit, deposit, and payment), the Federal Reserve System, and current issues and trends in the industry.

Credits: 4

PREREQ: ECO1500

Department: Economics

### **ECO 3195: Financial Economics**

Topics include the economic role of financial markets and the major financial institutions operating in these markets, principles of security pricing and portfolio management, security exchanges and investment banking, the capital asset pricing model, securitization, option pricing, and derivatives.

Credits: 4

PREREQ: ECO1510 Or CEC1510

Department: Economics

### **ECO 3200: The Global Economy**

A policy-oriented examination of current events in international economic relations. Topics include global economic interdependence; the politics and economics of U.S. trade policy; regional trading blocs; European monetary union; reform in transitional economies; U.S.-Japan and U.S.-E.U. economic relations; roles of the International Monetary Fund, World Bank, and World Trade Organization; and debt burdens of developing countries. A background in economics is not required.

Credits: 4

PREREQ: ECO1500 Or CEC1500 Or ECO1510 Or CEC1510

Department: Economics

### **ECO 3260: Microeconomics II: Tools for Problem Solving**

Further elaboration and discussion of topics in microeconomics, including applications of decision-making under asymmetric information, market power, common law, politics, and the impact of time and uncertainty on choice.

Credits: 4

PREREQ: ECO1510 Or CEC1510

Department: Economics

### **ECO 3330: Cultural Economics**

Examines the economics of the cultural sector, including differences between U.S. and European policies of government support. Other topics include intellectual property rights, including copyright; emerging trends in art and online; artists' labor markets (e.g., are artists poor? why do superstars exist?); the economics of religion; and the economics of language.

Credits: 4

PREREQ: ECO1500 Or CEC1500 Or ECO1510 Or CEC1510 Or ECO2085

Department: Economics

### **ECO 3360: History of Economic Thought**

Examines the evolution of economic thought from the late 19th century to the present. Topics include the rise of neoclassical theory, the Keynesian critique of orthodoxy, and the later revisions by Keynesians and post-Keynesians. Students may also examine recent contributions in the Marxian tradition.

Credits: 4

PREREQ: ECO1000-1994

Department: Economics

### **ECO 3400: Business, Government, and Society**

An examination and critique of the U.S. government's objectives and policies concerning business and other social institutions, from the perspective of their influence on individual incentives. Topics vary, but typically include public policies on poverty, urban planning, business, regulation, and antitrust.

Credits: 4

PREREQ: ECO1000-1994 Or ECO2000-2994 Or ECO3000-3994 Or ECO4000-4994

Department: Economics

### **ECO 3430: Entrepreneurship, Public Policy, and the Law**

Provides the economic foundations for understanding the role of entrepreneurship in economic growth and how public policy and the law influence entrepreneurship. Students will explore regulations of entrepreneurial activity, with emphasis on new technology companies (e.g., Uber and Airbnb); the legal framework on launching and growing business ventures; and questions regarding how policies encourage or discourage entrepreneurship and innovation.

Credits: 4

PREREQ: ECO1500 Or ECO1510 Or CEC1500 Or CEC1510

Department: Economics

### **ECO 3440: Sports Economics**

Explore various aspects of the economics of sports and sports leagues, with a major focus on empirical analysis. The topics include the business and economics of professional team sports; analysis of leagues' competitive balance policies; labor market discrimination in professional sports; public finance aspects of professional sports teams and stadium financing; and relevant issues in collegiate sports.

Credits: 4

PREREQ: ECO1510

Department: Economics

### **ECO 3600: Behavioral Economics**

An introduction to behavioral economics that examines how the economic decisions of economic agents are influenced by cognitive, emotional, and social forces, and how these decisions influence resource allocation and well-being in ways that are often at variance from the analysis of standard economics. Topics include hyperbolic discounting, choice architecture, hedonic pricing, and public policy.

Credits: 4

PREREQ: ECO3260

Department: Economics

### **ECO 3650: Special Topics in Economics**

An advanced undergraduate course in economics. Topics vary from semester to semester and include such areas as microeconomics, macroeconomics, political economy, economic sociology, law and economics, and the history of ideas.

Credits: 4

PREREQ: ECO1500 Or ECO1510

Department: Economics

### **ECO 3880: Junior Seminar in Economics**

Primarily a writing and research methods introduction for economics majors in their junior year, to better equip them to write their senior projects.

Credits: 2

PREREQ: ECO1500 And ECO1510

Department: Economics

### **ECO 4250: Advanced Seminar in Economics**

An advanced seminar geared toward (but not limited to) students interested in pursuing graduate studies in economics or related fields. Topics vary from semester to semester.

Credits: 4

PREREQ: ECO1500 And ECO1510

Department: Economics

### **ECO 4880: Economics Senior Seminar I**

This required, two-semester seminar assists seniors in undertaking the research and writing of their senior thesis. It focuses on the fundamentals of producing a good senior thesis, selected current issues in economic theory and policy that may be relevant to the research topics chosen by students, research tools available to those conducting economic research, and improvement of writing skills.

Credits: 1

PREREQ: (ECO1500 Or CEC1500 ) And (ECO1510 Or CEC1510 ) And (ECO3260 Or ECO3010 )

Department: Economics

### **ECO 4890: Economics Senior Seminar II**

This required, two-semester seminar assists seniors in undertaking the research and writing of their senior thesis. It focuses on the fundamentals of producing a good senior thesis, selected current issues in economic theory and policy that may be relevant to the research topics chosen by students, research tools available to those conducting economic research, and improvement of writing skills.

Credits: 1

PREREQ: (ECO1500 Or CEC1500 ) And (ECO1510 Or CEC1510 ) And (ECO3260 Or ECO3010 ) And (ECO3360 Or ECO3070 )

Department: Economics

### **MAT 1025: Personal Finance**

Students explore personal finance concepts. Core focus is to prepare students for civic engagement and to develop problem-solving skills, using personal finance topics. Learning outcomes are designed to develop an appreciation of personal finance and quantitative reasoning skills, including: employing quantitative methods to solve finance problems; interpreting and drawing inferences from data; representing and discussing financial information (visually, numerically, & verbally).

Credits: 4

Department: Economics

# Environmental Studies

## Description:

### Making a Difference: The Natural World and Human Society

Environmental scientists understand the scope and severity of the problems facing human society. We also now recognize the importance of considering people's beliefs and preferences in the search for solutions to preserve the natural systems on which all life relies.

The environmental studies BA program at Purchase College reflects the interdisciplinary focus on the interactions among the sociopolitical, economic, and ecological systems where the natural world and human society overlap. This new approach offers challenges and opportunities for those motivated to help improve the health of our environment and the quality of human existence.

The program culminates in the senior project—a research project undertaken in collaboration with a faculty member. Senior research projects vary widely in topic and method, but all incorporate a common theme: environmental impacts cannot be addressed without consideration of human society.

## Requirements:

In addition to meeting **general degree requirements**, environmental studies majors must complete the following requirements (77 credits).

In addition to the foundation and synthesis courses, students must choose a concentration in either ecology or policy. Students are encouraged to complete the requirements for a minor in a cognate field, selected in consultation with the student's academic advisor. Electives count toward the general degree requirement of 120 total credits. Electives at the 3000- and 4000-level count toward the general degree requirement of 45 upper-level credits.

### Required Foundation and Synthesis Courses

The required core of the environmental studies curriculum consists of the following foundation and synthesis courses. Grades earned in these courses must average at least 2.0 (C):

- ENV 1500/Introduction to Environmental Science
- BIO 1550/General Biology I
- BIO 1551/General Biology I Lab
- BIO 1560/General Biology II
- BIO 1561/General Biology II Lab
- ENV 2720/Geology
- ENV 3025/Biostatistics
- ENV 3030/Environmental Policy

- ENV 3120/General Ecology
- ENV 3150/Geographic Information Systems  
or ENV 3163/Cloud-Based GIS and Remote Sensing Technologies (*added Fall 2020*)
- One of the following courses:  
ENV 3045/Environmental Impact Assessment or  
ENV 3300/Environmental Regulations
- One of the following **physical education** courses:  
PED 1000/Lifeguard Training or  
PED 1050/Aerial Challenge Course or  
PED 1070/Outdoor Skills or  
PED 1105/Scuba or  
PED 1120/Rock Climbing or  
PED 1460/Kayaking Skills
- ENV 3880/Environmental Studies Junior Seminar
- ENV 3995/Internship in Environmental Studies (at least 2 credits)
- SPJ 4990/Senior Project I
- SPJ 4991/Senior Project II

## Ecology Concentration

- CHE 1550/General Chemistry I
- CHE 1551/General Chemistry I Lab
- CHE 1560/General Chemistry II
- CHE 1561/General Chemistry II Lab
- *Electives (12 credits):*

Students must complete at least 12 credits in elective courses, chosen from the following. Please note that some of these courses have prerequisites and/or corequisites. New and reinstated courses may be added to the following list; students interested in taking elective courses not listed below should check with their faculty advisor before registering.

BIO 2850 or 3850/Coral Reef Biology and Ecology

BIO 3360/Microbiology

BIO 3430/Vertebrate Zoology

BIO 3440/Invertebrate Zoology

ENV 2030/Computer Applications in the Sciences

ENV 2050/Wildlife Toxicology

ENV 2300/Physical Geography

ENV 3153/GIS Certification Lab

ENV 3080/Wildlife Ecology (*added Spring 2018*)

ENV 3163/Cloud-Based GIS and Remote Sensing Technologies (*added Fall 2020*)

ENV 3220/Restoration Ecology  
ENV 3250/Ecology of Urban Environments  
ENV 3640/Watershed Science  
ENV 3700/Natural Resources  
ENV 3720/Aquatic Pollution  
ENV 3805/Conservation Biology  
ENV 4460/Marine Ecology

## Policy Concentration

- Two of the following courses in **political science** or **economics**:  
POL 1570/Introduction to United States Politics *or*  
POL 2360/Politics in American Democracy *and*  
POL 2180/Political Theory II: Hobbes to the Present  
*or*  
ECO 1500/Macroeconomic Theory I *and*  
ECO 2550/Law and Economics *or*  
ECO 3200/The Global Economy  
*or*  
ECO 1510/Microeconomics I *and*  
ECO 2280/Environmental Economics
- *Electives (14 credits):*  
Students must complete at least 14 credits in elective courses, chosen from the following. Please note that some of these courses have prerequisites and/or corequisites. New and reinstated courses may be added to the following list; students interested in taking elective courses not listed below should check with their faculty advisor before registering.  
ECO 3070/Econometrics  
ECO 3100/Cities, Culture, and Economy  
ECO 3600/Behavioral Economics  
ENV 2030/Computer Applications in the Sciences  
ENV 2040/Introduction to Renewable Energy  
ENV 2050/Wildlife Toxicology  
ENV 3153/GIS Certification Lab  
ENV 3250/Ecology of Urban Environments  
ENV 3700/Natural Resources  
ENV 3805/Conservation Biology  
LEG 3025/Environmental Law\* (*added 10/11/16*)

PHI 2820/Philosophy of the Environment  
SOC 2165/Culture, Consumption, and the City  
SOC 3255/Environmental Sociology  
\*offered by the School of Liberal Studies

## Minor requirements:

Students who are interested in the environmental studies minor should submit a completed **Application for a Program of Minor Study** to the Department Chair of Environmental Studies.

## Academic Requirements for the Minor in Environmental Studies

A minimum of 20 credits, as follows:

1. ENV 1500/Introduction to Environmental Science
2. ENV 2720/Geology or  
ENV 3120/General Ecology
3. ENV 3030/Environmental Policy or  
ENV 3300/Environmental Regulations
4. At least two additional environmental studies courses, at least one of which must be upper level

## Faculty

### Gareth Hougham

Lecturer of Environmental Studies

- BS, Purchase College, SUNY
- PhD, Polytechnic University

### George P. Kraemer

Professor of Environmental Studies

- BS, Florida Institute of Technology
- MS, Texas A&M University
- PhD, University of California, Los Angeles

### Sam Wear

Lecturer of Environmental Studies

- BS, University of Idaho
- MS, University of Vermont

### Allyson K. Jackson

Assistant Professor of Environmental Studies

- 
- BS, Juniata College
  - MS, College of William and Mary
  - PhD, Oregon State University

### **Ryan W. Taylor**

Associate Professor of Environmental Studies

- BS, Mount Vernon Nazarene College
- MA, University of Illinois
- PhD, Oregon State University

### **David Yozzo**

Lecturer of Environmental Studies

- BA, Purchase College, SUNY
- MS, University of Virginia
- PhD, University of Virginia

## **Contributing Faculty**

### **Casey Haskins**

Associate Professor of Philosophy

- BA, University of California, Santa Cruz
- PhD, University of Pennsylvania

### **Matthew Immergut**

Associate Professor of Sociology

- BA, Prescott College
- MA, PhD, Drew University

### **Maryann McEnroe**

Associate Professor of Biology

- BS, Southeastern Massachusetts University
- MA, PhD, University of California, Davis

### **Sanford Ikeda**

Professor of Economics

- BA, Grove City College
- PhD, New York University

## **Keith Landa**

Director of the Teaching, Learning, and Technology Center (Associate Librarian)

- BS, Iowa State University
- MS, University of California, San Diego
- PhD, University of Michigan

## **Joel Tenenbaum**

Research Professor of Meteorology and Scientific Computing

Professor Emeritus of Physics and Scientific Computing

- BS, California Institute of Technology
- MA, PhD, Harvard University
- Chancellor's Award for Excellence in Teaching

## **Courses**

### **ECO 2280: Environmental Economics**

Economics can help define, address, and solve many environmental problems. This course provides students with a set of conceptual tools that are useful in addressing environmental issues like pollution and pollution abatement, the conservation of natural resources, environmental regulation, and the political economy of environmentalism.

Credits: 4

PREREQ: ECO1510 Or CEC1510

Department: Environmental Studies

### **ENV 1120: The Search for Life in the Universe**

Explore the nature of life, examine the history of life on Earth, look for life among the rocky planets and icy moons of our solar system, hunt for extrasolar planets, and join in the Search for Extraterrestrial Intelligence (SETI). Are we alone in the universe?

Credits: 4

Department: Environmental Studies

### **ENV 1500: Introduction to Environmental Science**

A survey of the physical, biological, and cultural dimensions of current and past environmental problems. The nature of scientific inquiry and principles that apply to the study of the environment are covered, with emphasis on developing facility in interpreting environmental data.

Credits: 4

Department: Environmental Studies

### **ENV 2030: Computer Applications in the Sciences**

Introduces techniques for advanced use of software commonly employed in the analysis and presentation of lab and field data. Microsoft Office (Excel, Word, PowerPoint), image analysis (ImageTool), and reference software (Zotero) are covered.

Credits: 3

Department: Environmental Studies

### **ENV 2040: Introduction to Renewable Energy**

Renewable energy sources—including solar-thermal, photovoltaic, wind, wave, hydrogen, biomass, and geothermal energies—are discussed and compared with fossil fuels. The course outlines current practices as well as limitations—engineering, economic, social, and ecological—of extracting usable energy. Topics include practical solutions on both the large scale and the scale of the individual homeowner.

Credits: 4

Department: Environmental Studies

### **ENV 2050: Wildlife Toxicology**

Students explore the source, fate and effect of contaminants on wildlife, along with what we can do to help through education, science and policy. Through the pairing of introductory ecotoxicological concepts with key case studies, this course spans political, scientific, and public relations realms and teaches the importance of being good global stewards of the environment.

Credits: 4

Department: Environmental Studies

### **ENV 2300: Physical Geography**

Location and local landscape influence natural resource availability, biome type, and agricultural potential. This course explores the earth's physical processes to understand the important links between geography and ecosystems. Students examine relationships between landforms, climatic variations, erosion processes, vegetation patterns, and hydrology. While this course focuses on the United States, broader linkages are made to regions around the world.

Credits: 4

Department: Environmental Studies

### **ENV 2720: Geology**

The lecture covers interactions among the lithosphere, atmosphere, biosphere, and hydrosphere. Topics include the formation and subsequent alteration of earth materials, geologic hazards, global change, glaciation, and plate tectonics. Lab work includes identification of rocks and minerals, interpretation of topographic and geologic maps, structural geology, and landform analysis.

Credits: 5

PREREQ: ENV1500

Department: Environmental Studies

### **ENV 3025: Biostatistics**

An introduction to statistics with a focus on techniques for the biological sciences. The lecture covers probability, sampling, descriptive and inferential statistics, parametric and nonparametric tests, biodiversity statistics, ordination methods, and robust experimental design. In the lab, students apply concepts from the lecture and practice analyzing data, constructing graphs, and testing hypotheses using the R software.

Credits: 4

PREREQ: Math Fluency:20-28 Or MAT1150 Or MAT1100 Or BMA1100 Or BMA1010

Department: Environmental Studies

### **ENV 3030: Environmental Policy**

The environment has become increasingly significant in national and international politics. This course examines the key concepts, players, and issues in environmental policy. Students evaluate the contributions by scientific, political, economic, and social systems to the generation of environmental policy. Environmental topics include population growth, natural resource use, global climate change and energy, endangered species protection, and pollution.

Credits: 4

PREREQ: ENV1500 Or POL1570 Or POL2360

Department: Environmental Studies

### **ENV 3045: Environmental Impact Assessment**

A practical guide to the quantitative assessment of potential impacts to the environment from a proposed development project. Topics include basic federal and New York State SEQRA (State Environmental Quality Review Act) requirements; use and interpretation of maps; and assessments related to physical, biological, and socioeconomic components. Students work as teams (using the map room, library, and computer resources) to prepare a sample Environmental Impact Statement related to ongoing development near the campus.

Credits: 4

PREREQ: ENV1500 Or BIO1560

Department: Environmental Studies

### **ENV 3080: Wildlife Ecology**

A field-intensive lecture and lab investigating the flora and fauna of the Hudson Valley. Emphasis is placed on the ecology, identification, and taxonomy of local vertebrate groups. Multiple site visits on campus and at local parks provide opportunities for students to master best practices in the application of wildlife observation methods and equipment.

Credits: 5

PREREQ: ENV1500 Or (BIO1560 And BIO1561 )

Department: Environmental Studies

### **ENV 3120: General Ecology**

A rigorous examination of classical and emerging concepts of ecology. Topics include life histories, population growth, competition, sexual selection, symbiosis, predation, disturbance and succession, energy flow and material cycling, biogeography, and conservation ecology. Lab work includes field trips.

Credits: 5

PREREQ: ENV1500 Or BIO1560

Department: Environmental Studies

### **ENV 3150: Geographic Information Systems (GIS)**

An introduction to one of the most widely used computer tools in environmental science. Used for storage, display, and analysis of spatially related data, this digitized mapping system is of primary importance in fields like land use planning, wildlife management, conservation biology, pollution monitoring, and geological resources. Students learn the ArcView system and become experienced in its use with a variety of data.

Credits: 4

Department: Environmental Studies

### **ENV 3153: GIS Advanced Analysis Lab**

Provides reinforcement and additional development of key technical skills acquired during ENV 3150. Students engage in a series of self-paced, online, instructor-supported learning modules that assess their proficiency in applying Geographic Information System (GIS) technology. Upon completion, students receive third-party certification of their abilities from ESRI, the world's leading manufacturer of GIS software.

Credits: 1

PREREQ: ENV3150 Or ENV3163

Department: Environmental Studies

### **ENV 3163: Cloud-Based GIS and Remote Sensing Technologies**

Satellites, aircraft, and drones provide safe access to remote, rugged, and otherwise restricted locations. Applications utilizing SONAR, LIDAR, hyperspectral scanning and photogrammetry are used with these craft to create long-term global datasets of natural and cultural features. Using online Geographic Information System platforms students learn the skills to interpret these data, conduct their own analyses, and collaborate with other researchers.

Credits: 4

Department: Environmental Studies

### **ENV 3165: Ornithology**

The study of birds, including topics on anatomy, physiology, evolution, ecology, avian form and function, behavior, migration, and conservation. Students will learn to identify birds of the northeast based on field markings and song. There is no lab, but students are expected to spend time observing birds in the wild (both independently and with the instructor).

Credits: 4

PREREQ: ENV1500 Or BIO1560

Department: Environmental Studies

### **ENV 3250: Ecology of Urban Environments**

Traces the evolution of the modern city, emphasizing ecological issues including human population growth, urban wildlife ecology, energy, and material flows. These principles are used to consider the future of the city. The focal cities are New York and Phoenix.

Credits: 4

COREQ: ENV3251

PREREQ: ENV1500 Or BIO1560

Department: Environmental Studies

### **ENV 3251: Ecology of Urban Environments Lab**

Examines in greater depth concepts discussed in ENV 3250. Field observation, data collection and analysis, and simple models of the urban environment and processes are employed.

Credits: 1

COREQ: ENV3250

PREREQ: ENV1500 Or BIO1560

Department: Environmental Studies

### **ENV 3300: Environmental Regulations**

Acquaints students and environmental professionals with basic domestic and international environmental regulations and policies used by enforcement/regulatory agencies and donor/lender institutions. Specific federal acts include NEPA, Clean Air, Clean Water, RCRA, Superfund/CERCLA, TSCA, and FIFRA.

Credits: 4

PREREQ: ENV1500 Or POL1570

Department: Environmental Studies

### **ENV 3700: Natural Resources**

Principles associated with the development and management of natural resources, including forests, grasslands, streams, and fisheries. Topics include sustainability, environmental and social implications of exploiting the natural environment, and renewable resources.

Credits: 4

PREREQ: ENV1500

Department: Environmental Studies

### **ENV 3720: Aquatic Pollution**

Examines the sources and impacts of pollution in freshwater and marine environments, including eutrophication, pathogens, pesticides, heat, heavy metals, oil, acid rain, and plastics. The effects are examined through the lens of ecology.

Credits: 4

PREREQ: ENV1500 Or BIO1560 Or BBI1560

Department: Environmental Studies

### **ENV 3800: Human Ecology**

An interdisciplinary review of the reciprocal relationships between culture and environment in both traditional and complex societies. Past human-induced environmental degradation provides lessons applicable to current problems. Topics include the Green Revolution; cultural change and population trends; traditional vs. industrial food production; and the impact of global change, concepts of sustainability, and the commons.

Credits: 3

Department: Environmental Studies

### **ENV 3805: Conservation Biology**

The decline in biodiversity is a serious (and perhaps irreversible) threat to the biosphere. This course covers concepts and questions in a new synthetic discipline, which focuses on biodiversity protection. Beginning with the origin, patterns, and maintenance of biodiversity, the class explores the values of biodiversity, the nature of the threats to biodiversity, the demography and genetics of small populations, strategies to protect biodiversity, and ethical and legal bases of conservation efforts.

Credits: 4

PREREQ: ENV1500 Or (BIO1560 And BIO1561 ) Or BBI1560

Department: Environmental Studies

### **ENV 3880: Environmental Studies Junior Seminar**

Prepares students for conducting research in environmental studies. Presentation of faculty research, analysis of research papers and proposals, and guest lecturers accompany student development of a senior project research proposal. Required for all environmental studies majors.

Credits: 3

PREREQ: ENV1500

Department: Environmental Studies

### **ENV 4460: Marine Ecology**

This advanced course surveys the organizing ecological principles that structure all marine communities. The lecture and lab synthesize information from all levels of organization (organism, population, and community). Through texts and primary literature, students examine the biotic and abiotic factors controlling the abundance and distribution of marine organisms. Lab work is coupled with field experimentation and observation.

Credits: 5

PREREQ: ENV1500 And BIO1560

Department: Environmental Studies

## Mathematics/Computer Science

### Description:

The mathematics/computer science program offers a BA program that combines mathematics with computer science, as well as an undergraduate minor.

It is designed to introduce students to the principal areas of mathematics and computer science, with an emphasis on applications. Students can choose any 5 upper level elective courses based on their preferences. For example, students more interested in programming careers can take Data Structures and Scripting for the Web, while students more interested in mathematics can take courses in Number Theory and Numerical Analysis.

However, all students acquire a strong foundation in the traditional areas of both disciplines. This serves to distinguish Purchase graduates from others with narrower backgrounds. Classes typically are small, and computer classes include closed labs (scheduled time to work in a computer lab with faculty present to provide guidance).

### The Senior Project

The capstone experience is the senior project, a yearlong required research project undertaken by each senior in conjunction with a faculty mentor. Many of these projects are prepared for formal presentation at the annual Natural and Social Sciences Student Symposium. Topics from recent years include:

- A Case Study in Developing a Responsive Social Media Network Website
- An Interesting Linear Recurrence Relationship
- Artificial Intelligence
- Challenges and Advantages of Distributed Systems in Modern Computing
- Fake News and Influential Figures, An American Love Story
- Game Programming in Phaser
- Liquid-Cooled PC
- Mathematics and Computer Science Phobias
- Modern Day Web Application: How to Build it From the Ground Up
- Origami Teaching to Improve Math Education
- Switching to Swift: An introduction to Apple's New Programming Language
- SUNY Purchase: A 3D Printing Endeavor

In addition, students can gain important experiences as learning assistants for courses, research assistants on projects, technical assistants in the campus technology services department, and by completing off-campus **internships**. Student work has appeared in the *Annals of Discrete Math*, *Graph Theory Notes of NY*, and *Journal of Computing at Small Colleges*.

## About Our Alumni

Our alumni are engaged in careers in a variety of fields, including software engineering, web development, finance, education, and marketing. They work at companies including the New York Life Insurance Company, Accenture, BentoBox, FanDuel, and Morgan Stanley. Several recent graduates have gone on to pursue graduate study at such institutions as Columbia University, Binghamton University, the City University of New York Graduate Center, New York University, Pace University, the University of Chicago, the University of New Hampshire, Stony Brook University, and the University of Pennsylvania.

Page Updated 9-17-20

## Requirements:

Students majoring in mathematics/computer science usually begin with a three-semester calculus sequence: Calculus I, II, and III.

Students seeking placement beyond Calculus I should consult with a member of the faculty. Placement is determined by interviews and transcripts. Precalculus is offered for those lacking the necessary background for Calculus I.

In addition to meeting **general degree requirements**, students majoring in mathematics/computer science must complete each of the following requirements. A grade of C- or higher\* is required in these courses, excluding the senior project:

- MAT 1500, 1510, and 3150/Calculus I, II, and III
- MAT 1520 and 1540/Computer Science I and II
- MAT 3170/Linear Algebra
- Five upper-level electives (20 credits) in mathematics/computer science. One of the five electives may be fulfilled by a tutorial, independent study, learning assistantship, or internship with the approval of the faculty advisor.
- Two science courses (minimum 6–8 credits)
- MAT 3880/Junior Seminar in Mathematics/Computer Science
- MAT 4880/Mathematics Senior Seminar I
- MAT 4890/Mathematics Senior Seminar II
- SPJ 4990/Senior Project I
- SPJ 4991/Senior Project II

**\*Note:** In some MAT courses, a minimum grade of C is required in the prerequisite course(s). For example, the prerequisite for MAT 1510 is a minimum grade of C in MAT 1500. This grade minimum is stated in the prerequisite when applicable.

## Minor requirements:

This minor is designed to introduce students to the methods, content, and applications of modern mathematics and computer science.

Students interested in the minor should submit a completed **Application for a Program of Minor Study** to the Department Chair of Mathematics/Computer Science.

## Academic Requirements for the Minor in Mathematics/Computer Science

Five courses, as follows:

- MAT 1500/Calculus I
- MAT 1520/Computer Science I
- MAT 1510/Calculus II or MAT 1540/Computer Science II
- Two mathematics/computer science courses (3000-level or above)

## Faculty

### **Athar Abdul-Quader**

Assistant Professor of Mathematics/Computer Science

- BA, Columbia University
- PhD, The Graduate Center, City University of New York

### **Amy Daniel**

Lecturer of Mathematics/Computer Science

- BS, MS, Texas A&M University

### **Barbara E. McMullen**

Lecturer of Mathematics

- BS, Pennsylvania State University
- MPA, New York University

### **Knarik Tunyan**

Assistant Professor of Mathematics/Computer Science

- MS, Yerevan State University (Armenia)
- PhD (Doctor of Technology), Tampere University of Technology (Finland)

## **Les Wertheim**

Lecturer of Mathematics and Computer Science

BA - SUNY Binghamton

MBA - Columbia University

## **Alexander Zlatsin**

Lecturer of Computer Science

- BS, MS, Moscow University of Transport Engineering

## **Alan Anderson**

Lecturer of Economics and Mathematics

- BS, SUNY Utica-Rome
- MS, Polytechnic University
- PhD, Fordham University

## **David H. Jameson**

Lecturer of Computer Science

- BA, MS, PhD, Trinity College, University of Dublin (Ireland)

## **Irina Shablinsky**

Lecturer of Mathematics/Computer Science

- MS, PhD, St. Petersburg State University (Russia)
- MS, Columbia University

## **Lee Tusman**

Assistant Professor of New Media and Computer Science

- BA, Brandeis University
- MFA, University of California, Los Angeles

## **William Zimmerman**

Lecturer of Mathematics

- BA, MA, New York University

## **Courses**

**MAT 1015: The Art and Math of Origami**

An introduction to origami, a centuries-old art, practiced all over the world, that is constantly being expanded and is the focus of attention by mathematicians, computer scientists, and engineers. Students learn and examine traditional and modern models. Students practice preparing diagrams and teaching models, with opportunity for invention.

Credits: 4

Department: Mathematics

### **MAT 1020: Communicating Quantitative Information**

Students learn basic concepts in quantitative reasoning (numbers, probabilities, basic statistics) and the creation, use, and evaluation of quantitative information (databases, searches, spreadsheets, interactive graphics). This course prepares students for civic engagement by using current events (past and current news stories) as the focal point of study. Students are required to post to online discussion forums, complete short writing assignments, and make presentations on topics involving quantitative reasoning.

Credits: 4

Department: Mathematics

### **MAT 1025: Personal Finance**

Students explore personal finance concepts. Core focus is to prepare students for civic engagement and to develop problem-solving skills, using personal finance topics. Learning outcomes are designed to develop an appreciation of personal finance and quantitative reasoning skills, including: employing quantitative methods to solve finance problems; interpreting and drawing inferences from data; representing and discussing financial information (visually, numerically, & verbally).

Credits: 4

Department: Mathematics

### **MAT 1060: Mathematics for Contemporary Life**

Students learn basic concepts in quantitative reasoning (number systems, data manipulation, basic statistics), with emphasis on problem solving using computational methods. This course uses a textbook and focuses on applications related to consumer issues to develop computational and problem-solving skills. Students learn to transform data into information and apply quantitative methods to evaluate information and solve real-world problems.

Credits: 4

Department: Mathematics

### **MAT 1150: Precalculus**

Prepares students with limited backgrounds in high school mathematics for calculus. Topics include absolute values and inequalities, the properties of functions, graphs, logarithms, fractional exponents, and trigonometry.

Credits: 4

PREREQ: Math Fluency:20-28 Or MAT1150 Or MAT1100 Or BMA1100 Or BMA1010

Department: Mathematics

### **MAT 1205: Chronicles of Mathematics**

Using selected points along the timeline of Mathematics students learn basic concepts in quantitative reasoning while seeing them in the time when they were developed. Topics include ancient and modern counting systems, elements of algebra and geometry, logic, and probability. Students learn to provide reasonable estimates, apply math concepts to real life problems, and discuss the validity of the results.

Credits: 4

Department: Mathematics

### **MAT 1500: Calculus I**

The basic concepts of the differential and integral calculus. Focus is on the applicability of these topics to an array of problems. The first course in a three-semester series.

Credits: 4

PREREQ: MAT1150 Or BMA1150

Department: Mathematics

### **MAT 1510: Calculus II**

A continuation of MAT 1500. Topics include differentiation and integration of logarithmic, exponential, and inverse trigonometric functions; techniques of integration; arc length; infinite series; and improper integrals. Applications include work, growth, and decay problems and volumes of solids of revolution.

Credits: 4

PREREQ: MAT1500 Or BMA1500

Department: Mathematics

### **MAT 1520: Computer Science I**

An introduction to problem solving, using computers. Emphasis is on programming, including the study of syntax, semantics, logical structures, graphics, and object-oriented programming. General topics of algorithm development, formulating problems, finding methods for computer solutions, differences among computer languages, and trends in the industry are also discussed. Experience is acquired through hands-on labs and several programming assignments.

Credits: 4

Department: Mathematics

### **MAT 1540: Computer Science II**

A continuation of MAT 1520. Emphasizes programming as a basis for the study of computers. While programming is the main focus, the course will afford us the

opportunity to introduce other concepts central to the field including data representation, object-oriented design, algorithms, recursion, Boolean logic and some data structures. We will be studying the Java programming language.

Credits: 4

PREREQ: MAT1520 Or NME1520

Department: Mathematics

### **MAT 1600: Introductory Statistics**

Statistics are used everywhere in the modern world. This course covers descriptive statistics, including measures of central tendency, methods of dispersion, and graphs; and inferential statistics, including normal distributions and hypothesis testing, Pearson correlation, and linear regression.

Credits: 4

Department: Mathematics

### **MAT 3120: Discrete Mathematics**

Covers a variety of topics that provide a foundation for both higher mathematics and computer science. These topics may include logic and formal proofs, set theory, number theory, probability, mathematical induction, algorithms, recurrence relations, equivalence relations and partial orderings, and topics in graph theory (including isomorphism, traversability, planarity, and colorings).

Credits: 4

PREREQ: MAT1500 Or BMA1500 Or MAT1510 Or BMA1510 Or MAT3150 Or BMA3150

Department: Mathematics

### **MAT 3146: Scripting for the Web**

Building on the programming introduction in the prerequisite course, students learn about scripting for websites, including HTML, JavaScript, CSS, and php. Topics

include the use of cookies, localStorage, video/audio, geolocation, an application program interface such as the Google Maps API, responsive design, and accessibility. Comparisons are made between scripting and compiled languages and client versus server computing.

Credits: 4

PREREQ: MAT1520 Or NME1450 Or MAT1540

Department: Mathematics

### **MAT 3150: Calculus III**

A continuation of MAT 1500 and 1510. Topics include polar coordinates, vectors in two and three dimensions, parametric equations, quadric surfaces, partial derivatives, multiple integrals, directional derivatives, gradients and their applications, and line integrals.

Credits: 4

PREREQ: MAT1510 Or BMA1510

Department: Mathematics

### **MAT 3170: Linear Algebra**

Topics include linear equations, row reduction, matrix algebra, determinants, vectors in three dimensions, abstract vector spaces, dimension, linear transformations, eigenvalues, diagonalization, and applications to other sciences.

Credits: 4

PREREQ: MAT1510 Or MAT3150

Department: Mathematics

### **MAT 3205: Origins of Mathematics**

Using selected points along the timeline of Mathematics students learn to appreciate the beauty and cleverness of mathematical topics seeing them in the time when they were developed. The topics include, but are not limited to, the features

of geometry, number theory, algebra, calculus, and combinatorics. The understanding and appreciation of the topics is enhanced through research projects/presentations.

Credits: 4

PREREQ: MAT1500 Or MAT1510 Or MAT3150

Department: Mathematics

### **MAT 3430: Number Theory**

Topics in elementary number theory, including primes and other special categories of numbers, Fibonacci sequence, Pascal's Triangle, prime decomposition, Pell equation, Phi function, modulus equations and cryptography. Programming is included to enhance understanding of the topics and to strengthen skills.

Credits: 4

PREREQ: (MAT1500 Or MAT1510 Or MAT3150 ) And (MAT1420 Or NME1420 Or MAT1520 Or NME1520 Or NME1450 Or VIS1450 Or MAT1540 )

Department: Mathematics

### **MAT 3440: Creating User Interfaces**

Introduces concepts and skills used in analyzing and designing interfaces for computer applications. As students study techniques and "rules of thumb," they discover that the design and implementation of each interface is a unique challenge, which requires creativity and consideration of technical, aesthetic, and psychological factors. Includes the use of XML, XSL, XHTML-MP, VoiceXML, and usability studies.

Credits: 4

PREREQ: MAT1520 Or NME1520

Department: Mathematics

### **MAT 3540: Social Software**

Social software is explored both from technical and critical perspectives. Hands-on work in conceptualizing, designing, and developing social software projects is informed by examining the evolution of social software and its impact on society. Includes modules on version control, collaborative open source software projects and application programming interfaces. Projects may range in complexity from simple websites to data-driven web applications to real-time applications.

Credits: 4

PREREQ: MAT1420 Or NME1420 Or NME1450 Or MAT1520 Or NME1520

Department: Mathematics

### **MAT 3550: Numerical Analysis**

The theory and implementation of numerical algorithms. Topics include interpolation, approximation, numerical solution of nonlinear equations, numerical integration, numerical linear algebra, and error analysis.

Credits: 4

PREREQ: MAT1510

Department: Mathematics

### **MAT 3650: Networking and Security**

Covers the key conceptual and practical aspects of networking and security, which are increasingly important in the era of the Internet, the connected enterprise and our ever expanding socially networked world. TCP/IP communications protocols are explored at multiple levels of the protocol stack. Performance and reliability issues are also studied, using campus intranet and internet connections. Security topics include encryption, authentication, denial of service attacks, and case studies.

Credits: 4

PREREQ: MAT1520 Or NME1520

Department: Mathematics

### **MAT 3710: Data Structures**

Covers standard data structures (e.g., lists, stacks, heaps) and object-oriented algorithms important to software development. Tradeoffs between time and space are examined. Includes programming as well as theoretical assignments. Examples are often taken from technical interview-style questions.

Credits: 4

PREREQ: MAT1540

Department: Mathematics

### **MAT 3880: Junior Seminar in Mathematics/Computer Science**

Designed to increase students' knowledge of research methods, understanding of research articles, and ability to write research papers. These skills prepare students to conduct senior project research and write their senior thesis.

Credits: 1

Department: Mathematics

### **MAT 4225: Topics in Advanced Mathematics**

Topics covered in previous math courses are elaborated on and new topics in advanced mathematics are introduced. Theoretical, numerical, and applied aspects may be covered. Depending on faculty and student interests, material may include mathematical modeling, abstract algebra, complex analysis, numerical analysis, linear programming, graph theory, topology as well as topics in theoretical computer science. PREREQ: MAT3150 and MAT3170

Credits: 4

PREREQ: MAT3150 And MAT3170

Department: Mathematics

### **MAT 4230: Topics in Advanced Computing**

Topics are selected from computability, complexity, artificial intelligence, machine learning, programming languages, data mining, informatics in biology and medicine, cryptography, and other application areas. This course does include topics in theoretical computer science, which has a strong mathematical component, as well as attention to current practical problems. Includes oral presentations by students on approved topics of their choosing.

Credits: 4

PREREQ: MAT1540

Department: Mathematics

### **MAT 4520: Computability**

An introduction to concepts and methods of theoretical computer science: what it means for something to be computable (finite state automata, formal languages, Turing machines) and how to measure resources used to solve problems (Big Oh notation and complexity classes like P and NP). Some attention is paid to the relationship between computability, logic, and philosophy, as well as "impossibility" results in these disciplines. This course brings together the two parts of the major in mathematics/computer science and provides historical background as well as insight into current issues.

Credits: 4

PREREQ: MAT1540

Department: Mathematics

### **MAT 4880: Mathematics Senior Seminar I**

Explores advanced topics in selected areas of mathematics. Includes required oral presentation by students. *Required for seniors majoring in mathematics/computer science.*

Credits: 1

Department: Mathematics

## MAT 4890: Mathematics Senior Seminar II

Explores advanced topics in selected areas of mathematics. Oral presentation by students required. *Required for seniors majoring in mathematics/computer science.*

Credits: 1

Department: Mathematics

## Political Science

### Description:

Political science is known as the study of laws and governments, yet it includes much more.

Why did the U.S. invade Iraq and allow Russia to influence events in the Syrian civil war? Why do many U.S. citizens feel animosity toward immigrants? What is the relationship among race, gender, and politics? What are the advantages and disadvantages of globalization for developing countries? In what manner are human rights abused around the globe, and what can be done about it? What are the causes and consequences of political violence and state terrorism? What are the political aspirations of citizens in Muslim-populated countries?

**These are a few of the many interesting questions that a political science student explores at Purchase College.**

The political science program offers students the opportunity to engage in a variety of courses in American, comparative, and international politics. Students also study age-old political questions concerning equality, rights, and justice and learn how to conduct political science research.

The political science program closely collaborates with other interdisciplinary programs at Purchase College, including **Latin American, Caribbean, and LatinX studies**, **Global Black Studies**, **Environmental Studies**, and **Gender Studies**. Because politics are intertwined with economic and social issues, many students choose to double-major in **Sociology**, **History**, or **Journalism**. Members of the political science faculty have broad and diverse backgrounds, have won numerous awards, and have published more than 50 books and articles.

**The major in political science is particularly designed for students who:**

- are interested in exploring different social and political issues by taking a range of American and internationally-based courses, or
- want to have a focused study of human rights or Islam and the Middle East.

## Senior Thesis

The program culminates in a two-semester senior thesis in which each student develops an original in-depth perspective on a topic of their choice, which is supervised by a faculty sponsor.

## About Our Graduates

Students graduating with a degree in political science often enter public service, working for government agencies, nonprofit or nongovernmental organizations (NGOs), or elected officials. Many political science alumni enroll in law school or graduate programs that focus on international affairs, while others may enter the fields of teaching or journalism.

## Requirements:

In addition to meeting **general degree requirements**, all political science majors must complete a minimum of nine courses with a grade of C or higher, plus a two-semester senior seminar and an 8-credit senior project (40–45 credits total) as follows:

- POL 1570/Introduction to U.S. Politics (3 credits; freshman or sophomore year)
- POL2110/Introduction to Political Theory (4 credits)
- An economics course (4 credits)\*  
*\*One of the following is strongly recommended:*
  - ECO 1500/Macroeconomic Theory I
  - ECO 2280/Environmental Economics
  - ECO 3080/Game Theory
- Two courses in U.S. politics and law, 2000-level or above (6–8 credits)
- Three courses in comparative politics and international relations, 2000-level or above (9–12 credits)
- POL 3880/Junior Seminar in Political Science (4 credits)
- POL 4885/Political Science Senior Seminar I (1 credit)
- POL 4890/Political Science Senior Seminar II (1 credit)
- SPJ 4990/Senior Project I (4 credits)
- SPJ 4991/Senior Project II (4 credits)

Refer to **The Senior Project** for additional information.

**Note:** In addition, students are expected to take courses appropriate to their specific interests in political science in order to fulfill degree requirements for upper-level coursework.

## Optional Concentrations

New and reinstated courses may be added to the lists in the following concentrations. Students should consult their advisor to determine whether a new or reinstated course counts toward a specific concentration.

### Concentration 1: Islam and the Middle East (42–47 credits)

Political science majors who declare a concentration in Islam and the Middle East must fulfill requirements 1 through 10 listed above. In meeting requirement 5, students in this concentration select **four** courses from the following list:

POL 2105/Citizens Living Under Islamic Laws  
POL 2115/Islam: Culture and Politics  
POL 2350/Free Speech, Heresy, and Gender in Islamic Societies  
POL 3255/Islamic State, Gender, and Sexuality  
POL 3430/Politics of South Asia  
POL 3740/The Middle East

### **Concentration 2: Human Rights (42–47 credits)**

Political science majors who declare a concentration in human rights must fulfill requirements 1 through 10 listed above. In meeting requirements 4 and 5, students in this concentration select **four** courses from the following list:

POL 2080/Environmental Justice  
POL 3075/Women and Politics in Global Perspective  
POL 3235/Globalization, Development, and Poverty  
POL 3245/Gender and Health: International Issues  
POL 3307/Politics and Memoir  
POL 3315/Constitutions and Rights: U.S. and China  
POL 3361/Cuba, Latin America, and the U.S.  
POL 3570/Human Rights  
POL 3573/Human Rights and Literature

---

#### **Effective 2020-21:**

- Removed POL 2360/Politics in the American Democracy as an alternative to POL 1570

#### **Effective Fall 2021:**

- POL 2170/POL2180 is being replaced with POL2110/Introduction to Political Theory

### **Minor requirements:**

The minor in political science is designed to provide a broad knowledge of institutions, processes, and theories of politics in the U.S. and international context.

Students interested in this minor should arrange a conference with the **coordinator** of the political science program, then submit a completed **Application for a Program of Minor Study**.

**Prerequisite:** A minimum 2.0 (C) GPA

### **Academic Requirements for the Minor in Political Science**

Five courses, to include:

- a. POL 1570/Introduction to U.S. Politics
- b. Plus four political science electives in the following two areas (two courses in each area):
  1. United States politics and law
  2. Comparative politics and international relations

## **Related Minors:**

Environmental Studies

Gender Studies

Global Black Studies

Latin American, Caribbean, and LatinX Studies

## **Faculty**

### **Shemeem Burney Abbas**

Professor of Political Science

- MA, University of Leeds (England)
- MA, PhD, University of Texas, Austin

### **Samuel Galloway**

Assistant Professor of Political Science

- BA, Purchase College, SUNY
- MA, The University of Chicago
- PhD, The University of Chicago

### **Diana Cassells**

Visiting Assistant Professor of Political Science

B.Sc. (Hons), The University of the West Indies (Mona), Jamaica

M.A., The City College, CUNY

M.Phil., The Graduate Center, CUNY

### **Michelle Morazan**

Lecturer of Political Science

MPA, New York University

BS, Cornell University

## **Courses**

## **POL 1020: Capitalism Socialism Democracy**

In modern times, ideological debates have revolved around capitalism, socialism, and democracy and were intensified during the Cold War by the U.S.-U.S.S.R. rivalry. Focusing on the development of capitalism and socialism in the West and their relationship to democracy, students examine different conceptualizations of democracy, the global impact of Western developments, and arguments on the compatibility of capitalism with authoritarianism.

Credits: 4

Department: Political Science

## **POL 1120: West Meets the Non-West**

An examination of historical events, social movements, and intellectual ideas that have shaped modernity from 1500 to the present. The focus is on the evolution of ideas that have influenced both Western and non-Western civilizations.

Credits: 4

Department: Political Science

## **POL 1570: Introduction to U.S. Politics**

An introduction to the institutional and ideological components of the American political system, with an emphasis on the broad spectrum of values and sources of power that, when taken together, support and challenge the foundations of American pluralism. Films, field trips, and guest lectures complement the standard classwork.

Credits: 3

Department: Political Science

## **POL 2005: Introduction to Comparative Politics**

Develops a basic understanding of concepts used in comparative political analysis. Compares political structures, electoral and party systems, the role of elites and

interest groups in public policy decision-making. Examination across diverse international settings provides a deeper perception of political structures.

Credits: 4

Department: Political Science

### **POL 2010: Governments and Politics Worldwide**

An introduction to current political systems. The course examines political structures and processes (e.g., parliaments, political parties, elections, legislation, and formation of governments in different political systems) and analyzes the ideological foundations of these systems (e.g., liberalism, socialism). Discussions include social, economic, and political priorities set in each system; their strengths and weaknesses; and the impact of structural constraints.

Credits: 4

Department: Political Science

### **POL 2020: Introduction to International Relations**

Examines contemporary international relations from both theoretical and empirical perspectives. Topics include East-West conflicts and the Cold War; the balance of power; colonialism, the Vietnam War, and the North-South issues; and the emerging new world order.

Credits: 4

Department: Political Science

### **POL 2040: Women and Politics**

Theoretical, historical, and empirical analyses of the relationship between women's private roles and socialization, and their integration into politics. Topics include changes in the laws affecting women, the impact of feminism on the quality of political discourse and political action, and the vexing problem of the "gender gap."

Credits: 4

Department: Political Science

### **POL 2070: West African Politics and Literature**

Using African novels and social science literature, both the insights of the artist and the analytic models of the social scientist are employed in the discussion of African politics and political systems. Topics include the impact of Western colonialism and imperialism on traditional African societies, the evolution of new African cultures, the widening gulf between elites and masses, and the role of the African storyteller in articulating African issues.

Credits: 4

Department: Political Science

### **POL 2080: Environmental Justice**

An introduction to the impact of environmental laws and policies on the fair treatment of people of different races and incomes in the U.S. Global climate change, nuclear energy, and public responsibility for the environment constitute the center of a political and legal analysis of the relationship of citizens and government to the environment.

Credits: 4

Department: Political Science

### **POL 2105: Citizens Living Under Islamic Laws**

Focusing on South Asia and the Middle East, this course examines how postcolonial Islamic states currently use "Islamic laws" to negotiate power and control with their citizens. Examples include Hudood, Zina, and blasphemy laws, which result in fatwas (religious decrees) that sometimes lead to extrajudicial killings.

Credits: 4

Department: Political Science

### **POL 2110: Intro to Political Theory**

When a politician invokes the concept of freedom, what do they mean? Or, when an activist lodges claims in the name of justice, to which standard do they appeal? How have “essentially contested concepts” of liberty, equality, justice, right, security shaped our politics, both historically and in the present moment? This course will offer a survey of canonical political theory, from the ancient polis to today’s digitally networked world, in an effort to interrogate the meaning and influence of political concepts, ideas, and values across time in ways that continue to impact how we see, speak of, and engage with our current world.

Credits: 4

Department: Political Science

### **POL 2130: Race and Politics**

Decades after the civil rights movement of the 1960s, the United States remains a nation beset by racial inequalities, divisions, and tensions. This course examines some of the major issues in U.S. race relations today and their political expression.

Credits: 4

Department: Political Science

### **POL 2210: Politics and the Media**

An examination of the media’s impact on political life in the U.S. and its role in shaping public opinion. Both electronic and print media are surveyed and analyzed in terms of their impact on power, legal rights, and ethical obligations. Attention is also given to the media’s influence on political parties and how it shapes political attitudes and influences elections.

Credits: 4

Department: Political Science

### **POL 2340: Beyond Voting: Democracies, Elections, and Participation**

An in-depth survey of how redistricting, campaign finance laws, term limits, and other processes and laws have an impact on elections and affect democracy in the

U.S.

Credits: 4

Department: Political Science

### **POL 2350: Free Speech, Heresy, and Gender in Islamic Societies**

In Islamic societies, heresy charges against women and men are leveled for different reasons, including Islamists' opposition to democracy, modernity, and women's education and their employment. Instances of heresy leveled by Muslims against Muslims are studied.

Credits: 4

Department: Political Science

### **POL 2600: Courts, Judges, and Politics**

The judicial process and the function of the courts in a modern democratic system. Using Supreme Court cases, documents, and readings from academic journals, the course examines how judges, lawyers, and litigants act and react to create both law and public policy.

Credits: 4

Department: Political Science

### **POL 2610: America on Film**

Examines American social and political history during the last half of the 20th century and the early 21st century as represented in films. Such topics as dissent, censorship, war and peace, and the role of government as creator and arbiter of culture serve as the conceptual center of the discussion.

Credits: 4

Department: Political Science

### **POL 2630: The Muslim World on Film**

The Muslim world examined via films on race, gender and politics with the focus on the polarization of secular and theocratic spaces. Global and historical Muslim communities, leaders, governance, security, immigration, colonization and post-colonial society are studied, while art and culture are also considered.

Credits: 4

Department: Political Science

### **POL 2650: Culture, Identity, and Political Behavior in American Politics**

An introduction to political behavior in the U.S., tying together concepts of culture and identity to see how these social themes affect political outcomes in elections and participation in political activity. Public opinion, socialization of the electorate, the growth of political institutions, and the current state of political participation are analyzed.

Credits: 4

Department: Political Science

### **POL 3045: Sex, Politics, and Health**

Although health is typically treated as a biological issue, health, illness, and wellness are social and political conditions. The politics of health policy as it is experienced, administered, and made accessible to men, women, and gender non-conforming healthcare seekers, and the activism that leads to more equitable treatment from medical professionals, insurance providers, and government service providers, regulators, and legislators is examined. Access to the health care system, poverty, Medicaid/Medicare, managed care, breast cancer, reproductive justice, sexual assault, HIV/AIDS, transgender care, disability, and medical research are investigated from an intersectional feminist perspective that foregrounds issues of race, class, gender, and sexuality.

Credits: 4

Department: Political Science

### **POL 3050: American Constitutional Law**

Introduces the historical and political debates that resulted in the adoption of the U.S. Constitution. Case law and collateral readings relevant to the construction of the U.S. constitutional government are used to explore theories of jurisprudence, structures of courts, aspects of litigation, the nature and scope of judicial review and constitutional adjudication, and the role of the judiciary in the maintenance of national power.

Credits: 4

PREREQ: POL1570 Or POL2360

Department: Political Science

### **POL 3070: U.S. Foreign Policy Since 1945**

A study of American foreign policy since the end of World War II. U.S. involvement in Vietnam serves as a case study for studying the Cold War, the war in Iraq, and the issue of terrorism, and analyzing how foreign policy has been formulated. Topics include the powers of the president vis-à-vis Congress in the formulation of foreign policy and the role of public opinion.

Credits: 4

Department: Political Science

### **POL 3075: Women and Politics in Global Perspective**

Women make up roughly one half of the world's population, yet globally despite the quest for equality; women's experiences are fraught with the realities of patriarchy, domination, marginalization, and exclusion. This course will examine the complexity of forces that shape, maintain and challenge the role and place of women in societies around the world. It is designed to give students an understanding of the intricate interplay between the politics and culture that undergird Women's experiences across borders. It introduces students to issues and research about women in different cultural and political context.

Credits: 4

Department: Political Science

### **POL 3090: Race, Gender, and the Law**

The legal and political dimensions of race and sex discrimination are examined beginning with the 14th (1868) and 19th (1920) amendments to the US Constitution, the 1964 Civil Rights Act, as well as landmark Supreme Court decisions such as Plessey v. Ferguson (1896), Brown v. the BOE (1954), Roe v. Wade (1973), and Rajender v. University of Minnesota (1982). The way law is shaped by the politics of race and gender is considered. Topics discussed include the intersection of white supremacy, misogyny, capitalism, and the law from perspectives offered by legal studies, critical race theory, and feminism.

Credits: 4

Department: Political Science

### **POL 3095: Queer Politics in the U.S.**

Students explore lesbian, gay, bisexual, transgender, and queer (LGBTQ) social and political movements and how they have fought for and achieved certain social, political, and legal rights in the U.S.

Credits: 4

Department: Political Science

### **POL 3130: Immigration Policy & Political Incorporation**

Examine the evolution of American immigration and the related policies that governed, shaped, and restricted immigrant flows, and immigrants' interactions with key institutions of American life, e.g., labor, education, and politics, along with the impact for the United States. We will discuss the impact of immigration policies on the lives of immigrants and their children on American institutions, e.g., education, labor, social services, and nonprofits and will explore the multiple levels at which immigration and immigrant policies operate. To provide a foundation for the hands-on research project, the theoretical and empirical literatures on immigrant political incorporation broadly speaking, probing the experience of the myriad immigrant and native-born minority groups in New York, will be explored in-depth.

Credits: 4

Department: Political Science

### **POL 3160: Civil Liberties and Civil Rights**

An introduction to the constitutional doctrines of rights and liberties as they have been articulated through First Amendment decisions of the Supreme Court. Relevant political analyses of the impact of court decisions and federal legislation on individual rights are included.

Credits: 4

PREREQ: POL1570 Or POL3050 Or POL2360

Department: Political Science

### **POL 3230: Presidential Politics**

An examination of the institution of the American presidency, its relationship to the other branches of government, and the significance of particular presidents' "stamp" on the office and U.S. policy. Topics include the impact of the media on the presidency, executive privilege, psychological explanations of presidential character, and the changing role of the president's spouse.

Credits: 4

Department: Political Science

### **POL 3255: Islamic State, Gender, and Sexuality**

An examination of how notions of gender and sexuality are defined in the postcolonial Islamic state. Laws, customs, and cultural practices that enforce control are investigated in South Asian and Middle Eastern contexts.

Credits: 4

Department: Political Science

### **POL 3280: The Globalization of International Security**

Provides an understanding of international politics and security questions. Globalization and new forms of international relationships may be changing the way states and non-state actors think and respond to problems of security. Examines changes in the balance of international power, weapons of mass destruction, migration, ethnic conflict and environmental change.

Credits: 4

Department: Political Science

### **POL 3290: Political Protest and Ideologies**

A survey of major political upheavals and belief systems that have shaped and shaken the modern world. In addition to the origins, social foundations, and variants of liberalism, socialism, communism, anarchism, fascism, and feminism, discussions include examples of anti-imperialist, antiracist, and nationalist movements and ideologies from Third World countries and ethnic minorities in the West.

Credits: 4

Department: Political Science

### **POL 3307: Politics and Memoir**

A study of memoirs by male and female authors, politicians, activists, and ordinary citizens describing childhood, communities, social changes, and revolutions. Works are drawn from South Africa, South America, Asia, Cuba, and the U.S. The rubric is the non-West's interaction with the West, a north-south divide.

Credits: 4

Department: Political Science

### **POL 3315: Constitutions and Rights: U.S. and China**

Focuses on the origins of rights in the U.S., with emphasis on judicial review and the judicial construction and interpretation of individual and human rights.

Constitutional theories and practices used in U.S. constitutional courts and scholarship are examined. A comparative approach to constitutions and the development of transnational theories of human rights are then considered in the context of current changes in Chinese legal and political institutions and discourse.

Credits: 4

PREREQ: POL1570 Or POL2360

Department: Political Science

### **POL 3330: Radical Organizing and Embodied Politics in the U.S.: Promises of the Political**

An exploration of the extent to which linkage can be made between self-development and a radical concept of democracy. Relationships among personal identity, social location—race, gender, and class—and locality of political action in the U.S. are analyzed so as to develop a definition of an embodied politics that renews the promise of political action.

Credits: 4

Department: Political Science

### **POL 3400: Health Care Crisis**

Why does health care cost so much? Why are so many people without health insurance? Why do so many racial/ethnic disparities in health exist in the U.S.? These and other questions are examined as the current crisis in the U.S. health care system is investigated and proposals for reform are evaluated.

Credits: 4

Department: Political Science

### **POL 3430: Politics of South Asia**

Examines the politics of Pakistan, India, Bangladesh, Kashmir, and Afghanistan. The British occupation from 1857 to 1947 is studied, together with the partition of Pakistan and India. Issues of religion, caste, gender, and militarization are an

additional focus. Nuclear states, Pakistan, and India are also part of class discussions.

Credits: 4

Department: Political Science

### **POL 3465: Polarized Politics: Congress**

While providing a comprehensive understanding of Congress, this course specifically examines the oversight and investigative role of Congress, the influence of political parties, and how elections and partisanship influence decision-making. The following five themes will be explored to analytically probe into congressional activity: internal structure; member incentives; supermajorities/filibustering; divided government/gridlock/productivity; partisan polarization. Instances of extreme conflict that have erupted in the separation-of-powers system over the last century will also be addressed.

Credits: 4

Department: Political Science

### **POL 3570: Human Rights**

Although human rights have become a significant theme in international relations, ethnic slaughter and political repression continue to afflict the world. This course examines relevant theoretical issues and practical problems, including: How are human rights viewed from different cultural, political, and religious perspectives? In a multicultural world, can common ground be found to address human rights? What is the relationship between sovereignty and the pursuit of human rights?

Credits: 4

Department: Political Science

### **POL 3573: Human Rights and Literature**

An exploration of various perspectives on human rights. Students examine some modern nation states in relation to geographies of identity and human rights. Global literature is read in colonial and postcolonial contexts that describe state control

through the infringement of citizenship and rights of speech, thus violating basic human rights.

Credits: 4

Department: Political Science

### **POL 3580: The Literature of Political Violence**

Ever since Homer sang the rage of Achilles, storytelling has helped mediate the tension between politics and violence. To better understand this relationship in contemporary life, modern theories of political violence from thinkers such as Hannah Arendt, Franz Fanon, Walter Benjamin, Georges Sorel, and Judith Butler are paired with the literature of modern authors such as Reinaldo Arenas, Herman Melville, Langa Mandla, Toni Morrison, and Arundati Roy. Topics discussed include ideological violence and state power, armed and non-violent resistance, and the possibilities for and limitations of literary narrative to remediate the relationship between politics and violence.

Credits: 4

Department: Political Science

### **POL 3670: Politics and Religion in America**

Religion in America has been at the heart of politics from the Puritans to the Christian Coalition. This course addresses the historic role of religious thinking as a significant part of American political traditions (e.g., natural rights, civil liberties, liberal individualism). Students also investigate the contemporary emergence of religion-based political interests as formidable players in the construction of the nation's political agenda.

Credits: 4

Department: Political Science

### **POL 3740: The Middle East**

An analysis of the politics of Israel and Palestine. The struggle between Israel and Palestine and the involvement of Jordan, Syria, Egypt, Lebanon, and Saudi Arabia

are covered, as well as the role of the U.S. Issues and potential solutions are discussed.

Credits: 4

Department: Political Science

### **POL 3780: Money, Power, and Democracy**

The meaning of democracy is examined in European and other democratic states. The course investigates who controls the sources and instruments of power and how public policies are made. The limits and problems of contemporary liberal democracies are studied, as is the problem of democratization in developing countries.

Credits: 4

Department: Political Science

### **POL 3880: Junior Seminar in Political Science**

A springboard to preparation for the senior project that integrates (a) critical thinking in research—developing appropriate topics, grappling with supporting evidence, and working on hypothesis testing and probabilities; (b) writing—understanding what a research paper is, how it is developed and organized coherently, with emphasis on developing an outline, introduction, and literature review; and (c) conducting research—learning data-gathering techniques and analytic skills with emphasis on conducting interviews, qualitative and quantitative data analysis, and using primary data. The use of surveys, participant observation, and multiple research practices is also discussed.

Credits: 4

PREREQ: (POL1570 Or POL2360 ) And (POL2170 Or POL2180 )

Department: Political Science

### **POL 4885: Political Science Senior Seminar I**

In this scholarly community of political science majors in their senior year, ideas and methodologies relevant to specific senior-project topics are probed. Two semesters are required (POL 4885 and 4890). *Limited to political science majors.*

Credits: 1

COREQ: SPJ4990

Department: Political Science

### **POL 4890: Political Science Senior Seminar II**

In this scholarly community of political science majors in their senior year, ideas and methodologies relevant to specific senior-project topics are probed. Two semesters are required (POL 4885 and 4890). *Limited to political science majors.*

Credits: 1

COREQ: SPJ4991

PREREQ: POL4885

Department: Political Science

### **SOC 4030: Seminar in Sociological Issues**

Offers an in-depth focus on a specific sociological issue, which varies each semester. Includes research, readings, and writings on a topic related to the particular expertise of the faculty member.

Credits: 4

Department: Political Science

## **Psychology**

### **Description:**

Psychology is the study of behavior and experience. As such, it includes topics as diverse as emotion, cognition, personality, social processes, psychobiology, psychopathology, and psychological development in children and across the lifespan.

The psychology program at Purchase College offers basic and advanced courses, as well as research opportunities, in all of these areas. Regardless of the subject matter, there is a strong emphasis on the use of scientific methodology to pursue knowledge.

The psychology major is designed to provide and then build on the basic skills students need for critical analysis of empirical and theoretical material in the field and to provide a sophisticated understanding of the subject matter in a broad range of topic areas. This basic study is enriched by the perspectives drawn from courses in the related disciplines of biology, philosophy, and anthropology or sociology. The learning process culminates in the senior project, a yearlong independent research project conducted under the supervision of a faculty member.

In addition to the senior project, opportunities for hands-on experiences are available through supervised internships, learning assistantships, and a practicum in child development, where students serve as assistants to teachers at the Children's Center on campus.

## About Our Alumni

The psychology program provides a strong foundation for students who plan to continue their studies at graduate and professional schools. Our alumni are equipped to enter advanced degree programs in all areas of psychology as well as programs in education, medicine, social work, and law. Some students move directly into careers in mental health services, research, teaching, and early childhood education.

## Requirements:

In addition to meeting **general degree requirements**, all psychology majors must meet the following requirements:

1. PSY 1530/Introduction to Psychology
2. PSY 3560/Research Methods I: Statistics and Design\*
3. PSY 3561/Research Methods II: Application and Integration
4. One of the following courses:
  - PSY 3660/Physiological Psychology
  - PSY 3705/Special Topics in Neuropsychology
  - PSY 3715/Human Neuropsychology
  - PSY 4180/Seminar on Neurocognitive Aging
5. Five electives in psychology (at least three upper-level)

*The following do not fulfill the electives requirement:* independent studies, tutorials, internships, learning assistantships, and PSY 3850/Practicum in Child Development. Students may petition their academic advisor to have one upper-level psychology elective replaced by an upper-level elective in the liberal arts and sciences that is programmatically relevant.

6. One of the following biology courses:
  - BIO 1510/Human Anatomy and Physiology I
  - BIO 1520/Human Anatomy and Physiology II
  - BIO 1550/General Biology I
  - BIO 1560/General Biology II
7. One course in **philosophy**
8. One course in **anthropology** or **sociology**
9. PSY 4880 and 4890/Psychology Senior Seminar I and II
10. SPJ 4990/Senior Project I
11. SPJ 4991/Senior Project II

**\*Prerequisite:** 40 credits, including PSY 1530 with a grade of C or higher

---

## Minimum Grade Requirements

1. a grade of C or higher in all other required psychology courses, excluding the senior project, and in electives that are used to fulfill requirements for the major
2. a grade of C- or higher in the biology course(s)

Students who do not meet these standards are required to retake or substitute courses as needed. Students who earn a grade lower than C in PSY 3560 or 3561 must petition the Psychology Department faculty for permission to retake the course.

## Transfer Students

The psychology program is carefully structured to prepare students to carry out their senior projects, and all students must complete a four-semester sequence of required courses. Students who plan to transfer to Purchase College from another college should familiarize themselves with the degree requirements.

## Minor requirements:

The purpose of the minor in psychology is to provide students in other disciplines with the opportunity to broaden their understanding of psychology through a selection of introductory and advanced courses covering a wide range of topics within the field.

Students interested in pursuing the minor in psychology must choose a **faculty member** in the Psychology Department to assist in designing an appropriate program and have that advisor sign the **Application for a Program of Minor Study**.

## Academic Requirements for the Minor in Psychology

Five courses in psychology, as follows:

1. PSY 1530/Introduction to Psychology

## 2. Four psychology electives\*

*\*The following do not fulfill the electives requirement:* independent studies, tutorials, internships, learning assistantships, and PSY 3850/Practicum in Child Development.

Students must earn grades of C- or higher in each course used to satisfy the minor requirements. Because PSY 1530 is a prerequisite for all upper-level courses offered by the Psychology Department, it should be taken early in the student's program of study.

## Faculty

### **Jessica J. Carnevale**

Associate Professor of Psychology

- BA, Boston University
- MA, PhD, Ohio State University

### **Jason Clarke**

Lecturer of Psychology

### **Alexia Toskos Dils**

Assistant Professor of Psychology

- BS, Indiana University
- PhD, Stanford University

### **Stephen Flusberg**

Associate Professor of Psychology

Faculty Director of Pedagogy Development

- BA, Northwestern University
- MA, PhD, Stanford University

### **Yanine Hess**

Associate Professor of Psychology

- BA, New York University
- MA, PhD, University of California, Davis

### **Krystal Perkins**

Associate Professor of Psychology

- BA, Purchase College, SUNY
- PhD, Graduate Center, City University of New York

### **Paul Siegel**

Associate Professor of Psychology

- BA, Amherst College
- PhD, Adelphi University

### **Christopher Williams**

Lecturer in Psychology

- B.A., Morehouse College
- M.A., Ph.D., Northeastern University
- Post-Doctoral Training: Columbia University
- Certificate: Harvard University Medical School

### **Carolyn B. Cates**

Assistant Professor of Psychology

- BA, BS, MS, PhD Lehigh University

### **Meagan Curtis**

Associate Professor of Psychology

- BA, Hampshire College
- PhD, Dartmouth College

### **Jacqueline Horan Fisher**

Visiting Assistant Professor of Psychology

- BA, Boston College
- MA, John Jay College of Criminal Justice
- PhD, Fordham University

### **Lauren Harburger**

Assistant Professor of Psychology

- BS, Cornell University
- MS, Yale University
- PhD, Yale University

### **Rebecca Peretz-Lange**

Assistant Professor of Psychology

BA, Wesleyan University

MS and PhD, Tufts University

### **Erin Roby**

Lecturer of Psychology

PhD, University of California, Merced

## **Carina Vocisano**

Lecturer in Psychology

- BA, Bennington College
- MA, PhD, Alliant International University

## **Courses**

### **ANT 3540: Sensing and Knowing in Anthropology, Psychology, and the Arts**

What theories of embodiment, mind, and matter must be adopted to adequately grasp experiences of time, space, color, emotion, and attention? How can people conceptualize forms of experience without purging them of poetic resonance? Students explore this interdisciplinary field in connection with the arts. Includes readings in cognitive science, anthropology, and poetry, plus collaborative art projects, sensory experiments, and excursions.

Credits: 4

PREREQ: ANT1500 Or PSY1530 Or BPS1530 Or MSA1050 Or NME1050

Department: Psychology

### **PSY 1530: Introduction to Psychology**

Empirical and theoretical approaches to the basic physiological, cognitive, and social mechanisms underlying behavior. Topics include learning and conditioning; sensation and perception; memory, thinking, and language; psychological development; social processes; and personality and psychopathology.

Credits: 4

Department: Psychology

### **PSY 1700: Introduction to the Brain and Behavior**

An overview of the exciting field of behavioral neuroscience. The four content areas are basic neural processing and neuroanatomy; imaging the brain; the thinking, feeling, remembering, and learning brain; and the ethical brain. In addition, the ways

in which brain-behavior relationships are portrayed in the popular media are discussed.

Credits: 4

Department: Psychology

### **PSY 2140: Social Issues**

This course takes an interdisciplinary approach to a topic of broad interest or concern; examples include violence and terror, the global AIDS crisis, poverty, and racism. It is team taught by faculty members in at least two distinct disciplines. Lectures are supplemented by visual presentations and guest lectures.

Credits: 4

Department: Psychology

### **PSY 2170: Social Psychology**

Students study classic experiments and contemporary research in the areas of conformity, obedience, helping behavior, attributions, aggression, persuasion, close relationships and attraction, attitudes and social influence, ethics, and prejudice. This material is applied to both current and historical examples in social research.

Credits: 4

Department: Psychology

### **PSY 2210: Health Disparities in America: Poverty, Race, and Medical Care**

Students explore racial biases, including historical mistrust of medicine by underrepresented (UR) groups, health threats to UR groups in the U.S., health policy, language barriers, and representation of UR groups in the science. Students have the opportunity to conduct research by examining health disparities.

Credits: 4

Department: Psychology

### **PSY 2250: Sensation and Perception**

An examination of the biological processes by which the sensory systems pick up information from the environment and the psychological processes by which that information is coded, transformed, and integrated to form perceptions. Emphasis is on the visual systems and visual perception. Aspects of perception in the visual arts and music are also discussed.

Credits: 4

Department: Psychology

### **PSY 2320: Behavioral Statistics**

An introduction to data analysis, with coverage of both descriptive and inferential statistics, and an introduction to probability. Class discussions focus on the use of sample, sampling, and population distributions as they are employed in hypothesis testing. Inferential tests include t-tests, ANOVAs, chi square, regression, and nonparametric tests. Note: This course may be used to satisfy the statistics requirement for economics and environmental studies majors, and it counts as a basic science support course for biology majors.

Credits: 4

Department: Psychology

### **PSY 2350: Drugs and Behavior**

Examines the effects of a wide range of psychotropic drugs on behavior, including drugs used clinically to treat mental disorders and drugs of abuse (including alcohol). The biological basis of tolerance and withdrawal symptoms, and other issues related to drug addiction, are also covered. Knowledge of basic biology or psychology is helpful, but not required.

Credits: 4

Department: Psychology

### **PSY 2450: Learning and Memory**

Behavioral and cognitive approaches to the study of human and animal learning are discussed. Topics include classical conditioning, motivation, cognitive models of memory, and applications outside the laboratory.

Credits: 4

Department: Psychology

### **PSY 2455: Foundations of Cyberpsychology**

The interplay of cyberpsychology, gender, age, culture, and subculture are examined. Theoretical, empirical, and practical research issues are considered. Emphasis is placed on the impact of social media on mental health and psychological well-being. Individual, social, and community-level factors are discussed.

Credits: 3

Department: Psychology

### **PSY 2500: Adolescent Psychology**

A broad survey of human development from late childhood through early adulthood. Topics include physiological, social, and cognitive development; peers, the family, and the school; issues of autonomy, identity, and sexual relations; depression; substance abuse; and suicide.

Credits: 3

Department: Psychology

### **PSY 2520: Personal/Social Relationships**

An examination of both interpersonal relationships and the relationship between the individual and society. Topics include social development, situational and cultural influences on individual functioning, social support networks, interpersonal attraction, and intergroup relations.

Credits: 3

Department: Psychology

### **PSY 2650: Child Development**

A broad survey of human development from conception through childhood. Topics include prenatal development and birth, cognition, language, parent-child interaction, peer relations, moral development, and sex role development.

Credits: 4

Department: Psychology

### **PSY 2745: Psychology of Stereotypes, Prejudice, and Discrimination**

Students examine the psychological research and theory relevant to the understanding of stereotypes, prejudice, and discrimination. Topics include the cognitive bases of stereotypes and prejudice, the role of socialization and the media, the nature of in-group-out-group biases, the changing face of prejudice and discrimination, ways to reduce prejudice, and the consequences of prejudice for members of stigmatized groups.

Credits: 3

Department: Psychology

### **PSY 2755: Stress and Coping**

In this course, the intra- and extra-personal causes of stress are identified, and a variety of assessment instruments are demonstrated and used. The consequences of stress are examined from several physiological and cognitive perspectives. A catalog of effective, direct, and palliative coping strategies is offered so that students can develop personalized stress-management programs.

Credits: 3

Department: Psychology

### **PSY 2860: Psychology of Women**

A critical examination of social, psychological, and biological factors governing female behavior and experience. Within the context of a life-span model (infancy to old age), topics include gender development, puberty, school performance, sexuality, the body, depression, relationships, and communication styles.

Credits: 3

Department: Psychology

### **PSY 2870: Abnormal Psychology**

Explores the diagnosis, phenomenology, and scientific and clinical understandings of a wide range of mental disorders. Current research is reviewed to explore the underlying mechanisms of the disorders under discussion. Diagnosis is approached from the perspective of the most recent DSM. At various points, psychodynamic, cognitive-behavioral, and neuroscientific viewpoints of psychopathology are represented.

Credits: 4

Department: Psychology

### **PSY 3010: Origins of Prejudice**

Before children are old enough to tie their shoes, they already hold rich prejudices based on race, gender, weight, disability, and more. How do these prejudices first form? Students learn how “nature” (cognitive faculties) and “nurture” (inputs from media and caregivers) jointly drive prejudice development in early childhood, and discuss how psychological science can help disrupt prejudice at its origins.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3055: Fundamentals of Scientific Inquiry: Psychology**

This is a fully on-line research/project-based course. This hands-on experiential lecture/lab course provides students with an opportunity to experience how professional scientists do research from conception of a research project to publication. Student work closely with a faculty mentor to develop a research project, collect and analyze data, and present results at a symposium. Students also engage in interactive professional development and skills-building webinars focused on developing their quantitative, analytic, and science communication skills. At the end of the course, student present their work at a final summer research symposium.

Credits: 5

Department: Psychology

### **PSY 3090: The Psychology of Stigma**

Students explore classic and contemporary theory and research on the social psychology of stigma, primarily from the perspective of the stigmatized. Topics include functions and nature of stigma, stigma and the self-concept, stereotype threat, attributional ambiguity, stigma and social interaction, and implications of stigma concealability and controllability.

Credits: 4

PREREQ: PSY1530

Department: Psychology

### **PSY 3110: Forensic Psychology**

Students hone critical thinking and evaluative skills in examining data, evidence, and assumptions underlying the judicial process and the application of psychological principles. The research and clinical practice of forensic psychology in both civil and criminal law-enforcement settings are studied. The training, roles, and responsibilities of forensic psychologists along with methods of interrogation, criminal profiling, and investigation are also examined.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3120: Psychological Perspectives on the Self**

An examination of the processes by which people develop and maintain a self-concept; how the self-concept influences emotion, motivation, and behavior; and whether or not the beliefs people hold about themselves are accurate or useful. Readings include recent theoretical and empirical writings from psychology journals and edited texts.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3125: Adult Development**

Focusing on the longest phase of the life cycle, adulthood, this course examines the developmental processes from the transition to adulthood through old age. Students explore current theories regarding development and examine current research on adults' capabilities and changes over time, adaptive responses to continuous changes in life, and reciprocal influences of the environment and development.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3140: Religion and Psychology**

In this study of psychology in relation to religion, students explore the definition of religion, its personal meaning to people, and its social and political meaning in the community. The importance of ritual is discussed, and conversion is examined to understand its meaning. The middle of the course focuses on such theorists as Freud, Jung, and Maslow and the role religion played in their theories. Finally, the role religion and culture play in psychotherapy and the difference between religions and cults are examined.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3185: History of Psychology**

Students study the historical roots of developmental, cognitive, and social psychology through the writings of major European and American psychologists, primarily from the 19th and early 20th centuries. The aim of the course is to expose students to the history of major ideas in psychology through an examination of primary sources.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3300: Cross-Cultural Psychology**

A consideration of human behavior within an ecocultural perspective, beginning with historical and methodological issues. Perceptual, cognitive, and developmental processes, personality, and psychopathology are also studied. Distinct cultures serve as case studies.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3301: Health Psychology**

The interventions suggested by the biopsychosocial model and mind-body paradigm are examined. Topics include health behavior, social learning theory, attribution theory, and attitude formation as they apply to problems like health promotion, disease prevention, reactions to illness, management of chronic and terminal

illnesses, and adherence to treatment regimens. Methods of evaluation of clinical services are addressed.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3315: The Psychology of Aging**

Based on changes occurring throughout life-span developmental psychology, this course evaluates what is myth, stereotype, potential, and reality about old age. Students examine the theoretical and empirical developments in such areas as psychosocial functioning, including identity and personality development; cultural norms and expectations, including role and status changes; physical and intellectual change; death and dying; and health nutrition.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3320: Language and Thought**

Do people who speak different languages think about and perceive the world differently? Are some thoughts unthinkable without language? How does language affect decision-making or memory? This course examines the interrelationships between language and other cognitive processes. It brings together theories and empirical findings from cognitive, developmental, and cultural psychology, as well as linguistics, anthropology, ethology, and neuroscience.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3330: Social Development**

An in-depth exploration of social and personality development from infancy through adolescence. Topics include predispositions for sociability, formation of affectional ties with family members and peers, the development of knowledge of self and others, and the acquisition of interactional knowledge and skills.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3345: Cognitive Development**

An in-depth exploration of cognitive development from infancy through adolescence. Students study major theories and research findings on the development of problem solving, reasoning, memory, perception, and academic skills.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3350: Developmental Psychology**

A study of human development from infancy through childhood, with particular emphasis on social interaction, cognition, language, play, and representational activity.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3405: Psychology of Music**

Explores the cognitive processes that underlie musical behaviors. Topics include auditory parsing, pitch perception, acculturation, memory, absolute pitch, amusia

(tone deafness), music as a communicative device, emotional responses and mood regulation, cognitive similarities with language, music therapy, the relationship between musical training and intelligence, and evolutionary theories.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3410: Program Evaluation**

Covers theoretical and practical aspects of program evaluation and its role in informing policymakers. The readings, which include a textbook and journal articles, cover theory and basic methodology. In addition, students collect, organize, and write about the evaluations they conduct. The applications component focuses on programs in education, childcare, and criminal justice.

Credits: 4

PREREQ: (PSY1530 Or BPS1530 ) Or (SOC1500 Or CSO1500 )

Department: Psychology

### **PSY 3420: Programming for the Behavioral Sciences with lab**

Provides a foundation in programming, with emphasis on developing software for psychological experiments. Students gain hands-on experience through weekly coding assignments. Topics include creating, counterbalancing, and presenting stimuli; collecting real-time responses; and visualizing and processing data. For the final project, students code a complete experiment related to their own research

Credits: 5.5

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3430: Psychology, Public Policy, and Social Advocacy**

Psychology's relevance and contributions to social policy are explored in numerous contexts, including grassroots organizing, federal legislation, and within the profession. Students choose and develop their own area of policy expertise and complete several written assignments related to that area: policy topic proposal, opinion-editorial, policy white paper, policy brief, and talking points presentation.

Credits: 4

PREREQ: PSY1530

Department: Psychology

### **PSY 3440: Social Issues in Developmental Psychology**

Controversial social issues and policies are examined and discussed within a context of theory and research in developmental psychology. The goal is to examine how current developmental research has, and has not, been successfully applied to practical social issues regarding children and adolescents. Topics include day care, sex education, adolescent pregnancy and parenting, changing family structure, infants and children with AIDS, television viewing, and child abuse and neglect.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3445: Topics in Social Psychology**

An examination of theoretically driven research with a focus on empirical findings and the research methods used to obtain them. Students explore social psychological theories, such as attachment theory, attribution theory, the belongingness hypothesis, cognitive dissonance, construal level theory, dual-process attitude theories, self-perception and social comparison theories, self-verification theory, social exchange theory, social identity theory, and social penetration theory.

Credits: 4

PREREQ: PSY1530

Department: Psychology

### **PSY 3490: Development of Language**

Starts with an examination of various criteria for and precursors of language. Students read and analyze studies of children's first words, early syntactical development, speech play, metaphor, storytelling, and bilingualism.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3510: Social Cognition**

An increasingly important focus in social psychology, social cognition is the study of how people think in social situations. Topics include social categories, scripts and schemas, attribution, inference, memory, and attitudes. Important applications are also considered, including stereotyping and prejudice.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3560: Research Methods I: Statistics and Design**

Students receive intensive hands-on experience in the research process, developing the following skills: generating testable hypotheses; designing research studies; understanding large data sets; formatting and managing data; conducting descriptive and inferential statistical tests; and interpreting and reporting results.

Credits: 5

PREREQ: PSY1530 Or BPS1530 And (PSY2170 Or PSY2210 Or PSY2250 Or PSY2320 Or PSY2455 Or PSY2520 Or PSY2650 Or PSY2745 Or PSY2755 Or PSY2860 Or PSY2870 )

Department: Psychology

### **PSY 3561: Research Methods II: Application and Integration**

Students develop an untested hypothesis, design and conduct a study to test the hypothesis, and write an empirical paper following American Psychological Association guidelines. Students then conduct a critical review of existing theory and research in a different area of psychology.

Credits: 5

PREREQ: PSY3560 Or PSY3550

Department: Psychology

### **PSY 3580: Evolutionary Psychology**

Examines the foundations of evolutionary psychology, the study of the mind as a collection of cognitive adaptations for the problems faced by our ancestors. Explores the field's classic and contemporary studies, spanning traditional subject areas including social psychology, perception, memory, developmental psychology, and morality. Emphasis on integrating proximate and ultimate explanations for human behavior.

Credits: 4

PREREQ: PSY1530

Department: Psychology

### **PSY 3610: Psychological Testing and Measurement**

This course covers the basic principles, research, and theories on the testing and measurement of psychological constructs. Topics include test reliability and validity, test development, intelligence and its measurement, personality assessment, and clinical assessment.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3630: Qualitative Research Methods**

Explores the theoretical, methodological, and philosophical underpinnings and ethical concerns within psychology. Students learn the types of research designs employed and the analysis techniques that enable qualitative researchers to make sense of and draw conclusions about data. Through weekly lab sessions, students put these concepts and ideas into practice by engaging in numerous in-depth research-related activities.

Credits: 5

PREREQ: PSY1530

Department: Psychology

### **PSY 3635: Honors Seminar in Statistics and Research Design**

Recommended for students interested in pursuing the MARC U-STAR honors program or research careers in science. Prepares students to participate in scientific research in biology, biochemistry, chemistry, neuroscience, psychology, mathematics, and environmental studies. Statistics and research design are taught through the examination of real-world biomedical problems. Students learn to reason about scientific data, research methods, statistics, and ethics.

Credits: 4

PREREQ: PSY1530 Or BIO1550 Or BIO1560 Or CHE1550 Or CHE1560 Or MAT1500

Department: Psychology

### **PSY 3660: Physiological Psychology**

An examination of the biological basis of behavior. Topics include neuronal transmission, the coding and higher-order processing of sensory stimuli, movement, regulatory processes in feeding and drinking, sexual and emotional behavior, learning and memory, and psychopharmacology. The biological bases of various psychological disorders are also covered.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3690: Personality Assessment**

Focuses on how personality measures are constructed and how scores on these measures are interpreted and used. The strengths and weaknesses of various projective tests, personality inventories, single-trait measures, IQ tests, behavioral indicators, and physiological measures are reviewed. Topics include the stability of personality, whether or not IQ tests actually measure intelligence, and the accuracy of people's self-descriptions of their personalities.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3705: Special Topics in Neuropsychology**

One or two topics in neuropsychology are examined in depth. Topics may include memory across the life span, degenerative disorders, neuropsychiatric disorders (e.g., schizophrenia and depression), and communication disorders.

Credits: 4

PREREQ: PSY1530

Department: Psychology

### **PSY 3715: Human Neuropsychology**

This course reviews brain-behavior interactions obtained from studies of human brain damage and from investigations of the normal brain. Topics include hemispheric specialization, the representation of language, memory, spatial ability, attention, movement disorders, developmental disorders, and generalized cognitive disorders.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3720: Child Psychopathology**

Addresses early and profound deviations in infancy, childhood schizophrenia, and organic disturbances, as well as the theoretical work of Stern and Mahler on the concept of self. Other topics include depression and the consequences of loss, pathologies of initiative and early socialization, neurotic process and issues of excessive/inadequate control, mental retardation, neglect and abuse, and developmental issues around cultural/ethnic differences.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3725: Developmental Psychopathology**

Focuses on the development of the major emotional and behavioral problems of childhood and adolescence, including autism and Asperger's disorder, AD/HD, depression, trauma-related problems, eating disorders, and personality problems. Empirical research and clinical material are both integral elements of the course, including in-class presentations of clinical research and case studies, as well as videos on psychopathology.

Credits: 4

PREREQ: (PSY1530 Or BPS1530 )

Department: Psychology

### **PSY 3730: Counseling and Psychotherapy**

A study of the basic theories and their applications in counseling and psychotherapy. Theories studied include behavior therapy; drug therapy; interpersonal psychotherapy; psychoanalysis; and group, art, movement, and the "newer" therapies. Variations on the above as applied to different clinical populations are

emphasized, as are issues of research and ethics in counseling and psychotherapeutic practice.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3745: Human Memory**

Examines the cognitive representations and processes involved in human memory. Topics include short-term and working memory; encoding and forgetting processes; implicit, semantic, and eyewitness memory; reconstructive processes and alterability of memory; and memory for text.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3760: Psychology of Personality**

Personality psychologists study consistent ways people think, feel, and behave. This course focuses on classic and contemporary theoretical approaches to personality and how theory influences the research questions psychologists ask, the methods they employ, and their interpretation of results. An examination of research findings furthers understanding of commonalities as well as individual differences in people's thoughts, feelings, and behaviors.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3770: Cognitive Psychology**

The study of human cognition from the perspective of the mind as a processor of information. Topics include attention, memory, conceptual structure, imagery,

reasoning, problem solving, and language use.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3845: Gender Development**

Examines the processes involved in the development of gender during childhood, emphasizing the interaction between biology, socialization, and cognition. Students read primary source articles that examine the influence of hormones, parenting, knowledge, friendships, and media on children's beliefs about their gender and on sex differences.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 3850: Practicum in Child Development**

Students work with preschool children for eight hours per week at the Purchase College Children's Center, located on campus. The academic component of the practicum is coordinated through weekly class meetings that relate the students' experience with children at the Center to issues in child development.

**Note:** This course (a) fulfills a requirement for the certificate program in early childhood development, and (b) does not count as one of the psychology electives for psychology majors.

Credits: 4

Department: Psychology

### **PSY 3855: Seminar in Early Childhood Development**

An in-depth exploration of the development and education of young children, ranging in age from two to five years. Topics include physical, social, emotional, and

cognitive development; issues of self, autonomy, and independence; day care vs. preschool; developmentally appropriate practice; the assessment of young children; and transitions to kindergarten.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 4180: Seminar on Neurocognitive Aging**

The topic of aging and cognition is explored by examining work in cognitive psychology and cognitive neuroscience. Major theories of cognitive aging are reviewed, age-related decline in specific areas of cognition is discussed, and students are familiarized with multiple methodological approaches to understanding both healthy and pathological aging.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Psychology

### **PSY 4880: Psychology Senior Seminar I**

In the first semester, students meet weekly to present and discuss their senior project proposals. In the second semester, students present the findings of their senior project research. Grading is on a pass/no credit basis.

Credits: 1

PREREQ: PSY3561

Department: Psychology

### **PSY 4890: Psychology Senior Seminar II**

In the first semester, students meet weekly to present and discuss their senior project proposals. In the second semester, students present the findings of their senior project research. Grading is on a pass/no credit basis.

Credits: 1

PREREQ: PSY3561

Department: Psychology

## Sociology

### Description:

Do you want to create a better world? Are you fascinated by such topics as race, social class, gender, globalization, the environment, education, social work, or social change?

These subjects and others that deal with social relationships, culture, and the nature of society comprise the discipline of sociology. As a broad and eclectic field of inquiry, sociology uses many different approaches, ranging from cultural and historical studies to survey research.

The sociology major at Purchase College is designed to give students maximum exposure to the breadth of the field. A choice of four concentrations—Sociology (self-design); Local and Global Communities and Social Change; Social and Health Advocacy; and Education and Society—allows students to focus on a particular area of interest. The program also offers a minor in sociology.

The sociology program is based on social action. It offers opportunities for a broad general education in the liberal arts as well as preparation for work in a range of fields and for further professional training in the discipline or in a variety of other areas. Graduates have earned advanced degrees in sociology, education, law, journalism, public administration, social work, hospital administration, and other disciplines.

What can you do with a degree in sociology? Opportunities exist in both the private and public sectors in the fields of social advocacy, social work, human service, education, business, law, criminal justice, social science research, and community relations. For more detailed information about career opportunities, visit the [\*\*American Sociological Association\*\*](#).

### Requirements:

In addition to meeting [\*\*general degree requirements\*\*](#), all sociology majors must must complete one of the following concentrations (41–46 credits):

1. [\*\*Sociology\*\*](#) (self-design)
2. [\*\*Health Advocacy and Social Work\*\*](#)
3. [\*\*Local and Global Communities and Social Change\*\*](#)
4. [\*\*Education and Society\*\*](#)

### Concentration 1: Sociology (41–44 credits; self-design)

1. SOC 1500/Introduction to Sociology: 3 credits

2. SOC 3015/ProSeminar in Sociology: 1 credit [FALL only]
3. SOC 3405/Research Methods: 4 credits [FALL JR only]
4. SOC 3850/Sociological Theory: 4 credits [FALL JR only]
5. At least four sociology electives, chosen from Group A, B, and C (at least one in each group):  
13–16 credits
6. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
7. SOC 3885/Sociology Junior Seminar: 4 credits [SPR JR only]
8. SOC 4990/Senior Project I: 4 credits
9. SOC 4991/Senior Project II: 4 credits

### **Group A: Sociological Perspectives on Individual Behavior**

SOC 2365/Self and Society  
SOC 3035/Birth and Death  
SOC 3095/Introduction to Counseling Theory and Professions  
SOC 3155/Sociology of the Body and Embodiment  
SOC 3265/Urban Ecology and Animal Studies  
SOC 3385/Culture and Collective Memory: Latin America  
SOC 3455/Conflict Management and Mediation  
SOC 3625/Sex, Drugs, and Gray Hair  
SOC 3655/Sociology of Childhood  
SOC 3670/Contemporary Sociological Theory  
SOC 4030/Seminar in Sociological Issues  
SOC 4053/Astrosociology & Consciousness Communities

### **Group B: Social Institutions**

SOC 3135/Politics, Policy, and Society  
SOC 3136/Social Policy, Justice, Advocacy  
SOC 3137/Contemporary Issues in Bioethics  
SOC 3175/Science, Medicine, Culture  
SOC 3203/Introduction to Teaching  
SOC 3235/Social Organizations  
SOC 3287/Science and Technology Studies  
SOC 3435/Cults, Sects, and New Religious Movements  
SOC 3475/Surveillance, Technology, Society  
SOC 3500/Sociology of Education  
SOC 3595/Public Health: Selected Topics

SOC 3615/Families, Communities, Cultures  
SOC 3670/Contemporary Sociological Theory  
SOC 4030/Seminar in Sociological Issues  
SOC 4053/Astrosociology & Consciousness Communities

### **Group C: Inequality and Change**

HIS 3115/Sex Radicals in the 19th-Century U.S.  
SOC 1030/Cultural Activism in the Americas  
SOC 2020/Human Sexuality  
SOC 2105/Art and Outsiderness  
SOC 2140/Race and Ethnicity  
SOC 2165/Culture, Consumption, and the City  
SOC 2210/Sociology of Gender  
SOC 2255/Environmental Sociology  
SOC 3005/Feminism, Art, and Performance  
SOC 3056/Global Social Movements  
SOC 3125/Social and Cultural Studies of Food  
SOC 3255/Global Populations, Local Problems  
SOC 3266/Urban Sociology  
SOC 3275/Critical Disability Studies  
SOC 3365/Social Movements, Action, Advocacy  
SOC 3375/Global Inequalities  
SOC 3441/Class, Power, Privilege  
SOC 3495/Art Worlds and Their Discontents  
SOC 3515/Education Across Cultures  
SOC 3565/Society and Public Policy  
SOC 3585/Communities, Ethnicities, and Exclusion  
SOC 3625/Sex, Drugs, and Gray Hair  
SOC 3627/The Ageless Self: Technological Gerontology  
SOC 3635/I Forgot: Aging, Alzheimer's Disease, and Anxiety  
SOC 3661/Border Wars and Transnational Human Rights  
SOC 3670/Contemporary Sociological Theory  
SOC 3705/Masculinities: Feminist Perspectives  
SOC 3725/Globalization, Culture, Social Change: Latin America  
SOC 3755/Sexualities and Society  
SOC 4025/Critical Race Theory  
SOC 4030/Seminar in Sociological Issues  
SOC 4035/Theories of Justice

SOC 4040/Generation XYZ  
SOC 4050/Bioethics: Contemporary Issues  
SOC 4053/Astrosociology & Consciousness Communities  
SOC 4060/Cross Cultural Solutions to Climate Change  
VIS 3500/The Arts for Social Change

## **Concentration 2: Health Advocacy and Social Work (46–47 credits)**

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3015/ProSeminar in Sociology: 1 credit [FALL only]
3. SOC 3405/Research Methods: 4 credits [FALL JR only]
4. SOC 3850/Sociological Theory: 4 credits [FALL JR only]
5. One internship\*, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
6. SOC 3885/Sociology Junior Seminar: 4 credits [SPR JR only]
7. SOC 4990/Senior Project I: 4 credits
8. SOC 4991/Senior Project II: 4 credits
9. Three courses from the following list (12 credits):

### **Concentration 2 Electives**

SOC 3035/Birth and Death  
SOC 3125/Social and Cultural Studies of Food  
SOC 3155/Sociology of the Body and Embodiment  
SOC 3175/Science, Medicine, Culture  
SOC 3255/Global Populations, Local Problems  
SOC 3275/Critical Disability Studies  
SOC 3287/Science and Technology Studies  
SOC 3435/Cults, Sects, and New Religious Movements  
SOC 3475/Surveillance, Technology, Society  
SOC 3585/Communities, Ethnicities, and Exclusion  
SOC 3615/Families, Communities, Cultures  
SOC 3670/Contemporary Sociological Theory  
SOC 4030/Seminar in Sociological Issues  
SOC 4060/Cross Cultural Solutions to Climate Change  
Any relevant policy-based **political science** course

10. Two of the following courses (6–7 credits):  
SOC 2020/Human Sexuality  
SOC 2140/Race and Ethnicity

SOC 2210/Sociology of Gender  
SOC 3441/Class, Power, Privilege  
SOC 3455/Conflict Management and Mediation  
SOC 3585/Communities, Ethnicities, and Exclusion

\*For students considering graduate school in social work, two internships in human services locations are recommended. Advisors can assist with course planning for a career in social work.

### **Concentration 3: Local and Global Communities & Social Change (41–43 credits)**

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3015/ProSeminar in Sociology: 1 credit [FALL only]
3. SOC 3405/Research Methods: 4 credits [FALL JR only]
4. SOC 3850/Sociological Theory: 4 credits [FALL JR only]
5. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
6. SOC 3885/Sociology Junior Seminar: 4 credits [SPR JR only]
7. SOC 4990/Senior Project I: 4 credits
8. SOC 4991/Senior Project II: 4 credits
9. Three of the following courses (10-12 credits):

#### **Concentration 3 Electives**

SOC 2255/Environmental Sociology  
SOC 3056/Global Social Movements  
SOC 3095/Introduction to Counseling Theory and Professions  
SOC 3135/Politics, Policy, and Society  
SOC 3136/Social Policy, Justice, Advocacy  
SOC 3137/Contemporary Issues in Bioethics  
SOC 3255/Global Populations, Local Problems  
SOC 3266/Urban Sociology  
SOC 3385/Culture and Collective Memory: Latin America  
SOC 3435/Cults, Sects, and New Religious Movements  
SOC 3455/Conflict Management and Mediation  
SOC 3585/Communities, Ethnicities, and Mediation  
SOC 3515/Education Across Cultures  
SOC 3585/Communities, Ethnicities, and Exclusion  
SOC 3627/The Ageless Self: Technological Gerontology  
SOC 3635/I Forgot: Aging, Alzheimer's Disease, and Anxiety  
SOC 3661/Border Wars and Transnational Human Rights

SOC 3725/Globalization, Culture, Social Change  
SOC 4030/Seminar in Sociological Issues  
SOC 4040/Generation XYZ  
SOC 4050/Bioethics: Contemporary Issues  
SOC 4060/Cross Cultural Solutions to Climate Change  
Any relevant **anthropology** course  
Any relevant **environmental studies** course

10. One of the following courses (3 credits):

SOC 2140/Race and Ethnicity  
SOC 2210/Sociology of Gender  
SOC 3441/Class, Power, Privilege  
SOC 4025/Critical Race Theory

### **Concentration 4: Education and Society (45–47 credits)**

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3015/ProSeminar in Sociology: 1 credit [FALL only]
3. SOC 3405/Research Methods: 4 credits [FALL JR only]
4. SOC 3850/Sociological Theory: 4 credits [FALL JR only]
5. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
6. SOC 3885/Sociology Junior Seminar: 4 credits [SPR JR only]
7. SOC 4990/Senior Project I: 4 credits
8. SOC 4991/Senior Project II: 4 credits
9. Three courses from the following list (11–12 credits):

#### **Concentration 4 Electives**

PSY 2500/Adolescent Psychology  
PSY 2650/Child Development  
SOC 3095/Introduction to Counseling Theory and Professions  
SOC 3135/Politics, Policy, and Society  
SOC 3203/Introduction to Teaching  
SOC 3255/Global Populations, Local Problems  
SOC 3275/Critical Disability Studies  
SOC 3455/Conflict Management and Mediation  
SOC 3500/Sociology of Education  
SOC 3515/Education Across Cultures  
SOC 3585/Communities, Ethnicities, and Exclusion  
SOC 3615/Families, Communities, Cultures

SOC 3661/Border Wars and Transnational Human Rights  
SOC 3670/Contemporary Sociological Theory  
SOC 4030/Seminar in Sociological Issues

10. Two of the following courses (6–7 credits):

HIS 3466/To Enjoy Our Freedom: African American History Since 1865  
HIS 3635/Race, Ethnicity, and Identity in the U.S  
SOC 2140/Race and Ethnicity  
SOC 2210/Sociology of Gender  
SOC 3441/Class, Power, Privilege  
SOC 4025/Critical Race Theory

**Note:** An additional writing course is recommended for students in Concentration 4.

Refer to **The Senior Project** for additional information.

## Minor requirements:

The minor in sociology is designed to provide students with a basic understanding of the discipline and to introduce them to some of the major subfields.

Students interested in the minor in sociology should consult with a member of the **sociology faculty**, then submit a completed **Application for a Program of Minor Study**.

## Academic Requirements for the Minor in Sociology

Five courses, as follows:

- SOC 1500/Introduction to Sociology
- Plus four elective courses in sociology, chosen in consultation the sociology faculty. PSY 2170/Social Psychology can count as one of the electives.

## Faculty

### **Toivo Asheeke**

Assistant Professor of Sociology

- BA, Earlham College
- MA, SUNY Binghamton
- PhD, SUNY Binghamton

### **Matthew Immergut**

Associate Professor of Sociology

- BA, Prescott College

- MA, PhD, Drew University

### **Kristen Karlberg**

Assistant Professor of Practice, Sociology

- BS, Stephens College
- MPH, Uniformed Services University of the Health Sciences
- PhD, University of California, San Francisco

### **Lisa Jean Moore**

Distinguished Professor of Sociology and Gender Studies

- BA, Tufts University
- MPH, University of California, Berkeley
- PhD, University of California, San Francisco

### **C. Ray Borck**

Lecturer of Sociology

- BS, Portland State University
- PhD, City University of New York Graduate Center

### **Chrys Ingraham**

Professor of Sociology

- BA, MA, MPA, PhD, Syracuse University

### **Mary Kosut**

Professor of Sociology

- BA, MA, University of New Orleans
- PhD, New School for Social Research

### **Alexis M. Silver**

Associate Professor of Sociology

- BA, Colorado College
- MA, PhD, University of North Carolina, Chapel Hill

## **Courses**

**HIS 3466: To Enjoy Our Freedom: African American History Since 1865**

The meaning of freedom and citizenship is a central theme in this examination of the social, political, economic, and cultural forces that have shaped the lives of African Americans since the end of the Civil War. Topics include Reconstruction, the Harlem Renaissance, and the civil rights and black power movements.

Credits: 4

Department: Sociology

### **PHI 3150: Tibetan Buddhist Philosophy**

An examination of the rich philosophies of Tibetan Buddhism, drawing on Nagarjuna and the Indian background, developing the tantric tradition through its philosophic assumptions and arguments. (offered Summer, in India)

Credits: 4

Department: Sociology

### **SOC 1030: Cultural Activism in Latin America**

What does Latin American hip-hop have to do with social change? How do *murga* dances in Argentina and Uruguay or “theatre of the oppressed” performances in Brazil challenge “social authoritarianism”? Why are Greenpeace campaigns so successful in raising awareness about the Amazon? Why are carnivals in Oruro, Bolivia, or in Santiago del Estero, Argentina, still so lively and engaging? This course explores the relationship between activism and “culture” in different Latin American countries.

Credits: 3

Department: Sociology

### **SOC 1035: Contemplation, Meditation, and Mind**

Examines the art and science of contemplative practices in order to cultivate self-knowledge, critical awareness, emotional resilience, and social engagement. Students must be willing to personally explore such practices as meditation and incorporate them into their lives throughout the semester. This experiential

approach complements an academic investigation and discussion of contemplative practices in the sciences and humanities.

Credits: 3

Department: Sociology

### **SOC 1500: Introduction to Sociology**

An introduction to sociological thinking and to key concepts in sociology. Attention is given to social life, inequality, movements, action, change, institutions, and contemporary social issues.

Credits: 3

Department: Sociology

### **SOC 2020: Human Sexuality**

An overview of biological, psychological, and sociological approaches to understanding human sexual behavior. Topics include values in sexuality, sexuality through the life span, sexual dysfunction and therapy, sex and disability, sexual preferences, atypical sexualities, and sex and the law.

Credits: 3

Department: Sociology

### **SOC 2105: Art and Outsiderness**

Students explore the social construction of the genre of outsider art through an examination of institutional discourses and practices. Emphasis is placed on how the work of marginalized people comes to be viewed as artistically legitimate. Works of asylum art, folk art, prison art, and other genres are analyzed in relationship to creativity, local cultural tradition, and mental illness.

Credits: 3

Department: Sociology

### **SOC 2140: Race and Ethnicity**

An examination of the state of race relations in the United States and other industrialized nations. Topics include racial and ethnic stratification, systems of oppression, mechanisms for integration, pluralism, assimilation, and racial politics.

Credits: 3

Department: Sociology

### **SOC 2165: Culture, Consumption, and the City**

An introduction to the development of consumer society and consumer culture, with emphasis on the city as a landscape of consumption. Topics include commodification, materialism, large-scale changes in cities and industries, the street as a site for identity, neighborhoods as contest spaces, and the environmental and social consequences of consumerism.

Credits: 3

Department: Sociology

### **SOC 2365: Self and Society**

Introduces microsociology from a social-interactionist perspective. Concepts covered include self; social construction of reality and the symbolic environments; culture and subculture; and identity, social location, and socialization. The interconnectedness of selves and societies is explored by examining the ways in which (a) social arrangements shape individuals and (b) individuals shape the social order of which they are a part.

Credits: 3

Department: Sociology

### **SOC 3002: Introduction to Social Work**

After examining the historical development of the profession of social work, this course introduces the profession's values, ethics, and practice principles. Students

examine major intervention methods of practice and explore the social service delivery networks comprising the social welfare system in professional settings. The course format includes volunteer service and visits to social service sites.

Credits: 4

Department: Sociology

### **SOC 3005: Feminism, Art, and Performance**

An examination of the impact of feminist thinking on the visual and performing arts. Emphasis is placed on the historical absence of women in art worlds and the creation of work that critiques dominant modes of cultural production. A plurality of feminisms and attention to the intersections of race, class, gender, and sexuality inform investigations of craft, performance, and collaboration.

Credits: 4

Department: Sociology

### **SOC 3015: Proseminar in Sociology I**

This professional orientation for sociology majors includes sessions with each member of the sociology faculty on such topics as professional presentation and communication skills, preparation for graduate school, and faculty research.

Credits: 3

Department: Sociology

### **SOC 3035: Birth and Death**

An exploration of different sociological renderings of birth and death in contemporary societies. Understanding the concepts from a sociological perspective offers an opportunity to explore the intersections of race, class, gender, spirituality, and age. This course also focuses on recent biomedical technological innovations and their implications for birth and death representations. Students conduct an independent field trip and do extensive reading and writing.

Credits: 4

PREREQ: (SOC1500 Or CSO1500 ) Or (ANT1500 Or CAN1500 ) Or GND1200

Department: Sociology

### **SOC 3056: Global Social Movements**

How do groups mobilize to act for social change and against injustice? This course focuses on contemporary movements that emerge within and outside the United States, e.g., in Latin America. Case studies focus on human rights, feminism, environmentalism, landless rural workers, indigenous peoples, and global justice movements, with a particular focus on how these movements emerge, (re)create their identities, and frame injustice. The class analyzes how 21st-century movements are both global and local.

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Sociology

### **SOC 3095: Introduction to Counseling Theory and Professions**

Provides an overview of the counseling professions. Covers history, theories, methodologies, origins, and ethics within a variety of counseling professions including guidance and vocational, human services, grief, marriage and family, and social work. Skill building will include autoethnography, listening practices, meditation, empathy, and observation. Guest lectures by practitioners from a variety of professions.

Credits: 4

PREREQ: SOC1500 Or ANT1500 Or SOC3002

Department: Sociology

### **SOC 3125: Social and Cultural Studies of Food**

Investigates the meanings, production, distribution, and consumption of food by human beings. Special attention is paid to social solidarity—the racial, ethnic, and gender relations of food preparation and celebration. Social stratification is

examined to understand social inequality in relation to food, particularly in terms of labor and hunger.

Credits: 4

PREREQ: (SOC1500 Or CSO1500 ) Or (ANT1500 Or CAN1500 ) Or GND1200

Department: Sociology

### **SOC 3126: Social and Cultural Studies of Food: Italian Gastronomy**

Food—its production, consumption, and representation—is used as a lens to understand politics, culture, sociality, identities, geographies, and economies. Taking the geographical area of Pisciotta, Italy, as a starting point and ultimately as an ethnographic case study, this course engages students in the local and regional landscape. From visits to the local weekly market to field trips to the local mozzarella or olive oil producers, students interpret how food, as a way of life, has shaped the village.

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Sociology

### **SOC 3127: Social and Cultural Studies of Food: India**

Food, its production, consumption, and representation are used as a lens to understand politics, culture, sociality, identities, geographies, and economies. Some of the themes examined are salient in contemporary debates within social and cultural studies.

Credits: 4

Department: Sociology

### **SOC 3136: Social Policy, Justice, Advocacy**

History of social welfare policy, justice, and social work advocacy. Focus on the elderly, health care, mental health, and child welfare. Application of policy and cost

benefit analysis, and systems thinking. Specialized areas include issues related to ability, age, class, ethnicity, gender identity and gender expression, marital status, national origin, race, religion or spirituality, sex, and sexual orientation.

Credits: 4

PREREQ: SOC1500 Or ANT1500 Or SOC3002

Department: Sociology

### **SOC 3155: Sociology of the Body and Embodiment**

Contemporary sociological studies of the body consider how bodies become social entities through membership in communities and how these bodies are valued according to their gender, social class, religion, and racial, ethnic, and national status. This course attends to bodies, engaging with a growing corpus of material on embodiment, embodied experiences, body regulation, bodywork, representations of bodies, and cultural exposures of the body.

Credits: 4

PREREQ: SOC1500 Or CSO1500 Or ANT1500 Or CAN1500

Department: Sociology

### **SOC 3175: Science, Medicine, Culture**

How is scientific and medical knowledge researched and developed? What is the relationship between science and medicine? What are the hidden premises or values that lie within different scientific and medical approaches? How is scientific and medical knowledge culturally represented? Additional topics include alternative medicine, epidemiology, and everyday lived experience of medicine and the relation to social inequality.

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Sociology

### **SOC 3203: Introduction to Teaching**

What is teaching like? Would you make a good teacher? Designed to familiarize students with the profession of teaching, this course helps students consider whether they want to pursue a teaching career. In addition to addressing the motivation, training, and status of teachers, the course also provides an overview of educational policies and professional organizations. A child-observation component is included.

Credits: 4

PREREQ: SOC1500

Department: Sociology

### **SOC 3235: Social Organizations**

Focuses on what is meant by organizations, how organizations are shaped by their environment, and how organizations affect societies and individual lives. The World Bank, International Monetary Fund (IMF), and schools are among the organizations covered.

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Sociology

### **SOC 3255: Environmental Sociology**

Brings a sociological perspective to environmental issues, both past and present, by asking: Who is civilized? Who is savage? What is nature? By addressing questions of how human societies, animals, and land have shaped each other, students better understand the root causes and consequences of today's environmental crisis. Topics include world hunger, water, and environmental equity for all.

Credits: 4

Department: Sociology

### **SOC 3265: Urban Ecology and Animal Studies**

Students and faculty, humans and animals, subjects and objects collaborate in this rigorous seminar on the “animal problem,” as it is particularly important to urban environments and urban dwellers (human and nonhuman animals). What are nonhuman animals? How do people account for their animal nature while reconciling their cultural aspirations? What are human primary desires with respect to nonhuman animals?

Credits: 4

PREREQ: SOC1500

Department: Sociology

### **SOC 3266: Urban Sociology**

An introduction to the study of cities in the U.S. and other countries. Using a “social problems” approach, the development of urban communities and the associated issues are explored. Topics include gentrification, poverty, housing, and public transportation. This course is designed to further develop students’ writing ability and capacity for critical thinking, research, and analysis.

Credits: 4

Department: Sociology

### **SOC 3287: Science, Technology and Queer Theory**

Examines the “meeting” of scholarship in science and technology studies and queer theory. Topics include social constructionist approaches; the reception of queer theory in the social sciences; feminist critiques of scientific methods; the role of language in science; the scientific construction of bodies and identities, differences, communities, and boundaries; sexual morality and social control; and science, medicine, and the production of sexual subjects.

Credits: 4

Department: Sociology

### **SOC 3335: Politics, Policy, and Society**

Introduction to the main ideas in the field of political sociology. Primary focus includes the study of power and its social implications. Key topics include the use and legitimation of violence, democracy from above and below, policy development processes and outcomes, corruption, citizenship, and revolutions. Historical and contemporary cases locally and globally will be covered.

Credits: 4

PREREQ: SOC1500 Or POL1570

Department: Sociology

### **SOC 3365: Social Movements, Action, Advocacy**

Forms of social movement, action, and advocacy, which are critical to social transformation and social justice, are examined. Essential components, such as fundraising, training, publicity, and movement building, are included, along with coverage of effective forms of social activism and advocacy. The course integrates theory and research with practical applications.

Credits: 4

PREREQ: SOC1500

Department: Sociology

### **SOC 3375: Global Inequalities**

Examines economic inequality and social stratification in global perspective. Sample topics include the egalitarian welfare states of Northern Europe, shantytowns with ultra-luxury high-rises in the mega-cities of Brazil and China, and the effects of social policy on the marginalization of ethnic and racial groups.

Credits: 4

PREREQ: SOC1500

Department: Sociology

### **SOC 3385: Culture and Collective Memory: Latin America**

Introduction to the sociology of memory, focusing on the United States and Latin America. Topics include memory and the nation, memory and race, memory, gender, and sexuality, the politics of memory, memory tourism, memorials, museums, and memory in art and popular culture.

Credits: 4

PREREQ: SOC1500 Or PSY1530 Or ANT1500 Or HIS1200 Or HIS1600

Department: Sociology

### **SOC 3405: Research Methods**

Students become acquainted with methods that social scientists in general and sociologists in particular use for different types of research. Goals include learning to identify, understand, and evaluate diverse research strategies; distinguish between qualitative and quantitative methods, the types of knowledge they produce, and the strengths and the weaknesses of each; and think critically about objectivity, researcher standpoint, and research ethics

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Sociology

### **SOC 3415: Racial Inequalities**

Given the ethnic complexity of society, major social institutions—including education, criminal justice, health care, social services, and business—face many challenges. This course explores the past, present, and future of race and ethnicity in American society, and how immigration, culture, religion, education, and income play parts in prejudice, discrimination, and racial inequalities.

Credits: 4

Department: Sociology

### **SOC 3435: Cults, Sects, and New Religious Movements**

From the Manson family to Scientology, this course takes a deep dive into the world of fringe religious groups. We will learn how sociologists approach these marginal groups by examining their beliefs and behaviors, the power of their leaders and organizations, as well as their alignment with and resistance to the dominant culture.

Credits: 4

PREREQ: SOC1500

Department: Sociology

### **SOC 3441: Class, Power, and Privilege**

"All animals are equal, but some animals are more equal than others." The inequalities in status and class are examined. Literary, philosophical, and sociological works are used to explore the nature and morality of inequality and to provide composite pictures of the different social classes.

Credits: 4

Department: Sociology

### **SOC 3455: Conflict Management and Mediation**

Conflict can signal either a disruption in an organization's operations or an opportunity for change and growth. This course examines the causes, processes, costs, and benefits of social conflict, and methods for conflict resolution. Using sociological theory and research, the relationship of social issues to organizational and institutional conflict is also addressed. Students are given a broad perspective on making conflict an asset organizationally and interpersonally, including 25 hours of coursework needed for conflict-mediation certification. Provides the foundation for an apprenticeship with a conflict-mediation or dispute-resolution center.

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Sociology

### **SOC 3475: Surveillance, Technology, Society**

People's everyday lives are monitored on multiple levels through mechanisms they take for granted. Surveillance systems and technologies provide knowledge about people through identification, monitoring, and analysis of individuals, groups, data, or systems. These systems are examined as social entities that organize and shape cultural values and norms. Issues of identity, security, fear, control, and vulnerability are also explored.

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Sociology

### **SOC 3495: Art Worlds and Their Discontents**

Students explore the relationship between art and society through an investigation of cultural objects and practices, and within the context of individual and collective identity. Emphasis is placed on the social production, consumption, and distribution of art, the role of art institutions, and the relationship between art and social change.

Credits: 4

Department: Sociology

### **SOC 3500: Sociology of Education**

An examination of the special relationship of education to other American institutions. Topics include the declining support for public education, attempts to privatize public education (vouchers), and race and class issues in public and private education.

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Sociology

### **SOC 3515: Education Across Cultures**

Incorporates service learning and examines immigration and the U.S. school system. Combining hands-on work within local schools with academic readings that address children of immigrants in schools, this course emphasizes applied sociology. Throughout the course, students analyze how school structures, peer networks, relationships with teachers, and familial interactions influence the incorporation and educational trajectories of first- and second-generation immigrants.

Credits: 4

PREREQ: SOC1500

Department: Sociology

### **SOC 3585: Communities, Ethnicities, and Exclusion**

Using the key concept of “boundary,” students explore the intersection of community studies and race/ethnicity studies. While community and race/ethnicity define who belongs within the boundary, they also construct who does not belong, creating social, economic, and political exclusions. Readings draw extensively from work done on immigrants in the U.S.

Credits: 4

PREREQ: (SOC1500 Or CSO1500 ) Or (ANT1500 Or CAN1500 )

Department: Sociology

### **SOC 3595: Public Health: Selected Topics**

Public health has the goal of preventing disease, prolonging life, and promoting health through the organized efforts and informed choices of society. This course focuses on a specific public health topic that might unexpectedly become significant or an interdisciplinary topic that integrates sociological considerations in relation to the goals of public health (e.g., Alzheimer’s disease, abortion, synthetic biology, DNA testing).

Credits: 4

PREREQ: SOC1500

Department: Sociology

### **SOC 3615: Families, Communities, Cultures**

Focuses on the diversity of families, the challenges they face, their relationship to social institutions and communities, and how they interact with society at large. Students explore how social norms and public policy have benefited or constrained particular familial structures over time and examine how contemporary family formations are shifting normative social structures.

Credits: 4

PREREQ: (SOC1500 Or CSO1500 ) Or (ANT1500 Or CAN1500 )

Department: Sociology

### **SOC 3625: Sex, Drugs, and Gray Hair**

Examines the ways in which age is socially constructed, and how social factors influence how bodies develop over time and shape our social order. Studies include various ideologies and inequalities related to aging.

Credits: 4

PREREQ: SOC1500

Department: Sociology

### **SOC 3627: The Ageless Self: Technological Gerontology**

Aging is real. It happens to everyone. But some people age “better” than others. How can we maximize our aging potential? Is aging a disease to be treated or a natural progression of life? To answer these questions, this course critically examines new social, medical, genetic and economic advances relating to aging. We also interrogate systemic institutional inequalities in respect to these technological aging innovations. Our goal is to understand how one ages well in our society.

Credits: 4

PREREQ: SOC1500 Or ANT1500

Department: Sociology

### **SOC 3635: I Forgot: Aging, Alzheimer's Disease, and Anxiety**

Examines the truth and dispels the myths about Alzheimer's disease. Topics include how to help AD family members live a worthwhile life, public health concerns about social impact, caregiver burnout and disease costs, stigma, social memory, gender, race and class. Medical-genomic interventions, optimism about delaying onset, finding cures, and the role of various interpretations of the disease are explained.

Credits: 4

PREREQ: SOC1500 Or ANT1500

Department: Sociology

### **SOC 3655: Sociology of Childhood**

Considers the ways in which children and childhood differ across cultures, what those cultural differences mean, and what childhood means in a larger developmental and cultural sense. Among other topics, students examine children as active social agents, independent of families, and incorporate ideas around children as products, childhood innocence, and children in need of protection.

Credits: 4

PREREQ: SOC1500

Department: Sociology

### **SOC 3661: Border Wars and Transnational Human Rights**

An examination of the various causes and consequences of international migration on migrants, their sending communities, and their destination countries. Topics include immigration debates, the social structures and economic and social conditions that facilitate labor migration, undocumented migration, refugee migration and forced migration. New York is an amazing place to explore migration, providing firsthand knowledge about migrant communities.

Credits: 4

PREREQ: SOC1500 Or CSO1500 Or ANT1500 Or CAN1500

Department: Sociology

### **SOC 3705: Masculinities: Feminist Perspectives**

Considers experiences and images of men in U.S. society. Recent feminist theory and research concerning men are studied, with attention to the various meanings of masculinity in American culture. This course provides a sociological understanding of gender and society, with attention to race, class, and other aspects of identity that shape men's lives, including media representations of masculinity.

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Sociology

### **SOC 3725: Globalization, Culture, Social Change: Latin America**

A global sociological examination of the contemporary debates and studies concerning the social organization of cultures that transcends national boundaries. This course examines the highly debated concept of globalization by studying transnational social organizations and the distinctive dynamics of global political economy and culture. Topics include colonialism and postcolonialism, social movements and social change, social inequality, labor, human rights, democracy, global capitalism, urbanization, and cultural identity.

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Sociology

### **SOC 3755: Sexualities and Society**

Sexuality is grounded in bodily experience, but meanings of both body and experience are socially constructed. This advanced seminar examines contemporary sexual constructions and their cultural and historical roots.

Credits: 4

PREREQ: GND1200 Or SOC2020 Or ANT3750 Or GND2020

Department: Sociology

### **SOC 3850: Sociological Theory**

The meaning of theory, and the major theoretical perspectives in social science. Primary attention in reading and discussion is given to the works of Marx, Weber, and Durkheim. These thinkers have been chosen because of their seminal, interdisciplinary contributions to political, economic, sociological, and anthropological theory.

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Sociology

### **SOC 3885: Sociology Junior Seminar**

In preparation for the senior project, sociology majors conduct an in-depth critical review of research and learn how to plan and write a research proposal within a particular area of interest. The goal is to develop critical-thinking skills and the ability to do close reading of primary sources and write in the style of the discipline.

Credits: 4

Department: Sociology

### **SOC 4025: Critical Race Theory**

An advanced seminar in critical race studies specifically designed for juniors and seniors interested in reading theory, history, and research. Focuses on key works that have defined the field and shaped understandings of race in the 21st century, including those of Du Bois, Wacquant, Fanon, hooks, Crenshaw, Davis, Hall, and Said.

Credits: 4

PREREQ: SOC1500

Department: Sociology

### **SOC 4030: Seminar in Sociological Issues**

Offers an in-depth focus on a specific sociological issue, which varies each semester. Includes research, readings, and writings on a topic related to the particular expertise of the faculty member.

Credits: 4

Department: Sociology

### **SOC 4040: Generation XYZ**

Using a sociological imagination, we will examine the personality and politics of Generation X, Y and Z as compared to their predecessors. In examining birth and age cohorts, we focus on cultural, economic, and political moments that define generations. Emphasis is placed on identity, education, technology, values and the marketing of generations as distinct.

Credits: 4

PREREQ: SOC1500 Or ANT1500

Department: Sociology

### **SOC 4050: Bioethics: Contemporary Issues**

Contemporary issues in bioethics; the study of ethical issues in the field of medical treatment, the life sciences and medical research. Examines moral and philosophical theories of ethics, applies these concepts to current topics, including end of life decisions, reproductive technologies, patient autonomy, human, animal and fetal research and technologies, organ transplantation, and genetic testing and engineering.

Credits: 4

PREREQ: SOC1500 And WRI1110

Department: Sociology

### **SOC 4053: Astrosociology & Consciousness Communities**

How meanings of all things extraterrestrial are shaped by culture and what those meanings reveal about humanness. Topics include constructions of difference, conflict, community, knowledge, science, and social change. The culminating question: What does it mean to be human? What counts as reality? What about our humanness have we cultivated or suppressed and in the service of what interests?

Credits: 4

PREREQ: SOC1500

Department: Sociology

### **SOC 4060: Cross Cultural Solutions to Climate Change**

Environmental challenges confronting human and nonhuman life demand adaptive modes of inquiry that accommodate the intricacies, fluidity, and interconnectivity of a global world, while engaging the place-based drivers that influence climate change across localities. Using a comparative approach, students apply accumulated knowledge to working definitions of climate change and identify real-world challenges to sustainability in diverse local environments.

Credits: 4

Department: Sociology

### **VIS 3500: The Arts for Social Change**

Public art is used in this course to promote community engagement and cross-cultural interaction. Students use established, recognized methods of collaboration to explore local community issues, concluding with the physical implementation and exhibition of student-led solutions.

Credits: 3

Department: Sociology

# School of Liberal Studies

We believe that students entering professions ultimately benefit from a broad-based exposure to the liberal arts. Majors in the liberal studies program offer an array of pre-professional courses within the context of a liberal arts education. The School of Liberal Studies provides evening-enabled bachelor's degree programs for students who are attracted to and will benefit from a distinctly Purchase education—one that emphasizes creativity, interdisciplinary work, and social activism. The experiential capstone project is designed to integrate coursework into a compelling piece of work to showcase graduates' accomplishments.

## Undergraduate Courses

### Liberal Studies

#### Description:

Liberal Studies is an interdisciplinary program featuring courses that converge around 21st century problems and their implications for a sustainable future.

The curriculum is organized around critical contemporary topics such as: food, water, health, migration, transportation, and energy. Courses are team-taught by two or more faculty from across the social and natural sciences, humanities and the arts, with a focus on integrating local and global knowledge and skills. Using sustainability as one of the broad organizing principles around which curricular content is structured, students learn to identify intersections between local life and global forces, and to understand how contemporary problems are mediated by particular geographic, demographic and sociopolitical forces across local-global scales.

Students gain broad knowledge of key competencies required to succeed in life and work – with emphasis on how to manage complexity, diversity and change, and how to apply acquired knowledge in real-world settings. Core competencies that students develop include: interdisciplinary critical analysis, evidence-based reasoning (qualitative and quantitative), the ability to link local-global theory and practice, collaboration across differences, and ethical reasoning and action.

#### Requirements:

Effective for students entering into program Fall 2021 and later:

- **LBS 3017/Structured Inquiry Across the Disciplines** (4 credits) introducing academics at Purchase College and the core competencies of the interdisciplinary study.
- **5 upper-level core LBS courses** (20 credits) that focus on major contemporary social issues from interdisciplinary perspectives. Core courses will integrate problem-oriented learning reflecting core competencies and learning outcomes.

- **LBS 3880/Junior Seminar** (4 credits) covering multidisciplinary theory and research methods in preparation for the Senior Capstone, with emphasis on e-Portfolio development and reflection.
- **CAP/4800 Senior Capstone** (4 credits) will align with core course problem areas.

**Total Credits: 32**

*A minimum grade of C- is required for all classes applied towards major requirements.*

## **Faculty**

### **Ragnhild Utheim**

Assistant Professor of Liberal Studies and Program Chair

Interim Director of Liberal Studies

- BS, Hunter College, City University of New York
- PhD, Graduate School and University Center, City University of New York

### **Emily Blumenfeld**

Lecturer in Liberal Studies

- BA, Trinity College
- MA, Washington University

### **Ursula Heinrich**

Lecturer in Liberal Studies

- BA, Mercy College
- MAT, Manhattanville College
- CAS, SUNY New Paltz
- DPS, Pace University (in progress)

### **George Keteku**

Lecturer in Liberal Studies

- BS, MA, Brooklyn College, City University of New York
- PhD, Binghamton University, SUNY

### **Ryan Andrews**

Lecturer in Liberal Studies

- BS, University of Northern Colorado
- MS, Kent State University
- MA, Kent State University
- RD, Johns Hopkins Medicine
- Executive Education, Columbia University

## **Shinelle Espailat**

Lecturer in Liberal Studies, Winter Session

- BA, Hunter College, City University of New York
- MA, Temple University

## **Mara T. Horowitz**

Visiting Assistant Professor of Liberal Studies

- BA, Sarah Lawrence College
- MA, PhD, Columbia University

## **Kyle Sitzman**

Lecturer in Liberal Studies

BS, SUNY Oneonta

MLA, Cornell University

# **Contributing Faculty**

## **Leandro Benmergui**

Associate Professor of History

- BA, University of Buenos Aires (Argentina)
- PhD, University of Maryland, College Park

## **Matthew Immergut**

Associate Professor of Sociology

- BA, Prescott College
- MA, PhD, Drew University

## **Sharon Zechowski**

Lecturer in Media Studies

- BA, Hunter College, City University of New York
- MS, Brooklyn College, City University of New York
- PhD, Ohio University

## **David DeJesus**

Assistant Professor of Music

Latin Jazz Orchestra Conductor

- MusB, Purchase College, SUNY
- MM, Manhattan School of Music

## **Lisa Jean Moore**

Distinguished Professor of Sociology and Gender Studies

- BA, Tufts University
- MPH, University of California, Berkeley
- PhD, University of California, San Francisco
- SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities

## **Courses**

In addition to the following courses, liberal studies students have access to courses offered by the **School of Liberal Arts and Sciences** and the **School of the Arts** in the fall and spring semesters. Many courses in other areas also fulfill depth or **general education** requirements.

## **Capstone**

### **CAP 4800: Senior Capstone**

One-semester project that involves empirical research, library investigation, or an on or off-campus applied learning experience. Regardless of the format, the project will culminate in a significant paper. Course sections are overseen by faculty within each concentration to foster integration of prior coursework, and should be selected in consultation with academic advisors. Required for all liberal studies students.

Credits: 4

PREREQ: WRI1110 Or LWR1110 Or WRI2110 Or Or

Department: Liberal Studies

## **Liberal Studies**

### **LBS 1030: Exploring the Hudson Valley**

Introduces students to the historical, artistic, and natural treasures of the Hudson River Valley. Students experience the Valley's historical and natural development from multiple disciplinary lenses. Sites may include: Jay Homestead, Marshlands Conservancy, Franklin D Roosevelt Presidential Library and Museum, St Paul's

National Historic Site; Croton Point Park and Gorge Dam; Sunnyside, Philipsburg Manor, Hudson River Museum.

Credits: 2

Department: Liberal Studies

### **LBS 3010: Transportation**

An interdisciplinary course that examines the way air, ground, and marine transportation is structured and used to move demographically diverse people. Discussions about the role of public participation in planning efforts includes particular attention to youth, minority populations, and people with low income. Programs to increase participation from people traditionally under-heard in planning processes are examined and proposed.

Credits: 4

Department: Liberal Studies

### **LBS 3011: Health and Human Rights**

The modern conception of health and its resulting issues are examined from an interdisciplinary perspective. Topics include the origins of emerging health and related public policy issues; the impact on the local, national, and global economy and educational systems; national security; preventive efforts; and approaches to planning policy that address these health challenges now and in the future.

Credits: 4

Department: Liberal Studies

### **LBS 3012: Water**

An interdisciplinary course that examines physical aspects of the world's water, from oceans and rivers to streams and ponds. Noting the role that water plays in ecosystems and social systems provides the basis for further exploration into the history of use, contamination, and protection. The physical and chemical properties of water provide the basis for questions of safety and sustainability.

Credits: 4

Department: Liberal Studies

### **LBS 3013: Food**

Food preferences differ culture by culture. This interdisciplinary course explores practices and politics of food production, consumption, and regulation locally and globally. After taking a historic look at how food practices have changed, students examine microbial and chemical agents that may contaminate food supplies and learn practical considerations for preventing food scarcity and contamination on small and large scales.

Credits: 4

Department: Liberal Studies

### **LBS 3014: Fundamentalism**

Contemporary culture cannot be adequately understood without considering the impact of religious extremism. While other factors play a role, it is religious passions that fuel the jihadist movement in the Islamic world, incite violence in the occupied Palestinian territories, and amplify culture wars between secular and religious forces in the U.S. This course examines the root causes of such cultural phenomena, asking whether fundamentalism can exist in modern society without leading to bloodshed.

Credits: 4

Department: Liberal Studies

### **LBS 3015: Artificial Intelligence**

This interdisciplinary course examines ethical, technical and workplace issues surrounding artificial intelligence (AI). By discussing conceptual dilemmas about human-AI interaction from science fiction, TV and film, considering the rise of workplace automation, and exploring specific cases from self-driving cars to intelligent systems that (un)lock front doors and control household items within the internet of things, students tackle policy implications.

Credits: 4

Department: Liberal Studies

### **LBS 3016: Science of Happiness**

This course will examine the meanings and determinants of happiness from a variety of interdisciplinary perspectives, including cultural anthropology, economics, and psychology. Coursework will combine sociocultural and economic analyses with scientific research from the field of positive psychology regarding the psychosocial and neuropsychological nature of happiness, including how positive emotions influence cognition, health, wealth and social relations.

Credits: 4

Department: Liberal Studies

### **LBS 3017: Structured Inquiry Across the Disciplines**

This course emphasizes the importance of integrating interdisciplinary perspectives in problem-solving, as well as combining academic and experiential learning in confronting real-world challenges. Students will reflect on the meanings and purpose of higher education as a community of learners, will engage in a variety of activities designed to strengthen academic skills, and will address contemporary social issues from cross-disciplinary perspectives.

Credits: 4

Department: Liberal Studies

### **LBS 3018: Diverse Abilities: Cross-Disciplinary Perspectives**

Explores the meanings and definitions of ability and disability. Students examine genealogies of 'disability' in the United States and cross-culturally from historical, legal, and sociocultural perspectives. Representations of disability in art history, museums, and theatre and film are critically analyzed in efforts to move toward diverse and inclusive understandings of human ability and universal design principles.

Credits: 4

Department: Liberal Studies

### **LBS 3019: Migration: World on the Move**

Provides a broad view of migration from multiple disciplinary perspectives, at multiple scales of analysis (local-global), and across geopolitical space. Explore how migration intersects with development, environment, security, and identity. A central concern includes how such sociopolitical considerations vis-a-vis migration, in turn, impact and fashion our sense of responsibility for the global commons.

Credits: 4

Department: Liberal Studies

### **LBS 3020: The Power of Art: Activism and Creative Expression**

Explore the sociopolitical dimensions of the arts across diverse creative outlets. Students examine art in relation to the politics of power in society, and engage the activist dynamics of artistic expression with regards to persistent forms of inequality and oppression.

Credits: 4

Department: Liberal Studies

### **LBS 3021: Energy and Society: Toward a Global Commons**

How do energy systems and our energy choices affect anthropogenic climate change across the global north and south? This course examines the technological, sociopolitical, and cross-cultural dimensions of energy use, and their implications for the environment, human life and non-human life. Students explore alternative sources of energy, with particular emphasis on sustainable policy and governance at the local level.

Credits: 4

Department: Liberal Studies

### **LBS 3022: Housing Humanity**

Housing is a basic necessity of life yet the most costly expenditure for most U.S. households. It configures the well-being of individuals and families in fundamental ways, affecting everything from daily quality of life to (in)equality of opportunity. Students examine the sociopolitical and cultural implications of housing for individuals, families and communities, with a view toward sustainable living.

Credits: 4

Department: Liberal Studies

### **LBS 3023: Waste Worldwide**

Humans have produced waste since the days of genus Homo, with approximately 102 tons of refuse accumulated by the average U.S. individual today. What can we learn from the waste of past and contemporary societies using household archeology and garbology? Students explore life through the lens of waste, examining such topics as pollution, waste management, consumer capitalism, and environmental justice.

Credits: 4

Department: Liberal Studies

### **LBS 3024: Theories of Justice**

Questions of justice are as old as civilization and involve historically and culturally contingent processes. How do we understand justice in light of widening disparities between groups of people across contemporary societies? Students examine how definitions of justice are interpreted, mediated and put into practice, particularly as part of public policy and the social institutions that structure our lives.

Credits: 4

Department: Liberal Studies

### **LBS 3025: Belonging: Space, Place and Collective Identity**

A course that examines the meanings of belonging in relation to identity formation, group membership, social institutions, regional and national boundaries,

sociocultural practices, and natural ecosystems. Topics include nationalism, kinship, race and ethnicity, economy and class, gender and sexuality, and the environment. Students explore the concept of a global commons and its role in forging a sense of global collective belonging.

Credits: 4

Department: Liberal Studies

### **LBS 3026: Leisure, Play and Imagination**

A course that examines the concepts, practices, experiences and theory of leisure and play as part of human existence, and their role in cultivating vision and innovation. The essential function of leisure and play in the human lifecycle is explored, including cross-cultural perspectives on their importance for allaying fears, maintaining hope, envisioning possibilities, and creating pathways toward invention.

Credits: 4

Department: Liberal Studies

### **LBS 3027: Truth, Mass Media, and Digital Democracy**

Examines intersections between communication technology, media and political power. Can media maintain its function in producing informed, democratic members of society who hold governments accountable during a time when the lines between fact and fiction are blurred? Students contemplate how the transforming practices of social media alter the meanings of civic engagement, public awareness, and democratic governance.

Credits: 4

Department: Liberal Studies

### **LBS 3028: Animals and Humans at the Crossroads**

How we treat animals reveals a great deal about who we are, as a society and species. This course examines intersections between animals, humans and society from multiple perspectives (ecology, history, sociology, literature). Using text,

media, documentaries and photojournalism, students explore contemporary topics, including animal intelligence and emotions, biodiversity and keystone species, animals in captivity, and zoonotic disease (i.e., Coronavirus).

Credits: 4

Department: Liberal Studies

### **LBS 3029: Collaboration, Negotiation and Inclusive Leadership**

Now more than ever, the world and workplace depends on our collective ability to collaborate across differences. What does collaboration mean and look like as the 21st century advances? Students learn about the benefits and challenges of democratic engagement across fields of study, including organizational leadership, theory of change, civic engagement, community organizing, conflict mediation, and cultural and emotional intelligence.

Credits: 4

Department: Liberal Studies

### **LBS 3030: Decolonization and the Arts in Global Perspective**

Examines the intersections between culture, art and coloniality, with emphasis on freedom movements and abolition. How are the arts used as a tool to decolonize the spaces we inhabit and uncover blind spots of colonial legacies? Students explore world settings where art figures prominently in decolonization efforts, contemplating the role of archival documentation, museum collections, and exhibitions for reproducing colonialities.

Credits: 4

Department: Liberal Studies

### **LBS 3800: Special Topics Dialogue Series**

Students explore contemporary social issues with relevance to their lives in conversation with campus peers. Emphasis is placed on deepening our understandings and experiences of dialogue, and engaging across differences.

Coursework includes light readings, screenings, interactive activities, and informal assignments.

Credits: 1

Department: Liberal Studies

### **LBS 3880: Junior Seminar**

This seminar will prepare students to select among research methods to examine and address a challenging social problem from multiple angles and perspectives for their capstone. By conducting a comprehensive literature review, students explore disciplinary connections and compile reflections within an e-portfolio. They will draft a field-based research proposal that addresses one complicated contemporary issue.

Credits: 4

Department: Liberal Studies

## **Liberal Studies: Legal Studies**

### **Description:**

This major examines the relationship between law and society, with a focus on ethical legal practices and social justice. Additional coursework in political science, sociology, and philosophy is strongly encouraged.

Students in our program possess a keen interest in closely examining the social, political, and historical processes of law. By studying with practicing lawyers, students learn about the ways in which legal concepts and theories frame our judicial system. Students learn how to conduct and analyze legal research, develop well-crafted legal arguments, and deliver persuasive oral arguments.

Updated 9-23-20

### **Requirements:**

While fulfilling **general degree requirements**, students must complete the following requirements for this major:

1. Humanities courses (15 credits)
2. Natural Science courses (15 credits)

3. Social Science courses (15 credits)
4. Performing and/or visual arts courses (6 credits)
5. 12 Upper-level credits of Social Science that include:
  - LEG 3065/Legal Research
  - One of the following:
    - LEG 3020/Law and Family
    - LEG 3185/The Nature and Function of Law
    - LEG 3840/ Censorship
    - POL 3050/American Constitutional Law
6. 8 Upper Level Credits either all in Humanities or all in Natural Science
7. Legal Studies Electives (15 credits)
8. General Electives (30 credits)
9. Senior Capstone (4 credits)

**Total: 120 credits**

## Minor requirements:

Legal Issues and Society

Students interested in this minor should contact the Chair of the Legal Studies minor, **Laura Ricciardi**.

### Three courses from the following

- LEG 3010: Anatomy of a Trial and the Jury Process
- LEG 3185: The Nature and Function of Law
- LEG 3200: Communications Law
- LEG 3300: Current Social Issues and the Law
- LEG 3390: Immigration Law
- LEG 3480: Censorship: Sociological and Legal Perspectives
- LEG/AMG 3100: Copyright & Culture

*and*

### Two courses from the following

- COM 3020: Law, Ethics, and the Media
- ENV/LEG 3025: Environmental Law
- ENV 3030: Environmental Policy
- ENV 3300: Environmental Regulations
- JOU 3080: Freedom and the Media
- PHI 1530: Introduction to Philosophy: Ideas of Good and Evil

- PHI 2120: Methods of Reasoning
- PHI 3085: Objectivity
- PHI 3360: Responsibility and Judgment: Postwar European Philosophy
- PHI 4325: Ethics Ancient & Modern
- POL 2600: Courts, Judges, and Politics
- POL 2080: Environmental Justice
- POL 3160: Civil Liberties and Civil Rights
- SOC 3475: Surveillance, Technology, Society
- SOC 3661: Border Wars and Human Rights

## **Faculty**

### **Ndukwe Daniel Agwu**

Lecturer in Liberal Studies–Legal Studies

- BA, Purchase College, SUNY
- JD, Touro College

### **Linda Gironda**

Lecturer in Liberal Studies–Legal Studies

- BA, Iona College
- MBA, Fordham University
- JD, Pace University
- Ed.D, Columbia University

### **Dana Ware**

Lecturer in Legal Studies, Winter Session

JD, Elisabeth Haub School of Law at Pace University

MA, New York University

BA, The Ohio State University

### **Colleen Duffy**

Lecturer in Liberal Studies–Legal Studies

- BA, College of New Rochelle
- MS, Boston University
- JD, New York University

### **Laura Ricciardi**

Assistant Professor of Arts Management

Lecturer in Entrepreneurship in the Arts, Minor Advisor for Legal Studies

- BA, Yale University
- JD, New York University

## Contributing Faculty

### Laura Ricciardi

Assistant Professor of Arts Management

Lecturer in Entrepreneurship in the Arts, Minor Advisor for Legal Studies

- BA, Yale University
- JD, New York University

## Courses

### **LEG 1510: Introduction to Criminal Law**

Topics include the structure of the criminal justice system; the impact of the Supreme Court on criminal justice; and the process of arrest, prosecution, and sentencing.

Credits: 4

Department: Legal Studies

### **LEG 1520: Introduction to Civil Law**

An exploration of the day-to-day applications of civil law: who can sue and be sued, the basis for lawsuits, and how to win cases. Through case studies and mock litigation, students explore such issues as product liability, medical malpractice, negligence, strict liability, and legal procedure, including document production and the use of expert witnesses.

Credits: 4

Department: Legal Studies

### **LEG 3000: The Supreme Court and Civil Liberties**

Focuses on major Supreme Court decisions pertaining to civil liberties. Caselaw examined includes: privacy, free expression, free exercise of religion, reproductive rights, and same-sex marriage. Students gain a deeper understanding of the current state of the law on major civil liberties issues and a grasp on how Supreme Court decisions affect everyday life.

Credits: 4

Department: Legal Studies

### **LEG 3010: Anatomy of a Trial and the Jury Process**

Topics include the mechanism of the U.S. jury system; the truth-seeking process of juries; the concepts of mistrials, jury nullification, and hung juries; and a consideration of whether trial by jury is the best method for attaining justice. Students participate in a week-by-week mock trial, permitting hands-on experience in jury selection, opening statements, cross-examination, and summation.

Credits: 4

Department: Legal Studies

### **LEG 3020: Law and the Family**

The law touches everyone from conception to the grave and beyond. Family interactions between spouses, parents, children, and elders are dictated by rights and duties defined in the law. This course explores how the law weaves in and out of family structures in an attempt to protect and preserve certain rights and values.

Credits: 4

Department: Legal Studies

### **LEG 3025: Environmental Law**

U.S. environmental law and policy, the common-law foundations of environmental law, and the regulatory process and toolkit are examined. The focus is on major environmental statutes: the National Environmental Policy Act, the Clean Air Act, the Resource Conservation and Recovery Act, the Comprehensive Environmental

Response, the Compensation and Recovery Act (Superfund), and the Safe Drinking Water Act.

Credits: 4

Department: Legal Studies

### **LEG 3065: Legal Research**

Students learn how to engage in the research process in the practice of law and assess law's impact on a range of areas (e.g., consumer rights; the rights of women, students, minorities, and immigrants the rights of both the accused and the victims of crime).

Credits: 4

Department: Legal Studies

### **LEG 3080: Capital Punishment in America**

An examination of the historical, moral, and legal issues surrounding the death penalty. Students confront the major controversial issues in the current death penalty debate and learn to form arguments from both the pro- and anti-death penalty perspectives. Topics include retribution, deterrence, proportionality, discrimination, error, and public opinion. Students analyze Supreme Court decisions and scholarly treatments of capital punishment.

Credits: 4

Department: Legal Studies

### **LEG 3100: Copyright and Culture**

Examines U.S. copyright law as it relates to the practice and management of the arts. Students gain a concrete understanding of the rules and regulations that govern the protection of creative work, while exploring broader questions of cultural policy. Content and assignments cover use and applications of copyright in music, visual art, dance, literature, video games, fashion, and social media.

Credits: 3

Department: Legal Studies

### **LEG 3185: The Nature and Function of Law**

The study of law from a liberal arts perspective, emphasizing the role that law and the legal order play in the institutional arrangements and human relations of a society. The course examines the basic concepts, language, institutions, and forms of law that characterize the American legal order.

Credits: 4

Department: Legal Studies

### **LEG 3200: Communications Law**

Explores the American legal system and examines the role of each branch of government—executive, legislative, and judicial—in shaping the laws that govern the right to free speech and the right to privacy, along with conflicts between those two rights that arise in the media, the private sector, and public institutions.

Credits: 4

Department: Legal Studies

### **LEG 3300: Current Social Issues and the Law**

Focuses on current legal issues such as abortion, the death penalty, and affirmative action. The pivotal Supreme Court cases establishing the law in each area are read. In addition, research in sociology and psychology is examined to understand the conditions that led to the key court decisions and the impact of those decisions on society.

Credits: 4

Department: Legal Studies

### **LEG 3390: Immigration Law**

Issues related to immigration law are placed in context by reviewing their historical evolution. Students examine current law and issues related to family and labor-based petitions for permanent residence, political asylum and refugee applications, the status of undocumented workers, immigration and national security, and deportation policies and procedures.

Credits: 4

Department: Legal Studies

### **LEG 3420: Law, Order, and Disobedience**

Protection of civil rights in the U.S. has been characterized by both civil disobedience and widespread violence. This course analyzes milestones in American history, periods of unrest, and the sociolegal changes associated with them. Landmark constitutional cases, law, and justice in U.S. culture are studied, and historical lawbreakers and high-profile dissidents are examined through various media.

Credits: 4

Department: Legal Studies

### **LEG 3460: Juvenile Delinquency and the Law**

Examines the causes and controls of juvenile delinquency. Topics include a historical overview of children, their legal status, the evolution of the juvenile justice system, alternatives to incarceration and community-based solutions, and reform efforts. The effectiveness of prevention and deterrence efforts is evaluated.

Credits: 4

Department: Legal Studies

### **LEG 3480: Censorship: Sociological and Legal Perspectives**

Sociologists have long understood that the study of censorship can yield an understanding of the structure and values of a society. Modern societies define and enforce limits on expression by defining certain forms of expression as obscene,

pornographic, subversive, etc. Censorship in film, literature, and theatre is the major focus.

Credits: 4

Department: Legal Studies

## School of the Arts

The **School of the Arts** offers developing visual and performing artists and arts managers access to the highest level of professional training. Students will graduate equipped with the tools and inspiration for engaged, innovative, and socially impactful careers.

Prestigious faculty in the Arts Management and Entrepreneurship Program, the Conservatories of Dance, Music, and Theatre Arts, and the School of Art+Design cultivate, nurture, and prepare students for entry into their fields through rigorous and comprehensive studio practice, fortified by theoretical, conceptual, and historical study.

Vibrant performance and studio-based degree programs challenge students to interrogate, articulate, produce, and innovate. Students learn entrepreneurial skills within a thriving intellectual culture, informed by the School of the Arts' uniquely synergistic relationship with the broader college community.

## Undergraduate Courses

### Arts Management & Entrepreneurship

#### Arts Management

#### Description:

The BA program in arts management at Purchase College is designed for students seeking a foundation for further education and for careers in a wide range of creative industries, including dance and theatre companies; symphony orchestras and opera; galleries and museums; presenting and community arts centers; festival and concert venues; and record companies and artist management agencies.

Led by a diverse faculty of arts management educators and field professionals, the BA program prepares a new generation of engaged managers who value the arts and are committed to the creative process. Emphasis is placed on developing critical inquiry, creative thinking, and the business and communication skills necessary to support the arts and entertainment industry in a changing environment.

The major in arts management integrates:

- practical business courses focused on building the core knowledge and skills vital to supporting a wide variety of arts-based initiatives
- performing and visual arts history, theory, and practice-based courses
- exploration of chronic and current factors affecting artists and arts entities
- applied learning opportunities to pursue individual career interests and to gain practical insight and experience through internships, interaction with field professionals and organizations, and a yearlong case study in arts management
- a broad-based education in the liberal arts and sciences

The program also offers a **minor** in arts management, which is open to students in all disciplines.

The tradition of artistic excellence and diversity at Purchase College, an accomplished faculty with wide-ranging experience, and the college's proximity to the vast cultural resources in Westchester County and New York City are among the outstanding features enhancing the arts management program.

## Requirements:

In addition to meeting **general degree requirements**, all arts management majors must meet the following requirements (48–49 credits).

### Freshman and Sophomore Years (19 credits):

1. AMG 1100/Fundamentals of Arts Management: 4 credits
2. AMG 2200/Finance for the Arts or  
ECO 2085/Arts and Entertainment in Economics: 4 credits
3. AMG 2300/Communicating the Arts: 3 credits
4. Elective courses in literary, performing, or visual arts history, theory, or practice: 8 credits (at least 3 credits to be completed in the freshman year and before registering for AMG 1100)

### Junior and Senior Years (29–30 credits):

1. AMG 3100/Funding the Arts: 4 credits
2. AMG 3170/Arts and Entertainment Law: 4 credits
3. AMG 3520/Marketing the Arts: 4 credits
4. AMG 3880/Junior Seminar in Arts Management: 2 credits
5. AMG 3995/Arts Management Internship: 4 credits
6. AMG —/Arts management elective: 3–4 credits
7. SPJ 4990/Senior Project I: 4 credits
8. SPJ 4991/Senior Project II: 4 credits

### Notes:

1. Students must earn a grade of C or higher in all courses required for the major, excluding the internship and senior project. Students who do not meet these standards must repeat the

course(s) or complete acceptable substitutes (for example, ECO 2085 instead of AMG 2200), chosen in consultation with the program faculty.

2. AMG 1100 is a prerequisite for required upper-level arts management courses.
3. Students are strongly encouraged to take additional courses in the literary, performing, and visual arts and in arts management, beyond those required for the major.

## Minor requirements:

The minor in arts management is designed for students in all disciplines who are interested in exploring the field of arts management and gaining the foundational knowledge and skills necessary to promote and support the arts.

Students interested in pursuing this minor must submit a completed **Application for a Program of Minor Study** to the **coordinator** of the arts management program. Upon admission to the minor, the student will be assigned a minor advisor from the arts management faculty.

## Academic Requirements for the Minor in Arts Management

Five courses, as follows:

1. AMG 1100/Fundamentals of Arts Management
2. AMG 2200/Finance for the Arts
3. AMG 3100/Funding the Arts
4. AMG 3170/Arts and Entertainment Law
5. AMG 3520/Marketing the Arts

### Notes:

1. Students must earn a grade of C or higher in all courses required for the minor. Students who do not meet these standards must repeat the course(s) or complete acceptable substitutes, chosen in consultation with the program faculty.
2. AMG 1100 is a prerequisite for required upper-level arts management courses.

## Faculty

### **Janis Astor del Valle**

Assistant Professor of Practice in Arts Management

- BA, Marymount Manhattan College
- MFA, Columbia University

### **Melissa Forstrom**

Assistant Professor of Arts Management

- BS, Northeastern University

- MA, PhD, University of Westminster (England)

### **Maria Guralnik**

Assistant Professor of Practice in Arts Management and Entrepreneurship

- BS, New York University
- MNO, Case Western Reserve University

### **Kate Scorza Ingram**

Lecturer in Arts Management

- BA, Bryn Mawr College
- MBA, Yale School of Management

### **Lawrence A. Berglas**

Lecturer in Arts Management

- BA, SUNY New Paltz
- JD, Pace University School of Law

### **Dawn Gibson-Brehon**

Assistant Professor of Practice in Arts Management

- BM, Hartt School of Music, University of Hartford
- MA, University of Wisconsin, Madison

### **Laura Ricciardi**

Assistant Professor of Arts Management

Lecturer in Entrepreneurship in the Arts, Minor Advisor for Legal Studies

- BA, Yale University
- JD, New York University

## **Contributing Faculty**

### **Cynthia Brosnan**

Lecturer of Communications

- BA, Rutgers University
- MBA, New York University

### **Annette Courniotes Davies**

Lecturer of Communications

- BA, Pace University

- MA, Pace University
- PhD, Regent University

## Courses

### **AMG 1100: Fundamentals of Arts Management**

This introductory survey provides an overview of creative industries and management theory and principles common in both the nonprofit and commercial sectors, preparing students for upper-level courses in the arts management program. Topics include history of arts management, arts and creativity, leadership and management, business structures, programming, marketing, funding, finance and budgeting, arts advocacy, activism and social justice.

Credits: 4

Department: Arts Management

### **AMG 2060: Creative Producing**

A student-centered course in which teams collaborate to explore the creative process by envisioning a nonprofit performing or visual arts organization, conceiving it from mission statement to the first body of work. As projects progress, students develop innovative and critical thinking skills while applying basic principles of arts management to sustain their ventures in today's cultural environment.

Credits: 4

PREREQ: AMG1100 Or CAM1100

Department: Arts Management

### **AMG 2200: Finance for the Arts I**

To do more than survive in a competitive economy, artists and their managers must learn business strategies for the financial side of their profession. Students are introduced to the basics of budgets, financial management, and accounting concepts that translate into usable information with practical significance for financial decision-making.

Credits: 4

Department: Arts Management

### **AMG 2300: Communicating the Arts**

The ability to communicate effectively is frequently ranked by business leaders worldwide as the most important skill for achieving success. This course develops the written, presentation, and interpersonal skills needed to advance career and business objectives in arts management. Assignments build familiarity and practice in internal and external communication tools and tactics common for informing, engaging, and influencing diverse stakeholders.

Credits: 3

PREREQ: AMG1100

Department: Arts Management

### **AMG 3010: Making the Case for the Arts**

Communicating the power of the arts to enhance the lives of individuals and transform communities is central to the success of artists, arts managers, and arts educators. Students explore U.S. cultural policy, law, social values, and market forces affecting the arts and entertainment industry as they develop a theoretical framework and advocacy skills to support arts participation as a fundamental human right.

Credits: 3

PREREQ: AMG1100 Or CAM1100

Department: Arts Management

### **AMG 3025: Arts in Education Practicum**

In this service-learning course, students design, plan, implement, and manage a mentoring program in art education for middle or high school students. Activities include designing and developing a curriculum, creating and curating artwork, and managing and evaluating the program. Includes an eight-week residency at a local

middle or high school, culminating with a public presentation of artwork created by the students.

Credits: 4

PREREQ: AMG1100

Department: Arts Management

### **AMG 3026: Start-Up Capital Formation**

A study of fundraising and philanthropy for the nonprofit sector, which includes soliciting charitable donations from individuals and seeking grants, and capital formation for commercial entities, which includes issues of self-financing, bank loans, and investors. Focusing on relationship fundraising and research techniques for identifying prospects, this course also explores the rapidly expanding world of crowdfunding and digital fundraising.

Credits: 3

Department: Arts Management

### **AMG 3030: Finance for the Arts II**

Covers accounting principles, procedures, and internal controls; forecasting, balance-sheet analysis, and budgeting procedures; financial reporting for both nonprofit and commercial entities; and the development of pro forma budgets for start-up enterprises.

Credits: 3

PREREQ: AMG2200

Department: Arts Management

### **AMG 3050: Strategic Planning and Evaluation**

What a creative entrepreneur wants to achieve and how to achieve it are fundamental questions at the heart of strategic planning. This course covers a survey of the theory and practice of planning and evaluation, with topics including: the

development of critical issues, goals, and strategies; outcomes research planning; protocol development; and strategic planning from individuals, companies, and cities.

Credits: 3

Department: Arts Management

### **AMG 3070: Cross-Disciplinary Partnerships in the Arts**

The most successful arts-based enterprises require collaborations with public and private sectors in diverse fields, including healthcare, education, community development, and social justice. To find relevance in an increasingly competitive world that demands evidence and results, students learn how to structure projects that transcend the insular art world and strengthen the places where people live, work, and play.

Credits: 3

Department: Arts Management

### **AMG 3080: Entertainment Public Relations**

Provides an overview of the principles and purpose and practices of public relations. The history of the field will be explored along with present day messaging, tools and tactics utilized by PR professionals and entrepreneurs supporting projects and events in film, music, fashion, beauty, and other entertainment industries. Areas of focus will include crisis communications, branding, and buzz generating strategies.

Credits: 3

Department: Arts Management

### **AMG 3100: Funding the Arts**

An introduction to fund development for growing and sustaining businesses in the arts. Topics include prospect research, proposal development, special events, corporate sponsorship, capitalization, and internet-based fundraising. Students also examine the history of U.S. arts and cultural philanthropy. Guest speakers and/or

case studies give students an opportunity to apply concepts and techniques to real-world arts organizations.

Credits: 4

PREREQ: (AMG1100 Or CAM1100 ) And (AMG2200 Or ECO2085 )

Department: Arts Management

### **AMG 3170: Arts and Entertainment Law**

An introduction to fundamental legal and business concepts that affect artists and arts managers, with an emphasis on copyright protection and infringement. Students learn the basics of copyright and contract law, analyzing both contracts and case law relevant to the creative industries. Additional course topics include privacy, defamation, moral rights, and free speech protection.

Credits: 4

PREREQ: AMG1100 Or CAM1100

Department: Arts Management

### **AMG 3420: Exhibition Practice and Management**

Exploring the exhibition within new museology, this course introduces students to key concepts and practices in museums and non-profit visual art venues. Focusing in particular on exhibition history and interpretation, students will explore what it means to be “exhibition literate” and how meaning is inscribed onto museum objects.

Credits: 4

PREREQ: AMG1100

Department: Arts Management

### **AMG 3450: Managing Artists**

Provides students with an understanding of the occupations and career paths associated with managing creative artists, structures and processes in talent

management, and strategies for developing and maintaining an artist/manager business relationship. Geared toward students with an interest in launching an agency or working within an existing firm, and toward individual artists with an interest in self-management.

Credits: 3

PREREQ: AMG1100 And AMG3170

Department: Arts Management

### **AMG 3520: Marketing the Arts**

Provides an overview of fundamental concepts and strategies necessary to build diverse audiences for a variety of arts experience. Topics include market research, audience segmentation, and application of the "4 P's" of marketing strategy in an arts context. Students develop the knowledge and communication skills to conceive, develop and report a strategic plan to promote an arts event or business.

Credits: 4

PREREQ: AMG1100 Or CAM1100

Department: Arts Management

### **AMG 3535: Visual Arts Management I**

Students learn the fundamentals of operating commercial art galleries, including curating, artist contracts, and developing client relationships. Additional topics include connoisseurship, detecting fakes in the secondary (antique) art market, and the current regimen of high-profile art fairs. Texts, class discussions, and practical assignments are applicable to a wide variety of visual arts-based careers.

Credits: 3

Department: Arts Management

### **AMG 3540: Visual Arts Management II: Curatorship and Connoisseurship**

Offers an in-depth introduction to curatorial practice and examines the art of exhibition creation from a cultural, theoretical, and pragmatic perspective. Students study the historical and cultural trajectory of curators-as-connoisseurs in Western societies and current practices and trends in art museum curatorship.

Credits: 3

Department: Arts Management

### **AMG 3610: Social Media and the Arts**

Social media is integral to effective business communication and marketing. Students develop and analyze social media strategies, content and campaigns while gaining a better understanding of how to build individual and organizational brands utilizing social platforms such as Facebook, Instagram, Twitter, YouTube, LinkedIn, and Snapchat. Other topics include influencer campaigns, budgeting, analytics, and split testing.

Credits: 4

Department: Arts Management

### **AMG 3880: Arts Management Junior Seminar**

Prepares students to complete their Senior Projects in Arts Management through the exploration and application of various research methods and tools of analysis, and by strengthening research and writing skills. Students develop a Senior Project topic relevant to the creative industries and practitioners, learn how to assess its viability, and design a research plan.

Credits: 2

PREREQ: (AMG1100 Or CAM1100 ) And AMG2200 And AMG2300

Department: Arts Management

### **AMG 4060: Digital Marketing and the Arts**

Using a hands-on approach, this course explores digital marketing campaigns in the arts. Topics include Facebook, Twitter, blogging, microblogging, video and photo sharing, search engine optimization (SEO), mobile/location-based platforms, virtual realities, and social media integration, strategies, and tactics. Viral theories, trends, and case studies are also explored.

Credits: 3

PREREQ: AMG1100

Department: Arts Management

### **AMG 4110: Cross-Disciplinary Partnerships in the Arts**

The most successful arts-based enterprises require collaborations with public and private sectors in diverse fields, including healthcare, education, community development, and social justice. To find relevance in an increasingly competitive world that demands evidence and results, students learn how to structure projects that transcend the insular art world and strengthen the places where people live, work, and play.

Credits: 3

PREREQ: AMG1100

Department: Arts Management

### **AMG 4155: Programming the Arts**

Audiences are increasingly seeking creative experiences that are multi-disciplinary, thematically constructed, actively engaging and convenient. Students explore the curatorial process for the live performing arts across the non-profit and commercial sectors. Resources, internal and external factors and strategies that guide artistic planning are among topics examined and applied to a range of real-world scenarios and projects.

Credits: 4

Department: Arts Management

### **ECO 2085: Arts and Entertainment in Economics**

A survey course that reviews economic and financial aspects of the film, music, performing arts, sports, radio, and broadcasting industries.

Credits: 4

Department: Arts Management

### **LBS 3030: Decolonization and the Arts in Global Perspective**

Examines the intersections between culture, art and coloniality, with emphasis on freedom movements and abolition. How are the arts used as a tool to decolonize the spaces we inhabit and uncover blind spots of colonial legacies? Students explore world settings where art figures prominently in decolonization efforts, contemplating the role of archival documentation, museum collections, and exhibitions for reproducing colonialities.

Credits: 4

Department: Arts Management

### **LEG 3100: Copyright and Culture**

Examines U.S. copyright law as it relates to the practice and management of the arts. Students gain a concrete understanding of the rules and regulations that govern the protection of creative work, while exploring broader questions of cultural policy. Content and assignments cover use and applications of copyright in music, visual art, dance, literature, video games, fashion, and social media.

Credits: 3

Department: Arts Management

## **Graduate Courses**

### **Entrepreneurship in the Arts**

## Description:

This unique and affordable graduate program is designed for individuals exploring entrepreneurial paths in the arts. Working in intimate cohorts, students work closely with professional faculty in leadership, finance, marketing, law, and strategy.

The Entrepreneurship in the Arts MA program addresses a critical need for imaginative and skillful leadership in both the commercial and nonprofit arts sectors in the U.S. and in countries that model the U.S. system. Future arts leaders will need to reinvent and create a new landscape; build a solid foundation in management and leadership skills; and think, act, and work as entrepreneurs. The goal of this degree program is to enable graduates to identify, imagine, and build enterprises that will create and sustain the arts marketplace of tomorrow.

This program caters to artists seeking to develop their entrepreneurial skills to support their creative and professional practice, and also support entrepreneurs in service of the arts who are seeking to create enterprises that provide greater access to the arts for people everywhere, such as community theaters, music schools, and community groups seeking social change through the arts.

Previous business plans developed in the program are for enterprises that take advantage of our increasingly digital world: online music schools, subscription-based apps to distribute short films, encrypted apps for playwrights to share scripts with producers, and online sales platforms for young and emerging artists to sell their work in an affordable way. While there is no requirement for the enterprises to be digitally-based, this program offers a timely opportunity for students to develop accessible and nimble options in response to the post-COVID landscape.

Courses in the program are delivered online, with a mix of synchronous and asynchronous delivery methods. This allows students to engage in face-to-face discussion and collaborative learning from the comfort of their home or office, but also to complete other coursework at their own pace.

Applicants to this MA program are expected to demonstrate marketing, project or program management, and accounting experience, either through undergraduate coursework or employment, upon entry into the program.

## Requirements:

Requirements for the graduate major in entrepreneurship in the arts include 10 courses (30 credits) and a 3-credit capstone, which may be completed in three semesters of full-time study or 5 semesters of part-time study.

Electives in the program may be taken in any semester at no additional cost when attending full-time. Students must earn a minimum 3.0 (B) cumulative GPA at Purchase College. In the final semester, students create a plan for a new business venture in their master's thesis, the capstone experience.

## **First Year: 24 credits**

### **Fall: 12 credits**

- AMG 5005/Entrepreneurship in the Arts/ 3 credits
- AMG 5025/Start-Up Capital Formation/ 3 credits
- AMG 5035/Finance for the Arts
- AMG 5015/Leadership and Management Techniques/ 3 credits

### **Spring: 12 credits**

- AMG 5040/Seminar in Arts Entrepreneurship/ 3 credits
- AMG 5060/Digital Marketing and the Arts/ 3 credits
- AMG 5110/Cross-Disciplinary Partnerships in the Arts/ 3 credits
- AMG 5050/Strategic Planning and Evaluation/ 3 credits

## **Second Year: 9 credits**

### **Fall: 9 credits**

- AMG 5075/Advanced Capital Formation/ 3 credits
- AMG 5090/Law and the Arts/ 3 credits
- AMG 5150/Enterprise Creation/ 3 credits

## **Faculty**

### **Michael Costa**

Instructor, Entrepreneurship in the Arts

- BA, Colgate University
- JD, Harvard Law School

### **Allison Kahn**

Lecturer, Entrepreneurship in the Arts

- BA, Hunter College
- MFA, Hunter College

### **Mica Scalin**

Instructor, Entrepreneurship in the Arts

BFA, The Corcoran School of Art

MA, The New School

### **Lindsey Crane**

Instructor, Entrepreneurship in the Arts

- BA, College of William and Mary
- MS, Drexel University

### **Amy Lehman**

Lecturer, Entrepreneurship in the Arts

BA, New York University

JD, University of Michigan

### **Jordan Shue**

Assistant Professor of Practice in Entrepreneurship in the Arts

Program Director, Entrepreneurship in the Arts

- BS, MS, Drexel University

## **Courses**

### **AMG 5005: Entrepreneurship in the Arts**

Students learn and practice creative thinking, ideation, and business planning; and embark on an exploration of both commercial and nonprofit entity models, their governance/organizational structures, and funding mechanisms. Students explore and shape innovative creative ideas, learn how to develop and mold them into feasible forms, and build business plans for their new enterprises.

Credits: 3

Department: Arts Management

### **AMG 5015: Leadership and Management Techniques**

Students build the skills one needs to be an entrepreneur in an increasingly competitive environment by assessing their personal management tactics, developing their communication styles and needs, learning how to personally organize for success, and building skills and strategies to maximize effectiveness. Human resources principles and laws, governance, effective negotiations, decision making, and managing change are also covered.

Credits: 3

Department: Arts Management

### **AMG 5025: Start-Up Capital Formation**

A study of fundraising and philanthropy for the nonprofit sector, which includes soliciting charitable donations from individuals and seeking grants, and capital formation for commercial entities, which includes issues of self-financing, bank loans, and investors. Focusing on relationship fundraising and research techniques for identifying prospects, this course also explores the rapidly expanding world of crowdfunding and digital fundraising.

Credits: 3

Department: Arts Management

### **AMG 5035: Finance for the Arts**

Covers accounting principles, procedures, and internal controls; forecasting, balance-sheet analysis, and budgeting procedures; financial reporting for both nonprofit and commercial entities; and the development of pro forma budgets for start-up enterprises.

Credits: 3

Department: Arts Management

### **AMG 5040: Seminar in Arts Entrepreneurship**

A series of highly successful entrepreneurs from all aspects of the arts, both commercial and nonprofit, and from a variety of art forms, are presented in an interview/interaction format. Students analyze case studies and then develop comparative papers and projects that assist them in shaping their own ideas in entity creation.

Credits: 3

PREREQ: AMG5005

Department: Arts Management

### **AMG 5050: Strategic Planning and Evaluation**

A survey of the theory and practice of planning and evaluation as they relate to arts programs. Topics include the development of critical issues, goals, strategies, outcomes research planning, and protocol development.

Credits: 3

Department: Arts Management

### **AMG 5060: Digital Marketing and the Arts**

Using a hands-on approach, this course explores digital marketing campaigns in the arts. Topics include Facebook, Twitter, blogging, microblogging, video and photo sharing, search engine optimization (SEO), mobile/location-based platforms, virtual realities, and social media integration, strategies, and tactics. Viral theories, trends, and case studies are also explored.

Credits: 3

Department: Arts Management

### **AMG 5075: Advanced Capital Formation**

This course continues the work from Start-Up Capital Formation, but expounds on learning and experience from weekly guest lecturers with specialized funding and investment focuses. This course will build on the knowledge gained in the first year

of the program and provide a more in-depth and real-world exposure to a range of commercial and non-commercial funders.

Credits: 3

Department: Arts Management

### **AMG 5090: Law and the Arts**

Presents legal issues that have an impact on entity creation and maintenance in the arts and culture sectors. Issues include copyright and fair use, contracts, patents and trademarks, employment, ethics, and compliance. Students identify and express an understanding of legal issues in crucial areas of the law that affect arts management, arts professionals, and the arts generally.

Credits: 3

Department: Arts Management

### **AMG 5110: Cross-Disciplinary Partnerships in the Arts**

The most successful arts-based enterprises require collaborations with public and private sectors in diverse fields, including healthcare, education, community development, and social justice. To find relevance in an increasingly competitive world that demands evidence and results, students learn how to structure projects that transcend the insular art world and strengthen the places where people live, work, and play.

Credits: 3

Department: Arts Management

### **AMG 5150: Enterprise Creation**

In the capstone project for the program, students create an entity that is a demonstration of readiness and capacity to engage responsibly and creatively in his or her profession. Students' projects will exhibit discernable innovation; thorough and research-grounded market feasibility testing; and a concomitant business plan that, among its elements illustrates how capital will be amassed for initial implementation.

Credits: 3

Department: Arts Management

## Conservatory of Dance

The Conservatory of Dance in the School of the Arts at Purchase College is one of only a handful of conservatories in the world where you can learn what it means to be a dance professional. The opportunity provided to individuals committed to the full realization of themselves as artists is second to none.

The Conservatory of Dance's BFA program gives students a comprehensive entrée into the world of professional dance. Purchase alumni currently perform with many of the foremost international contemporary modern and ballet dance companies. They also teach, direct, and choreograph major productions, dance on Broadway, have founded companies across the globe, and are nurturing the next generation as professors in higher education.

## Dance Performance

### Description:

The Conservatory of Dance strives to develop a diverse, stimulating, and inclusive community of artistic excellence. Creativity, versatility, and individuality are central to our mission. Students are encouraged to realize their full potential and to cultivate their unique, artistic visions. We prepare undergraduates to enter the professional dance field and provide them with the tools to create a sustainable and rewarding life in dance. Our internationally recognized program prepares the next generation of leading dance artists to thrive and make meaningful contributions to the rapidly changing dance world.

Tradition and innovation are in conversation in the Conservatory of Dance. Our prominent faculty and acclaimed guest artists offer rigorous professional training in ballet and modern techniques, alongside diverse contemporary dance forms. Our four-year composition program encourages young artists to imagine their individual choreographic voices, while our extensive somatic offerings nurture the whole being. In depth study of improvisation, music, anatomy, production, and dance history provides a comprehensive entrée to the professional dance world.

### Criteria for Acceptance:

Admission to the Conservatory of Dance is competitive. Acceptance is based primarily on your dance audition, demonstrating:

- Extensive prior training in modern, contemporary and/or classical ballet
- Serious commitment to dance training and a career in the professional dance field
- Talent and potential as a performer
- Musicality

## Requirements for Graduation

The BFA in Dance is awarded upon the successful completion of course requirements and demonstrated quality of the student's technical ability and creative initiative. The standard residency requirement in the Conservatory of Dance BFA program is four years (eight semesters), with rare exceptions; the minimum residency requirement is three years (six semesters).

All students enter the conservatory program in the area of **dance performance**. Subsequently, they may remain in dance performance or apply for one the following concentrations: **ballet**, **dance composition** (choreography), or **dance production**. Concentrations seek to satisfy a student's talent, passion, and dedication in a given area. Concentration decisions are approved by the Dance faculty.

Graduation is dependent on the successful completion of course requirements, which include a minimum of 30 liberal arts credits. Students must meet all **general degree requirements** as well as conservatory requirements for graduation.

## Minimum Grade Requirements

Conservatory of Dance students in all concentrations are expected to maintain a grade of C or higher in all required dance courses, excluding the senior project. A student who receives grades of C- or lower for two or more semesters may no longer be eligible for scholarship funds and performance opportunities and may be dismissed from the conservatory.

## BFA Concentrations

All students take the same required dance courses in the freshman and sophomore years. At the end of the sophomore year, the Dance faculty evaluate each student's progress and potential and makes recommendations for the direction of future study in one of the following areas: dance performance, ballet, dance composition, or dance production. Professional dance credits are awarded on the basis of the student's consistent artistic growth.

Concentration decisions are approved by the Dance faculty. Sophomore jury results determine a student's concentration status.

## The Training Program

### Technique

All BFA students study classical ballet and/or modern or contemporary dance daily. Placement auditions to determine the level of each student may be required depending on the semester. Students also choose from a range of electives.

### Performance

Performance is an integral and required part of the professional training program. The Purchase Dance Company (comprised of BFA students in the Conservatory of Dance) performs major concerts in the Performing Arts Center; in student and faculty concerts in the Dance Theatre Lab; and on tour in New York City, New York State, and abroad. They also participate in special performances for children and at lecture/demonstrations. The program culminates in the senior project, for which each senior performs a repertory piece and co-produces a concert as requirements for graduation.

Repertory for the Purchase Dance Company's major concerts and tours has included Kyla Abraham's *Counterpoint*; George Balanchine's *Serenade*, *Valse-Fantaisie*, *The Four Temperaments*, and *Tarantella*; Aszure Barton's *Over/Come*; Trisha Brown's *Set and Reset* and *Glacial Decoy*; Merce Cunningham's *Changing Steps*, *Duets*, and *Septet*; Martha Graham's *Chronicle*; Lester Horton's *Beloved*; Doris Humphrey's *The Shakers and Passacaglia*; Bill T. Jones' *Spent Days Out Yonder* and *D-Man in the Waters*; Jose Limón's *A Choreographic Offering*; Lar Lubovitch's *Dvorak Serenade*; Kenneth MacMillan's *Pas de Deux* from *Concerto*; Dianne McIntyre's *Lyric Fire*; Lin Hwai Min's *Crossing the BlackWater*; Mark Morris' *Gloria*, *A Lake and Grand Duo*; Ohad Naharin's *Decadance*; Matthew Neenan's *As it's going*; Stephen Petronio's *Lareigne*; Paul Taylor's *Cloven Kingdom*, *Le Sacre du Printemps*, *Junction*, and *Company B*; Twyla Tharp's *Sweet Fields*; Doug Varone's *Strict Love*, *Possession*, *Lux*, and *Rise*; as well as work created for the Purchase Dance Company by Adam Barruch, Kimberly Bartosik, Alexandra Beller, Rena Butler, Norbert De La Cruz III, Gregory Dolbashian; Brian Enos; Jenelle Figgins, Ori Flomin, Nicolo Fonte, Roderick George, Shannon Gillen; Joseph Hernandez, Robert Hill, Loni Landon, Jessica Lang, Ana Maria Lucaciu; MADboots Dance; Helen Pickett, Claire Porter, Lauri Stallings, Pam Tanowitz, Luca Veggetti, Shen Wei, Stanton Welch, Marcus Jarrell Willis, and works by faculty.

## Choreography

The creative process of choreography is studied through a three-year program in dance composition preceded by one year of improvisation. Juniors present choreographic projects in preparation for their senior projects the following year. The program culminates in fully produced senior projects in composition, performed in the Dance Theatre Lab as a requirement for graduation. Student choreography is auditioned for student concerts, student/faculty concerts, and lecture/demonstrations.

## Music

The Conservatory of Dance has a strong commitment to the musical training of its students. This is reflected in the curriculum, which includes a historical survey of musical resources and courses that explore the shared elements of temporal arts (meter, tempo, rhythm, dynamics, texture, phrase, form, etc.), coaching for musicality, and score reading, together with extensive listening and analysis. Students receive hands-on percussion/rhythmic training and investigate the long relationship between music and dance history.

## Dance History

In addition to training in technique and composition, students study the history of dance as an evolving form. Eight credits of dance history are a requirement for graduation. These 8 credits may count toward the liberal arts requirement (30 credits minimum) for the BFA.

## Somatics

Students supplement their movement practices with courses in somatics designed to heighten their strength, stability, muscular balance, connection to breath, and neuromuscular connectivity. (Continuum/Fluid Form, Yoga, Alexander Technique, Body/Mind Explorations)

## Pilates and Pilates Micro-Credential

All students are required to study Pilates mat in their 1st semester. If they wish to continue their study of Pilates, they may join our **Pilates Mat Micro-Credential**, which is a multi-semester study of Joseph Pilates's Mat exercises culminating in the ability to perform, teach and structure a safe and effective Pilates Mat workout.

## Anatomy

A course in anatomy helps students understand the biomechanical functioning of the dancing body. Students investigate the skeletal structure, muscles, tendons, and

ligaments; movement range in joints; and injury care, cure, and prevention through the principles of Swedish massage.

## Electives

Students' schedules are rounded out with a wide variety of elective courses, allowing them to expand their knowledge of the diversity of the art form. Elective courses vary and may include dance styles (Gaga, Musical Theatre, Hip Hop, Voguing, Commercial Dance, Jazz, Text and Movement, etc.), Interdisciplinary Movement Theater, Costumes for Dancers, and "Explorations in neuroaesthetics: your Brain on Art."

Updated 9.21.21

## Requirements:

Students must meet all **general degree requirements** as well as conservatory requirements for graduation.

**BFA in Dance: Performance Concentration: A minimum of 120 credits that include 85-90 major credits depending on courses taken plus 30 general education credits.**

Students in the performance concentration must successfully complete:

- 6 credits of Purchase Dance Company (DPB 3055, DPM 3055) and participation in Senior Project (DPC 4890).
- all required courses as listed below with a minimum grade of "C" in all non-pass/fail courses.

## First Year

<b>DPB 1010 and 1020/Ballet Technique I*</b>
1.5 credits each

<b>DPM 1010 and 1020/Modern Technique I*</b>

1.5 credits each

**DPD 1035/Our Community in Dialogue**

1 credit

**Any two of the following courses each semester:**

- **DPB 1300 and 1301/Special Ballet/Partnering: First Year**
- **DPB 1400/Ballet Technique: Advanced Pointe I/Freshman**
- **DPB 1665/Men's Class/Variation and/or**
- **DPB 1670 and 1671/Men's Class/Partnering: First Year and/or**
- **DPB 1800 and 1820/Special Ballet Technique: First Year and/or**
- **DPM 1800 and 1820/Special Modern Technique: First Year**

1 credit each

**DPC 1700/Composition I and 1710/Improvisation Skills**

1 credit each

**DPD 1030/Dance First Year Seminar**

1 credit

**DPD 1250/Anatomy for Dancers**

3 credits

**DPD 1653 Music I-A Intro to Rhythm and DPD1663/Music I-B Intro to Rhythm**

0.5 credits each

**DPD 1710 and 1720/Dance Production I**

2 credits each

**DPM 1555/Somatic Practice for Dancers: Pilates Mat I (required in the Fall)**

0.5 credits

**One Somatic Practice for Dancers course that is numbered from DPM 1551-1559, in the spring semester.**

0.5 credits

**Sophomore Year**

- **DPB 2010 and 2020/Ballet Technique II\* OR**
- **DPB3130 and 3840/Ballet Technique, Ballet Concentration**

1.5 credits each

- **DPM 2010 and 2020/Modern Dance Technique II\* OR**
- **DPM 3130 and 3840/Modern Technique, Ballet Concentration**

1.5 credits each

**Any two of the following courses each semester:**

- **DPB 1655 and 1665/Men's Class/Variation**
- **DPB 3030 and 3031/Men's Class/Partnering**

- DPB 3530 and 3535/Ballet Technique: Advanced Pointe I
- DPB 3540 and 3545/Ballet Technique: Advanced Pointe II/Variation
- DPB 3570 and 3571/Special Ballet/Partnering
- DPM 3570 and DPM3571/Special Modern/Partnering
- DPB 3800 and 3820/Special Ballet Technique
- DPM 3800 and 3820/Special Modern Technique: Upper Level

1 credit each

**DPC 2700 and 2710/Composition II: Choreographic Principles and Movement Invention**

3 credits each

**DPD 2060 and 2070/Western Dance History I and II**

2 credits each

**DPD 2650 and 2660/Music II**

2 credits each

**DPM 1330 and 1331/Contact Improvisation**

0.5 credits each

**Each semester take one "Somatic Practice for Dancers" course numbered from DPM 1551-1559.**

0.5 credits each

## Junior Year

- DPB 3010 and 3020/Ballet Technique III \*, OR
- DPB 3130 and 3840/Ballet Technique, Ballet Concentration

1.5 credits each

- DPM 3010 and 3020/Modern Technique III OR
- DPM3130 and 3840/Modern Technique Ballet Concentration

1.5 credits each

Any two of the following courses each semester:

- DPB 3030 and 3031/Men's Class/Partnering
- DPB 3530 and 3535/Ballet Technique: Advanced Pointe I
- DPB 3540 and 3545/Ballet Technique: Advanced Pointe II/Variation
- DPB 3570 and 3571/ Special Ballet/Partnering
- DPM 3570 and 3571/Special Modern Partnering
- DPB 3800 and 3820/Special Ballet Technique
- DPM 3800 and 3820/Special Modern Technique: Upper Level

1 credit each

DPC 3700 and 3710/Composition III: Discovery and Development

3 credits each

DPD 3330 and 3331/20th and 21st Century Performance

2 credits each

**DPD 3880/Junior Project**

1 credit

**DPD3653/Music III Topics in Music (Spring only)**

2.5 credits

**Each semester, one "Somatic Practice for Dancers" course numbered from DPM 1551-1559.**

0.5 credits each

## **Senior Year**

- **DPB 4010 and 4020/Ballet Technique IV\* OR**
- **DPB 3130 and 3840/Ballet Technique Concentration**

1.5 credits each

- **DPM 4010 and 4020/Modern Technique IV\* OR**
- **DPM 3130 and 3840/Modern Technique Ballet Concentration**

1.5 credits each

**Any two of the following courses each semester:**

- **DPB 3030 and 3031/Men's Class/Partnering**
- **DPB 3530 and 3535/Ballet Technique: Advanced Pointe I**

- DPB 3540 and 3545/Ballet Technique: Advanced Pointe II/Variation
- DPB 3570 and 3571/Special Ballet/Partnering
- DPM 3570 and 3571/Special Modern Partnering
- DPB 3800 and 3820/Special Ballet Technique
- DPM 3800 and 3820/Special Modern Technique: Upper Level

1 credit each

**DPC 4700 and 4710/Composition IV-A and IV-B: Senior Process**

1 credit each

**DPD3663/Music IV Professional Skills in Music**

0.5 credits

**DPC 4990/Senior Project 1**

3 credits

**DPC 4991/Senior Project 2**

3 credits

### **Notes/Additional Requirements**

- *\*For the ballet and modern technique classes, students are placed in class according to placement level.*
- All male identifying students must successfully complete:
  - Four semesters of a Somatic Practice course (DPM 1551–1559) in the first two years of study.
  - Four semesters of each Men’s Class (DPB 1655 and 1665) in the first two years of study.

- Six semesters of Ballet Partnering (DPB 1600, 1610, 4600, and 4610) in the first three years of study.
- Two semesters of modern partnering (DPM 1510 and 1520).
- All female identifying students must successfully complete:
  - Six semesters of a Somatic Practice course (DPM 1551–1559) in the first three years of study.
  - Four semesters of either Modern Partnering (DPM 1510 and 1520) or Ballet Partnering (DPB 1600, 1610, 4600, and 4610).
  - All proficient pointe dancers in the **ballet concentration** must take Advanced Pointe (DPB 1400, 3530, 3540) every semester, in addition to the four semesters of partnering.

## **Faculty**

### **Thomas Baird**

Lecturer of Dance; Lecturer of Music

- BA, Empire State College, SUNY

### **Adam Barruch**

Lecturer of Dance

### **Sidra Bell**

Lecturer of Dance

### **Darrah Carr**

Assistant Professor of Dance

- BFA, Wesleyan University
- MFA, New York University
- PhD, Texas Woman's University

### **Simona Cipriani**

Lecturer of Dance

- BFA, Purchase College, SUNY

### **Bradley Teal Ellis**

Lecturer of Dance

- BFA, University of North Carolina, Greensboro

### **Davalois Fearon**

Lecturer of Dance

- BFA, Purchase College, SUNY
- MFA, University Wisconsin Milwaukee

## **Lisa Frey**

Lecturer of Physical Education; Lecturer of Dance

- BA, Boston College

## **Shannon Gillen**

Lecturer of Dance

- BFA, The Juilliard School
- MFA, New York University

## **Dava Huesca**

Lecturer of Dance

BFA, Purchase College, SUNY

## **Judy Lief**

Lecturer of Dance

- BFA, New York University
- MFA, California Institute of the Arts

## **Joseph Malbrough**

Lecturer of Dance

- Principal dancer, Chicago City Ballet, Ballet Chicago, Makarova and Company, Pennsylvania Ballet, and L'Opera de Lausanne, Switzerland

## **Rosalind Newman**

Lecturer of Dance

- BS, University of Wisconsin
- PhD, University of Kent (England)

## **Adam Pietrykowski**

Lecturer of Music; Lecturer of Dance

Co-Program Head - Studio Composition (Graduate Studies)

- MusB., Purchase College, SUNY
- MM, Purchase College, SUNY

## **Jason Rodriguez**

Lecturer of Dance

## **Peter James Saleh**

Lecturer of Dance

- BA, BM, Rutgers University

- MM, University of North Texas

## **Rosanna Seravalli**

Professor of Dance

- Studied in Florence, Italy, with Daria Collin, and at the American Ballet Theatre School, School of American Ballet, and Joffrey School of Ballet
- Soloist, American Ballet Theatre

## **Lamine Thiam**

Lecturer of Dance

## **Michelle Thompson Ulerich**

Lecturer of Dance

## **Doug Varone**

Lecturer of Dance

- BFA, Purchase College, SUNY

## **Mikaila Ware**

Lecturer of Dance

## **Wallie Wolfgruber**

Associate Professor of Dance

- BA, Empire State College, SUNY
- MFA, New York University, Tisch School of the Arts

## **Gail Baldoni**

Lecturer of Dance

Wardrobe Coordinator

## **Kimberly Bartosik**

Lecturer of Dance

## **Sue Bernhard**

Lecturer of Dance

- BFA, Purchase College, SUNY

## **Jason Cianiulli**

Lecturer of Dance

## **Larry Clark**

Associate Professor of Dance

Associate Professor of Dance

- BFA, Ohio State University

## **Kayla Farrish**

Lecturer of Dance

BFA, University of Arizona

## **Jean Freebury**

Lecturer of Dance

- Studied at the Alberta Ballet School, London Contemporary Dance School, North Carolina School of the Arts, and Merce Cunningham School
- Former member of the Merce Cunningham Dance Company

## **Shawn Garnier**

Lecturer of Dance

- BA, Queens College, City University of New York
- MFA, Purchase College, SUNY

## **Tamisha Guy**

Lecturer of Dance

- BFA/BA, Purchase College, SUNY
- Performing Artist with A.I.M by Kyle Abraham

## **Ted T. Kivitt**

Associate Professor of Dance

- Principal dancer, American Ballet Theatre

## **Martin Løfsnes**

Lecturer of Dance

- Trained at London Contemporary Dance School, Ailey School, and Martha Graham School
- Artistic director, 360° Dance Company
- Former principal dancer, Martha Graham Dance Company

## **Lauren McIntyre**

Lecturer of Dance

- BS, Grand Valley State University

## **Melanie Noblit-Gambino**

Lecturer of Dance

- BFA, Purchase College, SUNY

## **Jonathan Riedel**

Lecturer of Dance

## **Christopher Rudd**

Lecturer of Dance

## **Elisa Schreiber**

Lecturer of Dance

## **Bettijane Sills**

Professor of Dance

- BPS, Empire State College, SUNY

## **Stephanie Tooman**

Associate Professor of Dance

- BFA, The Juilliard School
- MFA, Purchase College, SUNY

## **Nelly van Bommel**

Professor of Dance

Director, Conservatory of Dance

- License (BFA), Universite de Nice Sophia Antipolis (France)
- License (BA), Universite de Provence (France)
- Maitrise (MA), University of Burgundy (France)
- MFA, Purchase College, SUNY
- DEA, University of Paris, Sorbonne (France)

## **Manuel Vignoulle**

Lecturer of Dance

- BFA, Conservatoire National Supérieur de Musique et de Danse de Paris

## **Megan Williams**

Lecturer of Dance

## **Kevin Wynn**

Associate Professor of Dance

- Received early training in Washington, D.C., at the Duke Ellington School of the Arts
- Continued studies at California Institute of the Arts and Purchase College, SUNY

# Courses

## **DPB 1000: Ballet Vocabulary**

A lecture course focusing on the knowledge of ballet nomenclature.

Credits: 1

Department: Dance

## **DPB 1010: Ballet Technique I**

The fall semester of a year-long technique class that provides intermediate-level training for students in Level I ballet technique. Emphasis is placed on correct body alignment, awareness of musical phrasing and performance, knowledge of classical ballet vocabulary, and understanding of training principles. Placement audition required; placement by faculty.

Credits: 1.5

Department: Dance

## **DPB 1020: Ballet Technique I**

The spring semester of a year-long technique class that provides intermediate-level training for students in Level I ballet technique. Emphasis is placed on correct body alignment, awareness of musical phrasing and performance, knowledge of classical ballet vocabulary, and understanding of training principles. Placement audition required; placement by faculty.

Credits: 1.5

PREREQ: DPB1010

Department: Dance

## **DPB 1060: Introduction to Ballet**

Classical ballet course designed especially for students in all disciplines.

Credits: 1.5

Department: Dance

### **DPB 1080: Intermediate Ballet**

Intermediate-level course in classical ballet, designed especially for students in all disciplines.

Credits: 1.5

Department: Dance

### **DPB 1300: Special Ballet/Partnering: First Year**

A classical ballet technique class for the freshman dance major. The art of classical ballet partnering is studied and practiced to increase each dancer's knowledge of the skills required to perform *pas de deux*. Focuses on reinforcing the basics of classical partnering (adagio, pirouettes, lifts, and grand allegro) and partnerships. Segments of choreography of classical *pas de deux* from the repertoire are taught.

Credits: 1

Department: Dance

### **DPB 1301: Special Ballet/Partnering: First Year**

A classical ballet technique class for the freshman dance major. The art of classical ballet partnering is studied and practiced to increase each dancer's knowledge of the skills required to perform *pas de deux*. Focuses on reinforcing the basics of classical partnering (adagio, pirouettes, lifts, and grand allegro) and partnerships. Segments of choreography of classical *pas de deux* from the repertoire are taught.

Credits: 1

Department: Dance

### **DPB 1400: Ballet Technique: Advanced Pointe I/Freshmen**

Proper use of ballet technique while on pointe. Includes ballet barre warm-up and strengthening exercises at the barre and in the center, followed by classical phrases and/or variations.

Credits: 1

Department: Dance

### **DPB 1550: Advanced Pointe I**

Provides intermediate and advanced-level training in ballet technique, with additional emphasis on pointe work. Emphasis is placed on correct body alignment, awareness of musical phrasing and performance, knowledge of classical ballet vocabulary, and understanding of training principles. A regular class session consists of barre, adagio, center practice, a traveling or waltz combination, petit allegro, and grand allegro.

Credits: .5

Department: Dance

### **DPB 1650: Men's Class**

A ballet class focusing on pirouettes, jumps, tour en l'air, petit allegro, grand allegro, virtuoso steps, and the musical quality of male variations in dance.

Credits: .5

Department: Dance

### **DPB 1665: Men's Class/Variation**

The spring semester of a year-long class focusing on pirouettes, jumps, tour en l'air, petit allegro, grand allegro, virtuoso steps, and the musical quality of male variations in dance. The art of classical ballet partnering is studied and practiced to increase each dancer's knowledge of the skills required to perform *pas de deux*. Focuses on reinforcing the basics of classical partnering (adagio, pirouettes, lifts, and grand allegro) and partnerships. Segments of choreography of classical *pas de deux* from the repertoire are taught.

Credits: 1

Department: Dance

### **DPB 1670: Men's Class/Partnering: First Year**

The fall semester of a year-long class focusing on pirouettes, jumps, tour en l'air, petit allegro, grand allegro, virtuoso steps, and the musical quality of male variations in dance. The art of classical ballet partnering is studied and practiced to increase each dancer's knowledge of the skills required to perform pas de deux. Focuses on reinforcing the basics of classical partnering (adagio, pirouettes, lifts, and grand allegro) and partnerships. Segments of choreography of classical pas de deux from the repertoire are taught.

Credits: 1

Department: Dance

### **DPB 1671: Men's Class/Partnering: First Year**

The spring semester of a year-long class focusing on pirouettes, jumps, tour en l'air, petit allegro, grand allegro, virtuoso steps, and the musical quality of male variations in dance. The art of classical ballet partnering is studied and practiced to increase each dancer's knowledge of the skills required to perform pas de deux. Focuses on reinforcing the basics of classical partnering (adagio, pirouettes, lifts, and grand allegro) and partnerships. Segments of choreography of classical pas de deux from the repertoire are taught.

Credits: 1

Department: Dance

### **DPB 1800: Special Ballet Technique: First Year**

Classical ballet technique class for freshman dance majors.

Credits: 1

Department: Dance

### **DPB 1820: Special Ballet Technique: First Year**

Classical ballet technique class for freshman dance majors.

Credits: 1

Department: Dance

### **DPB 2010: Ballet Technique II**

A year-long technique class that provides advanced-level training for students in Level II ballet technique. Emphasis is placed on correct body alignment, awareness of musical phrasing and performance, knowledge of classical ballet vocabulary, and understanding of training principles. Placement audition required; placement by faculty.

Credits: 1.5

PREREQ: DPB1020

Department: Dance

### **DPB 2020: Ballet Technique II**

A year-long technique class that provides advanced-level training for students in Level II ballet technique. Emphasis is placed on correct body alignment, awareness of musical phrasing and performance, knowledge of classical ballet vocabulary, and understanding of training principles. Placement audition required; placement by faculty.

Credits: 1.5

PREREQ: DPB2010

Department: Dance

### **DPB 3010: Ballet Technique III**

A year-long technique class that provides advanced/professional level training for students in Level III ballet technique. Emphasis is placed on correct body alignment,

awareness of musical phrasing and performance, knowledge of classical ballet vocabulary, and understanding of training principles. Placement audition required, placement by faculty.

Credits: 1.5

PREREQ: DPB2020

Department: Dance

### **DPB 3020: Ballet Technique III**

A year-long technique class that provides advanced/professional level training for students in Level III ballet technique. Emphasis is placed on correct body alignment, awareness of musical phrasing and performance, knowledge of classical ballet vocabulary, and understanding of training principles. Placement audition required, placement by faculty.

Credits: 1.5

PREREQ: DPB3010

Department: Dance

### **DPB 3030: Men's Class/Partnering I**

The fall semester of a year-long class focusing on pirouettes, jumps, tour en l'air, petit allegro, grand allegro, virtuoso steps, and the musical quality of male variations in dance. The art of classical ballet partnering is studied and practiced to increase each dancer's knowledge of the skills required to perform pas de deux. Focuses on reinforcing the basics of classical partnering (adagio, pirouettes, lifts, and grand allegro) and partnerships. Segments of choreography of classical pas de deux from the repertoire are taught.

Credits: 1

Department: Dance

### **DPB 3031: Men's Class/Partnering**

The spring semester of a year-long class focusing on pirouettes, jumps, tour en l'air, petit allegro, grand allegro, virtuoso steps, and the musical quality of male variations in dance. The art of classical ballet partnering is studied and practiced to increase each dancer's knowledge of the skills required to perform pas de deux. Focuses on reinforcing the basics of classical partnering (adagio, pirouettes, lifts, and grand allegro) and partnerships. Segments of choreography of classical pas de deux from the repertoire are taught.

Credits: 1

Department: Dance

### **DPB 3055: Purchase Dance Company**

Students participate in the process of rehearsing a ballet work to be performed at the Performing Arts Center, on tour, or in the Dance Theatre Lab. In a practical application of technique, students are required to analyze movement vocabulary and adapt general principles to specific movement challenges. They also engage in various professional models of creating, rehearsing, and performing: learning material taught by the choreographer, altering or inflecting material as directed, and responding to creative assignments. Students practice receiving and/or participating in critical feedback and are guided in understanding the individual performer's responsibility in achieving the success of the whole work.

Credits: 2

Department: Dance

### **DPB 3130: Ballet Technique/Ballet Concentration**

A year-long technique class that provides advanced/professional level Ballet training for students in the Conservatory of Dance's Ballet Concentration. Emphasis is placed on correct body alignment, awareness of musical phrasing and performance, knowledge of classical ballet vocabulary, and understanding of training principles.

Credits: 1.5

Department: Dance

**DPB 3530: Ballet Technique: Advanced Pointe I**

A continuation of DPB 1400. Audition required.

Credits: 1

Department: Dance

**DPB 3535: Ballet Technique: Advanced Pointe I**

A continuation of DPB 1400. Audition required.

Credits: 1

Department: Dance

**DPB 3540: Ballet Technique: Advanced Pointe II/Variation**

A continuation of DPB 3530 and 3535. Audition required.

Credits: 1

PREREQ: DPB3535

Department: Dance

**DPB 3545: Ballet Technique: Advanced Pointe II/Variation**

A continuation of DPB 3530 and 3535. Audition required.

Credits: 1

PREREQ: DPB3535 Or DPB3540

Department: Dance

**DPB 3550: Advanced Pointe II**

Provides intermediate and advanced-level training in ballet technique, with additional emphasis on pointe work. Emphasis is placed on correct body alignment,

awareness of musical phrasing and performance, knowledge of classical ballet vocabulary, and understanding of training principles. A regular class session consists of barre, adagio, center practice, a traveling or waltz combination, petit allegro, and grand allegro.

Credits: .5

Department: Dance

### **DPB 3570: Special Ballet/Partnering**

A classical ballet technique class for sophomore, junior, and senior dance majors. The art of classical ballet partnering is studied and practiced to increase each dancer's knowledge of the skills required to perform pas de deux. Focuses on reinforcing the basics of classical partnering (adagio, pirouettes, lifts, and grand allegro) and partnerships. Segments of choreography of classical pas de deux from the repertoire are taught.

Credits: 1

PREREQ: DPB1301 Or DPB1610

Department: Dance

### **DPB 3571: Special Ballet/Partnering**

A classical ballet technique class for sophomore, junior, and senior dance majors. The art of classical ballet partnering is studied and practiced to increase each dancer's knowledge of the skills required to perform pas de deux. Focuses on reinforcing the basics of classical partnering (adagio, pirouettes, lifts, and grand allegro) and partnerships. Segments of choreography of classical pas de deux from the repertoire are taught.

Credits: 1

Department: Dance

### **DPB 3800: Special Ballet Technique**

Classical ballet technique class.

Credits: 1

Department: Dance

### **DPB 3820: Special Ballet Technique**

Classical ballet technique class.

Credits: 1

Department: Dance

### **DPB 3840: Ballet Technique/Ballet Concentration**

A year-long technique class that provides advanced/professional level Ballet training for students in the Conservatory of Dance's Ballet Concentration. Emphasis is placed on correct body alignment, awareness of musical phrasing and performance, knowledge of classical ballet vocabulary, and understanding of training principles.

Credits: 3

Department: Dance

### **DPB 4010: Ballet Technique IV**

A year-long technique class. Placement audition required, placement by faculty.

Credits: 1.5

PREREQ: DPB3020

Department: Dance

### **DPB 4020: Ballet Technique IV**

A year-long technique class. Placement audition required, placement by faculty.

Credits: 1.5

PREREQ: DPB4010

Department: Dance

### **DPC 1700: Composition I: Improvisation Skills**

Introduces tools, strategies, and ideologies for spontaneous movement creation, also known as improvisation. Dancers gather research about their individual bodies through guided exercises, discussions, reading, and journaling. Each dancer practices full investment and presence in the current moment. This designated “safe space” for experimentation and discovery allows all participants the freedom to expand beyond their own comfort zones.

Credits: 1

Department: Dance

### **DPC 1710: Composition I: Improvisation Skills**

A continuation of DPC 1700, the spring semester offers a basic foundation for inventing movement and creating an inner voice that is indigenous to the individual. The focus is on developing a physical and mental connection through movement exploration exercises that expand the imagination and memory, creating a limitless and easily accessible language that empowers the individual dancer to physically respond at any moment in time.

Credits: 1

Department: Dance

### **DPC 2200: Advanced Improvisation**

A continuation of DPC 1010 and 1020, this workshop focuses on increasing movement possibilities specific to each student. Concepts of body sequencing and thrust/counterthrust are combined with improvisatory techniques. Open to students in other disciplines.

Credits: 1

PREREQ: DPC1020

Department: Dance

### **DPC 2700: Composition II: Choreographic Principles and Movement Invention**

A year-long course, required for all sophomore dance majors, that explores basic compositional structures and movement development techniques. Students will be introduced and encouraged to investigate processes in dance making and the craft of choreography. Students will explore dance ideas through in-class improvisations and compositional tasks leading to the development of dance studies.

Credits: 3

Department: Dance

### **DPC 2710: Composition II: Choreographic Principles and Movement Invention**

Choreographic studies presented in class at progressive stages of development. Feedback sessions, discussions, lectures, readings, critical analysis and journaling play an important role in the learning process as they enrich the student's understanding of the creative process and the range of approaches explored, as well as develop their observation and critiquing skills.

Credits: 3

Department: Dance

### **DPC 3700: Composition III: Discovery and Development**

Offers the opportunity to continue an exploration of choreography, and encourages students in an investigation of the creative process and the development of their own creativity.

Credits: 3

Department: Dance

### **DPC 3710: Composition III: Discovery and Development**

Dance ideas are explored through improvisation and compositional tasks moving towards the presentation of a group work. Focus on experimentation and discovery,

on developing and structuring of movement material to communicate dance images and ideas. Students will continue to develop observation and critiquing skills.

Credits: 3

Department: Dance

### **DPC 4700: Composition IV-A: Senior Process**

An opportunity to continue to explore the process of dance making. The focus is on directing students in an investigation of the creative process and the development of their own creativity. At this level of composition studies, the student should have a firm grasp of structure and form. Students are guided to think quickly and intuitively with instinct, then craft those ideas into choreography.

Credits: 1

Department: Dance

### **DPC 4710: Composition IV-B: Senior Process**

A continuation of the fall course, in the spring semester, students continue exploring dance ideas through compositional tasks, moving toward the presentation of a fully formed choreographic final project. The focus is on experimentation and discovery, and on developing and structuring movement material to communicate images and ideas. Students further develop their observation and critiquing skills in terms of their own work and that of their peers.

Credits: 1

Department: Dance

### **DPC 4890: Participation in Senior Project**

Dancers in senior project productions. Evaluations and selection of participants are made by seniors with approval of the faculty Senior Project Committee.

Credits: 1

Department: Dance

### **DPD 1030: Dance Freshman Seminar**

Freshmen dance majors are given an orientation to the campus and its services, such as health, counseling, and the library, and to the professional dance world. Includes an introduction to the resources and performance spaces in New York City, one of the major dance capitals of the world.

Credits: 1

Department: Dance

### **DPD 1035: Our Community in Dialogue**

Our Community in Dialogue is a one-semester course taught by a team of faculty and staff, which introduces students to the values and diversity of the Conservatory of Dance at Purchase College community by fostering dialogues, small group discussions and large group activities.

Credits: 1

Department: Dance

### **DPD 1060: Hip-Hop**

A study of the origins and training in the technique of hip-hop as a contemporary form of "street dance."

Credits: 1.5

Department: Dance

### **DPD 1062: Popular Choreography/Commercial Dance I**

Focusing on training students in various popular choreography styles including Jazz Funk, Salsa, Jazz Dance and Hip Hop, this course is designed especially for students from any discipline.

Credits: 1.5

Department: Dance

### **DPD 1075: Collaborative Video for Choreography**

The first semester offers a foundation for video production with movement; the second semester expands on the basics to explore experimental applications. In this combined lab and lecture course, an emphasis is placed on project-based learning.

Credits: 2

Department: Dance

### **DPD 1080: Viewing Dance**

Introduces students to the art of dance through live performance. Drawing on the resources of the Conservatory of Dance, students meet in the Dance Theatre Lab to view a wide range of performances by dance majors. Pre-performance lectures provide context for the works viewed and explore how dance functions as a form of communication, individual expression, and sociopolitical reflection.

Credits: 3

Department: Dance

### **DPD 1090: Dance Black America**

Surveys the history of black dance in America and highlights the contributions of African American dancers and choreographers to a broad range of genres, including social dance, jazz, tap, modern, ballet, and hip hop. Reveals the interdependent relationship between dance and sociopolitical forces and explores the many contexts that shaped the contributions of African American artists, including plantation practice, minstrel shows, vaudeville, and the concert stage.

Credits: 3

Department: Dance

### **DPD 1110: The Best of 20th- and 21st-Century Dance**

An introduction to major choreographers of the 20th and 21st century with a focus on Western theatrical dance. Original source readings, videos, and discussions reveal dance as an art form imbued with personal aesthetics and influenced by broader sociopolitical contexts. Subject matter includes modernism, postmodernism, and contemporary practice.

Credits: 3

Department: Dance

### **DPD 1130: Special Topics in Dance: Visiting Scholar**

An introduction to traditional and contemporary international dance, presented by a visiting scholar. Topics change annually.

Credits: 1.5

Department: Dance

### **DPD 1250: Anatomy for Dancers**

A lecture course, required for freshman dance majors, in which students study the skeletal structure, muscles, tendons, and ligaments; movement range in joints; and injury care, cure, and prevention.

Credits: 3

Department: Dance

### **DPD 1653: Music 1-A: Introduction to Rhythm**

Introduction to Rhythm aims to train dancers to hear music in a thoughtful, informed, and critical manner by studying elements, terminology, and notation skills. A further aim is to improve students' musicality when dancing.

Credits: .5

Department: Dance

### **DPD 1663: Music 1-B: Introduction to Rhythm**

This semester builds upon the foundational work in rhythmic training from the fall. The course aims to train dancers to hear music in a thoughtful, informed, and critical manner by studying elements, terminology, and notation skills. A further aim is to improve students' musicality when dancing.

Credits: .5

Department: Dance

### **DPD 1710: Dance Production I**

A year-long course, required for all freshman dance majors. An introduction to basic dance production techniques, including lighting, sound/recording, stage management, and running crew. Involves classwork and crew assignments on dance productions.

Credits: 2

Department: Dance

### **DPD 1720: Dance Production I**

A year-long course, required for all freshman dance majors. An introduction to basic dance production techniques, including lighting, sound/recording, stage management, and running crew. Involves class work and crew assignments on dance productions. Open to students in other disciplines.

Credits: 2

Department: Dance

### **DPD 1850: Acting**

An introduction to the core elements of the actor's craft with the goal of developing sensitivity, awareness, and spontaneity on stage. Awareness of the body, voice, mind, and soul is heightened through improvisations, exercises, monologues, nontextual and scene work, and in-class performances. This course builds on the

dancers' work of physical articulation and incorporates a deep attention to psychological intention, character, and emotion. No previous experience required; open to students in other disciplines.

Credits: 1

Department: Dance

### **DPD 2060: Western Dance History I**

A survey of Western theatrical dance. The roots of the ballet in Renaissance Italy and France through 20th-century developments in ballet and modern dance are studied as our cultural heritage. Required for all sophomore dance majors.

Credits: 2

Department: Dance

### **DPD 2070: Western Dance History II**

A survey of Western theatrical dance. The roots of the ballet in Renaissance Italy and France through 20th-century developments in ballet and modern dance are studied as our cultural heritage. Required for all sophomore dance majors.

Credits: 2

PREREQ: DPD2060

Department: Dance

### **DPD 2650: Music II**

An in-depth exploration of historical style and the elements of music. Fall: Musical masterworks from the Baroque, Classical, and Romantic eras, with an analysis of their compositional techniques, along with examples of choreographic works and approaches especially suited to the music cited. Spring: Musical masterworks from the 20th and 21st centuries. The approaches covered include Impressionism, Expressionism, atonality, folk- and jazz-inflected works, Cubist and Dadaist movements, neoclassicism, midcentury experimentalism, indeterminacy, electronic, minimalism, and the influence of world music.

Credits: 2

PREREQ: DPD1653 And DPD1663

Department: Dance

### **DPD 2660: Music II**

An in-depth exploration of historical style and the elements of music. Fall: Musical masterworks from the Baroque, Classical, and Romantic eras, with an analysis of their compositional techniques, along with examples of choreographic works and approaches especially suited to the music cited. Spring: Musical masterworks from the 20th and 21st centuries. The approaches covered include Impressionism, Expressionism, atonality, folk- and jazz-inflected works, Cubist and Dadaist movements, neoclassicism, midcentury experimentalism, indeterminacy, electronic, minimalism, and the influence of world music.

Credits: 2

PREREQ: DPD1650 And DPD1660

Department: Dance

### **DPD 3020: Interdisciplinary Movement Theatre**

Dance and Theatre students come together exploring new ways to conceive theatre, incorporating choreographic and dramaturgical components through text and movement, creating a combined form of storytelling. The goal is to expand the students' understanding and ability to use different techniques pulling from both genres; merging disciplines to fully live inside the story, creating art that is immersive and integrative.

Credits: 2

Department: Dance

### **DPD 3280: Your Brain on Art: Explorations in Neuroaesthetics**

In this exploration of neuroaesthetics, students examine the ways in which new advances in cognitive research have enriched people's understanding and

appreciation of art making. Art forms covered include dance, music, and visual arts.

Credits: 4

Department: Dance

### **DPD 3330: 20th- and 21st-Century Performance**

The fall semester of a year-long overview of the development of Western theatrical dance from the early 20th century to the present day. The interdependent relationship between dance and society is revealed as students examine dance as a phenomenon that shapes and is shaped by history, culture, politics, religion, artistry, and aesthetics. Periods and topics covered include modernism, postmodernism, and contemporary practice. DPD 3330 focuses on American choreographers.

Credits: 2

PREREQ: DPD2060 And DPD2070

Department: Dance

### **DPD 3331: 20th- and 21st-Century Performance**

The spring semester of a year-long overview of the development of Western theatrical dance from the early 20th century to the present day. The interdependent relationship between dance and society is revealed as students examine dance as a phenomenon that shapes and is shaped by history, culture, politics, religion, artistry, and aesthetics. Periods and topics covered include modernism, postmodernism, and contemporary practice. DPD 3331 features a global perspective.

Credits: 2

PREREQ: DPD2060 And DPD2070

Department: Dance

### **DPD 3350: Costumes for Dancers**

Learn basic costume construction techniques and design principles, with a focus on understanding the challenges of designing costumes for dance.

Credits: 2

Department: Dance

### **DPD 3650: Music III**

Enables dancers to communicate effectively about music; review scores and recordings; select music for choreography; and increase the musical sensibility of their dancing. Fundamental elements of music across multiple cultures are tied together, and music from the 20th century to the present is explored in the context of important choreography. Student read/perform rhythms in single and mixed meters.

Credits: 3

PREREQ: DPD2650 And DPD2660

Department: Dance

### **DPD 3653: Music III: Topics in Music**

Enables dancers to communicate effectively about music; review scores and recordings; select music for choreography; and increase the musical sensibility of their dancing. Fundamental elements of music across multiple cultures are tied together, and music from the 20th century to the present is explored in the context of important choreography.

Credits: 2.5

Department: Dance

### **DPD 3663: Music IV: Professional Skills in Music**

Prepares graduating seniors to enter the professional world by preparing them to make aesthetic choices regarding the music that they use for their own compositions and to work with live musical accompanists.

Credits: .5

Department: Dance

### **DPD 3880: Junior Project**

An evaluation of juniors in all dance concentrations, designed to prepare students for their senior projects. Requirements include: completion of a junior credit audit and a written junior project proposal; preparation of one composition piece, to be presented to the faculty; a performance; and completion of a crew assignment. Required for all junior dance majors.

Credits: 1

Department: Dance

### **DPD 4885: Senior Seminar**

A seminar for dancers in preparation for their transition into the professional field. Lectures include guest speakers who address relevant issues in career building.

Credits: 1

Department: Dance

### **DPM 1010: Modern Dance Technique I**

The fall semester of a year-long technique course that provides intermediate-level training for students in Level I modern technique. Students improve and reinforce technical proficiency, artistic growth, and performance skills. They also build and retain a movement range and vocabulary that demonstrates an increase in strength, agility, flexibility, and endurance through classical and contemporary modern dance techniques. Placement audition required; placement by faculty.

Credits: 1.5

Department: Dance

### **DPM 1020: Modern Dance Technique I**

The spring semester of a year-long technique course that provides intermediate-level training for students in Level I modern technique. Students improve and reinforce technical proficiency, artistic growth, and performance skills. They also

build and retain a movement range and vocabulary that demonstrates an increase in strength, agility, flexibility, and endurance through classical and contemporary modern dance techniques. Placement audition required; placement by faculty.

Credits: 1.5

PREREQ: DPM1010

Department: Dance

### **DPM 1060: Introduction to Modern Dance**

For beginners and those with little dance experience, or those who have not had modern training for many years. Includes warm-up exercises, alignment focus, and movement patterns and combinations.

Credits: 1.5

Department: Dance

### **DPM 1070: Intermediate Modern**

Intermediate-level course in modern dance, designed especially for students in all disciplines.

Credits: 1.5

PREREQ: DPM1060 Or SOA1280

Department: Dance

### **DPM 1090: Introduction to Improvisation**

An introduction to improvisation in movement, exploring the creative process as it is alive within the moving body. Students should come with a desire to move, an open mind, and willingness to explore. Open to all levels of ability; no previous dance experience is necessary.

Credits: 1.5

Department: Dance

### **DPM 1160: West African Dance**

Learn the diverse dance & drum culture of West Africa, through dancing, drumming, singing, presentations and video clips. Cultural learning will focus on the meaning and purpose of the dances; call and response singing; the role of the drum; and social expressions of communal life.

Credits: 1.5

Department: Dance

### **DPM 1170: Fundamentals of Voguing**

Discover New Way Vogue, a core conditioning warm-up and stretch series will prep the body to Vogue. Arms control will be a main element with a focus on precision work to create lines, shapes, and face-framing movements with the arms. Students will emulate the poses of models from the eponymous fashion magazine while incorporating duck walks and dips.

Credits: 1.5

Department: Dance

### **DPM 1330: Contact Improvisation**

Introduces dancers to the fundamentals of contact improvisation technique and explores contact improvisation as a dance and performance practice in duet, group, and solo form.

Credits: .5

PREREQ: DPC1020

Department: Dance

### **DPM 1331: Contact Improvisation**

Introduces dancers to the fundamentals of contact improvisation technique and explores contact improvisation as a dance and performance practice in duet, group,

and solo form.

Credits: .5

Department: Dance

### **DPM 1510: Special Modern/Partnering**

A modern dance technique class for junior and senior dance majors that explores the movement ranges of modern partnering. Trust and the physical expertise required to execute modern partnering are built through choreographed combinations that are mastered weekly in class.

Credits: 1

Department: Dance

### **DPM 1520: Special Modern/Partnering**

A modern dance technique class for junior and senior dance majors that explores the movement ranges of modern partnering. Trust and the physical expertise required to execute modern partnering are built through choreographed combinations that are mastered weekly in class.

Credits: 1

Department: Dance

### **DPM 1551: Somatic Practice for Dancers: Yoga**

Students learn the principles of yoga, including meditation, pranayama (breathing techniques), and asana (postures). The focus is on awareness of breath and the body as a means toward self-awareness, both on and off the mat. In calming tensions of the body and busyness of the mind, overall well-being is enhanced. In doing so, students become more aware of how they experience life.

Credits: .5

Department: Dance

### **DPM 1552: Somatic Practice for Dancers: Fluid Form—A Moving Inquiry Course**

Students delve into courting, accessing, and developing creativity, imagination, and innovation through whole-body fluidity. Several creative processes are explored, such as choreography, voice, and movement into text and movement; poetry in motion; writing; acting; and becoming aware of presence and how to embody it in a wide range of performance and life circumstances.

Credits: .5

Department: Dance

### **DPM 1553: Somatic Practice for Dancers: Alexander Technique**

Students learn the principles of the Alexander Technique, a psycho-physical method for re-educating the body. By identifying habitual ways of moving and making a different choice, students can improve the use of their bodies. The focus is on discussion and exploration of major body joints, movement explorations based on everyday actions, and movement explorations from the floor to standing and moving in space.

Credits: .5

Department: Dance

### **DPM 1554: Somatic Practice for Dancers: Massage**

Students learn the basic techniques of Swedish massage and develop their own personal sequence (style) of stroke applications, to be applied in a typical one-hour massage session. The focus is on draping techniques, basic anatomy, pathology, and the “dos and don’ts” of dealing with injuries.

Credits: .5

Department: Dance

### **DPM 1555: Somatic Practice for Dancers: Pilates - Mat I**

Students learn the methodology of Joseph Pilates. The six major principles of the Pilates method of body conditioning, the five elements of the mind, the powerhouse, and core stabilization are explained and discussed. Applying these concepts, students perform the basic Pilates mat exercises.

Credits: .5

Department: Dance

### **DPM 1556: Somatic Practice for Dancers: Pilates—Mat II**

Students learn the methodology of Joseph Pilates. The six major principles of the Pilates method of body conditioning, the five elements of the mind, the powerhouse, and core stabilization are explained and discussed. Applying these concepts, students perform the basic Pilates mat exercises.

Credits: .5

PREREQ: DPM1555 Or DPC1300

Department: Dance

### **DPM 1557: Somatic Practice for Dancers: Pilates—Equipment I**

An introduction to the methodology of Joseph Pilates via his originally designed Pilates equipment, which is spring-based resistance. The focus is on the Reformer; the Cadillac/Wall Units, the Wunda Chair, Electric Chair, and Ladder Barrel, plus additional equipment such as the Small Barrel and Spine Corrector are secondary. Students participate in servicing the Pilates equipment.

Credits: .5

PREREQ: DPM1555 Or DPC1300

Department: Dance

### **DPM 1558: Somatic Practice for Dancers: Pilates—Equipment II**

An introduction to the methodology of Joseph Pilates via his originally designed Pilates equipment, which is spring-based resistance. The focus is on the Reformer;

the Cadillac/Wall Units, the Wunda Chair, Electric Chair, and Ladder Barrel, plus additional equipment such as the Small Barrel and Spine Corrector are secondary. Students participate in servicing the Pilates equipment.

Credits: .5

PREREQ: DPM1555

Department: Dance

### **DPM 1559: Somatic Practice for Dancers**

Students learn the principles of Somatic Practice – a self-treatment that encourages awareness of the body and its ability to restore balance and to repair itself. Students learn to reduce the effects of accumulated tension and stress caused by daily living and to listen deeply to the body in order to heal the mind/body split.

Credits: .5

Department: Dance

### **DPM 1605: Somatic Practice for Dancers: MELT**

Students learn the principles of the MELT Method – a self-treatment that improves the body's ability to restore balance and repair itself, which can create remarkable, lasting changes. Students learn to reduce the effects of accumulated tension and stress caused by daily living. MELT focuses on a balanced nervous system and healthy connective tissue to provide the body with ultimate support and optimal mind-body connection.

Credits: .5

Department: Dance

### **DPM 1606: Somatic Practice for Dancers: MELT**

Students learn the principles of the MELT Method – a self-treatment that improves the body's ability to restore balance and repair itself, which can create remarkable, lasting changes. Students learn to reduce the effects of accumulated tension and stress caused by daily living. MELT focuses on a balanced nervous system and

healthy connective tissue to provide the body with ultimate support and optimal mind-body connection.

Credits: .5

Department: Dance

### **DPM 1610: Africa and Diaspora**

An exploration of the diverse dance and drum culture of Africa and the diaspora through dancing, drumming, singing, presentations, and video clips. Cultural learning focuses on the meaning and purpose of the dances and the call-and-response singing, the role of the drum, and social expressions of communal life.

Credits: .5

Department: Dance

### **DPM 1620: Gaga**

Gaga is a movement language developed by Ohad Naharin, artistic director of Israel's Batsheva Dance Company. It provides a framework for discovering and strengthening the body and adding flexibility, stamina, and agility while lightening the senses and imagination. Gaga raises awareness of physical weaknesses, awakens numb areas, exposes physical fixations, and offers ways for their elimination. Classes are provided by Gaga USA.

Credits: .5

Department: Dance

### **DPM 1630: Irish Dance: Investigations**

An introduction to the cultural history and contemporary practice of Irish dance. Students learn traditional solo and ensemble Irish dance forms and investigate the stylistic and historical connections between Irish dance and more mainstream forms of ballet and tap dance. Special focus is on choreographic experimentation within traditional Irish dance forms and on learning the repertory of contemporary Irish dance choreographers.

Credits: .5

Department: Dance

### **DPM 1640: Musical Theatre**

Students learn a wide range of choreography from numerous Broadway shows and different eras of dance in the theatre world. The focus is on musicality, improvisation skills, and character development. Choreography is placed in the context of song lyrics and relationships with other dancers and the audience.

Credits: .5

Department: Dance

### **DPM 1650: Text and Movement**

Explores the various uses of text and movement in choreography and performance. Students experiment with the use of movement and pre-existing text, including poetry, prose, and theatrical dialogue. The focus is on the creation of original text and movement. The contemporary work of such choreographers as Bill T. Jones, David Gordon, William Forsythe, and Claire Porter is also investigated.

Credits: .5

Department: Dance

### **DPM 1800: Special Modern Technique: First Year**

Class in modern/contemporary dance technique for freshman dance majors.

Credits: 1

Department: Dance

### **DPM 1820: Special Modern Technique: First Year**

Class in modern/contemporary dance technique for freshman dance majors.

Credits: 1

Department: Dance

### **DPM 2010: Modern Dance Technique II**

A year-long technique course that provides advanced-level training for students in Level II modern technique. Students improve and reinforce technical proficiency, artistic growth, and performance skills. They also build and retain a movement range and vocabulary that demonstrates an increase in strength, agility, flexibility, and endurance through classical and contemporary modern dance techniques. Placement audition required; placement by faculty..

Credits: 1.5

PREREQ: DPM1020

Department: Dance

### **DPM 2020: Modern Dance Technique II**

A year-long technique course that provides advanced-level training for students in Level II modern technique. Students improve and reinforce technical proficiency, artistic growth, and performance skills. They also build and retain a movement range and vocabulary that demonstrates an increase in strength, agility, flexibility, and endurance through classical and contemporary modern dance techniques. Placement audition required; placement by faculty.

Credits: 1.5

PREREQ: DPM2010

Department: Dance

### **DPM 2550: Pilates Mat Instructor Training II**

Students continue to learn the methodology of Joseph Pilates and master the physical and mental principles and philosophy of the Traditional Pilates Mat Program. Students gain a thorough understanding of the anatomy and physiology of the motion of the body and focus on efficiency in each and every movement taught.

Credits: 1

PREREQ: DPM1555

Department: Dance

### **DPM 3010: Modern Dance Technique III**

A year-long technique course that provides intermediate/professional-level training for students in Level III modern technique. Students improve and reinforce technical proficiency, artistic growth, and performance skills. They also build and retain a movement range and vocabulary that demonstrates an increase in strength, agility, flexibility, and endurance through classical and contemporary modern dance techniques. Placement audition required; placement by faculty.

Credits: 1.5

PREREQ: DPM2020

Department: Dance

### **DPM 3020: Modern Dance Technique III**

A year-long technique course that provides intermediate/professional-level training for students in Level III modern technique. Students improve and reinforce technical proficiency, artistic growth, and performance skills. They also build and retain a movement range and vocabulary that demonstrates an increase in strength, agility, flexibility, and endurance through classical and contemporary modern dance techniques. Placement audition required; placement by faculty.

Credits: 1.5

PREREQ: DPM3010

Department: Dance

### **DPM 3050: Modern Repertory**

Students work under the direction of faculty and/or guest choreographers on repertory material designed for this course. Content includes artistic interpretation, style, musicality, and coaching relevant to the movement presented weekly and developed throughout the semester.

Credits: .5

Department: Dance

### **DPM 3055: Purchase Dance Company**

Students participate in the process of rehearsing a ballet work to be performed at the Performing Arts Center, on tour, or in the Dance Theatre Lab. In a practical application of technique, students are required to analyze movement vocabulary and adapt general principles to specific movement challenges. They also engage in various professional models of creating, rehearsing, and performing: learning material taught by the choreographer, altering or inflecting material as directed, and responding to creative assignments. Students practice receiving and/or participating in critical feedback and are guided in understanding the individual performer's responsibility in achieving the success of the whole work.

Credits: 2

Department: Dance

### **DPM 3060: Modern Repertory**

Students work under the direction of faculty and/or guest choreographers on repertory material designed for this course. Content includes artistic interpretation, style, musicality, and coaching relevant to the movement presented weekly and developed throughout the semester.

Credits: .5

Department: Dance

### **DPM 3130: Modern Technique/Ballet Concentration**

A year-long technique class that provides advanced/professional level Modern training for students in the Conservatory of Dance's Ballet Concentration. Techniques covered may include: Cunningham, Graham, Limon, and Contemporary. Students improve and reinforce technical proficiency, artistic growth, and performance skills. They also build and retain a movement range and vocabulary that

demonstrates an increase in strength, agility, flexibility, and endurance through classical and contemporary modern dance techniques.

Credits: 1.5

Department: Dance

### **DPM 3550: Pilates Mat Instructor Training Course – III**

Students continue to learn the methodology of Joseph Pilates and master the physical and mental principles and philosophy of the Traditional Pilates Mat Program. Applying these concepts, students perform the advanced Pilates mat exercises.

Credits: 1

PREREQ: DPM1555 And DPM1556

Department: Dance

### **DPM 3551: Pilates Mat Instructor Training IV**

Students continue to learn the methodology of Joseph Pilates and master the physical and mental principles and philosophy of the Traditional Pilates Mat Program. Students learn to physically perform the Traditional Pilates Mat exercises and to instruct others on how to perform them with clear and detailed step-by-step directions.

Credits: 1

PREREQ: DPM3550

Department: Dance

### **DPM 3570: Special Modern/Partnering**

A modern dance technique class for junior and senior dance majors that explores the movement ranges of modern partnering. Trust and the physical expertise required to execute modern partnering are built through choreographed combinations that are mastered weekly in class.

Credits: 1

Department: Dance

### **DPM 3571: Special Modern/Partnering**

A modern dance technique class for junior and senior dance majors that explores the movement ranges of modern partnering. Trust and the physical expertise required to execute modern partnering are built through choreographed combinations that are mastered weekly in class.

Credits: 1

Department: Dance

### **DPM 3610: Africa and Diaspora**

An exploration of the diverse dance and drum culture of Africa and the diaspora through dancing, drumming, singing, presentations, and video clips. Cultural learning focuses on the meaning and purpose of the dances and the call-and-response singing, the role of the drum, and social expressions of communal life.

Credits: .5

Department: Dance

### **DPM 3620: Gaga**

Gaga is a movement language developed by Ohad Naharin, artistic director of Israel's Batsheva Dance Company. It provides a framework for discovering and strengthening the body and adding flexibility, stamina, and agility while lightening the senses and imagination. Gaga raises awareness of physical weaknesses, awakens numb areas, exposes physical fixations, and offers ways for their elimination. Classes are provided by Gaga USA.

Credits: .5

Department: Dance

### **DPM 3630: Irish Dance: Investigations**

An introduction to the cultural history and contemporary practice of Irish dance. Students learn traditional solo and ensemble Irish dance forms and investigate the stylistic and historical connections between Irish dance and more mainstream forms of ballet and tap dance. Special focus is on choreographic experimentation within traditional Irish dance forms and on learning the repertoire of contemporary Irish dance choreographers.

Credits: .5

Department: Dance

### **DPM 3640: Musical Theatre**

Students learn a wide range of choreography from numerous Broadway shows and different eras of dance in the theatre world. The focus is on musicality, improvisation skills, and character development. Choreography is placed in the context of song lyrics and relationships with other dancers and the audience.

Credits: .5

Department: Dance

### **DPM 3650: Text and Movement**

Explores the various uses of text and movement in choreography and performance. Students experiment with the use of movement and pre-existing text, including poetry, prose, and theatrical dialogue. The focus is on the creation of original text and movement. The contemporary work of such choreographers as Bill T. Jones, David Gordon, William Forsythe, and Claire Porter is also investigated.

Credits: .5

Department: Dance

### **DPM 3800: Special Modern Technique: Upper Level**

Class in modern/contemporary dance technique.

Credits: 1

Department: Dance

### **DPM 3820: Special Modern Technique: Upper Level**

Class in modern/contemporary dance technique.

Credits: 1

Department: Dance

### **DPM 3840: Modern Technique/Ballet Concentration**

A year-long technique class that provides advanced/professional level Modern training for students in the Conservatory of Dance's Ballet Concentration. Techniques covered may include: Cunningham, Graham, Limon, and Contemporary. Students improve and reinforce technical proficiency, artistic growth, and performance skills. They also build and retain a movement range and vocabulary that demonstrates an increase in strength, agility, flexibility, and endurance through classical and contemporary modern dance techniques.

Credits: 1.5

Department: Dance

### **DPM 4010: Modern Dance Technique IV**

A year-long technique course. Placement audition required; placement by faculty. Two semesters of Modern Dance Technique IV are required for BFA dance performance students.

Credits: 1.5

PREREQ: DPM3020

Department: Dance

### **DPM 4020: Modern Dance Technique IV**

A year-long technique course. Placement audition required; placement by faculty. Two semesters of Modern Dance Technique IV are required for BFA dance performance students.

Credits: 1.5

PREREQ: DPM4010

Department: Dance

## **Ballet Concentration**

**At the end of the 1st year, the ballet faculty invites students who in their judgment, demonstrate potential for a career in classical ballet to join the ballet concentration.**

### **Ballet Concentration Requirements**

In addition to meeting general degree requirements, all students in the ballet concentration are required to:

- Take at least five ballet classes in addition to two modern or contemporary classes a week.
- Audition or sign up for all ballet reparatory pieces presented by the Purchase Dance Company.
- Take pointe AND/OR Men's class and partnering classes each semester.
- Perform en pointe for their Senior Project reparatory pieces (it is strongly encouraged that the Senior Project Composition also be en pointe).

The Ballet Concentration is designed to provide the serious ballet student with the highest level of professional ballet training during the sophomore, junior, and senior year. Approval to continue in Ballet Concentration will be determined at any time by the faculty and will be based upon the student's work ethic and improvement.

Students may withdraw from the Ballet Concentration at the end of the Sophomore year and return to the performance concentration.

## **Composition Concentration**

**The Composition Committee (which is composed of members of the Composition and Improvisation faculty and the Director) will invite students to join the Composition Concentration (Comp Con) at the end of the fall semester of their sophomore year.**

With the judgement of the Comp Con committee, such students will have demonstrated talent in the art of choreography. Minimum prerequisites for the selected students include: successful completion of two semesters of Composition I and the successful completion of the fall semester of Composition II.

## **Composition Concentration Requirements**

Students must meet all **general degree requirements** as well as conservatory requirements for graduation.

Once approved, the Comp. Con. student will:

- Complete one semester of art history, aesthetics or a course concerned with art making as advised by the composition committee.
- Maintain a minimum of A in all comp class work.
- Present two Junior Comp Projects
- Present two Senior Comp Projects
- Participate in an internship with Conservatory of Theater Arts productions

## **Production Concentration**

**Students in the dance production concentration can choose to either perform repertoire or present a composition.**

## **Dance Production Concentration Requirements**

Students must meet all **general degree requirements** and conservatory requirements for graduation.

## **Freshman and Sophomore Years**

Students apply for the dance production concentration during the second semester of their sophomore year and before the sophomore jury. The grade obtained in Dance Production I course, Sophomore jury results, along with a general aptitude for and interest in dance production, determine a student's acceptance or denial. Freshmen and sophomores follow the basic curriculum.

## **Junior Year**

In addition to their regular junior requirements, students in the dance production concentration will register for DPD 3900/Independent Study in Dance Production for two semesters.

## **Senior Year**

In addition to their regular senior requirements, students in the dance production concentration will register for:

- DPD1075/ Collaborative Video for Choreography ( 2 credits)
- DPD 3900/Independent Study in Dance Production (two semesters, variable credits)
- DPC 4990/Senior Project 1 (3 credits)
- DPC 4991 Senior Project 2 (3 credits) (Production/Stage management emphasis as advised and approved by the Conservatory of Dance Production manager and Department Chair.

Students can elect to take only one technique class a day on Mondays, Tuesdays, and Fridays, during their Senior Year, like the Comp. Con. students.

Any changes in concentration must be approved by the Dance Department Chair.

## **Conservatory of Music**

Immerse yourself in an intensive education within a dynamic and supportive community of musicians, while receiving the direction and training to develop your artistry, span genres, and perform in ensembles of all sizes and styles.

Across both undergraduate and graduate programs, the Conservatory of Music offers a distinctive, comprehensive education that will prepare students for the challenges and rewards of a career in music.

## **Music Courses**

### **Undergraduate Courses**

#### **Composition**

## **MCO 1010: Models I**

Models is the core music theory curriculum for studio composition and studio production students, consisting of six sequential courses (I–IV only for studio production). Studies in musical structure and syntax. An integrated presentation of melody, rhythm, harmony, counterpoint, and timbre. This course begins to explain the universal principles of proportion and beauty in all music. MCO 1010 covers music grammar, fundamental harmony, and multiple musical traditions.

Credits: 3

Department: General Technology

## **MCO 1015: Jazz Theory I**

The core music theory curriculum for jazz studies students provides a basic foundation leading to proficiency within jazz harmony. Students gain complete facility in major, minor, and dominant seventh scales in every interval, in all 12 keys. Application includes comprehensive abilities within basic foundational harmony, often referred to as II–7, V7, I. This understanding of harmony is immediately put to practical use in standard song forms, some of which are also learned in all 12 keys. *Limited to jazz studies majors.*

Credits: 3

Department: Jazz

## **MCO 1020: Models II**

Models is the core music theory curriculum for studio composition and studio production students, consisting of six sequential courses (I–IV only for studio production). Studies in musical structure and syntax. An integrated presentation of melody, rhythm, harmony, counterpoint, and timbre. This course begins to explain the universal principles of proportion and beauty in all music. MCO 1020 covers harmony, species counterpoint, and phrase structures.

Credits: 3

PREREQ: MCO1010 Or

Department: General Technology

### **MCO 1025: Jazz Theory II**

The core music theory curriculum for jazz studies students provides a basic foundation leading to proficiency within jazz harmony. Students gain complete facility in major, minor, and dominant seventh scales in every interval, in all 12 keys. Application includes comprehensive abilities within basic foundational harmony, often referred to as II-7, V7, I. This understanding of harmony is immediately put to practical use in standard song forms, some of which are also learned in all 12 keys. Limited to jazz studies majors.

Credits: 3

PREREQ: MCO1015

Department: Jazz

### **MCO 1130: Introduction to Studio Recording**

An introduction to the recording studio, designed especially for students with no background in music. Students gain an overall understanding of the principles of studio recording and multitrack mixing.

Credits: 2

Department: Production Technology

### **MCO 1310: Studio Composition I**

The fundamental information needed to function as an engineer/producer in today's digitally driven recording environment. Includes an overview of the recording studio and in-depth technical information on the properties of sound, microphone design, cabling, digital audio converters, the Nyquist theorem, consoles, and signal processors. Students gain the working knowledge needed to be comfortable in the studio, together with skills in troubleshooting, maintenance, and engineering.

Credits: 2

Department: General Technology

## **MCO 1320: Studio Composition II**

In this technical exploration of the computer, how it is constructed, and its purpose in a modern recording studio, students gain a transparent view and working knowledge of technology, allowing for greater creative potential. Music-production software programs are explored, e.g., Digital Performer, Logic, Ableton Live, Reason, and Native Instruments. Students learn to troubleshoot and be comfortable in front of any modern computer system with multiple production software programs installed.

Credits: 2

PREREQ: MCO1310

Department: General Technology

## **MCO 1410: Studio Composition Seminar**

Group discussions and presentations of student works, together with analysis of music by a range of established composers, encompassing many different styles. Live performances and guest artists enhance class sessions. Required for studio composition majors. *Grading is on a pass/no credit basis.*

Credits: 1

Department: Composition Technology

## **MCO 2010: Models III**

Models is the core music theory curriculum for studio composition and studio production students, consisting of six sequential courses (I–IV only for studio production). Studies in musical structure and syntax. An integrated presentation of melody, rhythm, harmony, counterpoint, and timbre. This course begins to explain the universal principles of proportion and beauty in all music. MCO 2010 covers acoustics, proportion, harmonic series, monophony, and species counterpoint.

Credits: 3

PREREQ: MCO1020 Or

Department: General Technology

### **MCO 2015: Jazz Harmony I**

Examines the various aspects of jazz harmony and improvisation. Topics include the cycle of fifths; secondary and substitute dominants; key of the moment; cadences, modal interchange, and melodic embellishment; and an in-depth study of improvisational devices, linking scales, advanced reharmonization, and tertian relationships. Limited to jazz studies majors.

Credits: 2

Department: Jazz

### **MCO 2020: Models IV**

Models is the core music theory curriculum for studio composition and studio production students, consisting of six sequential courses (I–IV only for studio production). Studies in musical structure and syntax. An integrated presentation of melody, rhythm, harmony, counterpoint, and timbre. This course begins to explain the universal principles of proportion and beauty in all music. MCO 2020 covers tonal counterpoint, chromatic harmony, larger forms, jazz harmony and analysis.

Credits: 3

PREREQ: MCO2010 Or

Department: General Technology

### **MCO 2025: Jazz Harmony II**

Examines the various aspects of jazz harmony and improvisation. Topics include the cycle of fifths; secondary and substitute dominants; key of the moment; cadences, modal interchange, and melodic embellishment; and an in-depth study of improvisational devices, linking scales, advanced reharmonization, and tertian relationships. Limited to jazz studies majors.

Credits: 2

PREREQ: MCO2015

Department: Jazz

### **MCO 2310: MIDI Composition I**

Making technology transparent to musical composition. From the foundation of MIDI signal flow, MIDI editing, and sound-programming theory, students learn to translate compositions into a professional MIDI sequence. Emphasis is on synthesis methods, sampling techniques, and an introduction to instrumentation and orchestration within a MIDI performance.

Credits: 2

Department: General Technology

### **MCO 2320: MIDI Composition II**

A continuation of MCO 2310, with emphasis on instrumentation and orchestration. Students learn advanced MIDI sequencing and sampling techniques for the creation of convincing arrangements and compositions within varying musical scenarios. The acoustical properties of various instrument groups are also addressed.

Credits: 2

PREREQ: MCO2310

Department: General Technology

### **MCO 3010: Composition Seminar**

Group discussions and presentations of student works, together with analysis of music by a range of established composers, encompassing many different styles. Live performances and guest artists enhance class sessions.

Credits: 1

Department: Classical, Composition

### **MCO 3020: Models V**

Models is the core music theory curriculum for studio composition and studio production students, consisting of six sequential courses (I–IV only for studio production). Studies in musical structure and syntax. An integrated presentation of melody, rhythm, harmony, counterpoint, and timbre. This course begins to explain the universal principles of proportion and beauty in all music. MCO 3020 covers pop music, harmonic and rhythmic analysis.

Credits: 3

PREREQ: MCO2020 Or

Department: General Technology

### **MCO 3030: Models VI**

Models is the core music theory curriculum for studio composition and studio production students, consisting of six sequential courses (I–IV only for studio production). Studies in musical structure and syntax. An integrated presentation of melody, rhythm, harmony, counterpoint, and timbre. This course begins to explain the universal principles of proportion and beauty in all music. MCO 3030 covers impressionism, expressionism, Fauvism, minimalism, and post-tonality.

Credits: 3

PREREQ: MCO3020 Or

Department: General Technology

### **MCO 3330: Studio Production I**

Advanced recording and production technology, with an emphasis on digital multitracking. Large-format “out of the box” consoles and advanced signal path and gain structures are discussed. Includes acoustics and studio design seminars, with soundproofing and construction considerations; and advanced microphone and electronics selection, technique, theory, and practice. Students <sup>[1]</sup>~~sep~~ track a variety of instruments together. Culminates in a complex overdubbed class project.

Credits: 2

PREREQ: MCO1320 And MCO4360

Department: Production Technology

### **MCO 3340: Studio Production II**

Advanced mixing and mastering, including plug-in automation, audio restoration, and mixing in 5.1 surround sound, with an emphasis on troubleshooting, professionalism, and meticulous attention to production values. Discussions include analog processing and its relevance to digital workstations; the role of the engineer and producer in a modern studio environment; and ethics, technique, and real-time production constraints.

Credits: 2

PREREQ: MCO3330

Department: Production Technology

### **MCO 3415: Melody Writing**

A practical study of the craft of writing contemporary melody. Analytical and creative focus on effective melodic practice, plus musical rhyme, dramatic pitch curve, repetition and excursion, bridge, prechorus and chorus writing, melodic psychology and hooks. Studies may include Franz Schubert, Richard Rodgers, Cole Porter, Billie Holiday, Carole King, Bob Dylan, Joni Mitchell, Stevie Wonder, Randy Newman, and others. Prior musical accomplishment as a melodist and ability to read notation are required.

Credits: 2

Department: Composition Technology

### **MCO 3420: Lyric Writing**

A practical study of the craft of writing contemporary lyrics. Analytical and creative focus on effective musical structures, plus rhyme forms and schemes, line and unit densities, text and subtexts. Studies may include Langston Hughes, Chuck Berry, Bob Dylan, Otis Redding, Joni Mitchell, Patti Smith, Chuck D, Tupac Shakur, and others. Prior musical accomplishment as a lyricist and a desire to collaborate are required.

Credits: 2

Department: General Technology

### **MCO 3500: Film Scoring I**

Writing/producing music for motion pictures. Action/dialogue underscoring, multiple cues, synchronization, editing, and critical budgets of time, equipment, and labor.

Credits: 2

PREREQ: MCO1320 Or MCO2320

Department: Composition Technology

### **MCO 3510: Film Scoring II**

Practical exercises in the technical and creative aspects of production and engineering, with an emphasis on sound for motion pictures. Topics include production sound, automated dialogue replacement (ADR), SFX, Foley, file formats and Sync, stem mixes, spotting and scoring, mixing to picture, and delivery formats. The course includes demonstrations and a group recording project. Collaborative work with Purchase College film students is encouraged.

Credits: 2

PREREQ: MCO3500

Department: Composition Technology

### **MCO 3550: Studio Arranging I**

Designed to provide students with the knowledge needed to transform a song from its simplest form to a full-fledged, multidimensional arrangement, ranging from an entire symphony orchestra to exotic percussion and experimental studio effects.

Credits: 2

PREREQ: MCO2020 And MTH2425

Department: Music

### **MCO 3555: Studio Arranging II**

A continuation of MCO 3550, with a more in-depth approach to song structure, instrumentation/orchestration, lead sheet writing, the skill of transcription, and the harmonic/melodic/rhythmic relationship. Formulating an album concept, genre-specific characteristics, and arranging preexisting material are also discussed in detail.

Credits: 2

PREREQ: MCO3550

Department: Music

### **MCO 3712: Contracts, Copyrights, and Publishing**

A course in the business of music that focuses on essential legal terms, language, and concepts underlying standard recording artist agreements, U.S. copyright law, and standard music publishing contracts. Sampling legislation, synchronization, and mechanical licenses are also examined in detail. Pending schedule availability, noted music industry professionals present guest lectures on relevant topics.

Credits: 2

Department: General Technology

### **MCO 3722: Touring, Promotion, and Distribution**

Addresses the complexities of booking a tour, artist promotion, and current trends in music distribution, including do-it-yourself (DIY) Web-based distribution. Ethical issues relating to controversial subject matter and images, derogatory lyrics, social politics, and sexual content and its effect on the marketplace are also discussed.

Credits: 2

Department: General Technology

### **MCO 4120: Studio Composition Master Class**

Weekly study in small groups with master composers. Melody, harmony, rhythm, timbre, form, and lyrics are studied within a variety of styles, aesthetics, and technologies. Students present their work at each class.

Credits: 3

Department: Composition Technology

### **MCO 4125: Studio Production Master Class**

Weekly study in groups of three to five with master producers. Recording techniques and technologies, as well as the psychological, logistical, and entrepreneurial crafts of a producer, are studied. Students present their work at each class.

Credits: 3

Department: Production Technology

### **MCO 4210: Composition for Performers**

Offers performance students the opportunity to create their own works after significant models in solo, chamber, and orchestral repertoire. By composing and then performing their own works and those of their colleagues, participants will gain appreciation for composition and the art of interpretation. This course requires a strong understanding of Western music theory/history through the 20th century.

Credits: 2

Department: Music

### **MCO 4350: Digital Audio I**

A "Pro Tools 101" course covering digital audio workstation (DAW) essentials, in which intensive digital editing and DAW skills are developed. Includes specific instruction in Pro Tools shortcuts, file types and digital audio formats, edit modes, groups, playlists, session management, and safe data-file management skills, along with background history on tape vs. digital recording techniques.

Credits: 2

Department: General Technology

### **MCO 4360: Digital Audio II**

How to equip and set up a modern digital recording studio. Topics include equipment, project, and professional studio design and logistics for stereo and multitrack recording; setting up and running a tracking session; microphone techniques and cue mix strategies; an overview of mixing and mastering, including automation, region manipulation, time-division multiplexing (TDM), and AudioSuite and Real-Time AudioSuite (RTAS) plug-in basics; and advanced signal processing.

Credits: 2

PREREQ: MCO4350

Department: General Technology

### **MCO 4711: Creative Production Techniques I**

Focuses on unique scenarios and non-mainstream techniques in recording and production. Assignments include recording live to mono analog tape; instrument construction, using scrap materials; and composition and recording. Study of ethnic music, including reggae and blues.

Credits: 1.5

Department: Production Technology

### **MCO 4721: Creative Production Techniques II**

Focuses on unique scenarios and non-mainstream techniques in recording and production. Assignments include recording live to mono analog tape; instrument construction, using scrap materials; and composition and recording. Study of ethnic music, including reggae and blues.

Credits: 1.5

Department: Production Technology

## **Performance, Ensemble**

### **MPE 0200: Freshman Classical Jury**

An evaluation of each music major's progress in the classical programs after one year of study in the conservatory. Students perform for a faculty jury, and their abilities in their area of concentration are critically evaluated. Successful completion of the freshman jury is required to continue in the program.

Credits: 0

Department: Classical, Classical

### **MPE 0201: Freshman Jazz Jury**

An evaluation of each jazz studies major's progress after one year of study in the conservatory. Students perform for a faculty jury, and their abilities in their area of concentration are critically evaluated. Successful completion of the freshman jury is required to continue in the program.

Credits: 0

Department: Jazz

### **MPE 0202: Freshman Studio Composition Jury**

An evaluation of each studio composition major's progress after one year of study in the conservatory. Students perform for a faculty jury, and their abilities in their area of concentration are critically evaluated. Successful completion of the freshman jury is required to continue in the program.

Credits: 0

Department: Composition Technology

### **MPE 0203: Freshman Studio Production Jury**

An evaluation of each studio production major's progress after one year of study in the conservatory. Students perform for a faculty jury, and their abilities in their area

of concentration are critically evaluated. Successful completion of the freshman jury is required to continue in the program.

Credits: 0

Department: Production Technology

### **MPE 0300: Sophomore Classical Jury**

An evaluation of each music major's progress in the classical programs after two years of study in the conservatory. Students perform for a faculty jury, and their abilities in their area of concentration are critically evaluated. Successful completion of the sophomore jury is required to continue in the program.

Credits: 0

Department: Classical, Classical

### **MPE 0301: Sophomore Jazz Jury**

An evaluation of each jazz studies major's progress after two years of study in the conservatory. Students perform for a faculty jury, and their abilities in their area of concentration are critically evaluated. Successful completion of the sophomore jury is required to continue in the program.

Credits: 0

Department: Jazz

### **MPE 0302: Sophomore Studio Composition Jury**

An evaluation of each studio composition major's progress after two years of study in the conservatory. Students perform for a faculty jury, and their abilities in their area of concentration are critically evaluated. Successful completion of the sophomore jury is required to continue in the program.

Credits: 0

Department: Composition Technology

### **MPE 0303: Sophomore Studio Production Jury**

An evaluation of each studio production major's progress after two years of study in the conservatory. Students perform for a faculty jury, and their abilities in their area of concentration are critically evaluated. Successful completion of the sophomore jury is required to continue in the program.

Credits: 0

Department: Production Technology

### **MPE 1010: Keyboard Studies I**

Designed to promote facility at the keyboard, this is the first course in four-semester sequence of lessons for non-keyboard students, which culminates in a proficiency examination normally taken at the end of the sophomore year. Different sections of this course sequence are designed specifically for classical performance (excluding piano), jazz studies, and studio composition majors.

Credits: 1

Department: Music

### **MPE 1015: Jazz Keyboard Studies I**

Introduces jazz majors to all the basic piano skills they will need to develop as a player, arranger and composer. Material will focus on: basic piano technique (hand position, proper sound production), scale fingerings (one octave), triads, 7ths chords, two-handed chord voicings and ii-V-I progressions. Repertoire will include simple classical pieces as well as arrangements of jazz standards.

Credits: 1

Department: Music

### **MPE 1020: Keyboard Studies II**

Designed to promote facility at the keyboard, this is the second course in a four-semester sequence of lessons for non-keyboard students, which culminates in a

proficiency examination normally taken at the end of the sophomore year. Different sections of this course sequence are designed specifically for classical performance (excluding piano), jazz studies, and studio composition majors.

Credits: 1

PREREQ: MPE1010 Or

Department: Music

### **MPE 1025: Jazz Keyboard Studies II**

Builds on the basic piano skills developed in Jazz Keyboard Studies I. Material will include: Major and minor fingerings (two octaves), 9th 11th and 13th chords and two-handed chord voicings, basic 'comping rhythms, transcriptions of classic jazz piano solos, and playing duos/switching parts. Repertoire will include arrangements of jazz standards and selections from Bach's "Anna Magdalena Notebook."

Credits: 1

PREREQ: MPE1015 Or MPE1010 Or

Department: Music

### **MPE 1030: Studio Chart Reading**

Focuses on the art of reading and performing music notation written for and by studio musicians. Topics include techniques in reading and performing numeric charts, reading and writing music shorthand, and sight-reading charts. This course recreates real-life studio conditions for ensembles and prepares players to participate in the professional opportunities of the recording studio.

Credits: 1

Department: General Technology

### **MPE 1050: Jazz Ensemble**

Provides students from other disciplines an opportunity to participate in a small jazz combo. Emphasis is on standard jazz repertoire, understanding of the jazz

vernacular, and jazz improvisation. A background in performing in similar ensembles in high school is beneficial. Taught by a faculty member of the jazz studies program.

Credits: 2

Department: Music

### **MPE 1110: Chamber Music**

The study and performance of works from the chamber music repertoire and/or the sonata literature for piano and instruments. Coaching sessions (up to one and a half hours per week) culminate in performances.

Credits: 2

Department: Classical, Instrumental

### **MPE 1112: Brass Chamber Music**

Coached by members of the brass faculty, this ensemble class focuses on group intonation, phrasing, articulation, and blend. Literature is selected from all styles and eras of music, and composition for the ensemble is also encouraged. Rehearses weekly for one and a half hours.

Credits: 2

Department: Classical, Instrumental

### **MPE 1160: Contemporary Ensemble**

Presents the opportunity to study and perform contemporary works by established composers for diverse instruments, in all styles. *Open to all undergraduate music majors.*

Credits: 2

Department: Classical, Instrumental

### **MPE 1165: Purchase New Music**

Presents the opportunity to study and perform contemporary works by student composers for diverse instruments, in all styles. *Open to all undergraduate music majors.*

Credits: 2

Department: Classical, Instrumental

### **MPE 1170: Camerata**

Interpretation of music of the 17th and 18th centuries from the perspective of historically informed performance. Instructors teach basic principles of interpretation that are evident from early performance manuals, then encourage students to actively engage these principles by forming personal interpretations around them. Students are encouraged to form creative, original approaches to the repertoire, particularly when the historical record may be incomplete, inchoate, or simplistic.

Credits: 2

Department: Classical, Instrumental

### **MPE 1201: Symphony Orchestra**

Intense preparation of works, mostly from the standard repertoire, for performance. Study of characteristic styles, performance practice, and acquisition of large ensemble skills and professional etiquette.

Credits: 2

Department: Classical, Instrumental

### **MPE 1210: Woodwind Performance Class**

This course is devoted to the study of orchestral excerpts and large-scale chamber music. Instrumental techniques, tuning, and ensemble balance are given careful attention.

Credits: 1

Department: Classical, Instrumental

### **MPE 1211: Woodwind Instrumental Lab**

Elective performance lab for participants in MPE 1210.

Credits: .5

Department: Classical, Instrumental

### **MPE 1215: Piano Collouquium**

Piano majors perform repertoire they are studying in their private lessons, in a group setting, and receive constructive feedback from the instructor and members of the class.

Credits: 1

Department: Music

### **MPE 1220: Brass Performance and Ensemble**

The main instrumental ensemble (20–30 players) in the brass program. Conducted by members of the brass faculty, this ensemble performs repertoire from the 16th century to the present. It also performs music from the British “brass band” repertoire, in which students are required to play traditional brass band instruments. Rehearses weekly for one and a half hours.

Credits: 1

Department: Classical, Instrumental

### **MPE 1221: Brass Instrumental Lab**

Elective performance lab for participants in MPE 1112.

Credits: .5

Department: Classical, Instrumental

### **MPE 1230: Percussion Performance Class**

A forum for percussionists to discuss and examine the many facets of percussion performance. The study of the orchestral repertoire for timpani and percussion is the primary focus.

Credits: 1

Department: Classical, Instrumental

### **MPE 1231: Percussion Ensemble**

Study and performance of the percussion ensemble repertoire. Students have the opportunity to perform a range of parts, from basic to virtuosic, in all areas of percussion: timpani, mallets, and multiple percussion.

Credits: 2

Department: Classical, Instrumental

### **MPE 1232: Hand Drumming**

An exploration of the ancient musical tradition of hand drumming found in many cultures. Hand drumming techniques from Africa, the Caribbean, the Americas, and Asia are learned and practiced in an ensemble setting to energize, build unity, and heighten creativity. Students gain experience with djembe, guiro, conga, shakers, and clavés, as well as other percussive and rhythmic instruments. No prior musical experience is required.

Credits: 1

Department: Music

### **MPE 1240: String Performance Class**

A weekly gathering of all violinists, violists, violoncellists, and bass students, providing a forum for string players to perform for each other and to discuss and examine the many facets of string playing. Repertoire may include solo, chamber,

and orchestral. Audition techniques, performance traditions, and instrument maintenance may also be covered.

Credits: 1

Department: Classical, Instrumental

### **MPE 1245: Soul Voices Ensemble**

A mixed vocal ensemble that explores the music of the African American experience, including spirituals, gospel, soul, rhythm and blues, funk, and jazz. The semester culminates with a public concert on campus. *Open to students in all disciplines, including music majors.*

Credits: 2

Department: Jazz

### **MPE 1295: Jazz Saxophone Doubling**

A comprehensive overview of playing techniques for the common saxophone doubles, especially clarinet and flute. Specifics on embouchures, fingerings, tone production, and performance practice are facilitated by weekly in-class readings of repertoire, études, and technical exercises.

Credits: 1

Department: Jazz

### **MPE 1330: Alexander Technique for Musicians**

Designed to improve posture, develop physical awareness, and find physical ease in the process of rehearsal to performance. Students learn how to use their bodies efficiently through the lens of the Alexander Technique.

Credits: 1

Department: Music

### **MPE 1370: Italian Art Song Literature I**

The first half of a two-semester survey of Italian art songs from the 16th century to modern times; part of the core curriculum for classical voice majors. Presented chronologically, the songs explore the repertoire that forms the core of each linguistic style and historical period. Students learn and perform one song every week in a master-class setting. Integrated with MPE 1380.

Credits: 1.5

Department: Classical, Voice

### **MPE 1375: Italian Art Song Literature II**

The second half of a two-semester survey of Italian art songs from the 16th century to modern times; part of the core curriculum for classical voice majors. Presented chronologically, the songs explore the repertoire that forms the core of each linguistic style and historical period. Students learn and perform one song every week in a master-class setting. Integrated with MPE 1390.

Credits: 1.5

PREREQ: MPE1370

Department: Classical, Voice

### **MPE 1380: Italian Diction I**

An exploration of the principles of Italian diction. The international phonetic alphabet is employed to indicate correct pronunciation. Vigorous application of these principles to the repertoire studied in MPE 1370.

Credits: 1

Department: Classical, Voice

### **MPE 1390: Italian Diction II**

An exploration of the principles of Italian diction. The international phonetic alphabet is employed to indicate correct pronunciation. Vigorous application of these principles to the repertoire studied in MPE 1375.

Credits: 1

PREREQ: MPE1380

Department: Classical, Voice

### **MPE 1400: Guitar Performance Class**

Covers a full range of solo repertoire and performance. Students actively participate in the analytic and critical process for pedagogical purposes.

Credits: 1

Department: Classical, Instrumental

### **MPE 1420: Harp Performance Class**

A weekly gathering of harpists, providing a forum for performance, discussion, and examination of the many facets of harp technique and interpretation. Repertoire may include solo, chamber, and orchestral works. Audition techniques, performance traditions, and instrument maintenance are also covered.

Credits: 1

Department: Classical, Instrumental

### **MPE 1450: Guitar Ensemble**

Designed for classical guitarists who are interested in gaining ensemble, sight-reading, and arranging skills for guitar ensemble. Students are expected to perform repertoire from the 20th and 21st centuries and create their own arrangements for performance by various combinations, such as a guitar orchestra, duos, trios, and quartets. Strong musicianship skills are required.

Credits: 2

Department: Classical, Instrumental

### **MPE 1480: Piano Performance Class**

Covers the full range of solo repertoire for piano. Students perform and actively participate in the analytical and critical process for pedagogical purposes.

Credits: 1

Department: Classical, Instrumental

### **MPE 1550: Jazz Orchestra**

The Jazz Orchestra is a 17-piece big band that performs jazz from every era. From staples like Ellington and Basie to more modern works by today's leading composers and arrangers, this orchestra swings and is always a pleasure to listen to. *Limited to jazz studies majors.*

Credits: 2

Department: Jazz

### **MPE 1600: Purchase Latin Jazz Orchestra**

Focuses on the music of the Machito Orchestra, Tito Puente, Chico O'Farrill, and Dizzy Gillespie, among others. The conversion of standard jazz repertoire to what is currently known as Latin jazz is emphasized through an in-depth study of clavé (the rhythmic pulse found in Afro-Caribbean music) and the variety of rhythms incorporated in this genre. Orchestra members are encouraged to contribute original arrangements.

Credits: 2

Department: Jazz

### **MPE 1650: Studio Programs Ensemble**

Students develop performance skills in a cross-genre ensemble of popular music styles. While most of the group work takes place in a studio setting, live

performance and recording sessions are also included. Students learn the skills of projection, amplification, and audience engagement and have the opportunity to develop their unique performance style and musical voice. *Limited to studio composition and studio production majors.*

Credits: 2

Department: General Technology

### **MPE 1700: Jazz Combos**

These combos are thematically based and speak directly to the firsthand performing experiences of faculty mentors. Focusing on repertoire derived from the master composer/bandleaders from all eras of jazz, elements of group interaction, group dynamic, improvisation, arranging, and stylistic interpretation are integrated into a professional ensemble experience. *Limited to jazz studies majors.*

Credits: 2

Department: Jazz

### **MPE 1850: Sight Reading Workshop**

An exploration of the literature for piano-four hands (duets and two pianos) with the objective of developing skill in sight reading, leading to a performance of material read at sight.

Credits: 1

Department: Classical, Instrumental

### **MPE 2010: Keyboard Studies III**

Designed to promote facility at the keyboard, this is the third course in a four-semester sequence of lessons for non-keyboard students, which culminates in a proficiency examination normally taken at the end of the sophomore year. Different sections of this course sequence are designed specifically for classical performance (excluding piano), jazz studies, and studio composition majors.

Credits: 1

PREREQ: MPE1020 Or

Department: Music

### **MPE 2015: Jazz Keyboard Studies III**

Builds on concepts learned in Jazz Keyboard I and II. Topics will include: two-octave major and minor scales, two-handed ii-V-I voicings with 9ths, 13ths, tritone substitutions, etc; major 6 and minor 6 diminished chord scales, and their application to harmonizing melodies in block chords; solo arrangements of jazz standards and reharmonizations, and classical repertoire by Bach and Chopin.

Credits: 1

PREREQ: MPE1025 Or MPE1020 Or

Department: Music

### **MPE 2020: Keyboard Studies IV**

Designed to promote facility at the keyboard, this is the fourth course in a four-semester sequence of lessons for non-keyboard students, which culminates in a proficiency examination normally taken at the end of the sophomore year. Different sections of this course sequence are designed specifically for classical performance (excluding piano), jazz studies, and studio composition majors.

Credits: 1

PREREQ: MPE2010 Or

Department: Music

### **MPE 2025: Jazz Keyboard Studies IV**

Builds on concepts learned in Jazz Keyboard I-III with a focus on the role of the piano in an ensemble. Topics include: scales/arpeggios in 12 keys, rootless 'comping voicings, upper extensions and upper structure chord voicings, "drop 2" voicings, transcriptions of classic solos, block chords, bebop diminished scales. Repertoire will include more advanced classical repertoire and classic jazz tunes.

Credits: 1

PREREQ: MPE2015 Or MPE2010 Or

Department: Music

### **MPE 2150: Jazz Drumming for Nonmajors**

Jazz drumming instruction for students in other disciplines, delivered in a French conservatory style, in a small group setting.

Credits: 2

Department: Music

### **MPE 2160: Jazz Guitar for Nonmajors**

Jazz guitar instruction for students in other disciplines, delivered in a French conservatory style, in a small group setting.

Credits: 2

Department: Music

### **MPE 2170: Jazz Piano for Nonmajors**

Jazz piano instruction for students in other disciplines, delivered in a French conservatory style, in a small group setting.

Credits: 2

Department: Music

### **MPE 2230: Movement Styles**

A course for the singing performer on how to move within the context of different historical periods. It explores the reason for each movement style by offering training in balance, coordination, flexibility, and strength.

Credits: 1

Department: Classical, Voice

### **MPE 2260: Stage Techniques for Singers**

A performance class designed to develop the language of the stage and its various applications, using pantomime, dance, music, text, character analysis, dramatic readings, meditations, etc. as tools to become comfortable on the stage.

Credits: 2

Department: Classical, Voice

### **MPE 2370: German Art Song Literature I**

The first half of a two-semester survey of German art songs; part of the core curriculum for voice majors. Presented chronologically, the songs explore the repertoire that forms the core of each linguistic style and historical period. Students learn and perform one song every week in a master-class setting. Emphasis is on the development of musical skills necessary for the appropriate interpretation of each style. Integrated with MPE 2380.

Credits: 1.5

Department: Classical, Voice

### **MPE 2375: German Art Song Literature II**

The second half of a two-semester survey of German art songs; part of the core curriculum for voice majors. Presented chronologically, the songs explore the repertoire that forms the core of each linguistic style and historical period. Students learn and perform one song every week in a master-class setting. Emphasis is on the development of musical skills necessary for the appropriate interpretation of each style. Integrated with MPE 2390.

Credits: 1.5

PREREQ: MPE2370

Department: Classical, Voice

### **MPE 2380: German Diction I**

An exploration of the principles of German diction. The international phonetic alphabet is employed to indicate correct pronunciation. Vigorous application of these principles to the repertoire studied in MPE 2370.

Credits: 1

Department: Classical, Voice

### **MPE 2390: German Diction II**

An exploration of the principles of German diction. The international phonetic alphabet is employed to indicate correct pronunciation. Vigorous application of these principles to the repertoire studied in MPE 2375.

Credits: 1

PREREQ: MPE2380

Department: Classical, Voice

### **MPE 2550: Keyboard Literature I**

A historical and practical survey of keyboard music from the pre-Renaissance through the Classical Era. Assignments involve the preparation and in-class performance of works from these periods and exploration of lesser-known literature. Discussions and projects relate to the history and performance practice of the period.

Credits: 2

PREREQ: MTH2510 And MTH2520

Department: Classical, Instrumental

### **MPE 2560: Keyboard Literature II**

A historical and practical survey of keyboard music from the pre-Renaissance through the Classical Era. Assignments involve the preparation and in-class

performance of works from these periods and exploration of lesser-known literature. Discussions and projects relate to the history and performance practice of the period.

Credits: 2

PREREQ: MTH2510 And MTH2520

Department: Classical, Instrumental

### **MPE 2570: Keyboard Literature III**

A historical and practical survey of keyboard music from the 19th century to the present. Assignments involve the preparation and in-class performance of works from these periods and exploration of lesser-known literature. Discussions and projects relate to the history and performance practice of the period.

Credits: 2

Department: Classical, Instrumental

### **MPE 2580: Keyboard Literature IV**

A historical and practical survey of keyboard music from the 19th century to the present. Assignments involve the preparation and in-class performance of works from these periods and exploration of lesser-known literature. Discussions and projects relate to the history and performance practice of the period.

Credits: 2

Department: Classical, Instrumental

### **MPE 2610: Collaborative Piano**

Study of the art of accompanying singers and instrumentalists. Members of the class perform regularly.

Credits: 1

Department: Classical, Instrumental

### **MPE 3260: Opera Coaching**

Private weekly music coaching (for undergraduates, in the junior and senior years) that support the student's development (technical and artistic) and presentation (linguistic, stylistic, musical, and dramatic). Prepares the student for performance situations throughout the department. The goal is to enable the student to function as an independent professional upon completion of the program.

Credits: .5

Department: Classical, Voice

### **MPE 3350: Opera Workshop**

In a performance lab setting, students prepare and perform in a concert of staged scenes with piano or instrumental ensemble; and/or participate in at least one fully staged opera, given in its original language, with orchestra, sets, and costumes. This course further develops and refines the musical and dramatic skills acquired in previous courses.

Credits: 2

COREQ: MPE3355

Department: Classical, Voice

### **MPE 3355: Opera Workshop Lab**

A practical application of opera rehearsal techniques as studied in MPE 3350.

Credits: 1

COREQ: MPE3350

Department: Classical, Voice

### **MPE 3370: French Art Song Literature I**

The first half of a two-semester survey of French art songs; part of the core curriculum for classical voice majors. Presented chronologically, the songs explore

the repertoire that forms the core of each linguistic style and historical period. Students learn and perform one song every week in a master-class setting. Emphasis is on the development of musical skills necessary for the appropriate interpretation of each style. Integrated with MPE 3380.

Credits: 1.5

Department: Classical, Voice

### **MPE 3375: French Art Song Literature II**

The second half of a two-semester survey of French art songs; part of the core curriculum for classical voice majors. Presented chronologically, the songs explore the repertoire that forms the core of each linguistic style and historical period. Students learn and perform one song every week in a master-class setting. Emphasis is on the development of musical skills necessary for the appropriate interpretation of each style. Integrated with MPE 3390.

Credits: 1.5

PREREQ: MPE3370

Department: Classical, Voice

### **MPE 3380: French Diction I**

An exploration of the principles of French diction. The international phonetic alphabet is employed to indicate correct pronunciation. Vigorous application of these principles to the repertoire studied in MPE 3370.

Credits: 1

Department: Classical, Voice

### **MPE 3390: French Diction II**

An exploration of the principles of French diction. The international phonetic alphabet is employed to indicate correct pronunciation. Vigorous application of these principles to the repertoire studied in MPE 3375.

Credits: 1

PREREQ: MPE3380

Department: Classical, Voice

### **MPE 3500: Conducting Techniques**

A practical introduction: simple beat patterns with both hands, cues with the left hand, as well as indications for sforzati, cut offs, and lyric gestures. Works from early Haydn to Brahms.

Credits: 2

Department: Classical, Classical

### **MPE 3510: Conducting Strategies**

A seminar that explores how conductors approach musical challenges. Studies and assignments incorporate score analysis, orchestral arranging, and conducting techniques. Students conduct short works that they have arranged or composed for small ensembles formed in the class. Limited to instrumental performance, vocal performance, and composition majors.

Credits: 2

PREREQ: MPE3500

Department: Classical, Classical

### **MPE 3991: Junior Recital: Classical**

A 30-minute recital of repertoire or original compositions (minimum 30 minutes for strings). While faculty and private teachers work closely with students in its preparation, the recital largely represents an independent effort demonstrating the student's mastery of a range of literature, a variety of styles and techniques, and the ability to design and execute a substantial program. String players must include a substantial work (from the mid-20th century through the contemporary era) on either their junior or senior recital.

Credits: 1

PREREQ: MPE0300 Or MPE0301 Or MPE0302

Department: Classical, Classical

### **MPE 3992: Junior Recital: Jazz**

A 45-minute recital of repertoire or original compositions. While faculty and private teachers work closely with students in its preparation, the recital largely represents an independent effort demonstrating the student's mastery of a range of literature, a variety of styles and techniques, and the ability to design and execute a substantial program.

Credits: 1

PREREQ: MPE0300 Or MPE0301 Or MPE0302

Department: Jazz

### **MPE 3993: Junior Recital: Studio Composition**

A 30-minute recital of original compositions. While faculty and private teachers work closely with students in its preparation, the recital largely represents an independent effort demonstrating the student's mastery of a range of literature, a variety of styles and techniques, and the ability to design and execute a substantial program.

Credits: 1

PREREQ: MPE0300 Or MPE0301 Or MPE0302

Department: Composition Technology

### **MPE 4350: Private Study: For Students in Other Disciplines**

Please contact the Conservatory of Music for further information.

Credits: 3

Department: Music

## **MPE 4375: Russian Diction**

Basics of Russian stage diction, through the basic study of the alphabet, diction use, and study of repertoire

Credits: 1

Department: Music

## **Music History, Theory, and Musicianship**

### **MTH 1010: Music Theory I**

The first course in the core music theory curriculum for classical music students (five sequential semesters). Designed to provide a thorough background in musical structure, the course material is an integrated presentation of concepts and disciplines, including fundamentals, species counterpoint, and traditional harmony. Other important topics are rhythmic organization, analysis and composition of melodies, phrase structure, and harmonic analysis of excerpts from the standard repertoire.

Credits: 2

Department: Classical, Classical

### **MTH 1020: Music Theory II**

The second course in the core music theory curriculum for classical music students (five sequential semesters). Designed to provide a thorough background in musical structure, the course material is an integrated presentation of concepts and disciplines, including fundamentals, species counterpoint, and traditional harmony. Other important topics are rhythmic organization, analysis and composition of melodies, phrase structure, and harmonic analysis of excerpts from the standard repertoire.

Credits: 2

PREREQ: MTH1010 Or

Department: Classical, Classical

### **MTH 1410: Solfège I**

Exercises in sight singing and ear training; modal, tonal, chromatic, and atonal melodies in seven clefs; rhythmic exercises to three voices; and melodic, rhythmic, and chordal dictation. The first course in a required six sequential semester sequence.

Credits: 1.5

Department: Classical, Classical

### **MTH 1415: Studio Ear Training I**

Topics include hearing chord progressions, from simple to complex; singing and analysis of pop, jazz, rock, and symphonic compositions; and rhythmic dictation and playing by ear. More advanced topics include transcribing bass lines and melodies, African rhythm, and simple improvisation.

Credits: 1.5

Department: General Technology

### **MTH 1420: Solfège II**

Exercises in sight singing and ear training; modal, tonal, chromatic, and atonal melodies in seven clefs; rhythmic exercises to three voices; and melodic, rhythmic, and chordal dictation. The second course in a required six sequential semester sequence.

Credits: 1.5

PREREQ: MTH1410 Or

Department: Classical, Classical

### **MTH 1425: Studio Ear Training II**

Topics include hearing chord progressions, from simple to complex; singing and analysis of pop, jazz, rock, and symphonic compositions; and rhythmic dictation and

playing by ear. More advanced topics include transcribing bass lines and melodies, African rhythm, and simple improvisation.

Credits: 1.5

PREREQ: MTH1415 Or

Department: General Technology

### **MTH 1430: Jazz Ear Training I**

Development of the ear specific to the jazz vernacular, focusing on melodic, rhythmic, and harmonic models. The methodology presented in each class is applied in ear training sessions with class partners. Dictation and singing are used to develop aural skills. Students learn to hear and transcribe contextual examples of jazz and to respond accurately while participating in performance settings. *Limited to jazz studies majors.*

Credits: 1.5

Department: Jazz

### **MTH 1436: Vocal Ear Training I**

An extensive exploration of the elements of sight singing, rhythmic study, and solfège, with progressive practical application throughout four semesters of study (MTH 1436, 1446, 2436, and 2446).

Credits: 1.5

Department: Classical, Voice

### **MTH 1440: Jazz Ear Training II**

Development of the ear specific to the jazz vernacular, focusing on melodic, rhythmic, and harmonic models. The methodology presented in each class is applied in ear training sessions with class partners. Dictation and singing are used to develop aural skills. Students learn to hear and transcribe contextual examples of jazz and to respond accurately while participating in performance settings. *Limited to jazz studies majors.*

Credits: 1.5

PREREQ: MTH1430

Department: Jazz

### **MTH 1446: Vocal Ear Training II**

An extensive exploration of the elements of sight singing, rhythmic study, and solfège, with progressive practical application throughout four semesters of study (MTH 1436, 1446, 2436, and 2446).

Credits: 1.5

PREREQ: MTH1436 Or

Department: Classical, Voice

### **MTH 1560: Introduction to World Music**

The music of Japan, India, West Africa, Cuba, and Brazil is compared and contrasted. Topics include the use of music in each respective society; musical forms; types of instruments; and the impact of history, religion, and politics on the music.

Credits: 2

Department: Music

### **MTH 2050: Music Theory III**

The third course in the core music theory curriculum for classical music students (five sequential semesters). Designed to provide a thorough background in musical structure, the course material is an integrated presentation of concepts and disciplines, including fundamentals, species counterpoint, and traditional harmony. Other important topics are rhythmic organization, analysis and composition of melodies, phrase structure, and harmonic analysis of excerpts from the standard repertoire.

Credits: 2

PREREQ: MTH1020 Or

Department: Classical, Classical

### **MTH 2410: Solfège III**

Exercises in sight singing and ear training; modal, tonal, chromatic, and atonal melodies in seven clefs; rhythmic exercises to three voices; and melodic, rhythmic, and chordal dictation. The third course in a required six sequential semester sequence.

Credits: 1.5

PREREQ: MTH1420 Or

Department: Classical, Classical

### **MTH 2415: Studio Ear Training III**

Topics include hearing chord progressions, from simple to complex; singing and analysis of pop, jazz, rock, and symphonic compositions; and rhythmic dictation and playing by ear. More advanced topics include transcribing bass lines and melodies, African rhythm, and simple improvisation.

Credits: 1.5

PREREQ: MTH1425 Or Or

Department: General Technology

### **MTH 2420: Solfège IV**

Exercises in sight singing and ear training; modal, tonal, chromatic, and atonal melodies in seven clefs; rhythmic exercises to three voices; and melodic, rhythmic, and chordal dictation. The fourth course in a required six sequential semester sequence.

Credits: 1.5

PREREQ: MTH2410 Or

Department: Classical, Classical

### **MTH 2425: Studio Ear Training IV**

Topics include hearing chord progressions, from simple to complex; singing and analysis of pop, jazz, rock, and symphonic compositions; and rhythmic dictation and playing by ear. More advanced topics include transcribing bass lines and melodies, African rhythm, and simple improvisation.

Credits: 1.5

PREREQ: MTH2415 Or

Department: General Technology

### **MTH 2430: Jazz Ear Training III**

Development of the ear specific to the jazz vernacular, focusing on melodic, rhythmic, and harmonic models. The methodology presented in each class is applied in ear training sessions with class partners. Dictation and singing are used to develop aural skills. Students learn to hear and transcribe contextual examples of jazz and to respond accurately while participating in performance settings. Limited to jazz studies majors.

Credits: 1.5

PREREQ: MTH1440

Department: Jazz

### **MTH 2436: Vocal Ear Training III**

An extensive exploration of the elements of sight singing, rhythmic study, and solfège, with progressive practical application throughout four semesters of study (MTH 1436, 1446, 2436, and 2446).

Credits: 1.5

PREREQ: MTH1446 Or

Department: Classical, Voice

### **MTH 2440: Jazz Ear Training IV**

Development of the ear specific to the jazz vernacular, focusing on melodic, rhythmic, and harmonic models. The methodology presented in each class is applied in ear training sessions with class partners. Dictation and singing are used to develop aural skills. Students learn to hear and transcribe contextual examples of jazz and to respond accurately while participating in performance settings. *Limited to jazz studies majors.*

Credits: 1.5

PREREQ: MTH2430

Department: Jazz

### **MTH 2446: Vocal Ear Training IV**

An extensive exploration of the elements of sight singing, rhythmic study, and solfège, with progressive practical application throughout four semesters of study (MTH 1436, 1446, 2436, and 2446).

Credits: 1.5

PREREQ: MTH2436 Or

Department: Classical, Voice

### **MTH 2510: Survey of Music History I**

Traces the history of Western concert music, providing an overview and foundation. The course begins with a focus on world music, placing Western concert music in the greater context of its relationship to other cultures. The musical cultures of India and the Arabic countries of North Africa are examined for their impact on Western concepts. *MTH 2510 and 2520 may be taken in either order.*

Credits: 3

Department: Music

### **MTH 2520: Survey of Music History II**

Traces the history of Western concert music, providing an overview and foundation. The course begins with a focus on world music, placing Western concert music in the greater context of its relationship to other cultures. The musical cultures of India and the Arabic countries of North Africa are examined for their impact on Western concepts. *MTH 2510 and 2520 may be taken in either order.*

Credits: 3

Department: Music

### **MTH 3050: Music Theory IV**

The fourth course in the core music theory curriculum for classical music students (five sequential semesters). Designed to provide a thorough background in musical structure, the course material is an integrated presentation of concepts and disciplines, including fundamentals, species counterpoint, and traditional harmony. Other important topics are rhythmic organization, analysis and composition of melodies, phrase structure, and harmonic analysis of excerpts from the standard repertoire.

Credits: 2

PREREQ: MTH2050 Or

Department: Classical, Classical

### **MTH 3070: Orchestration I**

A practical introductory study of idiomatic writing for traditional instruments. Instrumental characteristics, timbral balance, dynamics, articulation, and texture. Scoring of fragments of works for ensembles of two to 20 instruments.

Credits: 2

PREREQ: MTH3050 Or MCO2020

Department: Classical, Composition

### **MTH 3080: Orchestration II**

A continuation of MTH 3070. Scoring for complex traditional ensembles, including string orchestra, winds, full percussion, symphony, operatic, film, and theatre orchestras. Score analysis from Monteverdi to Stockhausen.

Credits: 2

PREREQ: MTH3050 Or MCO2020

Department: Classical, Composition

### **MTH 3180: Electroacoustic Music I**

A historical overview of electroacoustic music, beginning in the late 1940s with the devotees of musique concrète, recorded natural sounds, and synthesized tone construction. Students learn about the gradual evolution of technology and composition and its impact on many music traditions and trends.

Credits: 2

Department: Music

### **MTH 3190: Electroacoustic Music II**

An overview of current creative trends in electroacoustic music. Contemporary digital music systems offer unprecedented dynamic control over timbre. This course reviews aspects of musical acoustics and psychoacoustics and explores electroacoustic simulation through recent experimental examples.

Credits: 2

PREREQ: MTH3180

Department: Music

### **MTH 3330: The Analytical Musician**

Demonstrates how analysis of a given work can influence artistic interpretation. Students present their own works alongside research on historical context, the composer's biography, contemporary style, analysis (formal, harmonic, melodic, contrapuntal), and content. The goal is to understand that complete analysis does

not offer a single “correct” interpretation, but rather focuses the creative mind by offering multiple paths towards artistic understanding.

Credits: 2

Department: Music

### **MTH 3370: Improvisation for Classical Musicians**

Fosters deep understanding of music theory by returning to 18th-century training methods that employ analysis and synthesis together, in place of the current reliance on analysis alone. On the basis of analysis of theoretical principles of 18th-century models of ornamentation, free fantasias, basso continuo, and cadenzas, students learn to do original work in these genres.

Credits: 2

Department: Classical, Instrumental

### **MTH 3400: Jazz History I**

Surveys the history and evolution of jazz from its West African origins and migration to the present. While emphasis is on listening to and analyzing recorded examples, sociopolitical and economic issues are also examined. Students learn to identify stylistic and contextual aspects of jazz based solely on listening and develop a familiarity with the major stylistic innovators from all eras. Readings from scholarly works help provide a comprehensive overview of America’s indigenous music.

*Limited to jazz studies majors.*

Credits: 3

Department: Jazz

### **MTH 3410: Solfège V**

Exercises in sight singing and ear training; modal, tonal, chromatic, and atonal melodies in seven clefs; rhythmic exercises to three voices; and melodic, rhythmic, and chordal dictation. The fifth course in a required six sequential semester sequence.

Credits: 1.5

PREREQ: MTH2420 Or

Department: Classical, Classical

### **MTH 3420: Solfège VI**

Exercises in sight singing and ear training; modal, tonal, chromatic, and atonal melodies in seven clefs; rhythmic exercises to three voices; and melodic, rhythmic, and chordal dictation. The sixth course in a required six sequential semester sequence.

Credits: 1.5

PREREQ: MTH3410 Or

Department: Classical, Classical

### **MTH 3450: Jazz History II**

Surveys the history and evolution of jazz from its West African origins and migration to the present. While emphasis is on listening to and analyzing recorded examples, sociopolitical and economic issues are also examined. Students learn to identify stylistic and contextual aspects of jazz based solely on listening and develop a familiarity with the major stylistic innovators from all eras. Readings from scholarly works help provide a comprehensive overview of America's indigenous music.

Credits: 3

Department: Jazz

### **MTH 3510: Music Since 1900**

Examines major developments and trends in 20th-century musical style, including impressionism, primitivism, expressionism, and neoclassicism. Studies include an examination of cultural and social movements as expressed through other art forms.

Credits: 2

PREREQ: MTH2520

Department: Music

### **MTH 3520: Disruption and Art Music**

Explores the role that radical thinking plays in art music. With a special focus on avant-garde artists from John Cage to the present, this course examines the roles that historical figures, such as Charles Ives, have played in establishing art music's role in contemporary life. Includes a class trip to a multimedia performance in New York City.

Credits: 2

Department: Music

### **MTH 3576: Music of the Common Practice Era**

A study of repertoire, social history, performance practice, and changing aesthetics of music in the period c. 1750–1880, concentrating on works by C.P.E. Bach, Haydn, Mozart, Beethoven, Schubert, Berlioz, von Weber, Liszt, Chopin, Brahms, Wagner, and Tchaikovsky. Students are encouraged to investigate and understand stylistic foundations, analytical workings, reception history, and philosophical implications of important musical works of the period.

Credits: 2

PREREQ: MTH2510 And MTH2520

Department: Music

### **MTH 3577: Expansion of Chromaticism**

An in-depth look at the period of musical evolution that occurred between the collapse of a "common practice" in music (the closing decades of the 19th century) and World War II. Styles investigated include primitivism, futurism, extreme chromaticism extending into atonality, bitonality, impressionism, expressionism, decadent symbolism, and neoclassicism.

Credits: 2

PREREQ: MTH2510 And MTH2520

Department: Music

### **MTH 3578: Music Since 1945**

Presents an in-depth look at expansions of serial technique by the Darmstadt group; the rise of the American avant-garde; the emergence of a newly contextualized tonality; minimalism, mostly in the works of such Americans as Reich, Glass, and Adams, with some works by Pärt and Górecki; and expressions of postmodernism by artists as diverse as Brian Eno, Meredith Monk, Laurie Anderson, and Björk.

Credits: 2

Department: Music

### **MTH 3600: The Music of J.S. Bach**

Bach and his music are engaged from historical, social, generic, analytic, and performance-based perspectives. Students examine Bach's inventiveness in cross-pollinating genres as well as his contrapuntal genius, fascination with musical instrument building, and expansion of the professional life of musicians. In addition to written assignments, each student gives a lecture-demonstration on a work (or segment of a work) by Bach.

Credits: 2

PREREQ: MTH2510 And MTH2520 And WRI1110

Department: Classical, Classical

### **MTH 3620: The Music of Beethoven**

A study of the stylistic influences surrounding Beethoven's music; the history of its reception; its formal, thematic, and harmonic construction; and how it interrogates other works. The tripartite division of Beethoven's life is scrutinized and evaluated for its applicability (or lack thereof) to various parts of his repertoire. Students give a lecture-demonstration of one work (or one part of a work).

Credits: 2

PREREQ: MTH2510 And MTH2520 And (LWR1110 Or WRI1110)

Department: Classical, Classical

### **MTH 3630: Berlioz, Wagner, and Liszt**

A study of the lives, output, and philosophies of the three composers of largely programmatic music who comprised the New German School and were opposed strongly by Brahms and Eduard Hanslick. The rich corpus of prose works (primarily those printed in *Die neue Zeitschrift für Musik*) left by these composers is used to interrogate their musical scores.

Credits: 2

PREREQ: MTH2510 Or MTH2520 Or WRI1110

Department: Music

### **MTH 3670: Mahler and Strauss**

The lives, output, and collaborations of Gustav Mahler and Richard Strauss are explored in the context of the heady atmosphere of the Viennese *fin de siècle*. Discussions of political and social upheavals (Dr. Karl Luger, the *Ringstrasse* project, and Klimt and the Secessionist movement) are mixed with examination and analysis of representative works, predominantly orchestral songs and symphonies/tone poems.

Credits: 2

PREREQ: MTH2510 And MTH2520

Department: Classical, Classical

### **MTH 4010: Seminar in Analysis**

Analysis of selected works from the Baroque, Classical, and Romantic eras, with particular attention to tonal design and rhythmic and phraseological structure.

Credits: 2

PREREQ: MTH4050

Department: Classical, Classical

### **MTH 4035: Recording and Mixing for Musicians: Theory and Practice I**

The first half of a two-semester comprehensive study of modern recording and mixing. Topics include digital audio workstations (DAWs), fundamental microphone techniques, electronics, MIDI, and running a tracking session in the home or hybrid studio and on location. Students complete this series with a basic knowledge of the theory and skill set required for recording, editing, mixing, and mastering music. Score reading skills and access to Pro Tools are preferred.

Credits: 2

PREREQ: MTH4010

Department: Music

### **MTH 4036: Recording and Mixing for Musicians, Theory and Practice II**

A comprehensive study of modern recording and mixing. Topics include; Digital Audio Workstations, fundamental microphone techniques, electronics, MIDI, running a tracking session in the home / hybrid studio and on-location. Students complete this series with a basic knowledge of the theory and skillset required for recording, editing, mixing, and mastering music. Score reading skills, and access to ProTools are preferred.

Credits: 2

PREREQ: MTH4035

Department: Music

### **MTH 4050: Music Theory V**

The fifth, culminating course in the core music theory curriculum for classical music students (five sequential semesters). Designed to provide a thorough background in musical structure, the course material is an integrated presentation of concepts and disciplines, including fundamentals, species counterpoint, and traditional harmony. Other important topics are rhythmic organization, analysis and composition of melodies, phrase structure, and harmonic analysis of excerpts from the standard repertoire.

Credits: 2

PREREQ: MTH3050 Or

Department: Classical, Classical

### **MTH 4075: Post-Tonal Theory and Analysis**

Students examine and contextualize many of the important works from the Second Viennese School and beyond. Special emphasis is given to the impact of such early 20th-century figures as Schoenberg and Stravinsky, opera, innovations in the work of Olivier Messiaen, and music by living composers. Major political and social changes during the century are factored into the musical discussions.

Credits: 2

Department: Music

### **MTH 4120: History of Recorded Music I: Blues to Bebop**

American popular music and its recording techniques (to 1950): ragtime, gospel, blues, vaudeville, New Orleans brass band, swing, Tin Pan Alley, bebop, and early rhythm and blues. Analysis and performance.

Credits: 2

Department: Music

### **MTH 4130: History of Recorded Music II: Bebop to Hip-Hop**

A continuation of MTH 4120. Cool, mainstream, progressive/free jazz, rhythm and blues, country and western, Broadway, rock 'n' roll, reggae, soul and Motown, fusion, disco, punk, metal, and hip-hop. Analysis and performance.

Credits: 2

Department: Music

### **MTH 4211: Opera History I**

The first half of a two-semester chronological survey of major operas and opera composers from the early 1600s to the present in cultural context. Participants research and write critical analyses based on documentation of early performances and, when available, archival recordings.

Credits: 2

Department: Classical, Voice

### **MTH 4212: Opera History II**

The second half of a two-semester chronological survey of major operas and opera composers from the early 1600s to the present in cultural context. Participants research and write critical analyses based on documentation of early performances and, when available, archival recordings.

Credits: 1

PREREQ: MTH4211

Department: Classical, Voice

### **MTH 4213: Opera Literature I**

An integrated companion to MTH 4211, focusing on historic performance styles and their practical application. Participants learn and present excerpts from each major historical operatic period.

Credits: 1.5

Department: Classical, Voice

### **MTH 4214: Opera Literature II**

An integrated companion to MTH 4212, focusing on historic performance styles and their practical application. Participants learn and present excerpts from each major historical operatic period.

Credits: 1.5

PREREQ: MTH4213

Department: Classical, Voice

### **MTH 4310: Bridges: The Intersection of Classical and Jazz Piano**

Students explore both the commonalities and differences in jazz and classical piano, gaining versatility and familiarity with more than one genre at the keyboard. Theory is a vital topic: jazz studies majors study the counterpoint basic to the music of Bach, and classical pianists study jazz harmony to help them develop idiomatic vocabulary.

Credits: 2

Department: Music

### **MTH 4320: The Magic of the Fugue**

Provides training in composing and analyzing fugues based on teaching methods outlined in *The Art of the Fugue* (1750) by J.S. Bach. Each lecture illuminates one of Bach's teaching points and is followed by written assignments. The final exam is the composition of a fugue on a given subject.

Credits: 2

Department: Classical, Classical

### **MTH 4340: World Traditions in Music and Cultures**

A survey course introducing students to the major musical traditions of the world. Topics include structures, scales, instruments, and cultural elements of music from Asia, Africa, Europe, Australia and the Americas, supplemented by historical and contemporary recordings and films.

Credits: 2

PREREQ: MTH4010

Department: Music

### **MTH 4420: Advanced Solfege**

Advanced exercises in sight singing and ear training; modal, tonal, chromatic, and atonal melodies in seven clefs; rhythmic exercises to three voices; and melodic, rhythmic, and chordal dictation in multiple parts. For students who have completed the required six-semester sequence of Solfege classes, or passed a placement test.

Credits: 1.5

PREREQ: MTH3420 Or

Department: Music

### **MTH 4430: Advanced Music Theory I**

Offers seniors the opportunity to advance skills in the terminology and application of music theory. Covers musical style and language from the late Renaissance through the end of the Classical period.

Credits: 2

PREREQ: MTH4010

Department: Music

### **MTH 4440: Advanced Music Theory II**

Offers seniors the opportunity to advance skills in the terminology and application of music theory. Covers musical style and language from the Romantic period through the 20th century.

Credits: 2

PREREQ: MTH4010

Department: Music

## **Additional Studies**

### **MUS 1040: Music Freshman Seminar**

Freshman music majors in all areas join together for a common experience. The seminar begins with the “nuts and bolts” of how to access and use essential resources. Through presentations from faculty and staff, students then delve into the capabilities of the conservatory and understanding music-making as a collaborative art form.

Credits: 1

Department: Music

### **MUS 1060: Reflections of the World in Western Music, 1500–2000**

Designed with the nonmusician in mind, this course explores the aesthetics of music through time in the Western world. Parallels in the worlds of art, politics, economics, and philosophy are explored with the goal of giving students a better understanding of how the music of today does, and does not, relate to that of previous centuries.

Credits: 2

Department: Music

### **MUS 1070: Jazz Repertoire I: The Great American Songbook**

Presents many of the essential American standards (e.g., Gershwin, Porter, Kern, Rodgers and Hart, Hammerstein) regularly performed by working jazz musicians. Each week, a tune is studied aurally, learned by ear, analyzed, and memorized. Small combo techniques, transposition, and interaction are included. Sample recordings of all the selections for these courses are made available. Limited to jazz studies majors.

Credits: 2

Department: Jazz

### **MUS 1160: Piano Pedagogy**

Pianists are introduced to the art of teaching through discussions, lectures, and assignments. Class activities explore teaching techniques, materials, repertoire, and curriculum planning for intermediate and advanced pianists. Students are also given

opportunities for practice teaching. Other projects may include conducting a master class, adjudicating a competition, preparing a recital, and researching new technology resources related to pedagogy.

Credits: 2

Department: Music

### **MUS 1170: Jazz in Context**

Explores the music of the Purchase College jazz community – the Jazz Studies program and the Performing Arts Center – from the standpoint of music history, cultural context, and rehearsal and performance practice.

Credits: 3

Department: Music

### **MUS 1180: Purchase Symphony Orchestra In Context**

Orchestras are a vital part of America's musical landscape and civic life. Learn about the orchestra's social and cultural history; the evolution of symphonic music, and the methods with which musicians approach the work of preparing and performing orchestral scores. Develop methods to critically evaluate the programming, performances, and personalities of the modern symphony orchestra.

Credits: 3

Department: Music

### **MUS 1250: Chorus**

A mixed ensemble of vocal performance with students from all areas of the campus. The chorus performs a varied repertoire of music and presents concerts on campus and in touring venues with orchestra and professional soloists.

Credits: 2

Department: Music

### **MUS 1320: Songwriting I**

Introductory study of the craft of songwriting: analysis of lyrics, rhyme, emotional projection, melodic contour, and formal verse-chorus practice.

Credits: 2

Department: Composition Technology

### **MUS 1330: Songwriting II**

A continuation of MUS 1320. Further study of the craft of songwriting.

Credits: 2

PREREQ: MUS1320 Or SOA1700

Department: Composition Technology

### **MUS 2040: Introduction to Classical Music**

In this course, students gain a deeper appreciation of popular music by addressing its origins, from Greek music to Middle Eastern folk traditions, the birth of notation, and the Renaissance, Baroque, Classical, and Romantic periods of Western music.

Credits: 3

Department: Music

### **MUS 2050: Jazz Improvisation I**

Introductory study in jazz improvisation: blues; pentatonic scales; and ionian, aeolian, and dorian modes. AABA forms. Simple chord positions, substitutions, and turnarounds. Melodic contours, rhythmic studies, transposition, and development. Analysis, accompanying, and improvisation. Limited to jazz studies majors.

Credits: 1.5

Department: Jazz

## **MUS 2060: Jazz Improvisation II**

A continuation of MUS 2050. Rhythm changes, Latin patterns. Diminished and synthetic scales; chords: super-locrian and lydian-flat 7; and alternative. Modal, linear tunes, binary solos, countermelodies, and background riffs. Analysis, accompanying, and improvisation. Limited to jazz studies majors.

Credits: 1.5

PREREQ: MUS2050

Department: Jazz

## **MUS 2065: Rhythmic Analysis**

Provides students with fluency in performance-based sight reading of jazz music. The course is designed to enhance each student's ability to feel, identify, transcribe, and notate rhythm, with a primary focus on the most common time signatures and divisions of the beat. Limited to jazz studies majors.

Credits: 1

Department: Jazz

## **MUS 2080: Jazz Repertoire II: The Great American Songbook**

Presents many of the essential American standards (e.g., Gershwin, Porter, Kern, Rodgers and Hart, Hammerstein) regularly performed by working jazz musicians. Each week, a tune is studied aurally, learned by ear, analyzed, and memorized. Small combo techniques, transposition, and interaction are included. Sample recordings of all the selections for these courses are made available. Limited to jazz studies majors.

Credits: 2

Department: Jazz

## **MUS 2570: Introduction to Jazz**

An introduction to jazz music, from Africa to the southern U.S., the centrality of New Orleans, the northern migration, and the transformation and expansion of styles during the 20th century. The various musical characteristics of jazz—including blues, Dixieland, swing, bebop, and fusion—are analyzed, and the works of renowned musicians are examined.

Credits: 2

Department: Jazz

### **MUS 3070: Jazz Repertoire III: Latin Jazz**

An examination of the melodic and rhythmic influence on jazz of the music of the Caribbean, Mexico, and South America with an emphasis on the music of Brazil. Limited to jazz studies majors.

Credits: 2

Department: Jazz

### **MUS 3080: Jazz Repertoire IV: Bebop**

The bebop era changed not only the manner of playing jazz but the way of composing it as well. This course explores the bebop style of composing alternative melodies over the chords of standard popular songs of the day. In addition to learning standard repertoire of the era, students compose original bebop-style melodies. Limited to jazz studies majors.

Credits: 2

Department: Jazz

### **MUS 3090: Jazz Repertoire V: Modal and Cool Jazz**

Jazz repertoire and styles presented include examples of modal and cool jazz. The material is taught by rote to develop and strengthen the ability to learn by ear. Classes are conducted in an ensemble format and explore improvisational techniques for all course material. Limited to jazz studies majors.

Credits: 2

Department: Jazz

### **MUS 3100: Jazz Repertoire VI: Contemporary and Post-Bop**

Jazz repertoire and styles presented include examples of contemporary and post-bop jazz. The material is taught by rote to develop and strengthen the ability to learn by ear. Classes are conducted in an ensemble format and explore improvisational techniques for all course material. Limited to jazz studies majors.

Credits: 2

Department: Jazz

### **MUS 3370: Acoustics and Design**

A study of room acoustics and architectural design, along with the underlying math. The objective is for students to gain an understanding of how acoustics work in various venues and the skills to solve problems in their own acoustic environments and to design corrective treatments.

Credits: 2

Department: Music

### **MUS 3770: Studio Apprenticeship**

Provides self-directed study in studio technology in areas collaboratively defined by students and their academic mentors. Lab instruction is expected.

Credits: 2

Department: Production Technology

### **MUS 4070: Jazz Repertoire VII: Synthesis and Performance**

Synthesizes the knowledge acquired in Jazz Repertoire I–VI. Drawing on the base of knowledge developed in the first three years of study, students deepen their

strengths and interests, refine areas for further development, and define performance styles, with the goal of becoming more fully prepared for professional appearances. Limited to jazz studies majors.

Credits: 2

Department: Jazz

### **MUS 4080: Jazz Repertoire VIII: Synthesis and Performance**

Synthesizes the knowledge acquired in Jazz Repertoire I–VI. Drawing on the base of knowledge developed in the first three years of study, students deepen their strengths and interests, refine areas for further development, and define performance styles, with the goal of becoming more fully prepared for professional appearances. Limited to jazz studies majors.

Credits: 2

Department: Jazz

### **MUS 4410: Jazz Arranging I**

A thorough introduction to arranging for small jazz ensemble. Topics include basic techniques of melodic harmonization, writing for two to five horns and rhythm section, and form and development. Limited to jazz studies majors.

Credits: 2.5

Department: Jazz

### **MUS 4420: Jazz Arranging II**

A thorough introduction to arranging for small jazz ensemble. Topics include basic techniques of melodic harmonization, writing for two to five horns and rhythm section, and form and development. Limited to jazz studies majors.

Credits: 2.5

PREREQ: MUS4410

Department: Jazz

### **MUS 4435: Advanced Music Theory I**

Offers seniors the opportunity to advance skills in the terminology and application of music theory. Covers musical style and language from the late Renaissance through the end of the Classical period in the fall semester and from the Romantic period through the 20th century in the spring semester.

Credits: 2

PREREQ: MTH4010

Department: Music

### **MUS 4440: Advanced Music Theory II**

Offers seniors the opportunity to advance skills in the terminology and application of music theory. Covers musical style and language from the late Renaissance through the end of the Classical period in the fall semester and from the Romantic period through the 20th century in the spring semester.

Credits: 2

PREREQ: MTH4010

Department: Music

### **MUS 4480: The Art of Programming Music in the 21st Century**

A concert program should be more than a random selection of works. How is a concert program put together? What are the reasons for choosing each piece? Is there an underlying concept or stylistic concern? Are there political issues involved? What are the public-relations ramifications? This course examines the philosophical, aesthetic, and practical considerations in concert programming today.

Credits: 2

Department: Classical, Classical

### **MUS 4520: Trends in Music in Society**

Students analyze music professions within a wide arts-and-culture context and within the national and international financial and political landscapes, then posit professional growth opportunities.

Credits: 1

Department: Music

### **MUS 4521: Generating New Opportunities in Music**

Building on MUS 4521 In which professional growth opportunities are identified, students shape and refine their ideas, and build rough business plans.

Credits: 1

PREREQ: MUS4520

Department: Music

### **MUS 4522: Establishing a Professional Musical Life**

Addresses taxes, management of debt, unions, gigging, choice of professional location, professional behavior, and networking.

Credits: 1

Department: Music

### **MUS 4524: Creating and Sustaining a Musical Ensemble**

Many conservatory students form ensembles, which range across all three areas: classical, jazz, and music and technology. Frequently upon graduation, these ensembles attempt to stay together and “make it” in the professional world. Essential skills and knowledge are needed to stand a chance at success. Seasoned professionals who have made this work (and some who have not) teach this course.

Credits: 1

PREREQ: MUS4521 And MUS4600

Department: Music

### **MUS 4525: Career Development Skills for Musicians**

Covers how to write effective résumés (for different uses) and cover letters, how to interact with a potential or future employer, interview and audition techniques, and uses of social media for professional purposes.

Credits: 1

Department: Music

### **MUS 4526: Producing Musical Concerts**

Addresses the complex set of skills needed to successfully produce a concert, including knowing the availability and characteristics of venues, equipment, amplification, programming for different populations, publicity, and audience cultivation.

Credits: 1

PREREQ: MUS4521

Department: Music

### **MUS 4527: Studio Teaching for Musicians**

Most graduates of music conservatories earn a substantial portion of their income from teaching, yet know very little about associated business practices. This course teaches students how to establish a private teaching studio (financials, insurance, taxes, scheduling, common practices). It also reviews teaching opportunities and risks in community music schools and for-profit teaching businesses.

Credits: 1

PREREQ: MUS4520

Department: Music

### **MUS 4600: Fundraising in Music**

Students learn how to research both public and private grants, the uses and risks of crowdsourcing, and how to begin to build an individual giving plan.

Credits: 1

PREREQ: MUS4521

Department: Music

## **Graduate Courses**

### **Composition**

#### **MCO 5115: Composition Seminar**

Group discussions and presentations of student works, together with analysis of music by a range of established composers, encompassing many different styles. Live performances and guest artists enhance class sessions.

Credits: 1

Department: Classical, Composition

#### **MCO 5180: Contemporary Trends in Jazz Composition**

Students write and perform their own compositions in the jazz vernacular and critically discuss each other's work. In addition, various compositional models are analyzed, including compositions of Wayne Shorter, Kenny Wheeler, Andy Laverne, Bill Evans, John Abercrombie, and others. Compositions from the Great American Songbook are also analyzed with regard to thematic development and harmonic motion.

Credits: 2

Department: Jazz

#### **MCO 5190: Jazz Composition Workshop**

Students write and perform for specific instrumental groupings and form ensembles designed to interpret their original work. Composers and performers are encouraged to give input and jointly engage in the creative process by sharing different viewpoints. These collaborations provide insight into the complete process of writing, arranging, and performing an original work from start to end.

Credits: 2

Department: Jazz

### **MCO 5200: Writing and Production Seminar I**

Practical collaborations between writers and engineers/producers. Writers and producers are teamed with one another to produce high-quality demo recordings in the digital studios, within realistic professional time and personnel constraints. Emphasis is on the collaborative aspect of musical composition and production.

Credits: 2

Department: Music

### **MCO 5210: Writing and Production Seminar II**

Practical collaborations between writers and engineers/producers. Writers and producers are teamed with one another to produce high-quality demo recordings in the digital studios, within realistic professional time and personnel constraints. Emphasis is on the collaborative aspect of musical composition and production.

Credits: 2

Department: Production Technology

### **MCO 5250: New Waves in Electronic Music**

A project-based study of trends in electronic music, including electronica, ambient, interactive electronics, and sound design. Students explore techniques employed by DJs, instrumentalists, and other musicians with an eye toward their own innovations. Includes both readings and historical studies as well as project-based music making.

Credits: 2

Department: Composition Technology

### **MCO 5340: 20th-Century Orchestration**

A survey of the orchestration techniques of Debussy, Stravinsky, Webern, Bartok, Hindemith, Ellington, Gil Evans, and Quincy Jones. Brief projects based on each style.

Credits: 2

Department: Classical, Composition

### **MCO 5350: 21st-Century Technology and Performance Practice**

A hands-on investigation of creative uses of technology in 21st-century music making. Students learn from models of great works and develop innovative applications of the most recent technological developments through music performance.

Credits: 2

Department: Composition Technology

### **MCO 5400: Studio Composition Seminar**

Group discussions and presentations of student works, together with analysis of music by a range of established composers, encompassing many different styles. Live performances and guest artists enhance class sessions. *Grading is on a pass/no credit basis.*

Credits: 1

Department: Composition Technology

### **MCO 5415: Melody Writing**

A practical study of the craft of writing contemporary melody. Analytical and creative focus on effective melodic practice, plus musical rhyme, dramatic pitch curve, repetition and excursion, bridge, prechorus and chorus writing, melodic psychology and hooks. Studies may include Franz Schubert, Richard Rodgers, Cole Porter, Billie Holiday, Carole King, Bob Dylan, Joni Mitchell, Stevie Wonder, Randy Newman, and others. Prior musical accomplishment as a melodist and ability to read notation are required.

Credits: 2

Department: Composition Technology

### **MCO 5430: Advanced Songwriting**

Advanced analysis of lyrics, rhyme, emotional projection, melodic contour, and formal verse-chorus practice. For experienced composers and lyricists who desire to broaden their understanding of the craft. Students are expected to be highly motivated to learn and to explore high-level collaborations across disciplines.

Credits: 2

Department: Music

### **MCO 5445: Practical Techniques in Studio Composition**

An in-depth study of specific compositional devices that enhance the quality of a writer's output, regardless of style. The course focuses on scale selection, melodic development, nontraditional harmony, dynamic markings, and contrapuntal devices to facilitate well-crafted composition. Projects include integrating classroom assignments into original works. The course objective is to synthesize cognitive and "ear" writing methods into one fluid process.

Credits: 2

Department: Composition Technology

### **MCO 5450: Seminar in Mixing and Engineering**

An advanced study of digital signal processors in the modern digital studio environment, focusing on their specific uses during the mix-down process. Engineers are immersed in real-world situations to foster technical and creative solutions within a typical engineer/client relationship. Emphasis is on the perception of the mind and the ear, mix techniques, and standard business practices.

Credits: 2

Department: Music

### **MCO 5455: Seminar in Studio Design**

A practical exploration of design options for the modern recording studio, including its growing role in video and film postproduction. Construction techniques, space design, acoustic treatments, and facility ergonomics are examined, and changes in studio facilities in the digital age are discussed. Students learn how to spec and budget their own midsize recording facility, accounting for all aspects of equipment, construction, HVAC, electrical, and overhead.

Credits: 2

Department: Production Technology

### **MCO 5460: Seminar in Studio Arranging**

Advanced arranging skills for transforming music from its simplest rendering into complex orchestral and experimental arrangements. Class time includes projects using Pro Tools and MOTU Digital Performer as compositional/arranging platforms. Students alternately assume the roles of composer, musician, and engineer to develop collaborative communication skills from each of these points of view.

Credits: 2

Department: Composition Technology

### **MCO 5465: Seminar in World Music**

An overview of global musical styles with a special focus on African and Latin cultures. Emphasis is placed on understanding the present and historical practices of

music making and why this music is relevant in the world-music scene today. Invited guests, together with video and audio recordings, provide additional insight into the sociological and practical relevance of these styles.

Credits: 2

Department: Music

### **MCO 5475: Seminar in Synchronization and Digital Media**

A hands-on seminar on advanced digital editing with a focus on the visual image. Studies include film sound and scoring, game sound, television sweetening, and Internet audio. Studies explore frame rates, video latency, troubleshooting, and various technologies and their relationship to working with sound for picture. Students also explore various delivery formats and media.

Credits: 2

Department: Production Technology

### **MCO 5485: Seminar in Studio Scoring**

A writing-intensive course geared toward meeting client deadlines, with a strong emphasis on the craft involved in creating music scores in the studio. Assignments include writing for television, film, advertising, spoken-word, and Web-based situations. The composer as businessperson and current practices in the music business are also addressed.

Credits: 2

Department: Composition Technology

## **Performance, Ensemble**

### **MPE 5140: Chamber Music**

The study and performance of works from the chamber music repertoire and/or the sonata literature for piano and instruments. Coaching sessions (up to one and a half hours per week) culminate in performance.

Credits: 2

Department: Classical, Instrumental

### **MPE 5142: Brass Chamber Music**

Coached by members of the brass faculty, this ensemble class focuses on group intonation, phrasing, articulation, and blend. Literature is selected from all styles and eras of music, and composition for the ensemble is also encouraged. Rehearses weekly for one and a half hours.

Credits: 2

Department: Classical, Instrumental

### **MPE 5201: Symphony Orchestra**

Intense preparation of works, mostly from the standard repertoire, for performance. Study of characteristic styles, performance practice, and acquisition of large ensemble skills and professional etiquette.

Credits: 2

Department: Classical, Instrumental

### **MPE 5205: Camerata**

Interpretation of music of the 17th and 18th centuries from the perspective of historically informed performance. Instructors teach basic principles of interpretation that are evident from early performance manuals, then encourage students to actively engage these principles by forming personal interpretations around them. Students are encouraged to form creative, original approaches to the repertoire, particularly when the historical record may be incomplete, inchoate, or simplistic.

Credits: 2

Department: Classical, Instrumental

### **MPE 5211: Woodwind Instrumental Lab**

Companion performance lab for participants in MPE 5450.

Credits: .5

Department: Classical, Instrumental

### **MPE 5215: Piano Colloquium**

Piano majors perform repertoire they are studying in their private lessons, in a group setting, and receive constructive feedback from the instructor and members of the class.

Credits: 1

Department: Music

### **MPE 5221: Brass Instrumental Lab**

Companion performance lab for participants in MPE 5142.

Credits: .5

Department: Classical, Instrumental

### **MPE 5231: Percussion Ensemble**

Study and performance of the percussion ensemble repertoire. Students have the opportunity to perform a range of parts, from basic to virtuosic, in all areas of percussion: timpani, mallets, and multiple percussion.

Credits: 2

Department: Classical, Instrumental

### **MPE 5250: Opera Workshop**

In a performance lab setting, students prepare and perform in a concert of staged scenes with piano or instrumental ensemble; and/or participate in at least one fully staged opera, given in its original language, with orchestra, sets, and costumes. This course further develops and refines the musical and dramatic skills acquired in previous courses.

Credits: 2

Department: Classical, Voice

### **MPE 5253: Opera Workshop Lab**

A practical application of opera rehearsal techniques as studied in MPE 5250.

Credits: 1

COREQ: MPE5250

Department: Classical, Voice

### **MPE 5255: Operatic Styles I**

The first in a three-semester sequence, which is the principal focus of the graduate program in opera studies. Students prepare operatic scenes and arias for presentation in a master-class setting every week. Emphasis is on correct stylistic interpretation and performance practice in each stylistic period of opera history, from Monteverdi to recent works. Repertoire is assigned according to each participant's needs and abilities.

Credits: 2

Department: Classical, Voice

### **MPE 5256: Operatic Styles II**

The second in a three-semester sequence, which is the principal focus of the graduate program in opera studies. Students prepare operatic scenes and arias for presentation in a master-class setting every week. Emphasis is on correct stylistic interpretation and performance practice in each stylistic period of opera history,

from Monteverdi to recent works. Repertoire is assigned according to each participant's needs and abilities.

Credits: 2

Department: Classical, Voice

### **MPE 5257: Operatic Styles III**

The third in a three-semester sequence, which is the principal focus of the graduate program in opera studies. Students prepare operatic scenes and arias for presentation in a master-class setting every week. Emphasis is on correct stylistic interpretation and performance practice in each stylistic period of opera history, from Monteverdi to recent works. Repertoire is assigned according to each participant's needs and abilities.

Credits: 2

Department: Classical, Voice

### **MPE 5260: Opera Coaching**

Private weekly music coachings that support the student's development (technical and artistic) and presentation (linguistic, stylistic, musical, and dramatic). Prepares the student for performance situations throughout the department. The goal is to enable the student to function as an independent professional upon completion of the program.

Credits: 1

Department: Classical, Voice

### **MPE 5275: Teaching Techniques for Voice**

A seminar class in the fundamentals of teaching vocal technique. Students learn the physiological and pedagogical fundamentals of the workings of the voice, followed by practical application (working in a classroom setting to recognize and solve various vocal problems).

Credits: 2

Department: Classical, Voice

### **MPE 5276: Teaching Techniques for Stage**

A seminar class in the fundamentals of stage directing with a practical application of directing opera scenes in MPE 3350/Opera Workshop.

Credits: 2

Department: Classical, Voice

### **MPE 5295: Jazz Saxophone Doubling**

A comprehensive overview of playing techniques for the common saxophone doubles, especially clarinet and flute. Specifics on embouchures, fingerings, tone production, and performance practice are facilitated by weekly in-class readings of repertoire, études, and technical exercises.

Credits: 1

Department: Jazz

### **MPE 5375: Russian Diction**

Basics of Russian stage diction, through the basic study of the alphabet, diction use, and study of repertoire

Credits: 1

Department: Music

### **MPE 5410: Guitar Performance Class**

Covers a full range of solo repertoire and performance. Students actively participate in the analytic and critical process for pedagogical purposes.

Credits: 2

Department: Classical, Instrumental

### **MPE 5420: Harp Performance Class**

A weekly gathering of harpists, providing a forum for performance, discussion, and examination of the many facets of harp technique and interpretation. Repertoire may include solo, chamber, and orchestral works. Audition techniques, performance traditions, and instrument maintenance are also covered.

Credits: 1

Department: Music

### **MPE 5440: String Performance Class**

A weekly gathering of all violinists, violists, violoncellists, and bass students, providing a forum for string players to perform for each other and to discuss and examine the many facets of string playing. Repertoire may include solo, chamber, and orchestral. Audition techniques, performance traditions, and instrument maintenance may also be covered.

Credits: 1

Department: Classical, Instrumental

### **MPE 5450: Woodwind Performance Class**

Provides an opportunity for students to perform solo and chamber repertoire for their peers in a master-class environment. Supervised by members of the wind faculty, the class is designed to help students develop quality performances and overcome any issues related to performance anxiety. Meets weekly for one and a half hours.

Credits: 1

Department: Classical, Instrumental

### **MPE 5451: Guitar Ensemble**

Designed for classical guitarists who are interested in gaining ensemble, sight-reading, and arranging skills for guitar ensemble. Students are expected to perform

repertoire from the 20th and 21st centuries and create their own arrangements for performance by various combinations, such as a guitar orchestra, duos, trios, and quartets. Strong musicianship skills are required.

Credits: 2

Department: Classical, Instrumental

### **MPE 5460: Percussion Performance Class**

A forum for percussionists to discuss and examine the many facets of percussion performance. The study of the orchestral repertoire for timpani and percussion is the primary focus.

Credits: 1

Department: Classical, Instrumental

### **MPE 5465: Brass Performance and Ensemble**

The main instrumental ensemble (20–30 players) in the brass program. Conducted by members of the brass faculty, this ensemble performs repertoire from the 16th century to the present. It also performs music from the British “brass band” repertoire, in which students are required to play traditional brass band instruments. Rehearses weekly for one and a half hours.

Credits: 1

Department: Classical, Instrumental

### **MPE 5470: Baroque Keyboard Literature**

Examines music for organ, harpsichord, clavichord, and early piano from 1550 to 1770 by Byrd, Sweelinck, L. Couperin, Buxtehude, F. Couperin, J.S. Bach, and the Bach sons W.F. and C.P.E. Primary source materials include ornamentation and early fingering charts, as well as studies of contemporary music instruction. Outside readings of secondary source materials include Apel and Ferguson. Discussion of in-class performance is integral to the course.

Credits: 2

Department: Classical, Instrumental

### **MPE 5471: Classical Sonata Literature**

A survey of the piano music of Haydn, Mozart, and Beethoven, including sonatas, variations, and other shorter works. The Classical style is examined in relation to its emergence from the late Baroque era, with special attention given to keyboard technique, instruments of the period, range, and the continued evolution of musical forms.

Credits: 2

Department: Classical, Instrumental

### **MPE 5472: Romantic Piano Literature**

A survey of piano literature from Beethoven's late works through the end of the 19th century. Primary focus on the works of Schubert, Mendelssohn, Chopin, Schumann, Liszt, and Brahms, with emphasis on the character piece, new trends in the use of older forms, and developments in timbre and range. Late Romantic composers are examined, focusing on their impact on early 20th-century styles.

Credits: 2

Department: Classical, Instrumental

### **MPE 5473: 20th-Century Piano Literature**

A survey of piano literature from 1900 to the present. The works of Debussy, Ravel, Scriabin, Prokofiev, Ives, Janacek, Bartok, and Cage are the primary focus, with emphasis on extended techniques, new trends in the use of older forms, and developments in timbre and range.

Credits: 2

Department: Classical, Instrumental

### **MPE 5480: Piano Performance Class**

Covers the full range of solo repertoire for piano. Students perform and actively participate in the analytical and critical process for pedagogical purposes.

Credits: 1

Department: Classical, Instrumental

### **MPE 5500: Conducting Techniques**

A practical introduction: simple beat patterns with both hands, cues with the left hand, as well as indications for sforzati, cut offs, and lyric gestures. Works from early Haydn to Brahms.

Credits: 2

Department: Classical, Classical

### **MPE 5510: Conducting Strategies**

A seminar that explores how conductors approach musical challenges. Studies and assignments incorporate score analysis, orchestral arranging, and conducting techniques. Students conduct short works that they have arranged or composed for small ensembles formed in the class. *Limited to graduate students concentrating in instrumental or vocal performance.*

Credits: 2

PREREQ: MPE5500

Department: Classical, Classical

### **MPE 5550: Jazz Orchestra**

The Jazz Orchestra is a 17-piece big band that performs jazz from every era. From staples like Ellington and Basie to more modern works by today's leading composers and arrangers, this orchestra swings and is always a pleasure to listen to. *Limited to graduate jazz studies students.*

Credits: 2

Department: Jazz

### **MPE 5560: Contemporary Ensemble**

Presents the opportunity to study and perform contemporary works by established composers for diverse instruments, in all styles.

Credits: 2

Department: Classical, Instrumental

### **MPE 5565: Purchase New Music**

Presents the opportunity to study and perform contemporary works by student composers for diverse instruments, in all styles.

Credits: 2

Department: Classical, Instrumental

### **MPE 5610: Collaborative Piano**

Study of the art of accompanying singers and instrumentalists. Members of the class perform regularly.

Credits: 1

Department: Classical, Instrumental

### **MPE 5620: Purchase Latin Jazz Orchestra**

Focuses on the music of the Machito Orchestra, Tito Puente, Chico O'Farrill, and Dizzy Gillespie, among others. The conversion of standard jazz repertoire to what is currently known as Latin jazz is emphasized through an in-depth study of clavé (the rhythmic pulse found in Afro-Caribbean music) and the variety of rhythms incorporated in this genre. Orchestra members are encouraged to contribute original arrangements.

Credits: 2

Department: Jazz

### **MPE 5700: Jazz Combos**

These combos are thematically based and speak directly to the firsthand performing experiences of faculty mentors. Focusing on repertoire derived from the master composer/bandleaders from all eras of jazz, elements of group interaction, group dynamic, improvisation, arranging, and stylistic interpretation are integrated into a professional ensemble experience. *Limited to graduate jazz studies students.*

Credits: 2

Department: Jazz

### **MPE 5991: Master's Recital: Classical**

A 60-minute recital of repertoire or original compositions, demonstrating the ability to design and execute a substantial program at a professional level. String players must include a substantial work (from the mid-20th century through the contemporary era) in one of their recitals.

Credits: 1

Department: Classical, Classical

### **MPE 5992: Master's Recital: Jazz**

A 60-minute recital of repertoire or original compositions, demonstrating the ability to design and execute a substantial program at a professional level.

Credits: 1

Department: Jazz

### **MPE 5993: Master's Recital: Studio Composition**

A 60-minute recital and/or recording of original compositions, demonstrating the ability to design and execute a substantial program at a professional level.

Credits: 1

Department: Composition Technology

### **MPE 5994: Performers Certificate Recital**

A 60-minute recital of repertoire demonstrating the ability to design and execute a substantial program at a professional level.

Credits: 1

Department: Music

## **Music History, Theory, and Musicianship**

### **MTH 5000: Research and Writing for the Modern Musician**

To function creatively in the contemporary music industry, modern musicians need the skills to perform, compose, arrange, record, research, write, and talk about their music. This course helps develop the research, writing, and presenting skills by exploring relevant print and online resources, researching and discussing topics of individual interest, and writing engaging program notes and research papers.

Credits: 2

Department: Classical, Classical

### **MTH 5002: American Art Song**

An exploration of American contributions to the world of art song. Touching on repertoire from before the Civil War through today, students will gain an understanding of the historical, social, and artistic contexts of American classical composers. The class will also touch on contributions to American song from classical-adjacent contexts, including jazz, music theater, and popular idioms.

Credits: 2

Department: Music

### **MTH 5005: Harmonic and Contrapuntal Techniques**

A review of species counterpoint. Exploration of canon, fugue, chorale prelude, and variations. Emphasis is on the music of Bach, especially his *Well-Tempered Clavier*, and on composers just before Bach. Regular written assignments.

Credits: 2

Department: Classical, Classical

### **MTH 5010: Structure and Analysis**

Analysis of the structure and design of melody, tendency tones, and rhythmic stress; relationship of melody to harmony; serialism; tension, rhythmic units; and techniques of minimalism. From Gregorian chant to *Nixon in China*.

Credits: 2

Department: Classical, Classical

### **MTH 5035: Recording and Mixing for Musicians: Theory and Practice I**

The first half of a two-semester comprehensive study of modern recording and mixing. Topics include digital audio workstations (DAWs), fundamental microphone techniques, electronics, MIDI, and running a tracking session in the home or hybrid studio and on location. Students complete this series with a basic knowledge of the theory and skill set required for recording, editing, mixing, and mastering music. Score reading skills and access to Pro Tools are preferred.

Credits: 2

Department: Music

### **MTH 5036: Recording and Mixing for Musicians, Theory and Practice II**

A comprehensive study of modern recording and mixing. Topics include; Digital Audio Workstations, fundamental microphone techniques, electronics, MIDI, running a tracking session in the home / hybrid studio and on-location. Students complete this series with a basic knowledge of the theory and skillset required for

recording, editing, mixing, and mastering music. Score reading skills, and access to ProTools are preferred

Credits: 2

PREREQ: MTH5035

Department: Music

### **MTH 5055: History and Theory of Baroque Performance Practice**

Illustrates the most important principles of Baroque performance practice, from early monody through Bach. The key concepts and skills discussed include special playing techniques, theories of articulation and accentuation, improvisation (including improvised ornamentation), execution of symbolized ornaments, and basso continuo realization. Lectures are enlivened by occasional hands-on exercises.

Credits: 2

PREREQ: MTH5000

Department: Classical, Classical

### **MTH 5075: Post-Tonal Theory and Analysis**

Students examine and contextualize many of the important works from the Second Viennese School and beyond. Special emphasis is given to the impact of such early 20th-century figures as Schoenberg and Stravinsky, opera, innovations in the work of Olivier Messiaen, and music by living composers. Major political and social changes during the century are factored into the musical discussions.

Credits: 2

Department: Music

### **MTH 5100: 20th-Century Harmony/Counterpoint**

Intensive study of impressionist and expressionist techniques, plus serialism and pandiatonicism. Excerpts from Debussy, Stravinsky, Schoenberg, Bartok, Stockhausen, Crumb, Penderecki, and Reich.

Credits: 2

Department: Music

### **MTH 5140: Unresolved Dissidence**

Explore the proposition that Byrd, Mahler, Shostakovich, conductor Wilhelm Furtwängler, and pianist Edwin Fischer (among others) used music to foster solidarity and strengthen resistance to oppression. Learn to recognize “covert speech” in music and evaluate supporting evidence and arguments in the musical output of these dissidents.

Credits: 2

Department: Music

### **MTH 5180: Electroacoustic Music I**

A historical overview of electroacoustic music, beginning in the late 1940s with the devotees of musique concrète, recorded natural sounds, and synthesized tone construction. Students learn about the gradual evolution of technology and composition and its impact on many music traditions and trends.

Credits: 2

Department: Music

### **MTH 5190: Electroacoustic Music II**

An overview of current creative trends in electroacoustic music. Contemporary digital music systems offer unprecedented dynamic control over timbre. This course reviews aspects of musical acoustics and psychoacoustics and explores electroacoustic simulation through recent experimental examples.

Credits: 2

PREREQ: MTH5180

Department: Music

### **MTH 5220: Mozart and Da Ponte Operas**

Three of the greatest operas in the history of Western music—*Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*—are the product of the collaboration between Wolfgang Amadeus Mozart and Lorenzo Da Ponte. Students analyze these works and gain an understanding of their historical context and why these works, from this unlikely duo, became watershed contributions to the genre of opera.

Credits: 2

Department: Classical, Classical

### **MTH 5230: The Opera and Vocal Works of Benjamin Britten**

Focuses on the *War Requiem* and operas by Benjamin Britten. Students engage in a close reading of the texts, participate during class in musical renderings of selected sections, and become familiar with Anglican worship and musical traditions. Central themes, including class conflict, desire, and repression, are discussed when relevant. Substantial outside reading required.

Credits: 2

Department: Classical, Classical

### **MTH 5240: Bach Cantatas**

Examines secular and sacred cantatas of J.S. Bach, including the four that make up the *Christmas Oratorio* and the double cantata that was the basis for the now-lost *Markuspassion*. Topics include symbolism, text painting, neo-Platonism, instrumental concerti and sinfonias in the cantatas, the history of Bach editions, and the light shed on Bach's attitude towards Judaism in BWV 42.

Credits: 2

Department: Classical, Classical

### **MTH 5260: Sondheim and American Musical Drama**

A study of Stephen Sondheim as a synthesis of American film, opera, and musical theatre traditions. Formal, motivic, harmonic, and structural analysis of Sondheim's principal works, supplemented by readings in philosophy, music theory and harmony, and American politics from the 1970s through the present. Extensive viewing outside of class.

Credits: 2

Department: Classical, Classical

### **MTH 5280: Music Theory for Jazz Graduate Studies I**

Over two semesters, students strengthen their functional understanding of music theory through the lens of jazz music. From its inception roughly 100 years ago to the present day, entirely new harmonic paradigms have been introduced, developed, and used in jazz—and fluency in them is essential. This is the first in a two-course sequence.

Credits: 2

Department: Jazz

### **MTH 5290: Music Theory for Jazz Graduate Studies II**

Over two semesters, students strengthen their functional understanding of music theory through the lens of jazz music. From its inception roughly 100 years ago to the present day, entirely new harmonic paradigms have been introduced, developed, and used in jazz—and fluency in them is essential. This is the second in a two-course sequence.

Credits: 2

Department: Jazz

### **MTH 5310: Bridges: The Intersection of Classical and Jazz Piano**

Students explore both the commonalities and differences in jazz and classical piano, gaining versatility and familiarity with more than one genre at the keyboard. Theory

is a vital topic: jazz performers study the counterpoint basic to the music of Bach, and classical pianists study jazz harmony to help them develop idiomatic vocabulary.

Credits: 2

Department: Music

### **MTH 5320: The Magic of the Fugue**

Provides training in composing and analyzing fugues based on teaching methods outlined in *The Art of the Fugue* (1750) by J.S. Bach. Each lecture illuminates one of Bach's teaching points and is followed by written assignments. The final exam is the composition of a fugue on a given subject.

Credits: 2

Department: Classical, Classical

### **MTH 5330: The Analytical Musician**

Demonstrates how analysis of a given work can influence artistic interpretation. Students present their own works alongside research on historical context, the composer's biography, contemporary style, analysis (formal, harmonic, melodic, contrapuntal), and content. The goal is to understand that complete analysis does not offer a single "correct" interpretation, but rather focuses the creative mind by offering multiple paths towards artistic understanding.

Credits: 2

Department: Music

### **MTH 5340: World Traditions in Music and Cultures**

A survey course introducing students to the major musical traditions of the world. Topics include structures, scales, instruments, and cultural elements of music from Asia, Africa, Europe, Australia and the Americas, supplemented by historical and contemporary recordings and films.

Credits: 2

Department: Music

### **MTH 5360: Late Romantic German Lieder**

A study of Schubert, Schumann, and Wolf settings of Heine, Moericke, and Goethe. Includes text setting techniques (both the meaning and mechanics of poetry), the innovative role of the pianist, and the composer's ability to portray both physical and psychological journey in the *Liederkreis* (song cycle).

Credits: 2

Department: Music

### **MTH 5380: Shakespeare in Verdi**

How does the composer preserve the essential nature of these plays, while conforming to the late 19th-century Italian operatic traditions and (his own) innovations? Shakespeare's *Macbeth*, *Othello*, and *Merry Wives of Windsor* are examined, comparing them to Verdi's adaptations of these texts.

Credits: 2

Department: Music

### **MTH 5540: Topics in Music History**

Provides a contiguous understanding of music history and prepares students for the comprehensive examination. A stream of guided readings and oral reports is designed to help students broaden and deepen their knowledge of the subject. Study groups work together on areas of common interest.

Credits: 2

Department: Classical, Classical

### **MTH 5570: Improvisation for Classical Musicians**

Students are set on a path of lifelong learning with the goal of being able to improvise in all the genres they perform. Instructors provide a graded series of tasks

that begins with rudimentary ornamentation of existing lines and concludes with the improvisation of convincing fantasias, cadenzas, and dance-based pieces. *Open to graduate students in the classical instrumental performance, voice/opera studies, and composition concentrations.*

Credits: 2

Department: Classical, Instrumental

### **MTH 5610: The Music of Alban Berg**

An intensive graduate course in the vocal and instrumental music of Berg, examining both his orchestral and previously unpublished early vocal works and his operas *Wozzeck* and *Lulu*. Topics include the influence of Freud, Weill's opera *Mahagonny*, Berg's satire of capitalism, the conventions of expressionist cinema, and source study of Wedekind, Brecht, and Pabst. Knowledge of German is helpful.

Credits: 2

Department: Classical, Classical

### **MTH 5710: Music, Culture, and Ideas**

In the 1893, the master Czech composer Antonin Dvorak, living and working in New York, predicted that "Negro melodies" would foster a "great and noble" American music. But classical music in America stayed white. This course explores the ways African-American culture infiltrated the American mainstream – and did not.

Credits: 2

Department: Classical, Classical

### **MTH 5715: Aesthetics of Film Music**

Film music remains one of the least theorized branches of contemporary music. Building on the work of Royal S. Brown, Claudia Gorbman, and Max Winkler, this course explores diegetic vs. nondiegetic scoring, leitmotivic construction, and the genre's stylistic debts (particularly to Viennese *fin de siècle* composers). Students view films both in and outside of class and provide analyses.

Credits: 2

Department: Classical, Classical

## **Additional Studies**

### **MUS 5030: Acoustics and Design**

A study of room acoustics and architectural design, along with the underlying math. The objective is for students to gain an understanding of how acoustics work in various venues and the skills to solve problems in their own acoustic environments and to design corrective treatments.

Credits: 2

Department: Music

### **MUS 5065: Rhythmic Analysis**

Provides students with fluency in performance-based sight reading of jazz music. The course is designed to enhance each student's ability to feel, identify, transcribe, and notate rhythm, with a primary focus on the most common time signatures and divisions of the beat. Limited to jazz studies majors.

Credits: 1

Department: Music

### **MUS 5250: Chorus**

A mixed ensemble of vocal performance with students from all areas of the campus. The chorus performs a varied repertoire of music and presents concerts on campus and in touring venues with orchestra and professional soloists.

Credits: 2

Department: Classical, Voice

### **MUS 5310: Advanced Jazz Arranging I**

Covers advanced arranging concepts in both big bands and small groups, centering on the styles of Thad Jones, Bob Brookmeyer, Gil Evans, and Duke Ellington. Students have opportunities for performance and recordings of their work.

Credits: 3

Department: Jazz

### **MUS 5320: Advanced Jazz Arranging II**

Covers advanced arranging concepts in both big bands and small groups, centering on the styles of Thad Jones, Bob Brookmeyer, Gil Evans, and Duke Ellington. Students have opportunities for performance and recordings of their work.

Credits: 3

Department: Jazz

### **MUS 5350: Topics in Jazz Seminar**

Problematic aspects of each student's playing are remedied through transcription and analysis of solos by master players. Students are assisted in reaching the next level of their playing ability and in developing a passion for life through music.

Credits: 3

Department: Jazz

### **MUS 5360: Seminar in Jazz Styles**

This seminar focuses on fostering students' creativity in their original compositions, arrangements, and related original works. These works prepared and presented for live in-class group evaluation.

Credits: 3

Department: Jazz

### **MUS 5435: Advanced Music Theory I**

Offers incoming graduate students the opportunity to advance skills in the terminology and application of music theory. Covers musical style and language from the late Renaissance through the end of the Classical period.

Credits: 2

Department: Music

### **MUS 5440: Advanced Music Theory II**

Offers incoming graduate students the opportunity to advance skills in the terminology and application of music theory. Covers musical style and language from the Romantic period through the 20th century.

Credits: 2

Department: Music

### **MUS 5455: Topics in Professional Development**

A moderated series of guest lectures that address practical concerns of the professional musician. Topics may include dealing with injuries and injury prevention, tax strategies and tax-related record keeping, advertising and self-promotion in the age of the Internet, travel and airport security issues for the touring musician, and union protections and benefits.

Credits: 1

Department: Music

### **MUS 5480: The Art of Programming Music in the 21st Century**

A concert program should be more than a random selection of works. How is a concert program put together? What are the reasons for choosing each piece? Is there an underlying concept or stylistic concern? Are there political issues involved? What are the public-relations ramifications? This course examines the philosophical, aesthetic, and practical considerations in concert programming today.

Credits: 2

Department: Classical, Classical

### **MUS 5520: Trends in Music in Society**

Students analyze music professions within a wide arts-and-culture context and within the national and international financial and political landscapes, then posit professional growth opportunities.

Credits: 1

Department: Music

### **MUS 5521: Generating New Opportunities in Music**

Building on MUS 5521 In which professional growth opportunities are identified, students shape and refine their ideas, and build rough business plans.

Credits: 1

PREREQ: MUS5520

Department: Music

### **MUS 5522: Establishing a Professional Musical Life**

Addresses taxes, management of debt, unions, gigging, choice of professional location, professional behavior, and networking.

Credits: 1

Department: Music

### **MUS 5524: Creating and Sustaining a Musical Ensemble**

Many conservatory students form ensembles, which range across all three areas: classical, jazz, and music and technology. Frequently upon graduation, these ensembles attempt to stay together and "make it" in the professional world. Essential skills and knowledge are needed to stand a chance at success. Seasoned professionals who have made this work (and some who have not) teach this course.

Credits: 1

PREREQ: MUS5521 And MUS5600

Department: Music

### **MUS 5525: Career Development Skills for Musicians**

Covers how to write effective résumés (for different uses) and cover letters, how to interact with a potential or future employer, interview and audition techniques, and uses of social media for professional purposes.

Credits: 1

Department: Music

### **MUS 5526: Producing Musical Concerts**

Addresses the complex set of skills needed to successfully produce a concert, including knowing the availability and characteristics of venues, equipment, amplification, programming for different populations, publicity, and audience cultivation.

Credits: 1

PREREQ: MUS5521

Department: Music

### **MUS 5527: Studio Teaching for Musicians**

Most graduates of music conservatories earn a substantial portion of their income from teaching, yet know very little about associated business practices. This course teaches students how to establish a private teaching studio (financials, insurance, taxes, scheduling, common practices). It also reviews teaching opportunities and risks in community music schools and for-profit teaching businesses.

Credits: 1

PREREQ: MUS5520

Department: Music

### **MUS 5600: Fundraising in Music**

Students learn how to research both public and private grants, the uses and risks of crowdsourcing, and how to begin to build an individual giving plan.

Credits: 1

PREREQ: MUS5221

Department: Music

## **Music History, Theory, Solfège, and Keyboard Studies Faculty**

### **Bradley Brookshire**

Professor of Music

- BM, University of Michigan
- MM, Mannes College of Music
- PhD, Graduate Center, City University of New York

### **Gerard Hecht**

Associate Professor of Music

- BA, Yale University
- MM, Manhattan School of Music

### **Sayaka Tanikawa**

Lecturer of Music

- BA, Columbia University
- MM, Artist Diploma, Yale University
- DMA, Manhattan School of Music

### **Stephen Buck**

Visiting Assistant Professor of Music

- BA, Johns Hopkins University
- MM, University of Michigan
- MMA, DMA, Yale University

## **Yoon Lee**

Lecturer

- BM, Manhattan School of Music
- MM, Manhattan School of Music
- GD, The Juilliard School
- DMA, Manhattan School of Music

## **Jennifer Undercofler**

Associate Professor of Practice in Music

- BM, MM, The Juilliard School
- DMA, Eastman School of Music, University of Rochester

## **Music Minor**

### **Description:**

#### **Academic Requirements for the Minor in Music**

The minor in music requires 21 to 25 credits, depending on the area of study. The course of study includes:

- Four semesters of private or master class instruction in the area of specialization
- Two semesters of theory or models
- Two semesters of solfège or ear training
- Two semesters of secondary piano\*  
\*for students in areas other than piano performance
- Two semesters of music history (any courses)
- Two semesters of ensemble (placement by audition)

### **Associated Fees**

Students minoring in music are charged the course fee to cover private lessons and/or master classes, as well as a performance lab fee. These fees are subject to annual increases. For the most up-to-date information please refer to the "Other Fees" section of our **Student Services Fees**.

---

### **How to Apply**

Only a limited number of students can be admitted each year to the minor in music, based on the available spaces in a given area. Students will only be accepted for a minor in music through the

Conservatory of Music **audition process**. Applicants for the minor in music are required to submit the same repertoire as all other undergraduate admission applicants.

If you are a prospective student (i.e. applicants who are not current Purchase College students), in order to audition for our minor in music, you must first apply to Purchase College through the Common Application or the SUNY application. Once you have officially submitted your application, please email **music@purchase.edu** for your next steps.

If you are a current Purchase College student, please email **music@purchase.edu** for more information.

## Composition (Classical)

### Description:

The composition program is committed to fostering the unique gifts of each composer and providing both the technical and artistic tools needed to best express their unique musical personality.

Central to the program is the weekly individual composition lesson, where, over their time at Purchase, students study with the entire faculty so that they are exposed to different approaches and musical perspectives. The weekly Composition Seminar builds community and provides a forum for in-depth discussions of student work, stylistic and philosophical trends in the field, and professional issues facing composers today. Guest speakers enhance the seminar, illuminating different aspects of the complex world of new music.

Perhaps most important, student composers at Purchase hear their works performed every semester under the auspices of Purchase New Music, a collaborative class that pairs composers and student performers in the creation and performance of original works, coached by the Conservatory's performance faculty. Projects embracing collaborations with other areas of the campus such as dance, film, and theatre, as well as with the Neuberger Museum of Art and The Performing Arts Center are encouraged and supported.

Courses in theory, orchestration, electroacoustic music and musicology are designed to increase skills, broaden perspectives and generally nurture and strengthen each student's creative journey.

Page Updated 9-17-20

### Bachelor of Music Requirements:

In addition to meeting **general degree requirements**, undergraduate composition majors must complete the following conservatory requirements (94 credits). Of the 94 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

## Freshman Year: 28 credits

### Fall: 14.5 credits

- MPE 4110/Private Study: Composition/ 3 credits
- MCO 3010/Composition Seminar/ 1 credit
- MPE 1010/Keyboard Studies I/ 1 credit
- MTH 1010/Music Theory I/ 2 credits
- MTH 1410/Solfège I/ 1.5 credits
- MTH 2510/Survey of Music History I/ 3 credits
- MUS 1040/Music First-Year Seminar/ 1 credit
- MUS 1250/Chorus or  
MPE –/Instrumental ensemble elective/ 2 credits

### Spring: 13.5 credits

- MPE 4110/Private Study: Composition/ 3 credits  
MCO 3010/Composition Seminar/ 1 credit
- MPE 1020/Keyboard Studies II/ 1 credit
- MTH 1020/Music Theory II/ 2 credits
- MTH 1420/Solfège II/ 1.5 credits
- MTH 2520/Survey of Music History II/ 3 credits
- MUS 1250/Chorus or  
MPE –/Instrumental ensemble elective/ 2 credits
- MPE 0200/Freshman Classical Jury/ 0 credit

## Sophomore Year: 27 credits

### Fall: 14.5 credits

- MPE 4110/Private Study: Composition/ 3 credits  
MCO 3010/Composition Seminar/ 1 credit  
MPE 2010/Keyboard Studies III. 1 credit  
MTH 2050/Music Theory III/ 2 credits

- MTH 2410/Solfège III/ 1.5 credits
- MTH 3070/Orchestration I/ 2 credits
- MTH –/Music history elective\*/ 2 credits
- MUS 1250/Chorus or  
MPE –/Instrumental ensemble elective/ 2 credits

### **Spring: 12.5 credits**

- MPE 4110/Private Study: Composition/ 3 credits
- MCO 3010/Composition Seminar/ 1 credit
- MPE 2020/Keyboard Studies IV/ 1 credit
- MTH 2420/Solfège IV/ 1.5 credits
- MTH 3050/Music Theory IV/ 2 credits
- MTH 3080/Orchestration II/ 2 credits
- MUS 1250/Chorus or  
MPE –/Instrumental ensemble elective/ 2 credits
- MPE 0300/Sophomore Classical Jury/ 0 credit

## **Junior Year: 26 credits**

### **Fall: 12.5 credits**

- MPE 4110/Private Study: Composition/ 3 credits
- MTH 3180/Electroacoustic Music I/ 2 credits
- MTH 3410/Solfège V/ 1.5 credits
- MTH 4050/Music Theory V/ 2 credits
- MTH –/Music history\* or theory elective/ 2 credits
- Music elective/ 2 credits

### **Spring: 13.5 credits**

- MPE 4110/Private Study: Composition/ 3 credits
- MTH 3190/Electroacoustic Music II/ 2 credits

- MTH 3420/Solfège VI/ 1.5 credits
- MTH 4010/Seminar in Analysis/ 2 credits
- MTH –/Music history elective\*/ 2 credits
- MTH –/Music history\* or theory elective/ 2 credits
- MPE 3991/Junior Recital: Classical/ 1 credit

## **Senior Year: 13 credits**

### **Fall: 8 credits**

- MPE 4110/Private Study: Composition/ 3 credits
- MCO 3010/Composition Seminar/ 1 credit
- MTH –/Music history\* or theory elective/ 2 credits
- Music elective/ 2 credits

### **Spring: 5 credits**

- MPE 4110/Private Study: Composition/ 3 credits
- MCO 3010/Composition Seminar/1 credit
- MPE 4991/Senior Recital: Classical/ 1 credit

## **\*Music History Electives (Effective Fall 2020)**

MUS 1060/Reflections Western Music

MTH 1560/Introduction to World Music

MTH 2130/Music and Politics, 1800-1950

MTH 3170/Techniques of Composition for Performers

MTH 3400/History of Jazz I

MTH 3450/History of Jazz II

MTH 3520/Disruption and Art Music

MTH 3575/Music from Antiquity

MTH 3576/Music of the Common Practice Era

MTH 3577/Expansion of Chromaticism

MTH 3578/Music Since 1945

MTH 3600/The Music of J. S. Bach

MTH 3620/Music of Beethoven

MTH 3630/Berlioz, Wagner, and Liszt  
MTH 3670/Mahler and Strauss  
MTH 3680/Shostakovich and The Soviet Era  
MTH 4075/Post-Tonal Theory & Analysis  
MTH 4120/History of Recorded Music I  
MTH 4130/History of Recorded Music II  
MTH 4340/World Traditions in Music  
MUS 4520/Trends in Music in Society

## **Master of Music requirements:**

Graduate music majors who concentrate in composition must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College.

### **First Year: 21 credits**

#### **Fall: 10 credits**

- MPE 5110/Private Study: Composition/ 3 credits
- MCO 5115/Composition Seminar/ 1 credit
- MPE 5565/Purchase New Music/ 2 credits
- MTH 5000/Research and Writing for the Modern Musician/ 2 credits
- MTH 5 –/Music theory/analysis elective/ 2 credits

#### **Spring: 11 credits**

- MPE 5110/Private Study: Composition/ 3 credits
- MCO 5115/Composition Seminar/ 1 credit
- MPE 5565/Purchase New Music/ 2 credits
- MTH 5 –/Music theory/analysis elective/ 2 credits
- MPE 5991/Master's Recital: Classical/ 1 credit

### **Second Year: 21 credits**

#### **Fall: 12 credits**

- MPE 5110/Private Study: Composition/ 3 credits
- MCO 5115/Composition Seminar/ 1 credit
- MPE 5565/Purchase New Music/ 2 credits
- MTH 5180/Electroacoustic Music I/ 2 credits
- MTH 5 –/Music theory/analysis elective/ 2 credits

### **Spring: 9 credits**

- MPE 5110/Private Study: Composition/ 3 credits
- MCO 5115/Composition Seminar/ 1 credit
- MPE 5565/Purchase New Music/ 2 credits
- MPE 5565/Purchase New Music II/ 2 credits
- MTH 5190/Electroacoustic Music II/ 2 credits
- MPE 5991/Master's Recital: Classical/ 1 credit

### **\*Music History Electives (Effective Fall 2020)**

MTH 5005/Harmonic and Contrapuntal Techniques

MTH 5010/Structure and Analysis

MTH 5060/History and Theory of Baroque Performance Practice

MTH 5060/Overview of Performance Practice

MTH 5270/Techniques of Composition for Performers

MTH 5540/Topics in Music History (fall)

MTH 5710/Music, Culture, and Ideas (spring)

## **Faculty**

### **Laura Kaminsky**

Professor of Music/Head of Composition

- BA, Oberlin College
- MA, City College of New York

### **Kamala Sankaram**

Lecturer of Music

- BA, Sarah Lawrence College
- MA, PhD, New School for Social Research

## **Tara Helen O'Connor**

Associate Professor of Music, Flute

- BA, MM, DMA, Stony Brook University, SUNY

## **Gregory Spears**

Lecturer of Music

- BM, Eastman School of Music, University of Rochester
- MM, Yale University
- PhD, Princeton University

## **Instrumental Performance**

For the serious developing musician, the Conservatory of Music in the School of the Arts at Purchase College offers a distinctive educational experience—an intensive education within the context of a lively supportive community.

Our faculty comes from all corners of the music scene, forming a highly diverse and dedicated team of educators and professional musicians. They are members of notable ensembles, including:

- Broadway Orchestra Pits
- Chamber Music Society of Lincoln Center
- Metropolitan Opera Orchestra and Cast
- New York City Ballet Orchestra
- New York Philharmonic
- Orchestra of St. Luke's
- Orpheus Chamber Orchestra
- Chamber Music Program

One of the most intimate ways that our Conservatory students learn to express music is through our chamber music program. In small groups, a single coach guides the students through the process of collaboration. Students learn to breathe, blend, phrase, and color together to create one homogeneous voice. The coach helps the group navigate the score and encourages the development of good interpersonal communication. Approximately twenty chamber groups comprised of mixed instruments perform on two concerts at the end of each semester.

The Purchase Symphony Orchestra is made up of the phenomenally talented students of the Conservatory of Music. Every player is coached individually and jointly toward making each concert a memorable occasion. The PSO is proud to represent the great tradition of Western classical music to the Purchase community and beyond.

## **Brass (Instrumental Performance)**

## Description:

In the brass program, students are taught to perform Baroque music on period instruments as well as contemporary or improvisational music on modern instruments.

Each genre is explored in a structured program that emphasizes chamber music to develop good ensemble and aural skills. Solo repertoire is studied in a weekly master class as part of brass performance, where sectional rehearsals for the Symphony Orchestra are also scheduled.

To help develop good ensemble skills, there are also trumpet, horn, trombone, and tuba ensembles, which tackle challenging repertoire, both contemporary and standard. Members of the brass faculty are dedicated teachers and highly visible performing musicians.

## Bachelor of Music Requirements:

In addition to meeting **general degree requirements**, undergraduate music performance majors who concentrate in brass must complete the following conservatory requirements (104 credits). Of the 104 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (minimum 30 credits) for the degree.

### **Freshman Year | Sophomore Year | Junior Year | Senior Year**

#### **Freshman Year: 26 credits**

##### **Fall: 13.5 credits**

- MPE 4—/Private Study: Instrument/ 3 credits
- MPE 1010/Keyboard Studies I/ 1 credit
- MPE 1112/Brass Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1220/Brass Performance and Ensemble/ 1 credit
- MTH 1010/Music Theory I/ 2 credits
- MTH 1410/Solfège I/ 1.5 credits
- MUS 1040/Music First-Year Seminar/ 1 credit

##### **Spring: 12.5 credits**

- MPE 4—/Private Study: Instrument/ 3 credits
- MPE 1020/Keyboard Studies II/ 1 credit

- MPE 1112/Brass Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1220/Brass Performance and Ensemble/ 1 credit
- MTH 1020/Music Theory II/ 2 credits
- MTH 1420/Solfège II/ 1.5 credits
- MPE 0200/Freshman Classical Jury/ 0 credit

## **Sophomore Year: 31 credits**

### **Fall: 15.5 credits**

- MPE 4—/Private Study: Instrument/ credits
- MPE 1112/Brass Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1220/Brass Performance and Ensemble/ 1 credit
- MPE 2010/Keyboard Studies III/ 1 credit
- MTH 2050/Music Theory III/ 2 credits
- MTH 2410/Solfège III/ 1.5 credits
- MTH 2510/Survey of Music History I/ 3 credits

### **Spring: 15.5 credits**

- MPE 4—/Private Study: Instrument/ 3 credits
- MPE 1112/Brass Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1220/Brass Performance and Ensemble/ 1 credit
- MPE 2020/Keyboard Studies IV/ 1 credit
- MTH 2420/Solfège IV/ 1.5 credits
- MTH 2520/Survey of Music History II/ 3 credits
- MTH 3050/Music Theory IV/ 2 credits
- MPE 0300/Sophomore Classical Jury/ 0 credit

## Junior Year: 28 credits

### Fall: 13.5 credits

- MPE 4—/Private Study: Instrument/ 3 credits
- MPE 1112/Brass Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1220/Brass Performance and Ensemble/ 1 credit
- MTH 3410/Solfège V/ 1.5 credits
- MTH 4050/Music Theory V/ 2 credits
- MTH —/Music history elective\*/ 2 credits

### Spring: 14.5 credits

- MPE 4—/Private Study: Instrument/ 3 credits
- MPE 1112/Brass Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1220/Brass Performance and Ensemble/ 1 credit
- MTH 3420/Solfège VI/ 1.5 credits
- MTH 4010/Seminar in Analysis/ 2 credits
- MTH —/Music history elective\*/ 2 credits
- MPE 3991/Junior Recital: Classical/ 1 credit

## Senior Year: 19 credits

### Fall: 10 credits

- MPE 4—/Private Study: Instrument/ 3 credits
- MPE 1112/Brass Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1220/Brass Performance and Ensemble/ 1 credit
- MTH —/Music history elective\*/ 2 credits

## **Spring: 9 credits**

- MPE 4—/Private Study: Instrument/ 3 credits
- MPE 1112/Brass Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1220/Brass Performance and Ensemble/ 1 credit
- MPE 4991/Senior Recital: Classical/ 1 credit

## **\*Music History Electives (Effective Fall 2020)**

MUS 1060/Reflections Western Music  
MTH 1560/Introduction to World Music  
MTH 2130/Music and Politics, 1800-1950  
MTH 3170/Techniques of Composition for Performers  
MTH 3400/History of Jazz I  
MTH 3450/History of Jazz II  
MTH 3520/Disruption and Art Music  
MTH 3575/Music from Antiquity  
MTH 3576/Music of the Common Practice Era  
MTH 3577/Expansion of Chromaticism  
MTH 3578/Music Since 1945  
MTH 3600/The Music of J. S. Bach  
MTH 3620/Music of Beethoven  
MTH 3630/Berlioz, Wagner, and Liszt  
MTH 3670/Mahler and Strauss  
MTH 3680/Shostakovich and The Soviet Era  
MTH 4075/Post-Tonal Theory & Analysis  
MTH 4120/History of Recorded Music I  
MTH 4130/History of Recorded Music II  
MTH 4340/World Traditions in Music  
MUS 4520/Trends in Music in Society

## **Master of Music requirements:**

Graduate music majors who concentrate in brass must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5565.

## **First Year: 20 credits**

**Fall: 10.5 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5142/Brass Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5221/Brass Instrumental Lab/ 0.5 credit
- MPE 5465/Brass Performance and Ensemble/ 1 credit
- MTH 5000/Research and Writing for the Modern Musician/ 2 credits

**Spring: 11.5 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5142/Brass Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5221/Brass Instrumental Lab/ 0.5 credit
- MPE 5465/Brass Performance and Ensemble/ 1 credit
- MTH 5—/Music theory/analysis elective/ 2 credits
- MPE 5991/Master's Recital: Classical/ 1 credit

**Second Year: 22 credits****Fall: 10.5 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5142/Brass Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits

- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5221/Brass Instrumental Lab/ 0.5 credit
- MPE 5465/Brass Performance and Ensemble/ 1 credit
- MTH 5—/Music theory/analysis elective/ 2 credits

### **Spring: 9.5 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5142/Brass Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5221/Brass Instrumental Lab/ 0.5 credit
- MPE 5465/Brass Performance and Ensemble/ 1 credit
- MPE 5991/Master's Recital: Classical/ 1 credit

## **Music Artist Diploma Requirements:**

Our post-master's programs are for graduate students in music who have completed the master's degree requirements for their areas of study.

To earn the Artist Diploma in brass, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### **First Year: 18 credits**

#### **Fall: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5142/Brass Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5465/Brass Performance and Ensemble/ 1 credit

- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5142/Brass Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society/ 1 credit or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5142/Brass Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5465/Brass Performance and Ensemble/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5142/Brass Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits

- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society/ 1 credit or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

## Music Performers Certificate Requirements:

This is a postbaccalaureate program for students who have completed the undergraduate requirements for their areas of study and are entering into careers as performers in solo, ensemble, or studio settings.

To earn the Performers Certificate in brass, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### First Year: 18 credits

#### Fall: 9 credits

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5142/Brass Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5465/Brass Performance and Ensemble/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

#### Spring: 9 credits

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5142/Brass Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits

- MUS 5520/Trends in Music in Society/ 1 credit or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5142/Brass Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5465/Brass Performance and Ensemble/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5142/Brass Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society/ 1 credit or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

## **Faculty**

### **Graham Ashton**

Professor of Music, Trumpet

- Performance Diploma, Royal Academy of Music (England)

## **Dan Peck**

Visiting Affiliate Artist, Tuba

- BM, Rutgers University
- MM, Manhattan School of Music

## **Jack Schatz**

Lecturer of Music, Trombone

- BA, BM, Queens College, City University of New York
- MM, The Julliard School

## **Anthony Kadleck**

Visiting Affiliate Artist, Trumpet

- BM, Manhattan School of Music

## **Peter Reit**

Lecturer of Music, French Horn

BM, Manhattan School of Music

# **Classical Guitar (Instrumental Performance)**

## **Description:**

The classical guitar program offers students the very best in guitar pedagogy, with weekly lessons, performance seminars, chamber music coachings, and guest master classes.

The Conservatory of Music also offers a fully equipped recording studio in which students can record their own CDs. Students perform regularly in the conservatory's Recital Hall, in which several excellent classical guitar CDs have been recorded, and in outreach concerts in the community.

In addition to the Performing Arts Center on campus, opportunities abound in nearby New York City to hear professional recitals. Students can also hear internationally accomplished soloists at the Connecticut Classical Guitar Society concerts in Hartford, Conn., and participate in its master classes.

## **Bachelor of Music Requirements:**

In addition to meeting **general degree requirements**, undergraduate music performance majors who concentrate in classical guitar must complete the following conservatory requirements (104

credits). Of the 104 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

## **Freshman Year | Sophomore Year | Junior Year | Senior Year**

### **Freshman Year: 26 credits**

#### **Fall: 13.5 credits**

- MPE 4210/Private Study: Guitar/ 3 credits
- MPE 1010/Keyboard Studies I/ 1 credit
- MPE 1400/Guitar Performance Class/ 1 credit
- MPE 1450/Guitar Ensemble/ 2 credits
- MTH 1010/Music Theory I/ 2 credits
- MTH 1410/Solfège I/ 1.5 credits
- MUS 1040/Music First-Year Seminar/ 1 credit
- MUS 1250/Chorus/ 2 credits or  
MPE –/Ensemble elective\*\*/ 2 credits

#### **Spring: 12.5 credits**

- MPE 4210/Private Study: Guitar/ 3 credits
- MPE 1020/Keyboard Studies II/ 1 credit
- MPE 1400/Guitar Performance Class/ 1 credit
- MPE 1450/Guitar Ensemble/ 2 credits
- MTH 1020/Music Theory II/ 2 credits
- MTH 1420/Solfège II/ 1.5 credits
- MUS 1250/Chorus/ 2 credits or  
MPE –/Ensemble elective\*\*/ 2 credits
- MPE 0200/Freshman Classical Jury/ 0 credit

### **Sophomore Year: 31 credits**

**Fall: 15.5 credits**

- MPE 4210/Private Study: Guitar/ 3 credits
- MPE 1400/Guitar Performance Class/ 1 credit
- MPE 1450/Guitar Ensemble/ 2 credits
- MPE 2010/Keyboard Studies III/ 1 credit
- MTH 2050/Music Theory III/ 2 credits
- MTH 2410/Solfège III/ 1.5 credits
- MTH 2510/Survey of Music History I/ 3 credits
- MUS 1250/Chorus/ 2 credits or  
MPE –/Ensemble elective\*\*/ 2 credits

**Spring: 15.5 credits**

- MPE 4210/Private Study: Guitar/ 3 credits
- MPE 1400/Guitar Performance Class/ 1 credit
- MPE 1450/Guitar Ensemble/ 2 credits
- MPE 2020/Keyboard Studies IV/ 1 credit
- MTH 2420/Solfège IV/ 1.5 credits
- MTH 2520/Survey of Music History II/ 3 credits
- MTH 3050/Music Theory IV/ 2 credits
- MUS 1250/Chorus/ 2 credits or  
MPE –/Ensemble elective\*\*/ 2 credits
- MPE 0300/Sophomore Classical Jury/ 0 credit

**Junior Year: 28 credits****Fall: 13.5 credits**

- MPE 4210/Private Study: Guitar/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1400/Guitar Performance Class/ 1 credit
- MPE 1450/Guitar Ensemble/ 2 credits

- MTH 3410/Solfège V/ 1.5 credits
- MTH 4050/Music Theory V/ 2 credits
- MTH –/Music history elective\*/ 2 credits

### **Spring: 14.5 credits**

- MPE 4210/Private Study: Guitar/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1400/Guitar Performance Class/ 1 credit
- MPE 1450/Guitar Ensemble/ 2 credits
- MTH 3420/Solfège VI/ 1.5 credits
- MTH 4010/Seminar in Analysis/ 2 credits
- MTH –/Music history elective\*/ 2 credits
- MPE 3991/Junior Recital: Classical/ 1 credit

## **Senior Year: 19 credits**

### **Fall: 10 credits**

- MPE 4210/Private Study: Guitar/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1400/Guitar Performance Class/ 1 credit
- MPE 1450/Guitar Ensemble/ 2 credits
- MTH –/Music history elective\*/ 2 credits

### **Spring: 9 credits**

- MPE 4210/Private Study: Guitar/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1400/Guitar Performance Class/ 1 credit
- MPE 1450/Guitar Ensemble/ 2 credits
- MPE 4991/Senior Recital: Classical/ 1 credit

### **\*Music History Electives (Effective Fall 2020)**

MUS 1060/Reflections Western Music  
MTH 1560/Introduction to World Music  
MTH 2130/Music and Politics, 1800-1950  
MTH 3170/Techniques of Composition for Performers  
MTH 3400/History of Jazz I  
MTH 3450/History of Jazz II  
MTH 3520/Disruption and Art Music  
MTH 3575/Music from Antiquity  
MTH 3576/Music of the Common Practice Era  
MTH 3577/Expansion of Chromaticism  
MTH 3578/Music Since 1945  
MTH 3600/The Music of J. S. Bach  
MTH 3620/Music of Beethoven  
MTH 3630/Berlioz, Wagner, and Liszt  
MTH 3670/Mahler and Strauss  
MTH 3680/Shostakovich and The Soviet Era  
MTH 4075/Post-Tonal Theory & Analysis  
MTH 4120/History of Recorded Music I  
MTH 4130/History of Recorded Music II  
MTH 4340/World Traditions in Music  
MUS 4520/Trends in Music in Society

### **\*\*Ensemble Electives**

New courses may be added to this list. Students should check with their faculty advisor to determine if a new course is an appropriate ensemble course.

MPE 1160/Contemporary Ensemble  
MPE 1165/Purchase New Music  
MPE 1170/Camerata  
MPE 1201/Symphony Orchestra  
MPE 1245/Soul Voices Ensemble  
MPE 1800/Purchase Symphonic Winds

## **Master of Music requirements:**

Graduate music majors who concentrate in classical guitar must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5565.

### **First Year: 21 credits**

**Fall: 11 credits**

- MPE 5210/Private Study: Guitar/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5410/Guitar Performance Class/ 1 credit
- MPE 5—/Performance elective/ 1 credit
- MTH 5000/Research and Writing for the Modern Musician/ 2 credits
- MTH 5—/Music theory/analysis elective/ 2 credits

**Spring: 10 credits**

- MPE 5210/Private Study: Guitar/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5410/Guitar Performance Class/ 1 credit
- MPE 5—/Performance elective/ 1 credit
- MTH 5—/Music theory/analysis elective/ 2 credits
- MPE 5991/Master's Recital: Classical/ 1 credit

**Second Year: 21 credits****Fall: 11 credits**

- MPE 5210/Private Study: Guitar/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5410/Guitar Performance Class/ 1 credit
- MPE 5—/Performance elective/ 1 credit
- MCO or MPE 5 —/Music composition/ 2 credits or  
performance elective/ 2 credits

- MTH 5—/Music theory/analysis elective/ 2 credits

### **Spring: 10 credits**

- MPE 5210/Private Study: Guitar/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits
- MPE 5410/Guitar Performance Class/ 1 credit
- MPE 5—/Performance elective/ 1 credit
- MTH 5—/Music theory/analysis elective/ 2 credits
- MPE 5991/Master's Recital: Classical/ 1 credit

## **Music Artist Diploma Requirements:**

This diploma is intended for graduate students in music who have completed the master's degree requirements for their areas of study.

To earn the Artist Diploma in classical guitar, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### **First Year: 18 credits**

#### **Fall: 9 credits**

- MPE 5210/Private Study: Guitar/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5202/Camerata/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5410/Guitar Performance Class/ 1 credit
- MPE 5451/Guitar Ensemble/ 2 credits
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5210/Private Study: Guitar/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5202/Camerata/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5451/Guitar Ensemble/ 2 credits
- MUS 5520/Trends in Music in Society or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5210/Private Study: Guitar/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5202/Camerata/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5410/Guitar Performance Class/ 1 credit
- MPE 5451/Guitar Ensemble/ 2 credits
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5210/Private Study: Guitar/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5202/Camerata/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5451/Guitar Ensemble/ 2 credits

- MUS 5520/Trends in Music in Society/ 1 credit or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

## **Music Performers Certificate Requirements:**

This is a postbaccalaureate program for students who have completed the undergraduate requirements for their areas of study and are entering into careers as performers in solo, ensemble, or studio settings.

To earn the Performers Certificate in classical guitar, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### **First Year: 18 credits**

#### **Fall: 8 credits**

- MPE 5210/Private Study: Guitar/ 3 credits
- MPE 5140/Chamber Music/ 2 credits
- MPE 5410/Guitar Performance Class/ 1 credit
- Graduate music elective/ 2 credits

#### **Spring: 10 credits**

- MPE 5210/Private Study: Guitar/ 3 credits
- MPE 5140/Chamber Music/ 2 credits
- MPE 5410/Guitar Performance Class/ 1 credit
- MPE 5—/Graduate performance elective/ 2 credits
- MUS 5455/Topics in Professional Development/ 1 credit
- MPE 5994/Performers Certificate Recital/ 1 credit

### **Second Year: 18 credits**

## **Fall: 8 credits**

- MPE 5210/Private Study: Guitar/ 3 credits
- MPE 5140/Chamber Music/ 2 credits
- MPE 5410/Guitar Performance Class/ 1 credit
- Graduate music elective/ 2 credits

## **Spring: 10 credits**

- MPE 5210/Private Study: Guitar/ 3 credits
- MPE 5140/Chamber Music/ 2 credits
- MPE 5410/Guitar Performance Class/ 1 credit
- MPE 5—/Graduate performance elective/ 2 credits
- MUS 5455/Topics in Professional Development/ 1 credit
- MPE 5994/Performers Certificate Recital/ 1 credit

## **Faculty**

### **Oren Fader**

Lecturer, Guitar

- MusB, Purchase College, SUNY
- MM, Florida State University

## **Harp (Instrumental Performance)**

### **Description:**

The harp program at Purchase College is small and highly selective, designed to train, mentor, and prepare harpists for a professional career in music.

The curriculum is built around private weekly lessons, in which students work on solo and ensemble repertoire and harp pedagogy. In harp performance class, students come together to perform for one another, exchange ideas, prepare for orchestral auditions, learn about instrumental maintenance, perform in harp ensemble, and grow as active participants of this

artistic community. Additionally, harpists at Purchase participate in comprehensive ensemble coursework in orchestra, opera, and chamber music, as well as a variety of smaller ensembles.

## **Bachelor of Music Requirements:**

In addition to meeting general degree requirements, undergraduate music performance majors who concentrate in harp must complete the following conservatory requirements (104 credits). Of the 104 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

### **Freshman Year | Sophomore Year | Junior Year | Senior Year**

#### **Freshman Year: 26 credits**

##### **Fall: 13.5 credits**

- MPE 4200/Private Study: Harp/ 3 credits
- MPE 1010/Keyboard Studies I/ 1 credit
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1420/Harp Performance Class/ 1 credit
- MTH 1010/Music Theory I/ 2 credits
- MTH 1410/Solfège I/ 1.5 credits
- MUS 1040/Music First-Year Seminar/ 1 credit
- MUS 1250/Chorus/ 2 credits or  
MPE –/Ensemble elective/ 2 credits

##### **Spring: 12.5 credits**

- MPE 4200/Private Study: Harp/ 3 credits
- MPE 1020/Keyboard Studies II/ 1 credit
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1420/Harp Performance Class/ 1 credit
- MTH 1020/Music Theory II/ 2 credits
- MTH 1420/Solfège II/ 1.5 credits
- MUS 1250/Chorus/2 credits or  
MPE –/Ensemble elective/ 2 credits

## **Sophomore Year: 31 credits**

### **Fall: 15.5 credits**

- MPE 4200/Private Study: Harp/ 3 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1420/Harp Performance Class/ 1 credit
- MPE 2010/Keyboard Studies III/ 1 credit
- MTH 2050/Music Theory III/ 2 credits
- MTH 2410/Solfège III/ 1.5 credits
- MTH 2510/Survey of Music History I/ 3 credits
- MUS 1250/Chorus/ 2 credits or  
MPE –/Ensemble elective/ 2 credits

### **Spring: 15.5 credits**

- MPE 4200/Private Study: Harp/ 3 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1420/Harp Performance Class/ 1 credit
- MPE 2020/Keyboard Studies IV/ 1 credit
- MTH 2420/Solfège IV/ 1.5 credits
- MTH 2520/Survey of Music History II/ 3 credits
- MTH 3050/Music Theory IV/ 2 credits
- MUS 1250/Chorus/ 2 credits or  
MPE –/Ensemble elective/ 2 credits
- MPE 0300/Sophomore Classical Jury/ 0 credit

## **Junior Year: 28 credits**

### **Fall: 13.5 credits**

- MPE 4200/Private Study: Harp/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1420/Harp Performance Class/ 1 credit
- MTH 3410/Solfège V/ 1.5 credits
- MTH 4050/Music Theory V/ 2 credits
- MTH –/Music history elective\*/ 2 credits

### **Spring: 14.5 credits**

- MPE 4200/Private Study: Harp/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1420/Harp Performance Class/ 1 credit
- MTH 3420/Solfège VI/ 1.5 credits
- MTH 4010/Seminar in Analysis/ 2 credits
- MTH –/Music history elective\*/ 2 credits
- MPE 3991/Junior Recital: Classical/ 1 credit

## **Senior Year: 19 credits**

### **Fall: 10 credits**

- MPE 4200/Private Study: Harp/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1420/Harp Performance Class/ 1 credit
- MTH –/Music history elective\*/ 2 credits

### **Spring: 9 credits**

- MPE 4200/Private Study: Harp/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1420/Harp Performance Class/ 1 credit
- MPE 4991/Senior Recital: Classical/ 1 credit

### **\*Music History Electives (Effective Fall 2020)**

MUS 1060/Reflections Western Music

MTH 1560/Introduction to World Music

MTH 2130/Music and Politics, 1800-1950

MTH 3170/Techniques of Composition for Performers

MTH 3400/History of Jazz I

MTH 3450/History of Jazz II

MTH 3520/Disruption and Art Music

MTH 3575/Music from Antiquity

MTH 3576/Music of the Common Practice Era

MTH 3577/Expansion of Chromaticism

MTH 3578/Music Since 1945

MTH 3600/The Music of J. S. Bach

MTH 3620/Music of Beethoven

MTH 3630/Berlioz, Wagner, and Liszt

MTH 3670/Mahler and Strauss

MTH 3680/Shostakovich and The Soviet Era

MTH 4075/Post-Tonal Theory & Analysis

MTH 4120/History of Recorded Music I

MTH 4130/History of Recorded Music II

MTH 4340/World Traditions in Music

MUS 4520/Trends in Music in Society

## **Master of Music requirements:**

Graduate music majors who concentrate in harp must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5565.

### **First Year: 21 credits**

**Fall: 10 credits**

- MPE 5190/Private Study: Harp/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/ Contemporary Ensemble/ 2 credits or  
MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5420/Harp Performance Class/ 1 credit
- MTH 5000/Research and Writing for the Modern Musician/ 2 credits

### **Spring: 11 credits**

- MPE 5140/Chamber Music/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5420/Harp Performance Class/ 1 credit
- MTH 5—/Music theory/analysis elective/ 2 credits
- MPE 5991/Master's Recital: Classical/ 1 credit

## **Second Year: 21 credits**

### **Fall: 10 credits**

- MPE 5190/Private Study: Harp/ 3 credits
- 
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5420/Harp Performance Class/ 1 credit
- MTH 5—/Music theory/analysis elective/ 2 credits

### **Spring: 11 credits**

- MPE 5190/Private Study: Harp/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5420/Harp Performance Class/ 1 credit
- MPE 5—/Music performance elective/ 2 credits or  
MPH 5—/Music theory/analysis elective/ 2 credits
- MPE 5991/Master's Recital: Classical/ 1 credit

## **Music Artist Diploma Requirements:**

This diploma is intended for graduate students in music who have completed the master's degree requirements for their areas of study.

To earn the Artist Diploma in harp, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### **First Year: 18 credits**

#### **Fall: 9 credits**

- MPE 5190/Private Study: Harp/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5420/Harp Performance Class/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

#### **Spring: 9 credits**

- MPE 5190/Private Study: Harp/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society/ 1 credit or  
MUS 5422/Establishing a Professional Musical Life/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5190/Private Study: Harp/ 3 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5420/Harp Performance Class/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5190/Private Study: Harp/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5205/Camerata/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society/ 1 credit or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

---

## Music Performers Certificate Requirements:

This is a postbaccalaureate program for students who have completed the undergraduate requirements for their areas of study and are entering into careers as performers in solo, ensemble, or studio settings.

To earn the Performers Certificate in harp, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### First Year: 18 credits

#### Fall: 9 credits

- MPE 5190/Private Study: Harp/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5420/Harp Performance Class/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

#### Spring: 9 credits

- MPE 5190/Private Study: Harp/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society/ 1 credit or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

### Second Year: 18 credits

## **Fall: 9 credits**

- MPE 5190/Private Study: Harp/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5420/Harp Performance Class/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

## **Spring: 9 credits**

- MPE 5190/Private Study: Harp/ 3 credits
- MPE 5140/Chamber Music/ 2 credits or  
MPE 5565/Purchase New Music/ 2 credits or  
MPE 5560/Contemporary Ensemble/ 2 credits or  
MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society/ 1 credit or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

## **Faculty**

### **Beatriz Martin-Ruiz**

Lecturer of Music, Harp

Conservatory Coordinator, Conservatory of Music

- BM, University of Illinois, Urbana-Champaign
- Performance Diploma and Artist Diploma, Real Conservatorio Superior de Musica, Madrid (Spain)

## **Percussion (Instrumental Performance)**

## Description:

In the percussion program, students have numerous performance opportunities, including the Percussion Ensemble, Contemporary Ensemble, Symphony Orchestra, and Opera Orchestra, as well as collaborative opportunities with the other conservatories and schools at Purchase.

All percussion students are required to perform solo recitals in their junior and senior years, and are encouraged to present their own projects and participate in off-campus performances in New York City and surrounding areas. In addition, students participate in the annual Purchase College Day of Percussion, which features world-class clinicians and many concerts.

The percussion facilities at Purchase are among the most outstanding in the nation, with six private practice rooms exclusively for the use of the percussion program, plus a separate rehearsal room for the Percussion Ensemble. Purchase College owns a vast array of percussion instruments, and the conservatory continually expands and updates the collection.

## Bachelor of Music Requirements:

In addition to meeting **general degree requirements**, undergraduate music performance majors who concentrate in percussion must complete the following conservatory requirements (104 credits). Of the 104 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

### Freshman Year: 26 credits

#### Fall: 13.5 credits

- MPE 4220/Private Study: Percussion/ 3 credits
- MPE 1010/Keyboard Studies I/ 1 credit
- MPE 1201/Symphony Orchestra or  
MPE 1800/Purchase Symphonic Winds / 2 credits
- MPE 1230/Percussion Performance Class/ 1 credit
- MPE 1231/Percussion Ensemble/ 2 credits
- MTH 1010/Music Theory I/ 2 credits
- MTH 1410/Solfège I/ 1.5 credits
- MUS 1040/Music First-Year Seminar/ 1 credit

#### Spring: 12.5 credits

- MPE 4220/Private Study: Percussion/ 3 credits

- MPE 1020/Keyboard Studies II/ 1 credit
- MPE 1201/Symphony Orchestra or  
MPE 1800/Purchase Symphonic Winds/ 2 credits
- MPE 1230/Percussion Performance Class/ 1 credit
- MPE 1231/Percussion Ensemble/ 2 credits
- MTH 1020/Music Theory II/ 2 credits
- MTH 1420/Solfège II/ 1.5 credits
- MPE 0200/Freshman Classical Jury/ 0 credit

## **Sophomore Year: 31 credits**

### **Fall: 15.5 credits**

- MPE 4220/Private Study: Percussion/ 3 credits
- MPE 1201/Symphony Orchestra or  
MPE 1800/Purchase Symphonic Winds/ 2 credits
- MPE 1230/Percussion Performance Class/ 1 credit
- MPE 1231/Percussion Ensemble/2 credits
- MPE 2010/Keyboard Studies III/ 1 credit
- MTH 2050/Music Theory III/ 2 credits
- MTH 2410/Solfège III/ 1.5 credits
- MTH 2510/Survey of Music History I / 3 credits

### **Spring: 15.5 credits**

- MPE 4220/Private Study: Percussion/ 3 credits
- MPE 1201/Symphony Orchestra or  
MPE 1800/Purchase Symphonic Winds/ 2 credits
- MPE 1230/Percussion Performance Class/ 1 credit
- MPE 1231/Percussion Ensemble/ 2 credits
- MPE 2020/Keyboard Studies IV/ 1 credit
- MTH 2420/Solfège IV/ 1.5 credits
- MTH 2520/Survey of Music History II/ 3 credits
- MTH 3050/Music Theory IV 2 credits

- MPE 0300/Sophomore Classical Jury/ 0 credit

## **Junior Year: 28 credits**

### **Fall: 13.5 credits**

- MPE 4220/Private Study: Percussion/ 3 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1230/Percussion Performance Class/ 1 credit
- MPE 1231/Percussion Ensemble/ 2 credits
- MTH 3410/Solfège V/ 1.5 credits
- MTH 4050/Music Theory V/ 2 credits
- MTH –/Music history elective\*/ 2 credits

### **Spring: 14.5 credits**

- MPE 4220/Private Study: Percussion/ 3 credits
- MPE 1201/Symphony Orchestra 2 credits
- MPE 1230/Percussion Performance Class/ 1 credit
- MPE 1231/Percussion Ensemble/ 2 credits
- MTH 3420/Solfège VI/ 1.5 credits
- MTH 4010/Seminar in Analysis/ 2 credits
- MTH –/Music history elective\*/ 2 credits
- MPE 3991/Junior Recital: Classical/ 1 credit

Senior Year: 19 credits

### **Fall: 10 Credits**

- MPE 4220/Private Study: Percussion/ 3 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1230/Percussion Performance Class/ 1 credit
- MPE 1231/Percussion Ensemble/ 2 credits

- MTH –/Music history elective\*/ 2 credits

### **Spring: 9 credits**

- MPE 4220/Private Study: Percussion/ 3 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1230/Percussion Performance Class/ 1 credit
- MPE 1231/Percussion Ensemble/ 2 credits
- MPE 4991/Senior Recital: Classical/ 1 credit

### **\*Music History Electives (Effective Fall 2020)**

MUS 1060/Reflections Western Music

MTH 1560/Introduction to World Music

MTH 2130/Music and Politics, 1800-1950

MTH 3170/Techniques of Composition for Performers

MTH 3400/History of Jazz I

MTH 3450/History of Jazz II

MTH 3520/Disruption and Art Music

MTH 3575/Music from Antiquity

MTH 3576/Music of the Common Practice Era

MTH 3577/Expansion of Chromaticism

MTH 3578/Music Since 1945

MTH 3600/The Music of J. S. Bach

MTH 3620/Music of Beethoven

MTH 3630/Berlioz, Wagner, and Liszt

MTH 3670/Mahler and Strauss

MTH 3680/Shostakovich and The Soviet Era

MTH 4075/Post-Tonal Theory & Analysis

MTH 4120/History of Recorded Music I

MTH 4130/History of Recorded Music II

MTH 4340/World Traditions in Music

MUS 4520/Trends in Music in Society

## **Master of Music requirements:**

Graduate music majors who concentrate in percussion must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College.

### **First Year: 21 credits**

**Fall: 10 credits**

- MPE 5220/Private Study: Percussion/ 3 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5231/Percussion Ensemble/ 2 credits
- MPE 5460/Percussion Performance Class/ 1 credit
- MTH 5000/Research and Writing for the Modern Musician/ 2 credits

**Spring: 11 credits**

- MPE 5220/Private Study: Percussion/ 3 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5231/Percussion Ensemble/ 2 credits
- MPE 5460/Percussion Performance Class/ 1 credit
- MTH 5–/Music history or theory elective/ 2 credits
- MPE 5991/Master's Recital: Classical/ 1 credit

**Second Year: 21 credits****Fall: 10 credits**

- MPE 5220/Private Study: Percussion/ 3 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5231/Percussion Ensemble/ 2 credits
- MPE 5460/Percussion Performance Class/ 1 credit
- MTH 5–/Music history or theory elective/ 2 credits

**Spring: 11 credits**

- MPE 5220/Private Study: Percussion/ 3 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5231/Percussion Ensemble/2 credits

- MPE 5460/Percussion Performance Class/ 1 credit
- MTH 5—/Music history or theory elective or
- MPE/5565 Purchase New Music or
- MPE/5560 Contemporary Ensemble / 2 credits
- MPE 5991/ Master's Recital: Classical/ 1 credit

## Music Artist Diploma Requirements:

This diploma is intended for graduate students in music who have completed the master's degree requirements for their areas of study.

To earn the two-year Artist Diploma in percussion, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### First Year: 18 credits

#### Fall: 9 credits

- MPE 5220/Private Study: Percussion/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5460/Percussion Performance Class/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

#### Spring: 9 credits

- MPE 5220/Private Study: Percussion/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits

- MUS 5520/Trends in Music in Society or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5220/Private Study: Percussion/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5460/Percussion Performance Class/ 1 credit
- MPE 5994/Artist Diploma Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5220/Private Study: Percussion/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

## **Music Performers Certificate Requirements:**

This is a postbaccalaureate program for students who have completed the undergraduate requirements for their areas of study and are entering into careers as performers in solo, ensemble, or studio settings.

To earn the two-year Performers Certificate in percussion, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

## **First Year: 18 credits**

### **Fall: 9 credits**

- MPE 5220/Private Study: Percussion/ 3 credits
- MPE 5140/Chamber Music or
- MPE 5565/Purchase New Music or
- MPE 5560/Contemporary Ensemble or
- MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5460/Percussion Performance Class/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5220/Private Study: Percussion/ 3 credits
- MPE 5140/Chamber Music or
- MPE 5565/Purchase New Music or
- MPE 5560/Contemporary Ensemble or
- MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/2 credits
- MUS 5520/Trends in Music in Society or
- MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5220/Private Study: Percussion/ 3 credits  
MPE 5140/Chamber Music or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble or  
MPE 5205/Camerata / 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5460/Percussion Performance Class/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5220/Private Study: Percussion/ 3 credits
- MPE 5140/Chamber Music or
- MPE 5565/Purchase New Music or MPE 5560/Contemporary Ensemble or MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society or
- MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

## **Faculty**

### **Christopher Graham**

Lecturer, Percussion

Co-Program Head

- BM, Purchase College, SUNY
- MM, Stony Brook University
- DMA, Stony Brook University

### **Russell Greenberg**

Lecturer, Percussion

Co-Program Head

- BA, University of California Berkeley
- MM, SUNY Stony Brook
- DMA, SUNY Stony Brook

# Piano (Instrumental Performance)

## Description:

The piano program is dynamic, ambitious, and rigorous. Purchase is proud to be an all-Steinway school and we provide our students with a first-rate practice situation, with a large number of piano studios, each with its own Steinway B.

The piano program at Purchase College is acclaimed. We offer world-class teaching in a caring environment and attract students from throughout the United States as well as internationally. We award a Bachelors of Music degree, a Performers Certificate, a Masters degree, and an Artist Diploma. Students benefit from a strong emphasis on performance, with abundant performance opportunities in the Conservatory's Recital Hall, which boasts superb acoustics. Pianists perform in three recitals per semester, each at the Recital Hall. Visiting artists who have given master classes at Purchase include Lang Lang, Vladimir Feltsman, Garrick Ohlsson and Robert McDonald of Juilliard. Pianists also collaborate with instrumentalists and receive chamber music coaching from the piano, strings and wind faculty.

Purchase prides itself on being able to tailor the education it offers to meet the needs of individual students. Pianists at Purchase can pursue interests in a variety of specialties. Pianists interested in contemporary music can participate in Purchase Contemporary Ensemble, which performs significant new music written in the past 50 years, as well as Purchase New Music, in which students collaborate with composition majors in developing and performing new work. Pianists interested in jazz piano are offered the opportunity of classes and lessons with the renowned Purchase jazz faculty. And students who would like to explore an interest in vocal collaboration are given the opportunity to work with singers throughout their time in the program.

Our aim in the piano program is to give each student the opportunity to fully explore and develop their own unique artistic voice. Our students graduate and go on to successful careers as performers, teachers, and musical entrepreneurs. Many students come to Purchase to receive a top conservatory education which will enable them to join the many Purchase graduates who have gone on to both masters and doctoral studies at other first-rate conservatories, earning scholarships and fellowships.

Purchase is located in a beautiful country setting, only 35 minutes away from New York City. At Purchase, students have the ability to breathe, concentrate, and collaborate, and then hop on the train and access one of the most vibrant cultural scenes on the planet.

## Bachelor of Music Requirements:

In addition to meeting **general degree requirements**, undergraduate music performance majors who concentrate in piano must complete the following conservatory requirements (99 credits). Of

the 99 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

## **Freshman Year: 27 credits**

### **Fall: 13.5 credits**

- MPE 4250/Private Study: Piano/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1850/Sight Reading Workshop/1 credit
- MTH 1010/Music Theory I/ 2credits
- MTH 1410/Solfège I/ 1.5 credits
- MTH 2510/Survey of Music History I/ 3 credits
- MUS 1040/Music First-Year Seminar/ 1 credit

### **Spring: 13.5 credits**

- MPE 4250/Private Study: Piano/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1480/Piano Performance Class/ 1 credit
- MPE 1850/Sight Reading Workshop/ 1 credit
- MTH 1020/Music Theory II/ 2 credits
- MTH 1420/Solfège II/ 1.5 credits
- MTH 2520/Survey of Music History II/ 3 credits
- MPE 0200/Freshman Classical Jury/ 0 credit

## **Sophomore Year: 23 credits**

### **Fall: 11.5 credits**

- MPE 4250/Private Study: Piano/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1480/Piano Performance Class/ 1 credit
- MPE 2550/Keyboard Literature I/ 2 credits

- MTH 2050/Music Theory III/ 2 credits
- MTH 2410/Solfège III/ 1.5 credits

### **Spring: 11.5 credits**

- MPE 4250/Private Study: Piano/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1480/Piano Performance Class/ 1 credit
- MPE 2560/Keyboard Literature II/ 2 credits
- MTH 2420/Solfège IV/ 1.5 credits
- MTH 3050/Music Theory IV/ 2 credits
- MPE 0300/Sophomore Classical Jury/ 0 credit

## **Junior Year: 30 credits**

### **Fall: 14.5 credits**

- MPE 4250/Private Study: Piano/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1480/Piano Performance Class/ 1 credit
- MPE 2570/Keyboard Literature III/ 2 credits
- MPE 2610/Collaborative Piano/ 1 credit
- MTH 3410/Solfège V/ 1.5 credits
- MTH 4050/Music Theory V/ 2 credits
- MTH –/Music history elective\*/ 2 credits

### **Spring: 15.5 credits**

- MPE 4250/Private Study: Piano/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1480/Piano Performance Class/ 1 credit
- MPE 2580/Keyboard Literature IV/ 2 credits
- MPE 2610/Collaborative Piano/ 1 credit

- MTH 3420/Solfège VI/ 1.5 credits
- MTH 4010/Seminar in Analysis/ 2 credits
- MUS 1160/Piano Pedagogy/ 2 credits
- MPE 3991/Junior Recital: Classical/ 1 credit

## **Senior Year: 19 credits**

### **Fall: 9 credits**

- MPE 4250/Private Study: Piano/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1480/Piano Performance Class/ 1 credit
- MPE 2610/Collaborative Piano/ 1 credit
- MTH –/Music history\* or theory elective/ 2 credits

### **Spring: 10 credits**

- MPE 4250/Private Study: Piano/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1480/Piano Performance Class/ 1 credit
- MPE 2610/Collaborative Piano/ 1 credit
- MTH –/Music history elective\*/ 2 credits
- MPE 4991/Senior Recital: Classical/ 1 credit

### **\*Music History Electives (Effective Fall 2020)**

MUS 1060/Reflections Western Music

MTH 1560/Introduction to World Music

MTH 2130/Music and Politics, 1800-1950

MTH 3170/Techniques of Composition for Performers

MTH 3400/History of Jazz I

MTH 3450/History of Jazz II

MTH 3520/Disruption and Art Music

MTH 3575/Music from Antiquity

MTH 3576/Music of the Common Practice Era

MTH 3577/Expansion of Chromaticism  
MTH 3578/Music Since 1945  
MTH 3600/The Music of J. S. Bach  
MTH 3620/Music of Beethoven  
MTH 3630/Berlioz, Wagner, and Liszt  
MTH 3670/Mahler and Strauss  
MTH 3680/Shostakovich and The Soviet Era  
MTH 4075/Post-Tonal Theory & Analysis  
MTH 4120/History of Recorded Music I  
MTH 4130/History of Recorded Music II  
MTH 4340/World Traditions in Music  
MUS 4520/Trends in Music in Society

## **Master of Music requirements:**

Graduate music majors who concentrate in piano must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. MPE 5565 may be taken in a different semester in consultation with the head of the piano program.

### **First Year: 21 credits**

#### **Fall: 11 credits**

- MPE 5370/Private Study: Piano/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble or  
MPE 5205/Camerata / 2 credits
- MPE 5472/Romantic Piano Literature/ 2 credits
- MPE 5480/Piano Performance Class/ 1 credit
- MPE 5610/Collaborative Piano/ 1 credit
- MTH 5000/Research and Writing for the Modern Musician/ 2 credits

#### **Spring: 10 credits**

- MPE 5370/Private Study: Piano/ 3 credits
- MPE 5473/20th-Century Piano Literature/ 2 credits
- MPE 5480/Piano Performance Class/ 1 credit

- MPE 5610/Collaborative Piano/ 1 credit
- MTH 5—/Music theory/analysis elective/ 2 credits
- MPE 5991/Master's Recital: Classical/ 1 credit

## **Second Year: 21 credits**

### **Fall: 10 credits**

- MPE 5370/Private Study: Piano/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble or  
MPE 5205/Camerata/ 2 credits
- MPE 5470/Baroque Keyboard Literature/ 2 credits
- MPE 5480/Piano Performance Class/ 1 credit
- MPE 5—/Music performance elective or  
MTH 5—/Music theory/analysis elective/ 2 credits

### **Spring: 11 credits**

- MPE 5370/Private Study: Piano/ 3 credits
- MPE 5471/Classical Sonata Literature/ 2 credits
- MPE 5480/Piano Performance Class/1 credit
- MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MTH 5—/Music theory/analysis elective/ 2 credits
- MPE 5991/Master's Recital: Classical/ 1 credit

## **Music Artist Diploma Requirements:**

This diploma is intended for graduate students in music who have completed the master's degree requirements for their areas of study.

To earn the Artist Diploma in piano, students must meet the following conservatory requirements (18 credits for the one-year program; 38 credits for the two-year program):

## **First Year: 18 credits**

### **Fall: 9 credits**

- MPE 5370/Private Study: Piano/ 3 credits
- MPE 5140/Chamber Music/ 2 credits
- MPE 5565/Purchase New Music/ 2 credits
- MPE 5480/Piano Performance Class/ 1 credit
- MPE 5995/Diploma Recital: Classical/ 1 credit

### **Spring: 10 credits**

- MPE 5370/Private Study: Piano/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5202/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5610/Collaborative Piano/ 1 credit
- MPE 5—/Graduate performance elective/ 2 credits
- MUS 5520/Trends in Music in Society or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5370/Private Study: Piano/ 3 credits
- MPE 5140/Chamber Music/ 2 credits
- MPE 5565/Purchase New Music/ 2 credits
- MPE 5480/Piano Performance Class/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

### **Spring: 10 credits**

- MPE 5370/Private Study: Piano/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5202/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5610/Collaborative Piano/ 1 credit
- MPE 5—/Graduate performance elective/ 2 credits
- MUS 5520/Trends in Music in Society or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

## **Music Performers Certificate Requirements:**

This is a postbaccalaureate program for students who have completed the undergraduate requirements for their areas of study and are entering into careers as performers in solo, ensemble, or studio settings.

To earn the Performers Certificate in piano, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### **First Year: 18 credits**

#### **Fall: 9 credits**

- MPE 5370/Private Study: Piano/ 3 credits
- MPE 5140/Chamber Music/ 2 credits
- MPE 5565/Purchase New Music/ 2 credits
- MPE 5480/Piano Performance Class/ 1 credit
- MPE 5995/Performers Certificate Recital: Classical/ 1 credit

#### **Spring: 9 credits**

- MPE 5370/Private Study: Piano/ 3 credits

- MPE 5140/Chamber Music or
- MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5610/Collaborative Piano/ 1 credit
- MPE 5480/Piano Performance Class/ 1 credit
- MUS 5520/Trends in Music in Society or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5370/Private Study: Piano/ 3 credits
- MPE 5140/Chamber Music/ 2 credits
- MPE 5565/Purchase New Music/ 2 credits
- MPE 5480/Piano Performance Class/ 1 credit
- MPE 5994/Certificate Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5370/Private Study: Piano/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5202/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5610/Collaborative Piano/ 1 credit
- MPE 5480/Piano Performance Class/ 1 credit
- MUS 5520/Trends in Music in Society or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

# Faculty

## Stephanie Brown

Associate Professor of Music, Piano

- BM, The Juilliard School

## Paul Ostrovsky

Professor of Music, Head of the Piano Department, Piano

- MM, Moscow State Conservatory of Music

# Strings (Instrumental Performance)

## Description:

The string program is dedicated to teaching instrumental mastery as part of a commitment to exposing each student to all of the traditional string professions—orchestra, chamber music, teaching, and solo playing.

Chamber music is a hallmark of the program, and all of its faculty members have an extensive background performing chamber music. The curriculum of both the undergraduate and graduate programs includes exposure and opportunities in contemporary music, early music, intensive chamber music, collaborative string and piano music, and orchestral training (excerpts and auditions), in addition to solo training and orchestral experience.

The mentoring provided by our Faculty String Quartet also gives our students ideas and inspiration for their own work.

## Bachelor of Music Requirements:

In addition to meeting general degree requirements, undergraduate music performance majors who concentrate in strings must complete the following conservatory requirements (104 credits). Of the 104 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

## Freshman Year: 26 credits

### Fall: 13.5 credits

- MPE 4 —/Private Study: Instrument/ 3 credits
- MPE 1010/Keyboard Studies I/ 1 credit
- MPE 1110/Chamber Music/ 2 credits

- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1240/String Performance Class/ 1 credit
- MTH 1010/Music Theory I/ 2 credits
- MTH 1410/Solfège I/ 1.5 credits
- MUS 1040/Music First-Year Seminar/ 1 credit

### **Spring: 12.5 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits
- MPE 1020/Keyboard Studies II/ 1 credit
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1240/String Performance Class/ 1 credit
- MTH 1020/Music Theory II/ 2 credits
- MTH 1420/Solfège II/ 1.5 credits
- MPE 0200/Freshman Classical Jury/ 0 credit

## **Sophomore Year: 31 credits**

### **Fall: 15.5 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1240/String Performance Class/ 1 credit
- MPE 2010/Keyboard Studies III/ 1 credit
- MTH 2050/Music Theory III 2 credits
- MTH 2410/Solfège III/ 1.5 credits
- MTH 2510/Survey of Music History I/ 3 credits

### **Spring 15.5 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits

- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/2 credits
- MPE 1240/String Performance Class/ 1 credit
- MPE 2020/Keyboard Studies IV/ 1 credit
- MTH 2420/Solfège IV/ 1.5 credits
- MTH 2520/Survey of Music History II/ 3 credits
- MTH 3050/Music Theory IV/ 2 credits
- MPE 0300/Sophomore Classical Jury/ 0 credit

## **Junior Year: 28 credits**

### **Fall: 13.5 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1240/String Performance Class/ 1 credit
- MTH 3410/Solfège V 1.5 credits
- MTH 4050/Music Theory V/ 2 credits
- MTH –/Music history elective\*/ 2 credits

### **Spring: 14.5 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1240/String Performance Class/ 1 credit
- MTH 3420/Solfège VI/ 1.5 credits
- MTH 4010/Seminar in Analysis/ 2 credits
- MTH –/Music history elective\*/ 2 credits
- MPE 3991/Junior Recital: Classical/ 1 credit

## **Senior Year: 19 credits**

## **Fall: 10 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1240/String Performance Class/ 1 credit
- MTH –/Music history elective\*/ 2 credits

## **Spring: 9 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits
- MPE1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1240/String Performance Class/ 1 credit
- MPE 4991/Senior Recital: Classical/ 1 credit

## **\*Music History Electives (Effective Fall 2020)**

MUS 1060/Reflections Western Music

MTH 1560/Introduction to World Music

MTH 2130/Music and Politics, 1800-1950

MTH 3170/Techniques of Composition for Performers

MTH 3400/History of Jazz I

MTH 3450/History of Jazz II

MTH 3520/Disruption and Art Music

MTH 3575/Music from Antiquity

MTH 3576/Music of the Common Practice Era

MTH 3577/Expansion of Chromaticism

MTH 3578/Music Since 1945

MTH 3600/The Music of J. S. Bach

MTH 3620/Music of Beethoven

MTH 3630/Berlioz, Wagner, and Liszt

MTH 3670/Mahler and Strauss

MTH 3680/Shostakovich and The Soviet Era

MTH 4075/Post-Tonal Theory & Analysis

MTH 4120/History of Recorded Music I

MTH 4130/History of Recorded Music II

## Master of Music requirements:

Graduate music majors who concentrate in strings must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5565.

### First Year: 21 credits

#### Fall: 10 credits

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5440/String Performance Class/ 1 credit
- MTH 5000/Research and Writing for the Modern Musician/ 2 credits

#### Spring: 11 credits

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5440/String Performance Class/ 1 credit
- MTH 5—/Music theory/analysis elective/ 2 credits
- MPE 5991/Master's Recital: Classical/ 1 credit

### Second Year: 21 credits

### **Fall: 10 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or
- MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5440/String Performance Class/ 1 credit
- MTH 5—/Music theory/analysis elective/ 2 credits

### **Spring: 11 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5440/String Performance Class/ 1 credit
- MPE 5—/Music Performance elective or
- MTH 5—/Music theory/analysis elective/ 2 credits
- MPE 5991/Master's Recital: Classical/ 1 credit

## **Music Artist Diploma Requirements:**

This diploma is intended for graduate students in music who have completed the master's degree requirements for their areas of study.

To earn the Artist Diploma in strings, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### **First Year: 18 credits**

#### **Fall: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5440/String Performance Class/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5440/String Performance Class/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/1 credit

### **Spring: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or
- MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5995/Artist Diploma Recital: Classical/ 1 credit

## **Music Performers Certificate Requirements:**

This is a postbaccalaureate program for students who have completed the undergraduate requirements for their areas of study and are entering into careers as performers in solo, ensemble, or studio settings.

To earn the Performers Certificate in strings, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### **First Year: 18 credits**

#### **Fall: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5440/String Performance Class/1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

#### **Spring: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or
- MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or
- MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5440/String Performance Class/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

---

## Faculty

### **Deborah Buck**

Assistant Professor of Music, Violin

Program Head

- BM, The Juilliard School
- MM, University of Southern California

### **Shmuel Katz**

Lecturer of Music, Viola

- BM, MM, Manhattan School of Music

### **Carmit Rinehart Zori**

Assistant Professor of Music, Violin

- BM, Curtis Institute of Music

### **Timothy Cobb**

Associate Professor of Music, Bass

- BM, Curtis Institute of Music

### **Julia Lichten**

Associate Professor Emerita of Music, Cello

- BA, Harvard University
- MM, New England Conservatory

## Woodwinds (Instrumental Performance)

### **Description:**

**The woodwind program accepts a select number of students, providing an intimate environment in which every student is recognized and encouraged.**

With four world-renowned faculty members, each devoted to their small, individual, and selective studios, the woodwind program presents a balanced curriculum designed to prepare students for careers and lives in music. Opportunities include:

- orchestral studies and performance
- opera studies and performance
- solo training

- wind repertoire class
- intensive chamber music
- contemporary music
- early music
- composition
- collaborative opportunities between departments
- master classes with visiting artists
- performances with visiting resident ensembles
- faculty-student collaborations

The small student body in the conservatory gives every individual a wealth of opportunities to perform, explore, and grow. Our students have easy access to practice rooms, Steinway pianos, a vast collection of standard woodwinds, and superb performance spaces (find out more under **Facilities**).

At the college's **Performing Arts Center**, located adjacent to the Music Building, an abundance of international artists perform each year, and our students have access to all of these performances. Through the generosity of the Performing Arts Center and in collaboration with the conservatory, many noted artists give master classes and open rehearsals specifically for our students.

## **Bachelor of Music Requirements:**

In addition to meeting **general degree requirements**, undergraduate music performance majors who concentrate in woodwinds must complete the following conservatory requirements (104 credits). Of the 104 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

### **Freshman Year: 26 credits**

#### **Fall: 13.5 credits**

- MPE 4 —/Private Study: Instrument/ 3 credits
- MPE 1010/Keyboard Studies I/ 1 credit
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1210/Woodwind Performance Class/ 1 credit
- MTH 1010/Music Theory I/ 2 credits
- MTH 1410/Solfège I/ 1.5 credits
- MUS 1040/Music First-Year Seminar/ 1 credit

### **Spring: 12.5 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits
- MPE 1020/Keyboard Studies II/ 1 credit
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1210/Woodwind Performance Class/ 1 credit
- MTH 1020/Music Theory II/ 2 credits
- MTH 1420/Solfège II/ 1.5 credits
- MPE 0200/Freshman Classical Jury/ 0 credit

## **Sophomore Year: 31 credits**

### **Fall: 15.5 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1210/Woodwind Performance Class/ 1 credit
- MPE 2010/Keyboard Studies III/ 1 credit
- MTH 2050/Music Theory III/ 2 credits
- MTH 2410/Solfège III/ 1.5 credits
- MTH 2510/Survey of Music History I/ 3 credits

### **Spring: 15.5 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1210/Woodwind Performance Class/ 1 credit
- MPE 2020/Keyboard Studies IV/ 1.5 credits
- MTH 2420/Solfège IV/ 1.5 credits
- MTH 2520/Survey of Music History II/ 3 credits

- MTH 3050/Music Theory IV/ 2 credits
- MPE 0300/Sophomore Classical Jury/ 0 credit

## **Junior Year: 28 credits**

### **Fall: 13.5 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1210/Woodwind Performance Class/ 1 credit
- MTH 3410/Solfège V/ 1.5 credits
- MTH 4050/Music Theory V/ 2 credits
- MTH –/Music history elective\*/ 2 credits

### **Spring: 14.5 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1210/Woodwind Performance Class/ 1 credit
- MTH 3420/Solfège VI/ 1.5 credits
- MTH 4010/Seminar in Analysis/ 2 credits
- MTH –/Music history elective\*/ 2 credits
- MPE 3991/Junior Recital: Classical/ 1 credit

## **Senior Year: 19 credits**

### **Fall: 10 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits

- MPE 1210/Woodwind Performance Class/ 1 credit
- MTH –/Music history elective\*/ 2 credits

### **Spring: 9 credits**

- MPE 4 –/Private Study: Instrument/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE 1201/Symphony Orchestra/ 2 credits
- MPE 1210/Woodwind Performance Class/ 1 credit
- MPE 4991/Senior Recital: Classical/ 1 credit

### **\*Music History Electives (Effective Fall 2020)**

MUS 1060/Reflections Western Music  
 MTH 1560/Introduction to World Music  
 MTH 2130/Music and Politics, 1800-1950  
 MTH 3170/Techniques of Composition for Performers  
 MTH 3400/History of Jazz I  
 MTH 3450/History of Jazz II  
 MTH 3520/Disruption and Art Music  
 MTH 3575/Music from Antiquity  
 MTH 3576/Music of the Common Practice Era  
 MTH 3577/Expansion of Chromaticism  
 MTH 3578/Music Since 1945  
 MTH 3600/The Music of J. S. Bach  
 MTH 3620/Music of Beethoven  
 MTH 3630/Berlioz, Wagner, and Liszt  
 MTH 3670/Mahler and Strauss  
 MTH 3680/Shostakovich and The Soviet Era  
 MTH 4075/Post-Tonal Theory & Analysis  
 MTH 4120/History of Recorded Music I  
 MTH 4130/History of Recorded Music II  
 MTH 4340/World Traditions in Music  
 MUS 4520/Trends in Music in Society

## **Master of Music requirements:**

Graduate music majors who concentrate in woodwinds must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College.

## First Year: 22 credits

### Fall: 10.5 credits

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5211/Woodwind Instrumental Lab/ .5 credits
- MPE 5450/Woodwind Performance Class/ 1 credit
- MTH 5000/Research and Writing for the Modern Musician/ 2 credits

### Spring 11.5 credits

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5211/Woodwind Instrumental Lab/ .5 credits
- MTH 5—/Music theory/analysis elective/ 2 credits
- MPE 5450/Woodwind Performance Class/ 1 credit
- MPE 5991/Master's Recital: Classical/ 1 credit

## Second Year: 20 credits

### Fall: 10.5 credits

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or

MPE 5565/Purchase New Music

or MPE 5560/Contemporary Ensemble/ 2 credits

- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5211/Woodwind Instrumental Lab/ .5 credits
- MTH 5—/Music theory/analysis elective/ 2 credits
- MPE 5450/Woodwind Performance Class/ 1 credit

### **Spring: 9.5 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or
- MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5211/Woodwind Instrumental Lab/ .5 credits
- MPE 5450/Woodwind Performance Class/ 1 credit
- MPE 5991/Master's Recital: Classical/ 1 credit

## **Music Artist Diploma Requirements:**

This diploma is for graduate students in music who have completed the master's degree requirements for their areas of study.

To earn the Artist Diploma in woodwinds, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### **First Year: 18 credits**

#### **Fall: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits

- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5450/Wind Performance/ 1 credit
- MPE 5995/Diploma Recital Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520 Trends in Music and Society or  
MUS 5522 Establishing a Professional Life/ 1 credit
- MPE 5995/Artist Diploma Recital/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble / 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5450/Wind Performance Class/ 1 credit
- MPE 5995/Diploma Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits

- MPE 5140/Chamber Music or  
MPE 5205/Camerata or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520 Trends in Music and Society or  
MUS 5522 Establishing a Professional Life / 1 credit
- MPE 5995/Artist Diploma Recital/ 1 credit

## Music Performers Certificate Requirements:

This is a postbaccalaureate program for students who have completed the undergraduate requirements for their areas of study and are entering into careers as performers in solo, ensemble, or studio settings.

To earn the Performers Certificate in woodwinds, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### First Year: 18 credits

#### Fall: 9 credits

- MPE 5—/Private Study: Instrument/ 3 credits  
MPE 5140/Chamber Music or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble or  
MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5450/Wind Performance Class/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

#### Spring: 9 credits

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5565/Purchase New Music or

MPE 5560/Contemporary Ensemble or

- MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MUS 5520/Trends in Music in Society or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble or  
MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits
- MPE 5450/Wind Performance Class/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

### **Spring: 9 credits**

- MPE 5—/Private Study: Instrument/ 3 credits
- MPE 5140/Chamber Music or  
MPE 5565/Purchase New Music or  
MPE 5560/Contemporary Ensemble or  
MPE 5205/Camerata/ 2 credits
- MPE 5201/Symphony Orchestra/ 2 credits  
MUS 5520/Trends in Music in Society or  
MUS 5522/Establishing a Professional Musical Life/ 1 credit
- MPE 5994/Performers Certificate Recital: Classical/ 1 credit

## **Faculty**

## **Kemp Jernigan**

Lecturer, Oboe

- BM, The Hartt School at The University of Hartford
- Performer's Certificate, Purchase College, SUNY
- MM, Yale University

## **Ayako Oshima Neidich**

Assistant Professor of Music, Clarinet

- BM, Toho School of Music (Tokyo)
- additional studies, Eastman School of Music, University of Rochester

## **Adrian Morejon**

Lecturer, Bassoon

- BM, Curtis Institute of Music
- MM, Artist Diploma, Yale University

## **Tara Helen O'Connor**

Associate Professor of Music, Flute

- BA, MM, DMA, Stony Brook University, SUNY

## **Jazz Studies**

### **Description:**

The jazz studies program is a dynamic, intensive, professional training experience for the aspiring jazz performer.

The performance-driven curriculum strives to emphasize the practical, bringing "the street into the classroom." With world-class performance and rehearsal facilities, the program enjoys an acclaimed reputation among today's leading institutions.

Jazz majors are mentored by some of the leading jazz artists on the scene today, and performance opportunities abound on campus, locally in Westchester County and Connecticut, and in leading New York City venues.

### **Bachelor of Music Requirements:**

In addition to meeting **general degree requirements**, undergraduate jazz studies majors must complete the following conservatory requirements (101 credits), as outlined below by semester

and year. Of the 101 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

## **Freshman: 29 credits**

### **Fall: 15 credits**

- MPE 4 –/Private Study: Instrument  
or MPE 4880/Private Study: Jazz Voice/ 3 credits
- MCO 1015/Jazz Theory I/ 3 credits
- MPE 1015/Jazz Keyboard Studies I/ 1 credit
- MPE 1700/Jazz Combos/ 2 credits
- MTH 1430/Jazz Ear Training I/ 1.5 credits
- MUS 1040/Music First-Year Seminar/ 1 credit
- MUS 1070/Jazz Repertoire I/ 2 credits
- MUS 2050/Jazz Improvisation I/ 1.5 credits

### **Spring: 14 credits**

- MPE 4 –/Private Study: Instrument  
or MPE 4880/Private Study: Jazz Voice/ 3 credits
- MCO 1025/Jazz Theory II/ 3 credits
- MPE 1025/Jazz Keyboard Studies II/ 1 credit
- MPE 1700/Jazz Combos/ 2 credits
- MTH 1440/Jazz Ear Training II/ 1.5 credits
- MUS 2060/Jazz Improvisation II/1.5 credits
- MUS 2080/Jazz Repertoire II/ 2 credits
- MPE 0201/Freshman Jazz Jury/ 0 credit

## **Sophomore Year: 29 credits**

### **Fall: 14.5 credits**

- MPE 4 –/Private Study: Instrument  
or MPE 4880/Private Study: Jazz Voice/ 3 credits
- MCO 2015/Jazz Harmony I/ 2 credits
- MPE 1700/Jazz Combos/ 2 credits
- MPE 2015/Jazz Keyboard Studies III/ 1 credit
- MTH 2430/Jazz Ear Training III/ 1.5 credits
- MTH 2510/Survey of Music History I/ 3 credits
- MUS 3070/Jazz Repertoire III/ 2 credits

### **Spring: 14.5 credits**

- MPE 4 –/Private Study: Instrument  
or MPE 4880/Private Study: Jazz Voice/ 3 credits
- MCO 2025/Jazz Harmony II/ 2 credits
- MPE 1700/Jazz Combos/ 2 credits
- MPE 2025/Jazz Keyboard Studies IV/ 1 credit
- MTH 2440/Jazz Ear Training IV/ 1 credit
- MTH 2520/Survey of Music History II/ 3 credits
- MUS 3080/Jazz Repertoire IV/ 2 credits
- MPE 0301/Sophomore Jazz Jury/ 0 credit

## **Junior Year: 26 credits**

### **Fall: 13.5 credits**

- MPE 4 –/Private Study: Instrument  
or MPE 4880/Private Study: Jazz Voice/ 3 credits
- MPE 1700/Jazz Combos/ 2 credits
- MTH 3400/Jazz History I/ 3 credits
- MUS 3090/Jazz Repertoire V/ 2 credits
- MUS 4410/Jazz Arranging I/ 2.5 credits
- MPE 3992/Junior Recital: Jazz/ 1 credit

### **Spring: 12.5 credits**

- MPE 4 –/Private Study: Instrument  
or MPE 4880/Private Study: Jazz Voice/ 3 credits
- MPE 1700/Jazz Combos/ 2 credits
- MTH 3450/Jazz History II/ 3 credits
- MUS 3100/Jazz Repertoire VI/ 2 credits
- MUS 4420/Jazz Arranging II/ 2.5 credits

### **Senior Year: 17 credits**

#### **Fall: 9 credits**

- MPE 4 –/Private Study: Instrument  
or MPE 4880/Private Study: Jazz Voice/ 3 credits
- MPE 1700/Jazz Combos/ 2 credits
- MUS 4070/Jazz Repertoire VII/ 2 credits
- Music elective/ 2 credits

#### **Spring: 8 credits**

- MPE 4 –/Private Study: Instrument  
or MPE 4880/Private Study: Jazz Voice/ 3 credits
- MPE 1700/Jazz Combos/ 2 credits
- MUS 4080/Jazz Repertoire VIII/2 credits
- MPE 4992/Senior Recital: Jazz/ 1 credit

- **Effective Fall 2021:** MPE 1010/1020/2010/2020 Keyboard Studies I – IV were replaced by MPE 1015/1025/2015/2025 Jazz Keyboard Studies I –IV.

### **Master of Music requirements:**

Graduate music majors who concentrate in jazz studies must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College.

## **First Year: 21 credits**

### **Fall: 10 credits**

- MPE 5 –/Private Study: Instrument  
or MPE 5880/Private Study: Jazz Voice/ 3 credits
- MCO 5180/Contemporary Trends in Jazz Composition/ 2 credits
- MPE 5700/Jazz Combos/ 2 credits
- MUS 5350/Topics in Jazz Seminar/ 3 credits

### **Spring: 11 credits**

- MPE 5 –/Private Study: Instrument  
or MPE 5880/Private Study: Jazz Voice/ 3 credits
- MCO 5190/Jazz Composition Workshop/ 2 credits
- MPE 5700/Jazz Combos/ 2 credits
- MUS 5360/Seminar in Jazz Styles/ 3 credits
- MPE 5992/Master's Recital, Jazz/ 1 credit

## **Second Year: 21 credits**

### **Fall: 10 credits**

- MPE 5 –/Private Study: Instrument  
or MPE 5880/Private Study: Jazz Voice/ 3 credits
- MPE 5700/Jazz Combos/ 2 credits
- Graduate music elective/ 2 credits
- MUS 5310/Advanced Jazz Arranging I/ 3 credits

### **Spring: 11 credits**

- MPE 5 –/Private Study: Instrument  
or MPE 5880/Private Study: Jazz Voice/ 3 credits

- MPE 5700/Jazz Combos/ 2 credits
- MUS 5320/Advanced Jazz Arranging II/ 3 credits
- Graduate music elective/ 2 credits
- MPE 5992/Master's Recital, Jazz/ 1 credit

## Music Artist Diploma Requirements:

To earn the Artist Diploma in jazz studies, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### First Year: 18 credits

#### Fall: 9 credits

- MPE 5 —/Private Study: Instrument  
or MPE 5880/Private Study: Jazz Voice/ 3 credits
- MPE 5700/Jazz Combos/ 2 credits
- MUS 5310/Advanced Jazz Arranging I or  
MUS 5350/Topics in Jazz Seminar/ 3 credits
- MUS 5900/Independent Study/ 1 credit

#### Spring: 9 credits

- MPE 5 —/Private Study: Instrument  
or MPE 5880/Private Study: Jazz Voice/ 3 credits
- MPE 5700/Jazz Combos/ 2 credits
- Graduate music elective/ 2 credits
- MUS 5455/Topics in Professional Development/ 1 credit
- MPE 5995/Artist Diploma Recital/ 1 credit

### Second Year: 18 credits

#### Fall: 9 credits

- MPE 5 –/Private Study: Instrument  
or MPE 5880/Private Study: Jazz Voice/ 3 credits
- MPE 5700/Jazz Combos/ 2 credits
- MUS 5310/Advanced Jazz Arranging I or  
MUS 5350/Topics in Jazz Seminar/ 3 credits
- MUS 5900/Independent Study/ 1 credit

### **Spring: 9 credits**

- MPE 5 –/Private Study: Instrument  
or MPE 5880/Private Study: Jazz Voice/ 3 credits
- MPE 5700/Jazz Combos/ 2 credits
- Graduate music elective/ 2 credits
- MUS 5455/Topics in Professional Development/ 1 credit
- MPE 5995/Artist Diploma Recital/ 1 credit

## **Music Performers Certificate Requirements:**

To earn the Performers Certificate in jazz, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### **First Year: 18 credits**

#### **Fall: 9 credits**

- MPE 5 –/Private Study: Instrument  
or MPE 5880/Private Study: Jazz Voice/ 3 credits
- MPE 5700/Jazz Combos/ 2 credits
- MUS 5310/Advanced Jazz Arranging I or  
MUS 5350/Topics in Jazz Seminar/ 3 credits
- MUS 5900/Independent Study/ 1 credit

#### **Spring: 9 credits**

- MPE 5 –/Private Study: Instrument  
or MPE 5880/Private Study: Jazz Voice/ 3 credits
- MPE 5700/Jazz Combos/ 2 credits
- Graduate music elective/ 2 credits
- MUS 5455/Topics in Professional Development/ 1 credit
- MPE 5994/Performers Certificate Recital/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5 –/Private Study: Instrument  
or MPE 5880/Private Study: Jazz Voice/ 3 credits
- MPE 5700/Jazz Combos/ 2 credits
- MUS 5310/Advanced Jazz Arranging I or  
MUS 5350/Topics in Jazz Seminar/ 3 credits
- MUS 5900/Independent Study/ 1 credit

### **Spring: 9 credits**

- MPE 5 –/Private Study: Instrument  
or MPE 5880/Private Study: Jazz Voice/ 3 credits
- MPE 5700/Jazz Combos/ 2 credits
- Graduate music elective/ 2 credits
- MUS 5455/Topics in Professional Development/ 1 credit
- MPE 5994/Performers Certificate Recital/ 1 credit

## **Faculty**

### **Adam Birnbaum**

Assistant Professor of Jazz Studies

- B.S. Boston College

- A.D.The Juilliard School

## **David DeJesus**

Assistant Professor of Music  
Latin Jazz Orchestra Conductor

- MusB, Purchase College, SUNY
- MM, Manhattan School of Music

## **Pasquale Grasso**

Visiting Affiliate Artist, Guitar

- BM, Conservatorio Giovanni Battista Martini, Bologna, Italy
- MM, Conservatorio Giovanni Battista Martini, Bologna, Italy

## **David Hazeltine**

Visiting Affiliate Artist, Piano

- BA, University of Wisconsin

## **Ralph Lalama**

Lecturer of Music, Saxophone

- BMEd, Youngstown State University

## **Pete Malinverni**

Associate Professor of Jazz Studies, Piano

- BM, SUNY Potsdam
- MM, Purchase College, SUNY

## **John Mosca**

Lecturer, Trombone

- BM, The Juilliard School

## **Gary Smulyan**

Lecturer of Music, Saxophone

Studied at SUNY Potsdam and Hofstra University

## **Doug Weiss**

Lecturer of Music, Bass

- BM, William Paterson University

## **Alexis Cole**

Lecturer, Jazz Studies, Jazz Voice

- BM, William Paterson University

- MM, Queens College, City University of New York

### **Jon Faddis**

Professor of Music, Trumpet

- Studied at the Manhattan School of Music

### **Bruce Harris**

Lecturer, Trumpet

- MusB, Purchase College, SUNY
- MM, Purchase College, SUNY

### **Ingrid Jensen**

Lecturer, Trumpet

- BM, Berklee College of Music

### **Andy LaVerne**

Visiting Affiliate Artist, Piano

- Studied at The Juilliard School, Berklee College, and New England Conservatory

### **Richie Morales**

Visiting Assistant Professor of Music, Drums

- BM, MFA, Purchase College, SUNY

### **Ugonna Okegwo**

Lecturer in Jazz Studies

Bass

- BFA, Long Island University

### **Kenny Washington**

Lecturer of Music, Drums

Studied with Rudy Collins

### **Matthew Wilson**

Visiting Affiliate Artist, Drums

- BM, Wichita State University

## **Studio Composition**

## Description:

Studio composition at Purchase College began in 1986, on the 100th anniversary of the first viable sound recording.

The studio composition program provides talented and ambitious writers with intensive preparation in the craft of musical composition, especially in the recorded media. The hallmarks of this program are:

- hands-on studio experience
- thorough training in conventional and unconventional music
- small-group study with acclaimed professional writers
- a working community of artistic peers
- a tradition of alumni success

In sum, the studio composition program offers a friendly, artistic community whose tradition of excellence produces hundreds of new musical compositions every year.

All studio composers write and produce two significant original projects (undergraduate) or two master's recitals (graduate). These can be either recorded, reviewed in score form, or performed live. Many studio composition recitals feature multimedia collaboration with students in the other arts conservatories at Purchase College. Other recitals may occur at clubs and concert venues in New York City, as well as in professional recording studios. The program also functions closely with the studio production program, and collaborative accomplishment between these two programs is typical in classes, concerts, and recording sessions.

Three decades after the program's inception, studio composition alumni and former students are working in the music industry in New York City, Los Angeles, Berlin, Paris, and Tokyo and touring internationally. They are composers and recording artists, orchestrators and arrangers, producers and executives, DJs and MCs, interactive technology designers, authors and educators. They include (to name a few): Jay Azzolina, Sébastien Bardin, Susie Bench, David Bianciardi, Dan Castellani, Charlie B. Dahan, Jack D. Elliot, Lucy (DeJesus) Kalantari, Mitski Miyawaki, Jarrett Mumford (J-Zone), Dan Romer, Hanan Rubenstein, John Selway, Maya Solovév, Regina Spektor, Bill Youngman, Jenny Owen Youngs, Jeremy Wall, Rich Westover, and Saundi Wilson.

## Bachelor of Music Requirements:

In addition to meeting general degree requirements, undergraduate studio composition majors must complete the following conservatory requirements (97 credits). Of the 97 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

### Freshman Year: 28 credits

**Fall: 14.5 credits**

- MCO 1010/Models I/ 3 credits
- MCO 1310/Studio Composition I/ 2 credits
- MCO 1410/Studio Composition Seminar/ 1 credit
- MCO 4120/Studio Composition Master Class/ 3 credits
- MPE 1010/Keyboard Studies I/ 1 credit
- MTH 1415/Studio Ear Training I/ 1.5 credits
- MUS 1040/Music First-Year Seminar/ 1 credit
- MUS 1320/Songwriting I/ 2 credits

**Spring: 13.5 credits**

- MCO 1020/Models II/ 3 credits
- MCO 1320/Studio Composition II/ 2 credits
- MCO 1410/Studio Composition Seminar/ 1 credit
- MCO 4120/Studio Composition Master Class/ 3 credits
- MPE 1020/Keyboard Studies II/ 1 credit
- MTH 1425/Studio Ear Training II/ 1.5 credits
- MUS 1330/Songwriting II/ 2 credits
- MPE 0202/Freshman Studio Composition Jury/ 0 credit

**Sophomore Year: 29 credits****Fall: 14.5 credits**

- MCO 1410/Studio Composition Seminar/ 1 credit
- MCO 2010/Models III/ 3 credits
- MCO 4120/Studio Composition Master Class/ 3 credits
- MPE 2010/Keyboard Studies III/ 1 credit
- MTH 2415/Studio Ear Training III/ 1.5 credits
- MTH 2510/Survey of Music History I/ 3 credits

- MUS 1250/Chorus or  
MPE –/Instrumental ensemble elective/ 2 credits

### **Spring: 14.5 credits**

- MCO 1410/Studio Composition Seminar/ 1 credit
- MCO 2010/Models IV/ 3 credits
- MCO 4120/Studio Composition Master Class/ 3 credits
- MPE 2010/Keyboard Studies IV/ 1 credit
- MTH 2415/Studio Ear Training III/ 1.5 credits
- MTH 2510/Survey of Music History I/ 3 credits
- MUS 1250/Chorus or  
MPE –/Instrumental ensemble elective/ 2 credits
- MPE 0302/Sophomore Studio Composition Jury/ 0 credit

## **Junior Year: 25 credits**

### **Fall: 12 credits**

- MCO 3020/Models V/ 3 credits
- MCO 3550/Studio Arranging I/ 2 credits
- MCO 4120/Studio Composition Master Class/ 3 credits
- MTH 3180/Electroacoustic Music I/ 2 credits
- MTH 4120/History of Recorded Music I/ 2 credits

### **Spring: 13 credits**

- MCO 3030/Models VI/ 3 credits
- MCO 3555/Studio Arranging II/ 2 credits
- MCO 4120/Studio Composition Master Class/ 3 credits
- MTH 3190/Electroacoustic Music II/ 2 credits
- MTH 4130/History of Recorded Music II/ 2 credits
- MPE 3993/Junior Recital: Studio Composition/ 1 credit

## Senior Year: 15 credits

### Fall: 7 credits

- MCO 4120/Studio Composition Master Class/ 3 credits
- MTH –/Music history elective\*/ 2 credits
- Music elective/ 2 credits

### Spring: 8 credits

- MCO 4120/Studio Composition Master Class/ 3 credits
- Music electives/ 4 credits
- MPE 4993/Senior Recital: Studio Composition/ 1 credit

### \*Music History Electives (Effective Fall 2020)

MUS 1060/Reflections Western Music

MTH 1560/Introduction to World Music

MTH 2130/Music and Politics, 1800-1950

MTH 3170/Techniques of Composition for Performers

MTH 3400/History of Jazz I

MTH 3450/History of Jazz II

MTH 3520/Disruption and Art Music

MTH 3575/Music from Antiquity

MTH 3576/Music of the Common Practice Era

MTH 3577/Expansion of Chromaticism

MTH 3578/Music Since 1945

MTH 3600/The Music of J. S. Bach

MTH 3620/Music of Beethoven

MTH 3630/Berlioz, Wagner, and Liszt

MTH 3670/Mahler and Strauss

MTH 3680/Shostakovich and The Soviet Era

MTH 4075/Post-Tonal Theory & Analysis

MTH 4120/History of Recorded Music I

MTH 4130/History of Recorded Music II

MTH 4340/World Traditions in Music

MUS 4520/Trends in Music in Society

# Master of Music requirements:

Applicants to the conservatory's MM concentration in studio composition are expected to demonstrate significant professional accomplishment upon entry into the program.

Graduate music majors in this concentration must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College.

## First Year: 21 credits

### Fall: 11 credits

- MPE 5110/Private Study: Composition/ 3 credits
- MPE 5110/Private Study: Composition/ 2 credits
- MCO, MTH, or MUS 5 –/Graduate seminar electives (two)/ 4 credits
- MTH 5180/Electroacoustic Music I/ 2 credits

### Spring: 10 credits

- MPE 5110/Private Study: Composition/ 3 credits
- MCO, MTH, or MUS 5 –/Graduate seminar electives (two) / 4 credits
- MTH 5190/Electroacoustic Music II/ 2 credits
- MPE 5993/Master's Recital: Studio Composition/ 1 credit

## Second Year: 21 credits

### Fall: 11 credits

- MPE 5110/Private Study: Composition/ 3 credits
- MCO 5200/Writing and Production Seminar I/ 2 credits
- MCO 5200/Writing and Production Seminar I
- MCO 5430/Advanced Songwriting/ 2 credits
- MCO 5455/Seminar in Studio Design/ 2 credits
- MCO 5460/Seminar in Studio Arranging/ 2 credits

## **Spring: 10 credits**

- MPE 5110/Private Study: Composition/ 3 credits
- MCO 5210/Writing and Production Seminar II/ 2 credits
- MCO 5445/Practical Techniques in Studio Composition/ 2 credits
- MCO, MTH, or MUS 5 –/Graduate seminar elective/ 2 credits
- MPE 5993/Master’s Recital: Studio Composition/ 1 credit

## **Faculty**

### **Chris Anderson**

Lecturer of Music

- BM, Hartt School of Music, University of Hartford
- MM, Purchase College, SUNY

### **Peter Denenberg**

Associate Professor of Music

- BPS, Empire State College, SUNY

### **Ryan Homsey**

Lecturer

Director, Academic Resource Center

- MusB, Purchase College, SUNY
- MM, New York University

### **Adam Pietrykowski**

Lecturer of Music; Lecturer of Dance

Co-Program Head - Studio Composition (Graduate Studies)

- MusB., Purchase College, SUNY
- MM, Purchase College, SUNY

### **Alba Torremocha**

Lecturer, Studio Composition

- BM, Salamanca Conservatorie, Spain
- BM, Musikene Conservatoire, Spain
- MM New York University

## **Jakub Ciupiński**

Associate Professor of Music

- MA, Academy of Music in Krakow (Poland)
- MM, The Juilliard School

## **Rebecca Haviland**

Assistant Professor of Music and Technology

Co-Program Head Studio Composition (Undergraduate Studies)

- MusB, Purchase College, SUNY

## **Noah Kellman**

Lecturer, Studio Composition

- BA, Purchase College, SUNY
- MM, New York University
- Certificate of Jazz Piano Performance and Composition, The Brubeck Institute

## **Darren Solomon**

Visiting Affiliate Artist

- BA, New York University

## **Sloan Wainwright**

Visiting Affiliate Artist

# **Studio Production**

## **Description:**

The undergraduate major in studio production is among the leading programs of its kind in the United States.

The program seeks a limited number of experienced producers and engineers who display advanced skills in recording, production, and associated technology. It is the quest of the studio production program and its faculty to develop producers who can ultimately work within a wide spectrum of musical genres with expertise, awareness, and understanding of each genre's subtleties and traditions and with sharply honed technological, musical, and business skills. The faculty and alumni alike are established artists and producers, and many studio production students are professionals before they graduate.

The hallmarks of the studio production program include:

- hands-on studio experience
- thorough training in most musical genres, from hip-hop to Mozart

- small-group study with professional producers
- music theory and musicianship for producers

The curriculum offers hands-on lessons in each of the state-of-the-art recording facilities housed in the Conservatory of Music, plus a thorough grounding in the business of music. Additionally, studio production students engineer dozens of recitals for their fellow students in the conservatory, creating a synergy that is virtually exclusive to Purchase College. The program also functions closely with the **studio composition** program, and collaborative accomplishment between these two programs is typical in classes, concerts, and recording sessions.

## Bachelor of Music Requirements:

In addition to meeting **general degree requirements**, undergraduate studio production majors must complete the following conservatory requirements (98 credits). Of the 98 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

### Freshman Year: 26 credits

#### Fall: 13.5 credits

- MCO 1010/Models I/ 3 credits
- MCO 1310/Studio Composition I/ 2 credits
- MCO 4125/Studio Production Master Class/ 3 credits
- MCO 4350/Digital Audio I/ 2 credits
- MPE 1010/Keyboard Studies I/ 1 credit
- MTH 1415/Studio Ear Training I/ 1.5 credits
- MUS 1040/Music First-Year Seminar/ 1 credit

#### Spring: 12.5 credits

- MCO 1020/Models II/ 3 credits
- MCO 1320/Studio Composition II/ 2 credits
- MCO 4125/Studio Production Master Class/ 3 credits
- MCO 4360/Digital Audio II/ 2 credits
- MPE 1020/Keyboard Studies II/ 1 credit
- MTH 1425/Studio Ear Training II/ 1.5 credits
- MPE 0203/Freshman Studio Production Jury/ 0 credit

## **Sophomore Year: 29 credits**

### **Fall: 13.5 credits**

- MCO 2010/Models III/ 3 credits
- MCO 3330/Studio Production I/ 2 credits
- MCO 4125/Studio Production Master Class/ 3 credits
- MPE 2010/Keyboard Studies III/ 1 credit
- MTH 2415/Studio Ear Training II/1.5 credits
- MTH 2510/Survey of Music History I/ 3 credits

### **Spring: 15.5 credits**

- MCO 2020/Models IV/ 3 credits
- MCO 3340/Studio Production II/ 2 credits
- MCO 4125/Studio Production Master Class/ 3 credits
- MPE 2020/Keyboard Studies IV/ 1 credit
- MTH 2425/Studio Ear Training IV/ 1.5 credits
- MTH 2520/Survey of Music History II/ 3 credits
- MUS 1250/Chorus or  
MPE –/Instrumental ensemble elective/ 2 credits
- MPE 0303/Sophomore Studio Production Jury/ 0 credit

## **Junior Year: 20 credits**

### **Fall: 10.5 credits**

- MCO 2310/MIDI Composition I/ 2 credits
- MCO 4125/Studio Production Master Class/ 3 credits
- MCO 4711/Creative Production Techniques I/ 1.5 credits
- MTH 4120/History of Recorded Music I/ 2 credits

- MUS 1250/Chorus or  
MPE –/Instrumental ensemble elective/ 2 credits

### **Spring: 9.5 credits**

- MCO 2320/MIDI Composition II/ 2 credits
- MCO 4125/Studio Production Master Class/ 3 credits
- MCO 4721/Creative Production Techniques II/ 1.5 credits
- MTH 4130/History of Recorded Music II/ 2 credits
- MPE 3995/Junior Production/ 1 credit

## **Senior Year: 23 credits**

### **Fall: 11 credits**

- MCO 3500/Film Scoring I/ 2 credits
- MCO 3712/Contracts, Copyrights, and Publishing/ 2 credits
- MCO 4125/Studio Production Master Class/ 3 credits
- MTH –/Music history elective\*/ 2 credits
- MUS 3770/Studio Apprenticeship/ 2 credits

### **Spring: 12 credits**

- MCO 3510/Film Scoring II/ 2 credits
- MCO 3722/Touring, Promotion, and Distribution/ 2 credits
- MCO 4125/Studio Production Master Class/ 3 credits
- MUS 3770/Studio Apprenticeship/ 2 credits
- Music elective/ 2 credits
- MPE 4950/Senior Production/ 1 credit

**\*Music History Electives (Effective Fall 2020)**

MUS 1060/Reflections Western Music  
MTH 1560/Introduction to World Music  
MTH 2130/Music and Politics, 1800-1950  
MTH 3170/Techniques of Composition for Performers  
MTH 3400/History of Jazz I  
MTH 3450/History of Jazz II  
MTH 3520/Disruption and Art Music  
MTH 3575/Music from Antiquity  
MTH 3576/Music of the Common Practice Era  
MTH 3577/Expansion of Chromaticism  
MTH 3578/Music Since 1945  
MTH 3600/The Music of J. S. Bach  
MTH 3620/Music of Beethoven  
MTH 3630/Berlioz, Wagner, and Liszt  
MTH 3670/Mahler and Strauss  
MTH 3680/Shostakovich and The Soviet Era  
MTH 4075/Post-Tonal Theory & Analysis  
MTH 4120/History of Recorded Music I  
MTH 4130/History of Recorded Music II  
MTH 4340/World Traditions in Music  
MUS 4520/Trends in Music in Society

## **Faculty**

### **Pablo Arraya**

Visiting Affiliate Artist

- BM, Middle Tennessee State University

### **Peter Denenberg**

Associate Professor of Music

- BPS, Empire State College, SUNY

### **Jonathan Jetter**

Lecturer of Music

- MusB, MM, Purchase College, SUNY

### **Phil Moffa**

Lecturer of Music

- BM, Purchase College, SUNY
- MM, Purchase College, SUNY

### **Michael Umile**

Lecturer of Music

- MusB, Purchase College, SUNY
- MS, Rensselaer Polytechnic Institute

### **Silas Brown**

Assistant Professor of Music

- MusB, Purchase College, SUNY

### **Christopher Greco**

Visiting Affiliate Artist

- Diploma, DeVry University

### **Phil Joly**

Visiting Affiliate Artist

- MusB, Purchase College, SUNY

### **Mark Schwartz**

Lecturer of Music

- BA, Cornell University
- JD, University of California, Los Angeles

## **Voice and Opera Studies**

### **Description:**

Vocal performance at Purchase College is a small, highly selective program designed to train and mentor serious students in their pursuit of a career in professional classical singing and opera.

This is achieved through a highly disciplined and completely integrated curriculum taught by a talented, committed, and caring faculty, all of whom were or are active, first-class performing artists.

Our working mantra is “learning to perform requires performing to learn.” To that end, every class has a performing component whenever possible. In particular, the program is noted for its excellent instruction of vocal technique, stage technique, movement, language studies, and musical styles.

The program’s operas, which are performed primarily by undergraduates, are routinely praised for their inventiveness and professionalism and have won several annual National Opera Association awards.

### **Bachelor of Music Requirements:**

In addition to meeting **general degree requirements**, undergraduate vocal performance majors must complete the following conservatory requirements (116 credits).

Of the 116 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree. Language courses (FRE, GER, ITA) may also be applied toward this requirement.

## **Freshman Year: 29 credits**

### **Fall: 15 credits**

- MPE 4300/Private Study: Voice/ 3 credits
- ITA 1010/Beginning Italian I/ 4 credits
- MPE 1010/Keyboard Studies I/ 1 credit
- MPE 1370/Italian Art Song Literature I/ 1.5 credits
- MPE 1380/Italian Diction I/ 1 credit
- MTH 1010/Music Theory I/ 2 credits
- MTH 1436/Vocal Ear Training I/ 1.5 credits
- MUS 1040/Music First-Year Seminar/ 1 credit

### **Spring: 14 credits**

- MPE 4300/Private Study: Voice/ 3 credits
- ITA 1020/Beginning Italian II/ 4 credits
- MPE 1020/Keyboard Studies II/ 1 credit
- MPE 1375/Italian Art Song Literature II/ 1.5 credits
- MPE 1390/Italian Diction II/ 1 credit
- MTH 1020/Music Theory II/ 2 credits
- MTH 1446/Vocal Ear Training II/ 1.5 credits
- MPE 0200/Freshman Classical Jury/ 0 credit

## **Sophomore Year: 40 credits**

### **Fall: 20 credits**

- MPE 4300/Private Study: Voice/ 3 credits
- GER 1010/Beginning German I/ 4 credits
- MPE 2010/Keyboard Studies III/ 1 credit
- MPE 2230/Movement Styles/ 1 credit
- MPE 2260/Stage Techniques for Singers/ 2 credits
- MPE 2370/German Art Song Literature I/ 1.5 credits
- MPE 2380/German Diction I/ 1 credit
- MTH 2050/Music Theory III/ 2 credits
- MTH 2436/Vocal Ear Training III/ 1.5 credits
- MTH 2510/Survey of Music History I/ 3 credits

### **Spring: 20 credits**

- MPE 4300/Private Study: Voice/ 3 credits
- GER 1020/Beginning German II/ 4 credits
- MPE 2020/Keyboard Studies IV/ 1 credit
- MPE 2230/Movement Styles/ 1 credit
- MPE 2260/Stage Techniques for Singers/ 2 credits
- MPE 2375/German Art Song Literature II/ 1.5 credits
- MPE 2390/German Diction II/ 1 credit
- MTH 2446/Vocal Ear Training IV/ 1.5 credits
- MTH 2520/Survey of Music History II/ 3 credits
- MTH 3050/Music Theory IV/ 2 credits
- MPE 0300/Sophomore Classical Jury/ 0 credit

## **Junior Year: 29 credits**

### **Fall: 14 credits**

- MPE 4300/Private Study: Voice/ 3 credits
- FRE 1010/Beginning French I/ 4 credits
- MPE 3260/Opera Coaching/ 0.5 credit
- MPE 3350/Opera Workshop/ 2 credits

- MPE 3370/French Art Song Literature I/ 1.5 credits
- MPE 3380/French Diction I/ 1 credit
- MTH 4050/Music Theory V/ 2 credits

### **Spring: 15 credits**

- MPE 4300/Private Study: Voice/ 3 credits
- FRE 1020/Beginning French II/ 4 credits
- MPE 3260/Opera Coaching/ .5 credits
- MPE 3350/Opera Workshop/ 2 credits
- MPE 3375/French Art Song Literature II/ 1.5 credits
- MPE 3390/French Diction II/ 1 credit
- MTH 4010/Seminar in Analysis/ 2 credits
- MPE 3991/Junior Recital: Classical/ 1 credit

## **Senior Year: 18 credits**

### **Fall: 9 credits**

- MPE 4300/Private Study: Voice/ 3 credits
- MPE 3260/Opera Coaching/ .5 credits
- MPE 3350/Opera Workshop/ 2 credits
- MTH 4211/Opera History I/ 2 credits
- MTH 4213/Opera Literature I/ 1.5 credits

### **Spring: 9 credits**

- MPE 4300/Private Study: Voice/ 3 credits
- MPE 3260/Opera Coaching/.5 credits
- MPE 3350/Opera Workshop/ 2 credits
- MTH 4212/Opera History II/ 1 credit
- MTH 4214/Opera Literature II/ 1.5 credits
- MPE 4991/Senior Recital: Classical/ 1 credit

## Master of Music requirements:

Graduate music majors who concentrate in voice and opera studies must meet the following conservatory requirements (45 credits) and earn a minimum 3.0 cumulative GPA at Purchase College.

### First Year: 22 credits

#### Fall: 11 credits

- MPE 5300/Private Study: Voice/ 3 credits
- MPE 5250/Opera Workshop/ 2 credits
- MPE 5253/Opera Workshop Lab/ 1 credit
- MPE 5260/Opera Coaching/ 1 credit
- MPE 5275/Teaching Techniques for Voice or MUS 5250/Chorus/ 2 credits
- MTH 5000/Research and Writing for the Modern Musician/ 2 credits

#### Spring: 11 credits

- MPE 5300/Private Study: Voice/ 3 credits
- MPE 5250/Opera Workshop/ 2 credits
- MPE 5253/Opera Workshop Lab/ 1 credit
- MPE 5255/Operatic Styles I/ 2 credits
- MPE 5260/Opera Coaching/ 1 credit
- MUS 5250/Chorus/ 2 credits

### Second Year: 23 credits

#### Fall: 11 credits

- MPE 5300/Private Study: Voice/ 3 credits

- MPE 5250/Opera Workshop/ 2 credits
- MPE 5253/Opera Workshop Lab/ 1 credit
- MPE 5256/Operatic Styles II/ 2 credits
- MPE 5260/Opera Coaching/ 1 credit
- MPE 5275/Teaching Techniques for Voice or  
MUS 5250/Chorus/ 2 credits

### **Spring: 12 credits**

- MPE 5300/Private Study: Voice/ 3 credits
- MPE 5250/Opera Workshop/ 2 credits
- MPE 5253/Opera Workshop Lab/ 1 credit
- MPE 5257/Operatic Styles III/ 2 credits
- MPE 5260/Opera Coaching/ 1 credit
- MPE 5276/Teaching Techniques for the Stage/ 2 credits
- MPE 5991/Master's Recital: Classical/ 1 credit

## **Music Artist Diploma Requirements:**

This diploma is intended for graduate students in music who have completed the master's degree requirements for their areas of study.

To earn the Artist Diploma in opera studies, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### **First Year: 18 credits**

#### **Fall: 9 credits**

- MPE 5300/Private Study: Voice/ 3 credits
- MPE 5250/Opera Workshop/ 2 credits
- MTH 5 –/Music theory/analysis elective/ 2 credits
- Graduate music elective/ 2 credits

### **Spring: 9 credits**

- MPE 5300/Private Study: Voice/ 3 credits
- MPE 5250/Opera Workshop/ 2 credits
- MPE 5255/Operatic Styles I/ 2 credits
- MUS 5455/Topics in Professional Development/ 1 credit
- MPE 5995/Artist Diploma Recital/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5300/Private Study: Voice/ 3 credits
- MPE 5250/Opera Workshop/ 2 credits
- MPE 5256/Operatic Styles II/ 2 credits
- Graduate music elective/ 2 credits

### **Spring: 9 credits**

- MPE 5300/Private Study: Voice/ 3 credits
- MPE 5250/Opera Workshop/ 2 credits
- MPE 5257/Operatic Styles III/ 2 credits
- MUS 5455/Topics in Professional Development/ 1 credit
- MPE 5995/Artist Diploma Recital/ 1 credit

## **Music Performers Certificate Requirements:**

This is a postbaccalaureate program for students who have completed the undergraduate requirements for their areas of study and are entering into careers as performers in solo, ensemble, or studio settings.

To earn the Performers Certificate in opera studies, students must meet the following conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

## **First Year: 18 credits**

### **Fall: 9 credits**

- MPE 5300/Private Study: Voice/ 3 credits
- MPE 5250/Opera Workshop/ 2 credits
- MTH 5 –/Music theory/analysis elective/ 2 credits
- Graduate music elective/ 2 credits

### **Spring: 9 credits**

- MPE 5300/Private Study: Voice/ 3 credits
- MPE 5250/Opera Workshop/ 2 credits
- MPE 5255/Operatic Styles I/ 2 credits
- MUS 5455/Topics in Professional Development/ 1 credit
- MPE 5994/Performers Certificate Recital/ 1 credit

## **Second Year: 18 credits**

### **Fall: 9 credits**

- MPE 5300/Private Study: Voice/ 3 credits
- MPE 5250/Opera Workshop/ 2 credits
- MPE 5256/Operatic Styles II/ 2 credits
- Graduate music elective/ 2 credits

### **Spring: 9 credits**

- MPE 5300/Private Study: Voice/ 3 credits
- MPE 5250/Opera Workshop/ 2 credits
- MPE 5257/Operatic Styles III/ 2 credits
- MUS 5455/Topics in Professional Development/ 1 credit

- MPE 5994/Performers Certificate Recital/ 1 credit

## **Faculty**

### **Thomas Baird**

Lecturer of Dance; Lecturer of Music

- BA, Empire State College, SUNY

### **Hugh Murphy**

Associate Professor of Music

- BM, MM, Peabody Conservatory of Music, Johns Hopkins University

### **Sherry Overholt**

Assistant Professor of Music

- BM, University of Miami
- MM, MMA, DMA, Yale University

### **David Recca**

Lecturer

Chorus Director

- MusB, Performers Certificate, Purchase College, SUNY
- MM, Eastman School of Music, University of Rochester
- MMA, Yale University
- DMA, Yale University

### **Jacque Trussel**

Professor of Music

- BS, MM, Ball State University

### **Bonnie Hamilton**

Assistant Professor of Music

- BA, Florida State University

### **Djordje Nesic**

Lecturer

- BM, Belgrade University of the Arts

### **Tara Helen O'Connor**

Associate Professor of Music, Flute

- BA, MM, DMA, Stony Brook University, SUNY

## **Kaori Sato**

Assistant Professor of Music

- BM, Miyagi Gakuin Women's University (Japan)
- MM, Mannes College of Music

## **Margaret Vignola**

Lecturer

- MusB, Purchase College, SUNY

# **Conservatory of Theatre Arts**

## **Undergraduate Courses**

## **Acting**

### **Description:**

The professional actor training program is a four-year sequential course of study in acting—voice, speech, movement for actors, dramatic structure, and history of the theatre, supplemented by offerings in stage combat, performance improvisation, mask work, acting for camera, makeup, and audition technique.

The schedule is rigorous; in a typical week, a student works directly with faculty members for 27 to 40 hours and spends a comparable amount of time in preparation.

- **The first two years** of training focus on the development of the actor's imagination and an exploration of his or her inner resources as they relate to the external demands and skills of the craft.
- **During the third and fourth years**, classroom work continues, and the principles learned in the first two years are applied rigorously in rehearsal and performance. Purchase Repertory Theatre productions provide a wide range of experience, from the contemporary to the classic, and are directed by visiting professionals as well as experienced resident faculty.

The acting BFA program is one of five in the nation that meets the standards of the Consortium of Conservatory Theatre Training Programs. In the fourth year, graduating seniors are presented to an invited audience of agents, producers, and casting directors in New York City and Los Angeles.

**Please note: The acting BFA program does not offer training in musical theatre.**

### **Requirements:**

In addition to meeting **general degree requirements**, all acting majors must successfully complete the following requirements (110 credits).

Of the 110 credits, up to 8 credits of theatre history (ACT 1250 and 2100) may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

## **Freshman Year: 26 credits**

### **Fall: 16 credits**

- ACT 1010/Acting I/ 3 credits
- ACT 1030/Script Analysis /2 credits
- ACT 1160/Speech I/ 2 credits
- ACT 1210/Voice I/ 2 credits
- ACT 1250/Dramatic Structure/ 4 credits
- ACT 1310/Movement I/ 2 credits
- ACT 1355/Stage Combat I/ 1 credit

### **Spring: 10 credits**

- ACT 1020/Acting I\*/ 3 credits
- ACT 1170/Speech I\*/ 2 credits
- ACT 1220/Voice I\*/ 2 credits
- ACT 1320/Movement I\*/ 2 credits
- ACT 1670/Improvisation I/ 1 credit

\*Part Two

## **Sophomore Year: 27 credits**

### **Fall: 11 credits**

- ACT 1410/Physical Comedy I/ 1 credit
- ACT 2010/Acting II/ 3 credits
- ACT 2160/Speech II/ 2 credits

- ACT 2210/Voice II/ 2 credits
- ACT 2310/Movement II/ 2 credits
- ACT 2610/Stage Makeup/ 1 credit

### **Spring: 16 credits**

- ACT 2020/Acting II\*/ 3 credits
- ACT 2100/History of the Theatre/ 4 credits
- ACT 2170/Speech II\*/ 2 credits
- ACT 2220/Voice II\*/ 2 credits
- ACT 2320/Movement II\*/ 2 credits
- ACT 2410/Physical Comedy II/ 1 credit
- ACT 2620/Stage Makeup\*/ 1 credit
- ACT 2700/Introduction to Rehearsal and Performance/ 1 credit

\*Part Two

## **Junior Year: 29 credits**

### **Fall: 16 credits**

- ACT 3010/Acting III/ 3 credits
- ACT 3160/Speech III/ 2 credits
- ACT 3210/Voice III/ 2 credits
- ACT 3310/Movement III/ 2 credits
- ACT 3365/Stage Combat II/ 1 credit
- ACT 3700/Rehearsal and Performance I/ 3 credits
- ACT 3710/Rehearsal and Performance I\*/ 3 credits

\*Part Two

### **Spring: 13 credits**

- ACT 3020/Acting III\*/ 3 credits

- ACT 3170/Speech III\*/ 2 credits
- ACT 3220/Voice III\*/ 2 credits
- ACT 3320/Movement III\*/ 2 credits
- ACT 3670/Improvisation II/ 1 credit
- ACT 3720/Rehearsal and Performance I (Part Three)/ 3 credits

\*Part Two

## **Senior Year: 28 credits**

### **Fall: 14 credits**

- ACT 4010/Acting IV/ 3 credits
- ACT 4250/Voice and Speech IV/ 2 credits
- ACT 4310/Movement IV/ 2 credits
- ACT 4550/Acting for Camera/ 1 credit
- ACT 4700/Rehearsal and Performance II/3 credits
- ACT 4710/Rehearsal and Performance II\*/ 3 credits

\*Part Two

### **Spring: 14 credits**

- ACT 4020/Acting IV\*/ 3 credits
- ACT 4255/Voice and Speech IV\*/ 2 credits
- ACT 4320/Movement IV\*/ 2 credits
- ACT 4500/The Business of Acting/ 1 credit
- ACT 4720/Rehearsal and Performance II (Part Three)/ 3 credits
- ACT 4730/Rehearsal and Performance II (Part Four)/ 3 credits

\*Part Two

## **Policy on Casting and Production**

All students work in productions as cast. Because of the rigorous nature of the acting program, all coursework and extracurricular work or projects must be approved in advance by the student's

faculty advisor. If a student becomes involved with such a project or work without the knowledge and consent of the student's faculty advisor, the student may be subject to probation and/or dismissal.

## **Faculty**

### **Liam Joynt**

Lecturer in Acting

Associate Chair

- MFA, Rutgers University
- BA Union College

### **David Bassuk**

Professor of Acting

- BA, Purchase College, SUNY
- MFA, Southern Methodist University

### **Jill Echo**

Lecturer in Acting

- BFA, MFA, Purchase College, SUNY

### **A. Dean Irby**

Associate Professor of Acting

- BA, Dillard University
- MFA, New York University

### **Mitchell McCoy**

Lecturer in Theatre Design/Technology

- BFA, New York University

### **Henry McDaniel**

Lecturer in Acting

- MA, Voice Studies, Royal Central School of Speech and Drama.
- MFA, Acting, Indiana University
- MS, Education, Emphasis in Touring Children's Theatre

### **Pamela Prather**

Associate Professor of Acting

- BA, University of New Mexico, Albuquerque
- MFA, University of California, Los Angeles

## **Ronni Stewart**

Associate Professor of Acting

- BA, New York University

## **Rosalyn Coleman Williams**

Lecturer in Acting

- BFA, Howard University
- MFA, Yale School of Drama

## **Christopher McCann**

Visiting Assistant Professor

- BFA, New York University

## **Trazana Beverley**

Lecturer in Acting

- BFA, New York University

## **Brandalyn Fulton**

Lecturer in Design/Technology

- BA, University of Michigan

## **Ed Malone**

Lecturer in Acting

- Licentiate Acting Diploma, London College of Music and Media
- Ecole Jacques Lecoq, France
- Ecole Philippe Gaulier, France

## **Scott McCrea**

Lecturer in Acting

- BA, Duke University
- MFA, Columbia University

## **Sarah Petersiel**

Lecturer in Acting

- BA, Brown University

## **Susan Shopmaker**

Lecturer in Acting

- BA, Hamilton College

## **Maggie Surovell**

Lecturer in Acting

- BA, Temple University
- MFA, University of Georgia

## Contributing Faculty

### **James Dunn**

Lecturer of Acting

Lecturer of Theatre and Performance (Part Time)

- BA, Middlebury College
- MFA, L'Ecole Internationale de Theatre Jacques Lecoq

### **Peggy Stafford**

Assistant Professor of Playwriting

- BA, Seattle University
- MFA, Bennington College

### **David Recca**

Lecturer

Chorus Director

- MusB, Performers Certificate, Purchase College, SUNY
- MM, Eastman School of Music, University of Rochester
- MMA, Yale University
- DMA, Yale University

### **Jack Tamburri**

Visiting Assistant Professor of Theatre Arts

Interim Director, Conservatory of Theatre Arts

- AB, University of Chicago
- MFA, Yale School of Drama

## Courses

**ACT 1010: Acting I**

Development of the basic acting instrument through exercises that promote relaxation, sensory awareness, expressiveness, logical stage behavior, and creative interaction with fellow performers. Beginning character and scene work emphasize various intellectual and instinctive approaches, such as script analysis and improvisation.

Credits: 3

Department: Acting

### **ACT 1020: Acting I**

Development of the basic acting instrument through exercises that promote relaxation, sensory awareness, expressiveness, logical stage behavior, and creative interaction with fellow performers. Beginning character and scene work emphasize various intellectual and instinctive approaches, such as script analysis and improvisation.

Credits: 3

PREREQ: ACT1010 Or TAC1010

Department: Acting

### **ACT 1030: Script Analysis**

In-depth analysis of selected dramatic texts to identify elements of structure, character, and language and to understand their function in creating the dynamics of dramatic action. Explores the active purposes of analytic terminology for the actor to gain awareness of action as a basic creative process for theatre. Selected plays are used.

Credits: 2

Department: Acting

### **ACT 1160: Speech I**

An enlightening approach to learning the sounds of Standard American speech for clear articulation, without emphasis on "correct" speech. Students become fluent in

their use of the International Phonetic Alphabet, as a means of “training the ear” in preparation for dialects.

Credits: 2

Department: Acting

### **ACT 1170: Speech I**

An enlightening approach to learning the sounds of Standard American speech for clear articulation, without emphasis on “correct” speech. Students become fluent in their use of the International Phonetic Alphabet, as a means of “training the ear” in preparation for dialects.

Credits: 2

PREREQ: ACT1160 Or TAC1160

Department: Acting

### **ACT 1210: Voice I**

Basic work on freeing the actor’s natural voice. Alignment, relaxation, breathing, production of vibration, and exercises in recognizing habits and beginning to free the voice from physical and psychological tension. Exploration of vocal expression and emotion. Fundamentals of voice/text work.

Credits: 2

Department: Acting

### **ACT 1220: Voice I**

Basic work on freeing the actor’s natural voice. Alignment, relaxation, breathing, production of vibration, and exercises in recognizing habits and beginning to free the voice from physical and psychological tension. Exploration of vocal expression and emotion. Fundamentals of voice/text work.

Credits: 2

PREREQ: ACT1210 Or TAC1210

Department: Acting

### **ACT 1250: Dramatic Structure**

A study of Aristotle's *Poetics*, plus an in-depth analysis of dramatic structures (form, theme, style, genre, and characterization) as applied to selected plays and films.

Credits: 4

Department: Acting

### **ACT 1310: Movement I**

Teaches the actor how to actualize essential information and awareness through exercises that explore relaxation, breathing, muscular stretching, and alignment work. The practice of kinesthetic sense development and spatial relationships, along with awareness of body language and the sharpening of the senses, helps support the development of other skills (e.g., voice, speech, alternate movement styles).

Credits: 2

Department: Acting

### **ACT 1320: Movement I**

Teaches the actor how to actualize essential information and awareness through exercises that explore relaxation, breathing, muscular stretching, and alignment work. The practice of kinesthetic sense development and spatial relationships, along with awareness of body language and the sharpening of the senses, helps support the development of other skills (e.g., voice, speech, alternate movement styles).

Credits: 2

PREREQ: ACT1310 Or TAC1310

Department: Acting

### **ACT 1355: Stage Combat I**

Beginning with basic, unarmed stage combat, students are drilled in use of the sword. An emphasis on fencing with foil épée and saber helps students attain better coordination and focus, as well as the practical applications thereof. In the latter part of the class, which is dedicated to the quarterstaff and its use, students explore this weapon through exercises and choreography.

Credits: 1

Department: Acting

### **ACT 1410: Physical Comedy I**

Actors learn the art and language of images, imagination, physical creativity, and physical comedy. Such techniques as neutral and character mask work, improvisation, and storytelling free the actors' bodies of excessive thinking while strengthening and honing their imagination, allowing them to create potent performances and deep character work.

Credits: 1

Department: Acting

### **ACT 1670: Improvisation I**

An intensive workshop focused on building an understanding of the techniques and applications of improvisatory practice.

Credits: 1

Department: Acting

### **ACT 2010: Acting II**

A continuation and extension of first-year work, with particular emphasis on characterization, text analysis, and techniques of various stylistic demands.

Credits: 3

PREREQ: ACT1020 Or TAC1020

Department: Acting

### **ACT 2020: Acting II**

A continuation and extension of first-year work, with particular emphasis on characterization, text analysis, and techniques of various stylistic demands. Leads to performance in a full stage production.

Credits: 3

PREREQ: ACT2010 Or TAC2010

Department: Acting

### **ACT 2100: History of Theatre**

A study of the history of world theatres from their origins through the present.

Credits: 4

Department: Acting

### **ACT 2160: Speech II**

A progression of first-year work, brought to classical texts with strong emphasis on Shakespeare. Includes awareness of the devices of language and poetry necessary for speaking verse. Continued use of the International Phonetic Alphabet, followed by beginning dialect work.

Credits: 2

PREREQ: ACT1170 Or TAC1170

Department: Acting

### **ACT 2170: Speech II**

A progression of first-year work, brought to classical texts with strong emphasis on Shakespeare. Includes awareness of the devices of language and poetry necessary

for speaking verse. Continued use of the International Phonetic Alphabet, followed by beginning dialect work.

Credits: 2

PREREQ: ACT2160 Or TAC2160

Department: Acting

### **ACT 2210: Voice II**

Continued work on freeing the actor's natural voice, developing a voice in contact with emotional impulse, and strengthening this connection. Work on extending the voice.

Credits: 2

PREREQ: ACT1220 Or TAC1220

Department: Acting

### **ACT 2220: Voice II**

Continued work on freeing the actor's natural voice, developing a voice in contact with emotional impulse, and strengthening this connection. Work on extending the voice.

Credits: 2

PREREQ: ACT2210 Or TAC2210

Department: Acting

### **ACT 2310: Movement II**

An introduction to modern dance technique, emphasizing kinesthetic and anatomical awareness of the body. Concepts include strength emulating from the center, skeletal alignment, mobility in the torso, turn out, use of breath, connection to the floor, gravity, dynamic quality, musicality, and the body's relationship to the proscenium space and to other performers. Includes exercises to warm up the body and develop muscle tone, agility, and fluidity of movement.

Credits: 2

PREREQ: ACT1320 Or TAC1320

Department: Acting

### **ACT 2320: Movement II**

An introduction to modern dance technique, emphasizing kinesthetic and anatomical awareness of the body. Concepts include strength emulating from the center, skeletal alignment, mobility in the torso, turn out, use of breath, connection to the floor, gravity, dynamic quality, musicality, and the body's relationship to the proscenium space and to other performers. Includes exercises to warm up the body and develop muscle tone, agility, and fluidity of movement.

Credits: 2

PREREQ: ACT2310 Or TAC2310

Department: Acting

### **ACT 2410: Physical Comedy II**

In the second semester of this pedagogy, actors continue to deepen their experience with the first semester's work, moving from exploring new freedom and power into intentional direction, specificity, and control. Actors learn how to use form, image, and technique to create and perform from pure inspiration.

Credits: 1

PREREQ: ACT1410 Or TAC1410

Department: Acting

### **ACT 2610: Stage Makeup**

Makeup begins with basic corrective work on the student's own facial structure and progresses to characterization work with hair, putty, and beards, aiming throughout to learn the makeup requirements of the major style periods and specialties like fantasy characters, animals, and clowns.

Credits: 1

Department: Acting

### **ACT 2620: Stage Makeup**

Makeup begins with basic corrective work on the student's own facial structure and progresses to characterization work with hair, putty, and beards, aiming throughout to learn the makeup requirements of the major style periods and specialties like fantasy characters, animals, and clowns.

Credits: 1

PREREQ: ACT2610 Or TAC2610

Department: Acting

### **ACT 2700: Introduction to Rehearsal and Performance**

Rehearsal and added performance of selected plays produced before the public.

Credits: 1

Department: Acting

### **ACT 3010: Acting III**

Acting techniques applied to more complex dramatic forms, including genres in which language and characterization are particularly demanding. Theatre periods and special authors for whom style skills are developed may include some or all of the following: Greek, Elizabethan, Restoration, Molière.

Credits: 3

PREREQ: ACT2020 Or TAC2020

Department: Acting

### **ACT 3020: Acting III**

Acting techniques applied to more complex dramatic forms, including genres in which language and characterization are particularly demanding. Theatre periods and special authors for whom style skills are developed may include some or all of the following: Greek, Elizabethan, Restoration, Molière.

Credits: 3

PREREQ: ACT3010 Or TAC3010

Department: Acting

### **ACT 3160: Speech III**

After the first two years of study, students are able to speak in a standard contemporary American accent and to meet the additional demands of classic texts. In the third year, actors use their newfound skills to learn various American and international dialects. The spring semester includes more advanced work on dialects.

Credits: 2

PREREQ: ACT2170 Or TAC2170

Department: Acting

### **ACT 3170: Speech III**

After the first two years of study, students are able to speak in a standard contemporary American accent and to meet the additional demands of classic texts. In the third year, actors use their newfound skills to learn various American and international dialects. The spring semester includes more advanced work on dialects.

Credits: 2

PREREQ: ACT3160 Or TAC3160

Department: Acting

### **ACT 3210: Voice III**

Developing the actor's natural voice. Emphasis is on developing vocal strength, range, variety, texture, coloration, and the connection with thought and feeling. Sound and movement exercises enlarge the voice and develop vocal stamina and sensitivity through detailed work on contemporary and classical texts.

Credits: 2

PREREQ: ACT2220 Or TAC2220

Department: Acting

### **ACT 3220: Voice III**

Developing the actor's natural voice. Emphasis is on developing vocal strength, range, variety, texture, coloration, and the connection with thought and feeling. Sound and movement exercises enlarge the voice and develop vocal stamina and sensitivity through detailed work on contemporary and classical texts.

Credits: 2

PREREQ: ACT3210 Or TAC3210

Department: Acting

### **ACT 3310: Movement III**

Third-year, intermediate-level modern dance technique. Students are given combinations that are lengthier, with more intricate floor patterns and spatial relationships between dancers, gesture articulation at a more advanced level, richer musical and dynamic choices, a deeper vocabulary of movement, and an introduction to partnering techniques.

Credits: 2

PREREQ: ACT2320 Or TAC2320

Department: Acting

### **ACT 3320: Movement III**

Third-year, intermediate-level modern dance technique. Students are given combinations that are lengthier, with more intricate floor patterns and spatial relationships between dancers, gesture articulation at a more advanced level, richer musical and dynamic choices, a deeper vocabulary of movement, and an introduction to partnering techniques.

Credits: 2

PREREQ: ACT3310 Or TAC3310

Department: Acting

### **ACT 3365: Stage Combat II**

Covers the rapier and dagger, traditional weapons of Shakespeare's day, and the broadsword, a classic medieval weapon. Rapier and dagger training picks up from single sword technique, with the second weapon added to the nondominant hand. Students practice this double-fence style until they can use both weapons with facility. Broadsword basics include rudimentary footwork and guards of the weapon, cut and parry drills, and exploration of styles and choreography.

Credits: 1

PREREQ: ACT1355 Or TAC1355

Department: Acting

### **ACT 3670: Improvisation II**

Continued exploration of improvisatory technique for advanced acting students.

Credits: 1

PREREQ: ACT1670 Or TAC1670

Department: Acting

### **ACT 3700: Rehearsal and Performance I**

Rehearsal and performance of selected plays produced before the public. *This three-course sequence (ACT 3700, 3710, and 3720) is required of all acting majors in their junior year.* It covers separate conservatory productions, which are presented across a two-semester period.

Credits: 3

PREREQ: ACT2020 Or TAC2020

Department: Acting

### **ACT 3710: Rehearsal and Performance I**

Rehearsal and performance of selected plays produced before the public. *This three-course sequence (ACT 3700, 3710, and 3720) is required of all acting majors in their junior year.* It covers separate conservatory productions, which are presented across a two-semester period.

Credits: 3

PREREQ: ACT2020 Or TAC2020

Department: Acting

### **ACT 3720: Rehearsal and Performance I**

Rehearsal and performance of selected plays produced before the public. *This three-course sequence (ACT 3700, 3710, and 3720) is required of all acting majors in their junior year.* It covers separate conservatory productions, which are presented across a two-semester period.

Credits: 3

PREREQ: ACT2020 Or TAC2020

Department: Acting

### **ACT 4010: Acting IV**

Advanced acting, which may include one or more areas of special studies, like in-depth work on a role, audition techniques, or preparation for rehearsal. Career development is emphasized.

Credits: 3

PREREQ: ACT3020 Or TAC3020

Department: Acting

### **ACT 4020: Acting IV**

Advanced acting, which may include one or more areas of special studies, like in-depth work on a role, audition techniques, or preparation for rehearsal. Career development is emphasized.

Credits: 3

PREREQ: ACT4010 Or TAC4010

Department: Acting

### **ACT 4250: Voice and Speech IV**

Every actor has a unique vocal instrument. This course focuses on methods used to develop the speaking voice and integrate it with good speech while staying true to one's self. Emphasis is placed on deepening the connection between voice, body, and mind through exercises, warmups, and focused work on both classical and contemporary texts.

Credits: 2

PREREQ: (ACT3220 Or TAC3220 ) And (TAC3170 Or ACT3170 )

Department: Acting

### **ACT 4255: Voice and Speech IV**

Every actor has a unique vocal instrument. This course focuses on methods used to develop the speaking voice and integrate it with good speech while staying true to

one's self. Emphasis is placed on deepening the connection between voice, body, and mind through exercises, warmups, and focused work on both classical and contemporary texts.

Credits: 2

PREREQ: ACT4250 Or TAC4250

Department: Acting

### **ACT 4310: Movement IV**

The culmination of all previous movement classes, plus an introduction of basic yoga techniques that include meditation and the ability to focus.

Credits: 2

PREREQ: ACT3320 Or TAC3320

Department: Acting

### **ACT 4320: Movement IV**

The culmination of all previous movement classes, plus an introduction of basic yoga techniques that include meditation and the ability to focus.

Credits: 2

PREREQ: ACT4310 Or TAC4310

Department: Acting

### **ACT 4451: Acting for Camera II**

Students continue the application of tools developed in Acting for Camera to acting in front of the camera. The physical freedoms and limitations of particular shots, from handheld to extreme close-up, are examined. The professional audition is replicated, and techniques for working on location are developed. Students view footage from rough-cuts, features, television, actor's reels, and audition tapes.

Credits: 1

PREREQ: ACT4450

Department: Acting

### **ACT 4500: The Business of Acting**

Prepares students to make the transition into the professional acting world. Topics include how to attract and keep an agent, headshot and résumé requirements, auditioning, making and using a business plan, writing cover letters, unions, contracts, and marketing techniques. Sessions with a New York casting director are included.

Credits: 1

PREREQ: ACT3020 Or TAC3020

Department: Acting

### **ACT 4550: Acting for Camera**

Students apply the tools and vocabularies developed in studio work to acting in front of the camera. The physical freedoms and limitations of particular shots, from handheld to extreme close-up, are examined. The professional audition is replicated, and techniques for working on location are developed. Throughout the course, students view footage from features and rough cuts, independent films, television, actor's reels, and audition tapes.

Credits: 1

Department: Acting

### **ACT 4700: Rehearsal and Performance II**

Rehearsal and performance of selected plays produced before the public. *This four-course sequence (ACT 4700, 4710, 4720, and 4730) is required of all acting majors in their senior year.* It covers separate conservatory productions, which are presented across a two-semester period.

Credits: 3

PREREQ: ACT3720 Or TAC3720

Department: Acting

### **ACT 4710: Rehearsal and Performance II**

Rehearsal and performance of selected plays produced before the public. *This four-course sequence (ACT 4700, 4710, 4720, and 4730) is required of all acting majors in their senior year.* It covers separate conservatory productions, which are presented across a two-semester period.

Credits: 3

PREREQ: ACT3720 Or TAC3720

Department: Acting

### **ACT 4720: Rehearsal and Performance II**

Rehearsal and performance of selected plays produced before the public. *This four-course sequence (ACT 4700, 4710, 4720, and 4730) is required of all acting majors in their senior year.* It covers separate conservatory productions, which are presented across a two-semester period.

Credits: 3

PREREQ: ACT3720 Or TAC3720

Department: Acting

### **ACT 4730: Rehearsal and Performance II**

Rehearsal and performance of selected plays produced before the public. *This four-course sequence (ACT 4700, 4710, 4720, and 4730) is required of all acting majors in their senior year.* It covers separate conservatory productions, which are presented across a two-semester period.

Credits: 3

PREREQ: ACT3720 Or TAC3720

Department: Acting

### THP 1055: Fundamentals of Acting

Students work on basic acting skills, e.g., developing the ability to produce free, imaginative, and purposeful behavior in relation to environments, objects, and other persons; individual silent exercises; and group exercises. This work leads to in-class performances of selected scenes from a variety of American contemporary plays, with special focus on the sensory requirements in the text. *No previous experience required.*

Credits: 3

Department: Acting

## Theatre Design/Technology

### Description:

The professional BFA training program in theatre design/technology places major emphasis on studio/classroom training under the guidance of established working professionals. Students learn every aspect of theatre design and technology.

Professional training requires a logical and sequential conservatory program. The freshman year is an exploratory common program that stresses fundamental coursework and assigned tasks on actual productions. After the freshman year, the following concentrations are available:

1. scenic design
2. costume design
3. lighting design
4. costume technology
5. stage management
6. technical direction/production management

Advanced study and practice in one or more of these areas occupies the second, third, and fourth years. Concurrent with these studies, a balance of liberal arts courses is also available to equip the candidate to function as a mature theatre professional.

### Professional Training Facilities

The unparalleled technical and design resources of the Performing Arts Center—and its busy schedule of dance, musical, and dramatic productions—provide students with professional experiences few commercial theatres can match. Classes are conducted in modern design studios,

where students have their own workspace and personal drawing tables. Private and semiprivate design studios are often provided for juniors, seniors, and graduate students. Opportunities for apprenticeships in professional studios and shops in New York City and throughout the country provide valuable career-related experience and contacts.

## About Our Alumni

More than 86 percent of theatre design/technology graduates are working in their chosen profession. Many alumni are now members of USA local 829, IATSE, and AEA and have received Tony, Emmy, Obie, and Drama Desk Awards, among other honors. Their extensive design credits include Broadway, Off Broadway, dance, film, television, industrials, and Las Vegas.

## Requirements:

In addition to meeting **general degree requirements**, all undergraduate theatre design/technology majors must complete the following requirements. Up to 8 credits of theatre history (ACT 1250 and 2100) may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

### Freshman Year: (all students): 25 credits

#### Fall: 13 credits

- ACT 1250/Dramatic Structure/ 4 credits
- TDT 1100/Stagecraft\*/ 3 credits
- TDT 1120/Production I\*/ 3 credits
- TDT 1200/Design Fundamentals\*/ 3 credits

\*Prerequisite for all courses above the 1000 level

#### Spring: 12 credits

- TDT 1080/Drafting/ 3 credits
- TDT 1110/Stagecraft\*/ 3 credits
- TDT 1130/Production I\*/ 3 credits
- TDT 1210/Design Fundamentals\*/ 3 credits

*\*Part Two*

# Sophomore through Senior Year: Academic Requirements by Concentration

Scenic Design

Costume Design

Lighting Design

Costume Technology

Stage Management

Technical Direction/Production Management

## Faculty

### Evan Adamson

Lecturer in Theatre Design/Technology

- BFA, Purchase College, SUNY

### Elise Bender

Lecturer in Design/Technology

Stitcher, Costume Shop Support, Performing Arts Center

- BFA, Purchase College, SUNY

### Michael J. Cesario

Associate Professor Emeritus of Theatre Design/Technology

- BFA, University of Wisconsin
- MFA, Ohio University

### Oona Curley

Lecturer in Design/Technology

- BA, Brown University
- MFA, New York University

### Alexander Dodge

Lecturer in Theatre Design/Technology

- BA, Bennington College
- MFA, Yale School of Drama

### Murielle Etienne

Lecturer in Theatre Design/Technology

First Hand, Costume Shop Support, Performing Arts Center

- BFA, Purchase College, SUNY

### Maruti Evans

Lecturer in Theatre Design/Technology

- BFA, University of Miami

## **Joseph Forbes**

Lecturer in Theatre Design/Technology

- BFA, University of North Carolina, Greensboro
- studied with Lester Polakov in New York

## **Elaine Galen**

Associate Professor Emerita of Theatre Design/Technology

- BA, University of Pennsylvania
- MA, New York University
- Graduate study, Philadelphia College of Art
- Advanced studies, Art Students' League of New York and Grande Chaumiere, Paris

## **Andy Hall**

Assistant Professor of Theatre Design/Technology

- BA, University of Minnesota
- MFA, New York University

## **Alison Hublard Hershman**

Lecturer in Theatre Design/Technology

Head Draper and Workroom Supervisor, Costume Shop, Performing Arts Center

- BFA, Purchase College, SUNY

## **Jenny Knott**

Lecturer in Theatre Design/Technology

- BA, Eastern Illinois University
- MFA, University of Missouri

## **Arnold Levine**

Lecturer in Theatre Design/Technology

- BFA, MFA, Carnegie Mellon University

## **Tony Magner**

Lecturer in Theatre Design/Technology

- BA, University of Massachusetts, Amherst

## **Johnny Milani**

Lecturer in Theatre Design Technology

- BFA, North Carolina School of Arts

## **Hochi Ortega-Asiatico**

Lecturer in Theatre Design/Technology

- BA, Parsons School of Design

## **Nancy Palmatier**

Lecturer in Theatre Design/Technology

- BA, SUNY Geneseo
- MFA, Carnegie Mellon University

## **Jesse Edward Poleshuck**

Lecturer in Theatre Design/Technology

- BFA, Purchase College, SUNY

## **Jennifer Schriever**

Lecturer in Theatre Design/Technology

- BFA, Purchase College, SUNY

## **Tom Sullivan**

Lecturer in Theatre Design/Technology

- BA, University at Albany, SUNY
- MFA, Yale School of Drama

## **Mark Turner**

Lecturer in Theatre Design/Technology

Production Manager, Conservatory of Theatre Arts

- BA, San Francisco State University

## **Rob Ward**

Lecturer in Theatre Design/Technology

- BFA, Purchase College, SUNY

## **Grant Wilcoxon**

Lecturer in Theatre Design/Technology

- BFA, Purchase College, SUNY

## **Anita Yavich**

Associate Professor of Theatre Design/Technology

- BA, University of California, Santa Barbara
- MFA, Yale School of Drama

## **Andrea Anthony**

Lecturer in Theatre Design/Technology  
Costume Shop Manager, Conservatory of Theatre Arts

- BA, Marymount College

### **Joel Brandwine**

Lecturer in Theatre Design/Technology

- BFA, Boston University

### **Tracy Christensen**

Lecturer in Theatre Design/Technology

- BS, Northwestern University
- MFA, Rutgers University

### **Matthew DiCarlo**

Lecturer in Theatre Design/Technology

- BFA, Rutgers University

### **Joe Dotts**

Lecturer in Theatre Design/Technology (part-time)

Prop Shop Supervisor

- BFA, West Virginia University

### **Robert Etter**

Lecturer in Theatre Design/Technology

### **Stephen Ferri**

Lecturer in Theatre Design/Technology

- BFA, Purchase College, SUNY

### **Lana Fritz**

Assistant Professor Emerita of Theatre Design/Technology

- BFA, University of North Carolina, Charlotte
- MFA, University of North Carolina, Chapel Hill

### **David Grill**

Associate Professor of Theatre Design/Technology

- BFA, Purchase College, SUNY

### **Dan Hanessian**

Associate Professor of Theatre Design/Technology

Director of Productions and Faculty Presiding Officer, Faculty at Large

- BA, St. Mary's College of Maryland

- BA, St. Mary's College of Maryland
- MFA, Purchase College, SUNY

### **Dan Hoffman**

Lecturer in Theatre Design/Technology

- BFA, Carnegie Mellon University

### **Dane Laffrey**

Lecturer in Theatre Design/Technology

- BFA, National Institute of Dramatic Art

### **Tim Mackabee**

Lecturer in Theatre Design/Technology

- BFA, North Carolina School of the Arts
- MFA, Yale School of Drama

### **Ina Mayhew**

Lecturer in Theatre Design/Technology

- BFA, Purchase College, SUNY

### **Kimie Nishikawa**

Lecturer in Theatre Design/Technology

- BA, Sophia University
- MFA, New York University

### **Gene O'Donovan**

Lecturer in Theatre Design/Technology

### **Dennis Parichy**

Lecturer in Theatre Design/Technology

- BS, Northwestern University

### **Kristen Robinson**

Assistant Professor in Theatre Design/Technology

BA, Centre College

MFA, Yale School of Drama

### **Matthew Stern**

Lecturer in Theatre Design/Technology

- BA, University of California, San Diego

## **Awoye Timpo**

Lecturer in Theatre/Design Technology  
BA, Ohio Wesleyan University

MA, University of London

## **Mark Viola**

Lecturer in Theatre Design/Technology

- BFA, Purchase College, SUNY

## **Lori R. Wechselblatt**

Assistant Professor of Theatre Design/Technology

- BA, Indiana University
- MS, Baruch College, City University of New York

## **Drew Wimmer**

Lecturer in Theatre Design/Technology

Scene Shop Supervisor, Performing Arts Center

- BA, University of Wisconsin, Stevens Point
- MFA, University of Wisconsin, Madison

## **Contributing Faculty**

### **Brandalyn Fulton**

Lecturer in Design/Technology

- BA, University of Michigan

### **Mitchell McCoy**

Lecturer in Theatre Design/Technology

- BFA, New York University

### **A. Dean Irby**

Associate Professor of Acting

- BA, Dillard University
- MFA, New York University

## **Courses**

### **TDT 1010: Design/Technical Practicum**

First-year acting majors are given crew assignments on conservatory productions.

Credits: 1

Department: Theatre Design/Technology

### **TDT 1080: Drafting**

Basic drafting skills for professional theatrical applications. Lettering, line weight, measuring, drawing with accuracy and clarity, drafting conventions, dimensioning, and drafting simple units and theatre plans and sections. Ground plans and elevations of each flat with details of door and panel moldings, all with descriptive cross-sections showing dimensions. Students must purchase their own supplies.

Credits: 3

Department: Theatre Design/Technology

### **TDT 1100: Stagecraft**

An introduction to the basic materials and techniques used in scene, costume, and lighting production, presented in lecture and studio situations. Intended to equip the student with the skills required to work on productions.

Credits: 3

Department: Theatre Design/Technology

### **TDT 1110: Stagecraft**

An introduction to the basic materials and techniques used in scene, costume, and lighting production, presented in lecture and studio situations. Intended to equip the student with the skills required to work on productions.

Credits: 3

Department: Theatre Design/Technology

### **TDT 1120: Production I**

A studio course in which freshmen are assigned to the scene, prop, costume, electric, and paint crews on a rotating basis. Intended as a reinforcement of the methodologies taught in TDT 1100 and 1110.

Credits: 3

Department: Theatre Design/Technology

### **TDT 1130: Production I**

A studio course in which freshmen are assigned to the scene, prop, costume, electric, and paint crews on a rotating basis. Intended as a reinforcement of the methodologies taught in TDT 1100 and 1110.

Credits: 3

Department: Theatre Design/Technology

### **TDT 1200: Design Fundamentals**

An introduction to the process of theatrical design in which a broad spectrum of plays is assigned. Includes script and character analysis, the development of visual concepts, sketches, and renderings, and the use of color and motif.

Credits: 3

Department: Theatre Design/Technology

### **TDT 1210: Design Fundamentals**

An introduction to the process of theatrical design in which a broad spectrum of plays is assigned. Includes script and character analysis, the development of visual concepts, sketches, and renderings, and the use of color and motif.

Credits: 3

Department: Theatre Design/Technology

### **TDT 2045: Music Reading for Stage Managers**

A practical introduction to score reading for theatrical stage managers and designers. Existing musical scores of varying levels of difficulty are used to teach musical vocabulary, tempo, and dynamic markings, and instrumental names and notation in their traditional Italian, French, and German languages. *Required for and limited to theatre design/technology majors concentrating in stage management.*

Credits: 1

Department: Theatre Design/Technology

### **TDT 2080: Theatre Technology I**

An introduction to theories of technical production, methods, and planning, with emphasis on advanced technical drafting of scenery and safety practices.

Credits: 3

PREREQ: TDT1110

Department: Theatre Design/Technology

### **TDT 2090: Theatre Technology I**

An introduction to theories of technical production, methods, and planning, with emphasis on advanced technical drafting of scenery and safety practices.

Credits: 3

PREREQ: TDT1110

Department: Theatre Design/Technology

### **TDT 2120: Production II**

An intensive studio course in which sophomores are assigned to crew head or other crew positions. Intended as a reinforcement of methodologies taught in TDT 1100, 1110, 1120, and 1130.

Credits: 3

PREREQ: TDT1130

Department: Theatre Design/Technology

### **TDT 2130: Production II**

An intensive studio course in which sophomores are assigned to crew head or other crew positions. Intended as a reinforcement of methodologies taught in TDT 1100, 1110, 1120, and 1130.

Credits: 3

PREREQ: TDT1130

Department: Theatre Design/Technology

### **TDT 2140: Scene Painting I**

An exploration of the techniques of large-scale, realistic painting through a series of critiqued exercises in the rendering of various materials and textures.

Credits: 2

Department: Theatre Design/Technology

### **TDT 2150: Scene Painting I**

An exploration of the techniques of large-scale, realistic painting through a series of critiqued exercises in the rendering of various materials and textures.

Credits: 2

Department: Theatre Design/Technology

### **TDT 2160: Costume Construction I**

Training in costume construction: hand-sewing techniques, machine operations, pattern layout, and fabric identifications.

Credits: 3

Department: Theatre Design/Technology

### **TDT 2170: Costume Construction I**

Training in costume construction: hand-sewing techniques, machine operations, pattern layout, and fabric identifications.

Credits: 3

Department: Theatre Design/Technology

### **TDT 2180: Properties Construction I**

Craft training in the construction of stage properties: learning basic approaches to upholstery and drapery, learning different sculpturing techniques, and creating prop lists with an emphasis on research, both historical and pictorial. Visual resources are used to push students out of their comfort zone in the ways they approach projects (both independently and in groups, depending on the project). (This is not a two-semester sequence: TDT 2180, offered in the fall, is the same course as TDT 2190, offered in the spring.)

Credits: 2

Department: Theatre Design/Technology

### **TDT 2190: Properties Construction I**

Craft training in the construction of stage properties: learning basic approaches to upholstery and drapery, learning different sculpturing techniques, and creating prop lists with an emphasis on research, both historical and pictorial. Visual resources are used to push students out of their comfort zone in the ways they approach projects (both independently and in groups, depending on the project). (This is not a two-semester sequence: TDT 2180, offered in the fall, is the same course as TDT 2190, offered in the spring.)

Credits: 2

Department: Theatre Design/Technology

## **TDT 2200: Scene Design I**

Basic principles and practice of scene design, including script analysis. Composition and focus in scene design, developing acting areas, entrances, exits, and movement patterns. Research period architecture, art, and dress while refining drafting skills: complete ground plans and sections with masking, fully drafted elevations, color sketches, and a white model. All of these areas have preliminary, refined, and finished stages. Fall: Greek play with classical elements in period and Molière play with limitations of period style. Spring: Modern plays, one with exterior and one with period interior box set with ceiling.

Credits: 3

PREREQ: TDT1080 And TDT1210

Department: Theatre Design/Technology

## **TDT 2210: Scene Design I**

Basic principles and practice of scene design, including script analysis. Composition and focus in scene design, developing acting areas, entrances, exits, and movement patterns. Research period architecture, art, and dress while refining drafting skills: complete ground plans and sections with masking, fully drafted elevations, color sketches, and a white model. All of these areas have preliminary, refined, and finished stages. Fall: Greek play with classical elements in period and Molière play with limitations of period style. Spring: Modern plays, one with exterior and one with period interior box set with ceiling.

Credits: 3

PREREQ: TDT1080 And TDT1210

Department: Theatre Design/Technology

## **TDT 2250: Stage Carpentry**

An expansion of the theories and practices of stagecraft in a studio setting. Includes standard practices involved in stagecraft and accepted construction techniques.

Credits: 2

PREREQ: TDT1110

Department: Theatre Design/Technology

### **TDT 2300: Costume Design I**

An introduction to concept, costume rendering, character extension, and historical research.

Credits: 3

PREREQ: TDT1210

Department: Theatre Design/Technology

### **TDT 2310: Costume Design I**

An introduction to concept, costume rendering, character extension, and historical research.

Credits: 3

PREREQ: TDT1210

Department: Theatre Design/Technology

### **TDT 2400: Lighting Design I**

An introduction to concept-based lighting design in the theatre. Through play analysis and practical lab exercises, students begin to comprehend the connections between color, equipment, angles of light, etc. and how these are used to support their ideas and feelings on stage. Students also obtain a basic knowledge of lighting rendering, equipment, history, theory, drafting, etc., and have the opportunity to observe working professionals during technical and dress rehearsals of outside productions.

Credits: 3

PREREQ: TDT1210

Department: Theatre Design/Technology

## **TDT 2410: Lighting Design I**

An introduction to concept-based lighting design in the theatre. Through play analysis and practical lab exercises, students begin to comprehend the connections between color, equipment, angles of light, etc. and how these are used to support their ideas and feelings on stage. Students also obtain a basic knowledge of lighting rendering, equipment, history, theory, drafting, etc., and have the opportunity to observe working professionals during technical and dress rehearsals of outside productions.

Credits: 3

PREREQ: TDT1210

Department: Theatre Design/Technology

## **TDT 2440: Rendering and Graphic Techniques**

Focuses on the development of painting and sketching techniques in all categories of theatre design. The primary goal is to assist student designers and technicians in pictorial explanations of their ideas.

Credits: 2

PREREQ: TDT1080 And TDT1210

Department: Theatre Design/Technology

## **TDT 2460: Rendering and Graphic Techniques**

Focuses on the development of painting and sketching techniques in all categories of theatre design. The primary goal is to assist student designers and technicians in pictorial explanations of their ideas.

Credits: 2

PREREQ: TDT1080 And TDT1210

Department: Theatre Design/Technology

### **TDT 2500: Introduction to Sound Design**

An introduction to audio for the theatre, covering the basic principles of sound design, reinforcement, equipment and technology, live recording, editing, and show control.

Credits: 2

Department: Theatre Design/Technology

### **TDT 2540: Sources of Stage Design**

Lectures and research assignments in historical modes of decorative art and ornamentation (Greek through 18th century).

Credits: 3

Department: Theatre Design/Technology

### **TDT 2600: Introduction to Stage Management**

An introduction to the fundamental skills of stage management through each phase of the production process: preproduction, first rehearsal, rehearsal period, preparing for the tech, technical rehearsals, previews, opening, running of the show, and closing.

Credits: 3

Department: Theatre Design/Technology

### **TDT 2610: Introduction to Stage Management**

An introduction to the fundamental skills of stage management through each phase of the production process: preproduction, first rehearsal, rehearsal period, preparing for the tech, technical rehearsals, previews, opening, running of the show, and closing.

Credits: 3

Department: Theatre Design/Technology

### **TDT 3008: Costume Design Seen Through Film**

A survey of costume design that covers the creation of icons and myths as well as attempts to reinvent history by exploring self-definitions as individuals and groups, and by looking at people's need to express their subconscious and define themselves in historical context. R-rated films may contain some adult material (hard language, intense or persistent violence, sexually oriented nudity, drug abuse or other elements).

Credits: 4

Department: Theatre Design/Technology

### **TDT 3080: Theatre Technology II**

Focuses on the advanced technologies needed to understand and build complete structures. Topics include live load and structural computations, wood vs. steel structures, and rigging practices for large loads. An intensive research/drafting project is required.

Credits: 3

PREREQ: TDT2090

Department: Theatre Design/Technology

### **TDT 3090: Theatre Technology II**

Focuses on the advanced technologies needed to understand and build complete structures. Topics include live load and structural computations, wood vs. steel structures, and rigging practices for large loads. An intensive research/drafting project is required.

Credits: 3

PREREQ: TDT2090

Department: Theatre Design/Technology

### **TDT 3120: Production III**

An intensive studio course in which juniors are assigned to designer/technical director, crew head, and/or other crew positions.

Credits: 3

PREREQ: TDT2130

Department: Theatre Design/Technology

### **TDT 3130: Production III**

An intensive studio course in which juniors are assigned to designer/technical director, crew head, and/or other crew positions.

Credits: 3

PREREQ: TDT2130

Department: Theatre Design/Technology

### **TDT 3160: Costume Construction II**

Familiarizes students who are interested in a career in costume construction and/or design with the basics of textiles and related crafts. Focuses on textile identification, fiber classifications and painting, distressing/aging, and other related textile crafts.

Credits: 3

Department: Theatre Design/Technology

### **TDT 3170: Costume Construction II**

Familiarizes students who are interested in a career in costume construction and/or design with the basics of textiles and related crafts. Focuses on textile identification, fiber classifications and painting, distressing/aging, and other related textile crafts.

Credits: 3

Department: Theatre Design/Technology

### **TDT 3200: Scene Design II**

Students learn to develop a cohesive, unified design for a multiset show. Topics include finding design elements that flow through each set to give the sense of style and unity, working out ground plans and scene changes to assure speed and practicality, and using historical plays from several periods to evoke a sense for period style. Full drafting and model building with intensive work on sketching and rendering techniques to develop presentation-quality sketches.

Credits: 3

PREREQ: TDT2210

Department: Theatre Design/Technology

### **TDT 3210: Scene Design II**

Students learn to develop a cohesive, unified design for a multiset show. Topics include finding design elements that flow through each set to give the sense of style and unity, working out ground plans and scene changes to assure speed and practicality, and using historical plays from several periods to evoke a sense for period style. Full drafting and model building with intensive work on sketching and rendering techniques to develop presentation-quality sketches.

Credits: 3

PREREQ: TDT2210

Department: Theatre Design/Technology

### **TDT 3300: Costume Design II**

A continuation of TDT 2310, with emphasis on character and script analysis and on developing skills in color, line, proportion, scale, movement, and rhythm. Study involves historical reality and stylization with projects that address design theory

and practical problems, research and chart making, as well as conceptualizing designs for dance, drama, and opera. Rendering technique workshops are included.

Credits: 3

PREREQ: TDT2310

Department: Theatre Design/Technology

### **TDT 3310: Costume Design II**

A continuation of TDT 2310, with emphasis on character and script analysis and on developing skills in color, line, proportion, scale, movement, and rhythm. Study involves historical reality and stylization with projects that address design theory and practical problems, research and chart making, as well as conceptualizing designs for dance, drama, and opera. Rendering technique workshops are included.

Credits: 3

PREREQ: TDT2310

Department: Theatre Design/Technology

### **TDT 3350: Stage Combat for Stage Managers**

A course in the foundation skills necessary for safe and dramatically effective techniques of staged combat.

Credits: 1

Department: Theatre Design/Technology

### **TDT 3400: Lighting Design II**

A course in the foundation skills necessary for safe and dramatically effective techniques of staged combat.

Credits: 3

PREREQ: TDT2410

Department: Theatre Design/Technology

### **TDT 3410: Lighting Design II**

Continued study of lighting design principles, with emphasis on drafting and design of full-scale, concept-based light plots for the theatre.

Credits: 3

PREREQ: TDT2410

Department: Theatre Design/Technology

### **TDT 3490: Model-Making Seminar**

Focuses on the materials and methods used to construct scenic models for the designer. Students learn techniques that allow them to build accurate presentation models and work safely with various materials.

Credits: 1

Department: Theatre Design/Technology

### **TDT 3520: Vector Works**

Covers the computer-aided drafting and graphic standards for lighting design used in the industry. Extensive out-of-class work is required. *Required for design/technology majors who are concentrating in lighting design.*

Credits: 3

PREREQ: TDT1080

Department: Theatre Design/Technology

### **TDT 3550: Directing for Stage Managers**

The problems, requirements, and relationship of the stage manager to the director. This seminar deals with script analysis and technique of the designer, as well as the position of the actor as an instrument of the director and the play.

Credits: 2

Department: Theatre Design/Technology

### **TDT 3600: Advanced Stage Management**

Thinking like a stage manager; the psychology of management; critical thinking, collaboration, conflict resolution, problem solving, principled negotiation, and leadership tools. Advanced stage management skills, e.g., calling a show, public speaking, scheduling, theatrical unions and contracts, preparing a Broadway musical, and the ins and outs of working as a professional freelance stage manager.

Credits: 3

PREREQ: TDT2610

Department: Theatre Design/Technology

### **TDT 3610: Advanced Stage Management**

Thinking like a stage manager; the psychology of management; critical thinking, collaboration, conflict resolution, problem solving, principled negotiation, and leadership tools. Advanced stage management skills, e.g., calling a show, public speaking, scheduling, theatrical unions and contracts, preparing a Broadway musical, and the ins and outs of working as a professional freelance stage manager.

Credits: 3

PREREQ: TDT2610

Department: Theatre Design/Technology

### **TDT 3620: Company Management**

Examines the fundamental techniques and information needed for managing commercial and nonprofit theatrical productions. Students gain a working knowledge of union contracts, pricing, human resources, new media, publicity, and the rise of demand pricing, as well as contract negotiation and conflict resolution. The working relationships between the stage manager and producer(s) are also explored.

Credits: 3

Department: Theatre Design/Technology

### **TDT 3660: Production Management**

This detailed look at the position of a production manager on Broadway takes students from the design process to the load-out of a show and introduces them to the inner workings of a Broadway musical and play.

Credits: 3

Department: Theatre Design/Technology

### **TDT 3700: CAD for the Theatre**

An introduction to the theories and practices of computer-aided drafting for theatrical productions, including how to draw and organize DWG files so that a designer can express his or her designs to anyone working in the field. Emphasis is also placed on communication skills to help students become comfortable discussing projects with directors, other designers, and future employers. Includes in-class participation, lectures, practical exercises, and critiques. (This is not a two-semester sequence: TDT 3700, offered in the fall, is the same course as TDT 3710, offered in the spring.)

Credits: 3

PREREQ: TDT1080

Department: Theatre Design/Technology

### **TDT 3710: CAD for the Theatre**

An introduction to the theories and practices of computer-aided drafting for theatrical productions, including how to draw and organize DWG files so that a designer can express his or her designs to anyone working in the field. Emphasis is also placed on communication skills to help students become comfortable discussing projects with directors, other designers, and future employers. Includes in-class participation, lectures, practical exercises, and critiques. (This is not a two-semester

sequence: TDT 3700, offered in the fall, is the same course as TDT 3710, offered in the spring.)

Credits: 3

PREREQ: TDT1080

Department: Theatre Design/Technology

### **TDT 3720: Computer Graphics and Techniques**

Focuses on creating the skill sets necessary to adapt students' existing manual drawing and painting talents to the realm of computer-assisted media.

Credits: 3

Department: Theatre Design/Technology

### **TDT 4080: Theatre Technology III**

A seminar covering a mixture of advanced scenery construction techniques and the set of managerial skills required to be a working professional in the industry. Typically includes field trips to production venues in New York City, including shops, theatres, and studios, together with mock interviews and production/shop scenarios.

Credits: 3

PREREQ: TDT3090

Department: Theatre Design/Technology

### **TDT 4090: Theatre Technology III**

A seminar covering a mixture of advanced scenery construction techniques and the set of managerial skills required to be a working professional in the industry. Typically includes field trips to production venues in New York City, including shops, theatres, and studios, together with mock interviews and production/shop scenarios.

Credits: 3

PREREQ: TDT3090

Department: Theatre Design/Technology

### **TDT 4120: Production IV**

An intensive studio course in which seniors are assigned to design, technical direct, assist, and hold crew head and/or crew positions.

Credits: 3

PREREQ: TDT3130

Department: Theatre Design/Technology

### **TDT 4130: Production IV**

An intensive studio course in which seniors are assigned to design, technical direct, assist, and hold crew head and/or crew positions.

Credits: 3

PREREQ: TDT3130

Department: Theatre Design/Technology

### **TDT 4140: Stage Management/Tech/Design Production**

An intensive studio course in which senior stage management and tech students staff conservatory productions on a supervisory level.

Credits: 6

PREREQ: TDT3130

Department: Theatre Design/Technology

### **TDT 4150: Stage Management/Tech/Design Production**

An intensive studio course in which senior stage management and tech students staff conservatory productions on a supervisory level.

Credits: 6

PREREQ: TDT3130

Department: Theatre Design/Technology

### **TDT 4160: Costume Construction III**

Fall: Construction techniques for dance costumes using stretch fabrics, including patterning, cutting, sewing, and fitting techniques. Also basic principles and construction of tutus and other classical dance costumes. Spring: Tailoring with an overview of the development of the three-piece suit (style details and construction). Basic techniques used in traditional tailoring and an exploration of theatrical methods of tailoring. Alteration techniques and some pattern making are included.

Credits: 3

PREREQ: TDT3170

Department: Theatre Design/Technology

### **TDT 4170: Costume Construction III**

Fall: Construction techniques for dance costumes using stretch fabrics, including patterning, cutting, sewing, and fitting techniques. Also basic principles and construction of tutus and other classical dance costumes. Spring: Tailoring with an overview of the development of the three-piece suit (style details and construction). Basic techniques used in traditional tailoring and an exploration of theatrical methods of tailoring. Alteration techniques and some pattern making are included.

Credits: 3

PREREQ: TDT3170

Department: Theatre Design/Technology

### **TDT 4200: Scene Design III**

Design projects developed to meet the needs of each student. Furthers the skill sets needed to become a working professional in the many mediums of scenic design.

Credits: 3

PREREQ: TDT3210

Department: Theatre Design/Technology

### **TDT 4210: Scene Design III**

Design projects developed to meet the needs of each student. Furthers the skill sets needed to become a working professional in the many mediums of scenic design.

Credits: 3

PREREQ: TDT3210

Department: Theatre Design/Technology

### **TDT 4300: Costume Design III**

Advanced design projects developed to meet the needs of each student. Furthers the skill sets needed to become a working professional in the many mediums of costume design.

Credits: 3

PREREQ: TDT3310

Department: Theatre Design/Technology

### **TDT 4310: Costume Design III**

Advanced design projects developed to meet the needs of each student. Furthers the skill sets needed to become a working professional in the many mediums of costume design.

Credits: 3

PREREQ: TDT3310

Department: Theatre Design/Technology

### **TDT 4400: Lighting Design III**

Advanced work in concept-based lighting design, preparing students to enter the professional community. Through class projects, lab exercises, guest lectures, and field trips, students master a wide range of lighting design mediums (e.g., theatre, opera, dance, television, video, corporate theatre, architectural). Students are exposed to automated and advanced lighting equipment, control consoles, channel assignment theory, the business of lighting, and industry leaders.

Credits: 3

PREREQ: TDT3410

Department: Theatre Design/Technology

### **TDT 4410: Lighting Design III**

Advanced work in concept-based lighting design, preparing students to enter the professional community. Through class projects, lab exercises, guest lectures, and field trips, students master a wide range of lighting design mediums (e.g., theatre, opera, dance, television, video, corporate theatre, architectural). Students are exposed to automated and advanced lighting equipment, control consoles, channel assignment theory, the business of lighting, and industry leaders.

Credits: 3

PREREQ: TDT3410

Department: Theatre Design/Technology

### **TDT 4460: Collaborative Process**

An analysis of current theatrical practices and the interaction of designer, technician, stage manager, actor, and director. Guest lecturers include leading industry figures who stress the various methods of collaboration.

Credits: 2

Department: Theatre Design/Technology

### **TDT 4605: Stage Management Seminar**

Focuses on methods, practices, theory, and organizational structures specific to Broadway and other commercial production environments.

Credits: 3

PREREQ: TDT3610

Department: Theatre Design/Technology

### **TDT 4615: Stage Management Seminar**

Focuses on methods, practices, theory, and organizational structures specific to Broadway and other commercial production environments.

Credits: 3

PREREQ: TDT3610

Department: Theatre Design/Technology

### **TDT 4770: Seminar in Production Design/Art Direction**

Advanced studies in the art of scenery for film and television. Explores similarities to and differences from the theatrical model involved in the creation of the changing frame with varying camera angles.

Credits: 3

Department: Theatre Design/Technology

### **TDT 4880: Portfolio**

Discussion of the skill sets, techniques, and requirements needed to enter the professional community.

Credits: 1

## Costume Design (Theatre Design/Technology)

### Description:

The costume designers' primary responsibility is to be part of the design team that transforms the words of a play into visual imageries.

They are involved in developing conceptual and artistic ideas that will be used to guide the imageries for a production. The conservatory encourages its students to discover their own processes of formulating design ideas and to develop a discriminating standard for their own endeavors. Above all, it prepares them for creative and meaningful professional lives in the broad range of theatre activities.

Designers learn to visualize the world of plays through the garments and clothing the actors wear while collaborating with directors, actors, other designers and technicians, and the professional staff and students in the costume shop. Students learn from a distinguished faculty of professional designers and artists, both in the classroom and through individual guidance and advising during production work.

Students receive formal and informal feedback from faculty through portfolio presentations of their work each year. In addition, classes in costume technology are also available—the costume technology artisan takes the costume designer's vision and physically creates them. The four-year curriculum in many ways simulates a costume designer's and a costume technician's professional experience and process.

### Requirements:

In addition to meeting **general degree requirements**, all undergraduate theatre design/technology majors concentrating in costume design must complete the following requirements (101 credits). ACT 1250 (freshman year) and ACT 2100 may be counted toward the liberal arts requirement (30 credits minimum) for the BFA.

#### Freshman Year: 25 credits

The **freshman year requirements** are the same for all undergraduate theatre design/technology majors.

#### Sophomore Year: 32 credits

Fall: 17 credits

- TDT 2120/Production II\*/ 3 credits
- TDT 2160/Costume Construction I\*/ 3 credits
- TDT 2200/Scene Design I/ 3 credits
- TDT 2300/Costume Design I\*/ 3 credits
- TDT 2440/Rendering and Graphic Techniques\*/ 2 credits
- TDT 2540/Sources of Stage Design/ 3 credits

### **Spring: 15 credits**

- ACT 2100/History of the Theatre/ 4 credits
- TDT 2130/Production II\*/ 3 credits
- TDT 2170/Costume Construction I\*/ 3 credits
- TDT 2310/Costume Design I\*/ 3 credits
- TDT 2460/Rendering and Graphic Techniques\*/ 2 credits

*\*Part One and Two (two-semester course)*

## **Junior Year: 25 credits**

### **Fall: 10 credits**

- ACT 2610/Stage Makeup\*/ 1 credit
- TDT 3120/Production III\*/ 3 credits
- TDT 3160/Costume Construction II\*/ 3 credits
- TDT 3300/Costume Design II\*/ 3 credits

### **Spring: 15 credits**

- ACT 2620/Stage Makeup\*/ 1 credit
- TDT 3130/Production III\*/ 3 credits
- TDT 3170/Costume Construction II\*/ 3 credits
- TDT 3310/Costume Design II\*/ 3 credits

- TDT 3720/Computer Graphics and Techniques/ 3 credits
- TDT 4460/Collaborative Process/ 2 credits

\*Part One and Two (two-semester course)

## **Senior Year: 19 credits**

### **Fall: 9 credits**

- TDT 2400/Lighting Design I/ 3 credits
- TDT 4120/Production IV/ 3 credits
- TDT 4300/Costume Design III\*/3 credits

### **Spring: 10 credits**

- TDT 4150/Stage Management/Tech/Design Production/ 6 credits
- TDT 4310/Costume Design III\*/ 3 credits
- TDT 4880/Portfolio/ 1 credit

## **Costume Technology (Theatre Design/Technology)**

### **Description:**

The costume technician's primary responsibility is to take the costume designer's vision and physically create it.

They are involved in developing conceptual and artistic ideas that will be used to guide the imageries for a production. The conservatory encourages its students to discover their own processes of formulating design ideas and to develop a discriminating standard for their own endeavors. Above all, it prepares them for creative and meaningful professional lives in the broad range of theatre activities.

Designers learn to visualize the world of plays through the garments and clothing the actors wear while collaborating with directors, actors, other designers and technicians, and the professional staff and students in the costume shop. Students learn from a distinguished faculty of professional

designers and artists, both in the classroom and through individual guidance and advising during production work.

Students receive formal and informal feedback from faculty through portfolio presentations of their work each year. The four-year curriculum in many ways simulates a costume designer's and a costume technician's professional experience and process.

## Requirements:

In addition to meeting **general degree requirements**, all undergraduate theatre design/technology majors concentrating in costume technology must complete the following requirements (99 credits). ACT 1250 (freshman year) and ACT 2100 may be counted toward the liberal arts requirement (30 credits minimum) for the BFA.

### Freshman Year: 25 credits

The **freshman year requirements** are the same for all undergraduate theatre design/technology majors.

### Sophomore Year: 29 credits

#### Fall: 14 credits

- TDT 2120/Production II\*/ 3 credits
- TDT 2160/Costume Construction I\*/ 3 credits
- TDT 2300/Costume Design I\*/ 3 credits
- TDT 2440/Rendering and Graphic Techniques\*/ 2 credits
- TDT 2540/Sources of Stage Design/ 3 credits

#### Spring: 15 credits

- ACT 2100/History of the Theatre/ 4 credits
- TDT 2130/Production II\*/ 3 credits
- TDT 2170/Costume Construction I\*/ 3 credits
- TDT 2310/Costume Design I\*/ 3 credits
- TDT 2460/Rendering and Graphic Techniques\*/ 2 credits

\*Part One and Two (two-semester course)

## **Junior Year: 25 credits**

### **Fall: 12 credits**

- TDT 2200/Scene Design I/ 3 credits
- TDT 3120/Production III\*/ 3 credits
- TDT 3160/Costume Construction II\*/ 3 credits
- TDT 3300/Costume Design II\*/ 3 credits

### **Spring: 13 credits**

- TDT 2190/Properties Construction I/ 2 credits
- TDT 3310/Costume Design II/ 3 credits
- TDT 3130/Production III\*/ 3 credits
- TDT 3170/Costume Construction II\*/ 3 credits
- TDT 4460/Collaborative Process/ 2 credits

\*Part One and Two (two-semester course)

## **Senior Year: 20 credits**

### **Fall: 10 credits**

- ACT 2610/Stage Makeup/ 1 credit
- TDT 2400/Lighting Design I/ 3 credits
- TDT 4120/Production IV/ 3 credits
- TDT 4160/Costume Construction III\*/ 3 credits

### **Spring: 10 credits**

- TDT 4150/Stage Management/Tech/Design Production/ 6 credits
- TDT 4170/Costume Construction III\*/ 3 credits
- TDT 4880/Portfolio/ 1 credit

## Lighting Design (Theatre Design/Technology)

### Description:

The lighting designer's primary responsibility is to develop conceptual and artistic ideas that will be used to guide the design of the lighting for a production.

As a member of the design team, the lighting designer has a significant impact on the visual unity of a production and is responsible for producing the light plot and all related paperwork. Working with the director, the other designers, and other members of the production staff, the lighting designer develops a cohesive design that supports the other aspects of design for the production and helps to create and define the environment of the production.

### Requirements:

In addition to meeting **general degree requirements**, all undergraduate theatre design/technology majors concentrating in lighting design must complete the following requirements (98 credits). ACT 1250 (freshman year) and ACT 2100 may be counted toward the liberal arts requirement (30 credits minimum) for the BFA.

### Freshman Year: 25 credits

The **freshman year requirements** are the same for all undergraduate theatre design/technology majors.

### Sophomore Year: 31 credits

#### Fall: 17 credits

- TDT 2080/Theatre Technology I/ 3 credits
- TDT 2120/Production II\*/ 3 credits
- TDT 2400/Lighting Design I\*/ 3 credits
- TDT 2440/Rendering and Graphic Techniques\*/ 2 credits
- TDT 2540/Sources of Stage Design/ 3 credits
- TDT 3700/CAD for the Theatre/ 3 credits

#### Spring: 14 credits

- ACT 2100/History of the Theatre/ 4 credits
- TDT 2130/Production II\*/ 3 credits
- TDT 2410/Lighting Design I\*/ 3 credits
- TDT 2460/Rendering and Graphic Techniques\*/ 2 credits
- TDT 2500/Introduction to Sound Design/ 2 credits

\*Part One and Two (two-semester course)

## **Junior Year: 23 credits**

### **Fall: 12 credits**

- TDT 2200/Scene Design I/ 3 credits
- TDT 3120/Production III\*/ 3 credits
- TDT 3400/Lighting Design II\*/ 3 credits
- TDT 3520/Vector Works/ 3 credits

### **Spring: 11 credits**

- TDT 3130/Production III\*/ 3 credits
- TDT 3410/Lighting Design II\*/ 3 credits
- TDT 3720/Computer Graphics and Techniques/ 3 credits
- TDT 4460/Collaborative Process/ 2 credits

\*Part One and Two (two-semester course)

## **Senior Year: 19 credits**

### **Fall: 12 credits**

- TDT 2300/Costume Design I/ 3 credits
- TDT 2600/Introduction to Stage Management/ 3 credits
- TDT 4120/Production IV\*/ 3 credits

- TDT 4400/Lighting Design III\*/ 3 credits

### **Spring: 7 credits**

- TDT 4130/Production IV\*/ 3 credits
- TDT 4410/Lighting Design III\*/ 3 credits
- TDT 4880/Portfolio/ 1 credit

\*Part One and Two (two-semester course)

## **Scenic Design (Theatre Design/Technology)**

### **Description:**

It is the responsibility of the scenic designer to collaborate with the director and develop the conceptual ideas that will inform the look and functionality of the scenic design.

The scenic designer must work closely with other members of the design team and communicate clearly—through technical drawings, color elevations, scale models, color renderings, and research—all the information necessary to realize the scenic design. Working with the director, the other designers, the technical director, and other members of the production staff, the scenic designer must develop a cohesive design that provides an effective setting for the production.

### **Requirements:**

In addition to meeting **general degree requirements**, all undergraduate theatre design/technology majors concentrating in scenic design must complete the following requirements (99 credits). ACT 1250 (freshman year) and ACT 2100 may be counted toward the liberal arts requirement (30 credits minimum) for the BFA.

### **Freshman Year: 25 credits**

The **freshman year requirements** are the same for all undergraduate theatre design/technology majors.

### **Sophomore Year: 30 credits**

### **Fall: 16 credits**

- TDT 2120/Production II\*/ 3 credits
- TDT 2180/Properties Construction I/ 2 credits
- TDT 2200/Scene Design I\*/ 3 credits
- TDT 2440/Rendering and Graphic Techniques\* /2 credits
- TDT 2540/Sources of Stage Design/3 credits
- TDT 3700/CAD for the Theatre/3 credits

### **Spring: 14 credits**

- ACT 2100/History of the Theatre/ 4 credits
- TDT 2130/Production II\*/ 3 credits
- TDT 2150/Scene Painting/ 2 credits
- TDT 2210/Scene Design I\*/ 3 credits
- TDT 2460/Rendering and Graphic Techniques\*/ 2 credits

\*Part One and Two (two-semester course)

## **Junior Year: 25 credits**

### **Fall: 14 credits**

- TDT 2080/Theatre Technology I/ 3 credits
- TDT 2140/Scene Painting / 2 credits
- TDT 3120/Production III\* / 3 credits
- TDT 3200/Scene Design II\* 3 credits
- TDT 4770/Seminar in Production Design/Art Direction / 3 credits

### **Spring: 11 credits**

- TDT 3130/Production III\* / 3 credits
- TDT 3210/Scene Design II\* / 3 credits
- TDT 3720/Computer Graphics and Techniques / 3 credits

- TDT 4460/Collaborative Process / 2 credits

\*Part One and Two (two-semester course)

## **Senior Year: 19 credits**

### **Fall: 12 credits**

- TDT 2300/Costume Design I / 3 credits
- TDT 2400/Lighting Design I / 3 credits
- TDT 4120/Production IV\*/ 3 credits
- TDT 4200/Scene Design III\*/ 3 credits

### **Spring: 7 credits**

- TDT 4130/Production IV\*/ 3 credits
- TDT 4210/Scene Design III\*/ 3 credits
- TDT 4880/Portfolio/ 1 credit

\*Part One and Two (two-semester course)

## **Stage Management (Theatre Design/Technology)**

### **Description:**

The stage manager is responsible for managing the rehearsal process of a production and acting as the liaison between the rehearsal process and the members of the production team.

In many cases, the stage manager is the one person working on a production who is responsible for coordination between all areas of a production. The stage manager is responsible for scheduling rehearsals and production meetings; tracking of blocking, props, scenic, and lighting changes; and a lengthy list of other duties. Working with the director, designers, and other members of the production, the stage manager plays a significant role in bringing a production together as a whole.

## Requirements:

In addition to meeting general degree requirements, all undergraduate theatre design/technology majors concentrating in stage management must complete the following requirements (96.5 credits). ACT 1250 (freshman year) and ACT 2100 may be counted toward the liberal arts requirement (30 credits minimum) for the BFA.

### Freshman Year: 25 credits

The freshman year requirements are the same for all undergraduate theatre design/technology majors.

### Sophomore Year: 27 credits

#### Fall: 9 credits

- TDT 2120/Production II\*/ 3 credits
- TDT 2400/Lighting Design I/ 3 credits
- TDT 2600/Introduction to Stage Management/ 3 credits

#### Spring: 18 credits

- ACT 2100/History of the Theatre/ 4 credits
- TDT 2045/Music Reading for Stage Managers/ 1 credit
- TDT 2130/Production II\*/ 3 credits
- TDT 2170/Costume Construction I/ 3 credits
- TDT 2190/Properties Construction I/ 2 credits
- TDT 2500/Introduction to Sound Design/ 2 credits
- TDT 2610/Introduction to Stage Management/ 3 credits

*\*Part One and Two (two-semester course)*

### Junior Year: 23 credits

#### Fall: 11.5 credits

- TDT 2080/Theatre Technology I/ 3 credits
- TDT 3120/Production III\*/ 3 credits

- TDT 3350/Stage Combat for Stage Managers/ 1 credit
- TDT 3550/Directing for Stage Managers/ 2 credits
- TDT 3600/Advanced Stage Management\*/ 3 credits

### **Spring: 11 credits**

- TDT 3130/Production III\*/ 3 credits
- TDT 3610/Advanced Stage Management\*/ 3 credits
- TDT 3660/Production Management/ 3 credits
- TDT 4460/Collaborative Process/ 2 credits

\*Part One and Two (two-semester course)

## **Senior Year: 22 credits**

### **Fall: 12 credits**

- TDT 3620/Company Management/ 3 credits
- TDT 4140/Stage Management/Tech/Design Production\*/ 6 credits
- TDT 4605/Stage Management Seminar\*/ 3 credits

### **Spring: 10 credits**

- TDT 4150/Stage Management/Tech/Design Production\*/ 6 credits
- TDT 4615/Stage Management Seminar\*/ 3 credits
- TDT 4880/Portfolio/ 1 credit

\*Part One and Two (two-semester course)

## **Technical Direction / Production Management (Theatre Design/Technology)**

## Description:

The technical director, working collaboratively with the scenic designer and others, is responsible for the execution of the scenic elements of a production.

This process includes bidding, scheduling, developing technical elevations, supervising crews, budget management, and coordinating with the other departments that are working on the production. Additionally, the technical director is responsible for supervising and coordinating the load-in of scenery and other physical elements of the production into the theatre, helping to organize scene changes that involve moving scenery, and supervising the load-out of the production when the run is over.

The production manager does for the entire production much of what the technical director does for the scenic elements. Collaborating and working with the director, stage managers, designers, shop heads, and others, the production manager helps to ensure that the production as a whole is realized in the best possible way.

## Requirements:

In addition to meeting **general degree requirements**, all undergraduate theatre design/technology majors concentrating in technical direction/production management must complete the following requirements (103 credits). ACT 1250 (freshman year) and ACT 2100 may be counted toward the liberal arts requirement (30 credits minimum) for the BFA.

### Freshman Year: 25 credits

The **freshman year requirements** are the same for all undergraduate theatre design/technology majors.

### Sophomore Year: 31 credits

#### Fall: 14 credits

- TDT 2080/Theatre Technology I\*/ 3 credits
- TDT 2120/Production II\*/ 3 credits
- TDT 2250/Stage Carpentry/ 2 credits
- TDT 2400/Lighting Design I/ 3 credits
- TDT 2600/Introduction to Stage Management. 3 credits

#### Spring: 17 credits

- ACT 2100/History of the Theatre/ 4 credits

- TDT 2090/Theatre Technology I\*/ 3 credits
- TDT 2130/Production II\*/ 3 credits
- TDT 2190/Properties Construction I/ 2 credits
- TDT 2500/Introduction to Sound Design/ 2 credits
- TDT 3710/CAD for the Theatre/ 3 credits

\*Part One and Two (two-semester course)

## **Junior Year: 25 credits**

### **Fall: 9 credits**

- TDT 2200/Scene Design I/ 3 credits
- TDT 3080/Theatre Technology II\*/ 3 credits
- TDT 3120/Production III\*/ 3 credits

### **Spring: 16 credits**

- TDT 2150/Scene Painting/ 2 credits
- TDT 2170/Costume Construction I/ 3 credits
- TDT 3090/Theatre Technology II\*/ 3 credits
- TDT 3130/Production III\*/ 3 credits
- TDT 3660/Production Management/ 3 credits
- TDT 4460/Collaborative Process/ 2 credits

\*Part One and Two (two-semester course)

## **Senior Year: 22 credits**

### **Fall: 12 credits**

- TDT 2540/Sources of Stage Design/ 3 credits
- TDT 4080/Theatre Technology III\*/ 3 credits
- TDT 4140/Stage Management/Tech/Design Production\*/ 6 credits

### **Spring: 10 credits**

- TDT 4090/Theatre Technology III\*/ 3 credits
- TDT 4150/Stage Management/Tech/Design Production\*/ 6 credits
- TDT 4880/Portfolio/ 1 credit

\*Part One and Two (two-semester course)

## **Theatre and Performance**

### **Description:**

The BA major in Theatre and Performance is designed for intellectually curious, adventurous, and bold theatre makers and thinkers.

The program provides a solid liberal arts education in the theatre, combining academic scholarship and artistic practice, with particular emphasis on theatre as a forum for collaboration, experimentation, and social engagement.

### **Academic Excellence**

Students in Theatre and Performance engage equally in “thinking” and “doing,” with foundational courses in theatre history and dramatic literature, electives in multiple theatrical cultures and innovative modes of creation, and practical courses in the art of making theatre. Majors have numerous opportunities to gain experience in a variety of creative roles, including acting, design, directing, dramaturgy, playwriting, production, and stage management. They are also encouraged to enhance their education with courses in disciplines across the college, as well as in study abroad programs.

### **Artistic Exploration**

The BA in Theatre and Performance produces a vibrant theatre season, consisting of professionally directed Mainstage productions, focusing on new and innovative plays, as well as student-created projects that have run the gamut from devised ensemble pieces to solo performances to reinterpreted classics. The new and state-of-the-art Center for Media, Film, and Theatre (CMFT), with two flexible black box spaces, is the principal venue for the program’s performances. Whether witnessing world-renowned performers at the Performing Arts Center, learning from invited guest artists, or taking sponsored trips to such venues as the Brooklyn Academy of Music,

Playwright's Horizons, New York Theatre Workshop, and Theatre for a New Audience, students will experience the best of contemporary theatre—and participate in creating the theatre of the future.

## Social Engagement

The BA Program in Theatre and Performance is designed for students who understand theatre as a means of engaging with the world, and they are encouraged to pursue projects that express their own perspectives and concerns. In Applied Theatre, students have further opportunities to engage in social justice movements through the art of theatre. Graduates of the program, whether working in the professional theatre, education, or other fields, bring their experience of creativity, collaboration, and community into their careers.

*Please note: Admission to the Theatre and Performance BA program is separate from and has no bearing on admission to the Acting BFA program.*

Updated 9.22.21

## Requirements:

In addition to meeting **general degree requirements**, all theatre and performance majors must meet the following requirements (45–49 credits).

Students who declare this major must earn a grade of C or higher in all courses required for the major, excluding the senior project. To progress in the major, students who do not meet this minimum grade standard must repeat the course(s).

### Six foundation courses: 18 credits

- THP 2020/Introduction to Theatre and Performance Studies: 3 credits
- THP 2200/Theatre and Performance Production: 2 credits\*
- THP 2205/Shakespeare Then and Now: 3 credits
- THP 2885/Theatre Histories I: 3 credits
- THP 2890/Theatre Histories II: 3 credits
- THP 2895/Production Practicum: 4 credits

\*THP 2200 is a 1-credit course that must be taken twice (2 credits total). Transfer students need to take it only one time (1 credit).

### Five elective courses: 16–20 credits

Students choose five electives in consultation with their faculty advisor. Independent studies and internships cannot be used to satisfy this requirement. At least three of these electives must be upper level (3000 or 4000), including at least one in dramatic literature or theory. In most cases,

courses taken to fulfill this upper-level electives requirement also fulfill the senior project prerequisites.

## **Synthesis courses: 11 credits**

- THP 3890/Junior Seminar: 3 credits
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

Internships and study abroad are highly recommended. Courses in other disciplines (outside the major) may count toward requirements for the major if approved in advance by the department chair.

Transfer students may meet some requirements for the major with courses taken elsewhere, subject to approval by the department chair and the registrar.

## **Junior Seminar and Senior Project**

Students normally take the junior seminar (THP 3890) in the spring of their junior year, during which they develop and submit their senior project proposal for approval. The senior project is normally completed during the fall and spring of the senior year in one of the following areas (or a combination of these areas):

- Directing
- Writing for the stage or performance composition
- Production (including stage managing or designing and executing the design for a production)
- Performance practice (including acting a major role in a faculty-supervised student production or a faculty-directed production)
- Alternative performance practices (e.g., solo or devised performance)
- Theatre history, theory, or criticism (an academic essay)
- Dramaturgy
- Applied Theatre

All creative senior projects (in acting, directing, solo performance, design and writing for the stage) require a statement of artistic aims, a contextual research essay, and technical essay evaluating the process and results of the creative project.

**Specific elective courses are prerequisites for each of these types of senior projects**, as listed below. Students should consult closely with their faculty advisor to ensure that these courses have been completed by the end of the junior year.

In most cases, students must receive formal approval of their senior project proposal by the end of the junior seminar. Acceptance of proposals is not automatic—it is dependent on adequate student preparation and fulfillment of required courses, as well as faculty availability and expertise. Students may be asked to submit an alternate proposal or take additional courses before

proceeding. The number of students pursuing a particular type of senior project may be limited, subject to approval by the theatre and performance faculty.

Advanced students who plan to explore the intersections of two or more areas in their senior project should consult with their faculty advisor well in advance to shape an acceptable course of study and senior project.

**The following elective courses are prerequisites for (or strongly recommended prior to) the senior project.** In most cases, courses taken to fulfill the upper-level electives requirement for the major also fulfill these senior project prerequisites.

## Directing

*Prerequisites (12 credits):*

1. THP 3680/Directing I (4 credits)
2. THP 3681/Directing II (4 credits)
3. Choose (1) of the following
  - THP 3610/Contemporary Theatre (4 credits)
  - THP 3640/Theatre Design for Directors (4 credits)
  - THP 3730/Collaborative Directing and Devising (3 credits)
  - THP 3735/Embodied Images: Directing as Composition (4 credits)
  - THP 4150/Directing Chekhov (4 credits)

*Recommended:*

Internship, dramaturge, or assistant director experience with productions in the Conservatory of Theatre Arts (junior or senior year)

## Writing for the stage

*Prerequisites (8 credits):*

1. PSW 1000/Playwriting I (4 credits)
2. PSW 2010/Playwriting II (4 credits)  
or an alternative, approved course in performance composition

## Production

*Prerequisites (10 credits):*

1. THP 2800/Managing the Production (3 credits)

2. THP 3640/Theatre Design for Directors (4 credits)
3. An additional design or management course (3 credits) †

† Students who successfully complete THP 2895 and 3640 may be allowed to enroll in one or more of the following theatre design/technology courses:

TDT 2080/Theatre Technology I

TDT 2200/Scene Design I

TDT 2300/Costume Design I

TDT 2400/Lighting Design I

† Students who successfully complete THP 2800 may be allowed to enroll in the following theatre design/technology course:

TDT 2600/Introduction to Stage Management

## Performance practice

*Prerequisites (15 credits):*

1. ACT 1055/Fundamentals of Acting (3 credits)
2. THP 2500/Movement for Performers I (2 credits) **or** THP 3150 / Introduction to Lecoq and Physical Performance (3 credits) **or** THP 2770/ Movement: The Physical Instrument (2 credits)
3. THP 3050/Voice and Speech Essentials (3 credits)
4. THP 3070/Acting Scene Study (3 credits)
5. One course in performance composition, directing, or writing for the stage (4 credits)

## Alternative performance practices

*Prerequisites (11–12 credits):*

1. ACT 1055/Fundamentals of Acting (3 credits)
2. THP 2500/Movement for Performers I (2 credits) **or** THP 3150 / Introduction to Lecoq and Physical Performance (3 credits) **or** THP 2770/ Movement: The Physical Instrument (2 credits)
3. THP 3050/Voice and Speech Essentials (3 credits)
4. THP –/One alternative performance-practices course in performance composition; for example:

THP 3510/Solo Performance: Performing the Self in Society (4 credits) or  
THP 3685/Ensemble Creation (3 credits)

### **Theatre history, theory, or criticism**

*Prerequisites (8 credits):*

1. THP 3250/Theories of Drama and Performance (4 credits)
2. An upper-level course in dramatic literature (4 credits)

Students who are planning a senior project in performance studies should consult with their faculty advisor about additional course options.

### **Dramaturgy**

*Prerequisites (8 credits):*

1. THP 3000/Dramaturgy (4 credits)
2. THP 3500/Documentary Theatre: Performing Real Life (4 credits) or  
PSW 1000/Playwriting I (4 credits) or THP 3680/Directing I (4 credits)

### **Applied Theatre**

Prerequisites: (10-11 credits)

1. THP 2050/Introduction to Applied Theatre, 3 credits
2. Two Electives
  - THP 3500/Documentary Theatre, 4 credits
  - SCP 3356/ Theatre of the Oppressed, 3 credits
  - THP 3270/Theatre, Truth and Reconciliation, 4 credits
  - Internship with applied Theatre Ensemble, 4 credits
  - Study Abroad, with applied Theatre focus, 4 credits

## **Minor requirements:**

The minor in theatre and performance provides students with the opportunity to pursue an interest in the discipline without committing to the full array of requirements for the major.

Students interested in the minor should consult with a member of the **theatre and performance faculty**, then submit a completed **Application for a Program of Minor Study**. Upon admission to the minor, the student will be assigned a minor advisor from the theatre and performance faculty.

## **Academic Requirements for the Minor in Theatre and Performance**

Five courses, to include:

- Three of the following lower-level foundation courses:
  - THP 2020/Introduction to Theatre and Performance Studies (3 credits)
  - THP 2205/Shakespeare Then and Now (3 credits)
  - THP 2885/Theatre Histories I (3 credits)
  - THP 2890/Theatre Histories II (3 credits)
  - THP 2895/Production Practicum (4 credits)
- Plus two upper-level (3000–4000) electives in theatre and performance

## **Faculty**

### **Michi Barall**

Visiting Assistant Professor of Theatre and Performance

MFA, Stanford University

PhD, Columbia University

### **Alex Correia**

Lecturer of Theatre and Performance

- BFA, Marymount Manhattan College
- Directing program (three-year graduate-level fellowship), The Juilliard School

### **James Dunn**

Lecturer of Acting

Lecturer of Theatre and Performance (Part Time)

- BA, Middlebury College
- MFA, L'Ecole Internationale de Theatre Jacques Lecoq

### **Linda Gelman**

Lecturer of Theatre and Performance

- BA, SUNY Buffalo
- MA, Columbia University

### **Lora LaVon**

Lecturer of Theatre and Performance

- BFA, New York University

- MFA, Yale University

## **Steven Sapp**

Lecturer of Theatre and Performance

## **Jeana Scotti**

Lecturer, Theatre and Performance

- MFA, Rutgers Mason Gross
- BA Theatre and Performance, Purchase College

## **Arminda Thomas**

Lecturer of Theatre and Performance

## **Lenka Pichlíková Burke**

Visiting Assistant Professor of Theatre and Performance

- MA, University of Texas, Dallas
- MFA, Academy of Dramatic Arts, Charles University (Prague)
- Advanced Master Artist, Czech Republic
- MLS, Southern Connecticut State University (New Haven)
- PhD, Academy of Dramatic Arts in Prague (DAMU)

## **Rachel Dickstein**

Associate Professor of Theatre and Performance

Co-Chair of BA Program in Theatre and Performance

- BA, Yale University

## **LaVonda Elam**

Lecturer of Theatre and Performance

- BFA, DePaul Theater School

## **Steve Gomer**

Lecturer of Theatre and Performance

- BFA, Purchase College, SUNY

## **Andrew Saito**

Assistant Professor of Theatre and Performance

- BA, UC Berkeley
- MFA, University of Iowa

## **Jordan Schildcrout**

Professor of Theatre and Performance

Professor of Theatre and Performance

Co-Chair of BA Program in Theatre and Performance

- BA, Yale University
- PhD, Graduate Center, City University of New York

### **Peter Sprague**

Technical Director, Theatre and Performance

Lecturer of Theatre and Performance

- BA, Pomona College
- MFA, Southern Methodist University

### **Andrea Thome**

Assistant Professor of Theatre and Performance

- BA, Harvard University
- MFA, New York University

## **Contributing Faculty**

### **Liam Joynt**

Lecturer in Acting

Associate Chair

- MFA, Rutgers University
- BA Union College

### **Jill Echo**

Lecturer in Acting

- BFA, MFA, Purchase College, SUNY

### **Pamela Prather**

Associate Professor of Acting

- BA, University of New Mexico, Albuquerque
- MFA, University of California, Los Angeles

### **Ronni Stewart**

Associate Professor of Acting

- BA, New York University

## **Jack Tamburri**

Visiting Assistant Professor of Theatre Arts  
Interim Director, Conservatory of Theatre Arts

- AB, University of Chicago
- MFA, Yale School of Drama

## **David Bassuk**

Professor of Acting

- BA, Purchase College, SUNY
- MFA, Southern Methodist University

## **Paul Megna**

Assistant Professor of Literature

- BA, SUNY Buffalo
- MA, University of Rochester
- PhD, University of California, Santa Barbara

## **Matthew Stern**

Lecturer in Theatre Design/Technology

- BA, University of California, San Diego

## **Maggie Surovell**

Lecturer in Acting

- BA, Temple University
- MFA, University of Georgia

## **Anita Yavich**

Associate Professor of Theatre Design/Technology

- BA, University of California, Santa Barbara
- MFA, Yale School of Drama

## **Courses**

**ANT 3350: Myth, Ritual, and Performance**

How have myth, ritual, and performance functioned as ways to comprehend, organize, and even generate the world around us? What are the values and constraints of symbolic structures as they shape and influence bodies and environments? Students consider both structural and poststructural approaches to performance as a medium for exploring, but also transgressing, structures of everyday life.

Credits: 4

PREREQ: ANT1500 Or THP2020 Or MSA1050 Or MSA1050

Department: Theatre and Performance

### **JOU 3780: Criticism/Reviewing Workshop**

An introduction to styles of criticism and a practical course in writing short, critical essays (reviews) on the performing and visual arts. On-campus plays and films are assigned; students write about theatre, film, music, dance, painting, and other art forms.

Credits: 4

PREREQ: JOU2515

Department: Theatre and Performance

### **JST 3709: Theatrical Representations of the Holocaust**

Critics agree that the world of the concentration camps and ghettos is impossible to duplicate on stage. Despite serious aesthetic and practical constraints, playwrights in Europe, Israel, and America have, for the last five decades, created a diverse group of plays dealing with this unprecedented 20th-century event. Works examined in class include documentary dramas, realistic reenactments, absurdist plays, a comedy, and a standup routine.

Credits: 4

Department: Theatre and Performance

### **LIT 3532: Body, Race, Performance**

How does embodiment reveal shifting notions of race, gender, sexuality, and ability? Students read performance theory and explore contemporary representations of bodies as sites of display, resistance, and re-construction in literature, performance, and everyday practices in transnational and intersectional contexts. Authors include Ntozake Shange, NourbeSe Philip, Jackie Sibblies Drury, Branden Jacob-Jenkins, and David Henry Hwang.

Credits: 4

Department: Theatre and Performance

### **PHI 3205: Shakespeare and Philosophy**

Explores what the French philosopher Emmanuel Levinas might have meant when he wrote that "all of philosophy may be found in the plays of Shakespeare." The focus is on a close study of selected works, together with commentary by such thinkers as Hegel, Nietzsche, Freud, Derrida, Cavell, and Critchley. Plays include *Hamlet*, *Richard II*, *Coriolanus*, *As You Like It*, *Measure for Measure*, *The Tempest*, and *King Lear*.

Credits: 4

PREREQ: THP2205 Or PHI1515 Or PHI2110

Department: Theatre and Performance

### **PSW 3155: The Art of Rewriting: Killing Our Darlings**

An exploration of revision techniques and strategies in a workshop environment. Students revise existing material through examinations of character, dialogue, and structure; text analysis; and other tools. First drafts and production drafts of contemporary American plays are also studied and discussed.

Credits: 4

Department: Theatre and Performance

### **PSW 3310: Book Writing: Story Structure in Musical Theatre**

Examines the history and craft of storytelling in musical theatre. Students consider song topic and placement to structure a short original musical. The ability to read and write music is not required.

Credits: 4

PREREQ: PSW1000 And PSW1010

Department: Theatre and Performance

### **SCP 3356: Theatre of the Oppressed: Process to Action**

Exploring techniques of Augusto Boal's Theatre of the Oppressed, this course uses the arsenal of Theatre of the Oppressed exercises as a process to further understand self, each other, and surrounding social systems. Individual project forms may vary (sculpture, writing, etc.). In addition, the class makes a forum theatre piece to be performed with the campus community.

Credits: 3

Department: Theatre and Performance

### **SPA 3715: Modern Hispanic Theatre**

In this examination of the modern theatre of Spain and Latin America, students read and analyze plays from Spanish-speaking countries in their aesthetic and cultural contexts. When possible, students perform scenes from some of the plays.

Credits: 4

Department: Theatre and Performance

### **THP 1100: Theatre Games**

Explore improvisation and performance techniques through the practical study of theatre games as developed by Viola Spolin in her seminal book, "Improvisation for the Theater." Students study this text and practice Spolin's games and those in her lineage as an introduction to improvisation, leading to longer-form exercises which culminate in an improvised performance at the end of the semester.

Credits: 3

Department: Theatre and Performance

### **THP 2000: Acting the Classics**

Integrates discussions, readings, presentations, viewings, and exercises to teach students an appreciation of the elements of both classical and contemporary theatre and performing arts. The acting techniques of Stanislavsky and Uta Hagen, among others, are used to analyze and understand classic modern drama. Students develop dramatic tools for creating new realities via acting and directing in both solo and group performances. Readings include works by Chekhov, Ibsen, Lorca, and Havel.

Credits: 4

Department: Theatre and Performance

### **THP 2020: Introduction to Theatre and Performance Studies**

An introduction to dramatic literature and theory and to seeing, writing about, and participating in theatre and performance.

Credits: 3

Department: Theatre and Performance

### **THP 2050: Introduction to Applied Theatre**

An introduction to the methods and goals of Applied Theatre, which generates theatre as a participatory community practice, often in non-traditional settings and with marginalized groups, focusing on issues of social justice, education, and human rights.

Credits: 3

Department: Theatre and Performance

### **THP 2200: Theatre and Performance Production**

Students work in a variety of capacities in productions within the theatre and performance program. *Graded on a pass/fail basis.*

Credits: 1

Department: Theatre and Performance

### **THP 2205: Shakespeare Then and Now**

Selected plays spanning Shakespeare's entire career. In addition to close reading and textual interpretation, students address questions and problems of performing, directing, lighting, costuming, and set designing Shakespeare's plays. The course examines past and current trends in Shakespearean criticism, as well as the social and theatrical contexts in which the plays were first produced.

Credits: 3

Department: Theatre and Performance

### **THP 2350: A Live Art Investigation of Benin and West African Culture**

Learning from west African dancers, musicians, religious practitioners, and theater performers, students will dance daily, explore traditional/ritual based movement/music of indigenous religions/customs, and create sketches of daily life to explore and reflect on the customs and traditions of Beninese culture. Service learning will extend civic engagement for the same purposes.

Credits: 4

Department: Theatre and Performance

### **THP 2380: Performing Oral History and Poetry**

Students learn to transform poetry and personal stories into short plays and performance pieces. Poetry and movement are used to create choreopoems. Students also develop interview theatre pieces. Readings and/or video viewings include works by Ntozake Shange, Eve Ensler, and Anna Deavere Smith.

Credits: 4

Department: Theatre and Performance

### **THP 2500: Movement for Performers I**

An introduction to dramatic movement for the stage. Technique, improvisation, repertoire, and composition are explored, using physical language. Students work on solos, duets, and in groups with text, objects, and music. Assignments include classroom presentations, readings, and papers. Videotapes are reviewed and discussed.

Credits: 2

Department: Theatre and Performance

### **THP 2520: Unarmed Stage Combat and Intimacy**

Students learn skills involving unarmed staged fighting for theater and film, incorporating spatial awareness, body language and expression, and working with a partner in a physical capacity, with an emphasis on safety protocols and body autonomy.

Credits: 3

Department: Theatre and Performance

### **THP 2600: American Drama: 1916-1964**

American drama considered primarily as a critique of American society, values, and life. Covers the period from 1916 to 1964, including plays by Susan Glaspell, Eugene O'Neill, Clifford Odets, Lillian Hellman, Gertrude Stein, Thornton Wilder, Tennessee Williams, Arthur Miller, Lorraine Hansberry, Adrienne Kennedy, and Edward Albee.

Credits: 4

Department: Theatre and Performance

### **THP 2770: Movement: The Physical Instrument**

Explores anatomical and kinesthetic awareness of the body, developing concepts such as strength, alignment, mobility, gesture, and physical relationship. Applying modern dance technique, students engage in physical storytelling, improvisational movement, and emotional authenticity.

Credits: 2

Department: Theatre and Performance

### **THP 2800: Managing the Production**

An introduction to stage management, production, and company management. Students who successfully complete this course may be allowed to take TDT 2600.

Credits: 3

Department: Theatre and Performance

### **THP 2885: Theatre Histories I**

Western and world theatre from ancient Greece to 1642, when the theatres of Shakespeare's time were finally closed. What would now be called actors, playwrights, producers, directors, designers, and theatre architects are all considered.

Credits: 3

Department: Theatre and Performance

### **THP 2890: Theatre Histories II**

Western and world theatre from the 17th to the 20th centuries. Playwrights, actors, directors, producers, and designers; neoclassicism, romanticism, realism, naturalism, expressionism. This course begins where THP 2885 leaves off, but either can be taken independently.

Credits: 3

Department: Theatre and Performance

### **THP 2895: Production Practicum**

Students receive training in lighting (hanging, focusing, and maintaining), the use of power tools, and basic set construction. Elements of lighting and set design are also discussed. Requirements include work on a minimum of two productions in the Humanities Theatre as crew and board operators.

Credits: 4

Department: Theatre and Performance

### **THP 3000: Dramaturgy**

Focuses on the relationships among text, social context, production history, and directorial concept in staging a production. Includes play analysis, theoretical readings, research, student presentations, and analysis and discussion of campus productions. Research, writing, and oral presentations required.

Credits: 4

PREREQ: THP2885 Or THP2890

Department: Theatre and Performance

### **THP 3004: Creative Expression**

Students create original stories from various sources of inspiration and gain the theatrical tools to tell them. The course focuses on ensemble creation and covers such areas as mime, heightened character, tréteaux, soundscapes, and object manipulation. Requirements include performing, directing, writing, and making props. Designed to help students get in touch with their creative side in a supportive group atmosphere. A background in performance/high school theatre is beneficial but not required.

Credits: 3

Department: Theatre and Performance

### **THP 3040: Creative Collaboration I for Actors and Directors**

Offers film and television directors and actors the opportunity to develop their skills in communicating with each other. In a workshop environment, students rehearse short scenes, working alternately as actors and directors, and learn to communicate, give and take direction, and integrate feedback.

Credits: 2

Department: Theatre and Performance

### **THP 3041: Creative Collaboration II for Actors, Directors & Directors of Photography**

Offers film/television directors, actors and directors of photography the opportunity to develop their skills in communicating with each other in a workshop environment. Students rehearse short scenes, working alternately as actors and directors, learning to communicate, give and take direction, and integrate feedback. DP's will become competent in building, operating and troubleshooting industry standard HD camera packages and accessories.

Credits: 2

Department: Theatre and Performance

### **THP 3050: Voice and Speech Essentials**

Explores the fundamental connection between voice and text, based on Linklater technique. Using technical and imagistic exercises, students find a free connection to breath, develop resonance and range, release jaw, tongue, and throat tensions, and build vocal strength.

Credits: 3

Department: Theatre and Performance

### **THP 3070: Acting Scene Study**

Focuses on characterization and motivation, with emphasis on interpretation, finding interesting choices for the actor, and the "truth of the moment." Different contemporary plays and screenplays are used by students. Scenes are used to

deepen the actor's ability to execute honest and purposeful stage acting and communication.

Credits: 3

PREREQ: ACT1055 Or SOA1750 Or TAC1055

Department: Theatre and Performance

### **THP 3110: Commedia and Pantomime**

An introduction to the history and contemporary practice of physical theatre and to the traditions of commedia and pantomime. Includes lectures, mask making, scenario creation, and instruction in and physical practice of the form.

Credits: 3

PREREQ: AOA1400 Or SOA1750 Or ACT1055 Or ACT%

Department: Theatre and Performance

### **THP 3115: Immersive Storyworlds**

Explores immersive design in both live and digital performance, combining practical experience with insight into emerging trends, including environmental, locative, and GPS related narratives and games. Through a mixture of lectures, collaborative design exercises, and guest speakers, the course provides a detailed overview of what it takes to produce projects that combine story and tech.

Credits: 4

Department: Theatre and Performance

### **THP 3120: Gameplay and Performance**

Explores the genre of alternate reality or pervasive gaming currently used as an alternative to traditional performance by contemporary theatrical and visual artists, dancers, and musicians. The blurring distinctions between game and narrative are examined, opening new possibilities for performance. Students design and stage

their own live alternate-reality game as a means of storytelling or extend an existing narrative through transmedia.

Credits: 4

Department: Theatre and Performance

### **THP 3125: Performing Black Theatre**

Explore the unique aesthetics of Black Theatre via analysis and performance of plays by such writers as Baraka, Cleage, Nottage, and Morisseau. Participants direct and perform scenes with attention to the impact of social and historical contexts on our understanding of genre, style, and language in performance.

Credits: 4

Department: Theatre and Performance

### **THP 3130: Transmedia and Performance**

Transmedia narrative can be described as storytelling across multiple forms of media, with each element making distinctive contributions to a user's understanding of the story world. The course combines this with a study of immersive performance environments that wrap around viewers and production practices that blend video, photography, games, and music to extend the project's meaning and theatricality.

Credits: 4

Department: Theatre and Performance

### **THP 3140: Medieval and Renaissance English Drama**

A study of the mystery plays, morality plays, interludes, masques, and entertainments of the 14th, 15th, and 16th centuries. Analysis of texts is combined with consideration of theatrical production in light of the ideological, religious, and historical contexts of the plays.

Credits: 4

Department: Theatre and Performance

### **THP 3150: Introduction to Lecoq and Physical Performance**

An introduction to the Lecoq method of performance, focusing on physical approach to character, the notion of actor as creator, and the importance of mask work.

Credits: 3

PREREQ: SOA1750 Or AOA1400 Or ACT1055 Or TAC1055

Department: Theatre and Performance

### **THP 3180: Revolutionary Laughter: Satire and Social Dialogue**

Satire uses humor and ridicule to address fundamental moral, social and political questions. Students will analyze satirical works and practice techniques of “creative criticism” by making satire of their own. We’ll investigate how laughter gets people to let their guard down in order to challenge closed minds, provoke discussion where there was none, and plant the seeds of social change.

Credits: 4

Department: Theatre and Performance

### **THP 3190: Asian American Theatre and Performance**

An introduction to the diversity of Asian American theatre and performance, from the late 19th century to the contemporary moment, with an emphasis on 21st century work and current issues. Through an exploration of archival collections, plays, multimedia performances and critical race theory, students analyze the intersections of Asian American histories, aesthetics, politics and identities.

Credits: 4

Department: Theatre and Performance

### **THP 3250: Theories of Drama and Performance**

Focuses on postmodern theory and performance. Historical and cross-cultural study of how theatre artists and critical thinkers have addressed issues of aesthetics,

representation, style, space, and time.

Credits: 4

PREREQ: THP2020 And (THP2885 Or THP2890 )

Department: Theatre and Performance

### **THP 3260: Theatre and Asia**

Introduces Asian theatre within a global context and explores the social, religious, historical, aesthetic, and political circumstances of traditional performance genres, including ritual, masked/painted face and puppetry, and contemporary intercultural drama and theatre. Training, audience involvement, transformation, authenticity, and theory are highlighted. Field trips are taken when possible.

Credits: 4

Department: Theatre and Performance

### **THP 3270: Theatre, Truth, and Reconciliation**

Truth Commissions responding to genocides and other conflicts have often involved theatre, in formal collaboration, as in Peru's Yuyachkani, or informally, as with Serbia's DAH Teatret. Examining case studies, students write critical and artistic responses, culminating in the creation of an original theatrical piece that fosters truth and reconciliation for a contemporary conflict.

Credits: 4

Department: Theatre and Performance

### **THP 3300: Women in Performance**

This course considers 20th- and 21st-century performance work by women in dance, theatre, and the visual art world (performance art) from a historical and theoretical perspective. Critical and theoretical feminist essays and other writings are assigned. Students read original texts, view documentation, and analyze contemporary works by women writers, choreographers, performance artists, and theatre directors.

Credits: 4

Department: Theatre and Performance

### **THP 3310: Masks and Movement**

Explores the neutral mask and commedia dell'arte, as informed by Lecoq technique. The neutral mask focuses on finding a bodily sense of calm and openness, helps build the actor's presence on stage, and highlights physical habits that can hinder expression. Commedia dell'arte calls on the actor's timing, ability to improvise, and humor, and requires big physical choices and delving into the idiosyncrasies of type.

Credits: 3

Department: Theatre and Performance

### **THP 3320: Concepts in Costuming**

An introduction to the fundamentals of designing costumes for theatre and dance productions. As they examine the design process, students explore how and why a designer makes certain choices. Emphasis is placed on how ideas are generated and communicated within the flux of the production process.

Credits: 3

Department: Theatre and Performance

### **THP 3330: Advanced Movement for Performers**

Continued sensory-actualization technique to increase the physical awareness needed to create authentic theatre and characters. Classes include warm-up, technical exercises, improvisations, and monologues.

Credits: 2

PREREQ: THP2760

Department: Theatre and Performance

### **THP 3340: The Great Broadway Songwriters**

Come taste the finest sampling of the great Broadway songwriters. Each class examines a particular songwriter (Cole Porter, Stephen Sondheim), idea (the subversives: Weill and Bernstein), or era (contemporary voices on Broadway). Students savor recordings, investigate the dramatic qualities of the songs, and analyze lyrics, melody, and song form.

Credits: 4

Department: Theatre and Performance

### **THP 3350: Speaking Shakespeare**

Designed to assist the actor in interpreting William Shakespeare's stage directions and in reading clues within his verse in order to make informed performance choices. Classroom exercises assist in developing techniques of Shakespearean performance and enhanced understanding of Shakespeare's sometimes daunting speeches.

Credits: 3

PREREQ: THP2205 And THP3315

Department: Theatre and Performance

### **THP 3370: Contemporary Italian Drama and Street Theatre**

An introduction to adaptation and ensemble creation, using texts by major authors of Italian literature (Pirandello, Fo, and Calvino.) Students explore non-naturalistic acting, mask, and puppet work as they devise a culminating performance in a medieval piazza. This course also introduces the genre of street theatre, including Bread and Puppet Theatre-style pageants, placing performance in the context of community and public space.

Credits: 4

Department: Theatre and Performance

### **THP 3375: Devising the Now: Current Events in Performance**

Using physical theatre techniques, students work in ensembles with each student functioning as actor, director, writer, and designer to develop performances that address issues relevant to contemporary society. Coursework includes readings in pertinent genres (e.g., tragedy, melodrama, and documentary theatre), research into dramatically resonant current events, and a culminating performance of ensemble-devised work.

Credits: 3

PREREQ: ACT1055 Or TAC1055

Department: Theatre and Performance

### **THP 3400: Theatre in Prague**

Meeting at the Academy of Drama in Prague, students study and perform plays by Václav Havel, the dissident playwright imprisoned during the Communist era who became president of the Czech Republic. Students explore political and cultural contexts of theatrical performance, enhanced by meetings with theatre professionals and visits to sites relevant to the intersection of artistic creation and political revolution.

Credits: 3

Department: Theatre and Performance

### **THP 3410: Adapting Virginia Woolf**

Virginia Woolf captures sensory detail and internal thought like few other writers. This dramatization of perception makes her work ripe for adaptation. Students will read selections of Woolf's essays, short stories, and novels, and study theatrical adaptations of her work. Students will explore translating Woolf's iconic vision into theatrical shape by creating immersive stage adaptations of her work

Credits: 4

Department: Theatre and Performance

### **THP 3450: Stage Management**

An in-depth exploration of fundamental stage-management skills in each phase of the production process: preproduction, first rehearsal, rehearsal period, preparing for the tech, technical rehearsals, previews, opening, running of the show, and closing.

Credits: 3

Department: Theatre and Performance

### **THP 3495: Black American Drama**

Examines the history of 20th-century black American theatre. Major representative plays are read as literature; playwrights include Richard Wright, James Baldwin, Amiri Baraka, Alice Childress, Adrienne Kennedy, August Wilson, Robert O'Hara, Suzan-Lori Parks, Lynn Nottage, Kia Corthron, and Lorraine Hansberry.

Credits: 4

Department: Theatre and Performance

### **THP 3500: Documentary Theatre: Performing Real Life**

Students collect, assemble, and perform scripts based on "lore" (oral history, personal narratives). History is seen as a performative way to construct identity. Includes readings by documentary playwrights like Brecht, Emily Mann, and Caryl Churchill.

Credits: 4

Department: Theatre and Performance

### **THP 3510: Solo Performance: Performing the Self in Society**

Considers the history of performance art and offers a creative process for developing solo and group performances from memory, personal material, and issues in contemporary society. Requirements include both academic and creative projects.

Credits: 4

Department: Theatre and Performance

### **THP 3525: LGBTQ Drama**

Explores how LGBTQ identities and issues are represented in diverse dramatic forms, performance styles, and cultural venues. Through discussions, presentations, and writing assignments, students analyze queer theatre in relation to production history, theories of sexuality, and cultural and political contexts (both past and present).

Credits: 4

Department: Theatre and Performance

### **THP 3550: Movement for Performers II**

Continued sensory-actualization technique to increase the physical awareness needed to create authentic theatre and characters. Classes include warm-up, technical exercises, improvisations, and monologues.

Credits: 2

PREREQ: THP2500 Or THP2760

Department: Theatre and Performance

### **THP 3555: Michael Chekhov Technique: A Psycho-Physical Approach to Acting**

The historical importance of Michael Chekhov lay in bringing revised Stanislavsky acting methods to America, emphasizing responses to psychological impulses via movement in harmony with the character's thoughts, emotions, and desires. Students infuse tangible actions of body and voice with intangible feelings, sensations, and images from the actor's imagination, using techniques such as archetypal/psychological gestures and "centers" in character development.

Credits: 3

PREREQ: ACT1055

Department: Theatre and Performance

### **THP 3592: Devising/Performance Workshop**

Collaborate on creating site-specific work culminating in a performance. Students maintain journals of discoveries and observations and participate in writing exercises and structured improvisations. Readings, excursions, experiences, and individuals encountered in Benin will inform the performance. A goal is to discover how setting and surroundings can help shape and enrich expression and imagination.

Credits: 3

Department: Theatre and Performance

### **THP 3610: Contemporary Performance**

Students study, attend, and create contemporary performance works.

Credits: 4

PREREQ: THP2020

Department: Theatre and Performance

### **THP 3620: Shakespeare and Film**

Shakespeare goes to celluloid, Hollywood, Japan, TV, and elsewhere. On the one hand, this is a Shakespeare seminar, with emphasis on discussions of the plays themselves. On the other, it becomes a film course, focusing on analyses of screen adaptations.

Credits: 4

PREREQ: THP2205 Or LIT2205

Department: Theatre and Performance

### **THP 3640: Theatre Design for Directors**

An introduction to scenic, costume, and lighting design aimed at stage directors and stage managers. Students review the basics of designing for the stage and learn how

directors and designers communicate fruitfully in realizing a given theatrical production.

Credits: 4

PREREQ: THP2895

Department: Theatre and Performance

### **THP 3650: Contemporary U.S. Latino Theatre**

Engaging with a wide variety of plays and performances, students explore U.S. Latino theatre as a site of personal, cultural, and political intervention. Readings reflect the aesthetics, narratives, historical contexts, and systems of theatrical production pertinent to Latino culture in the U.S.

Credits: 4

Department: Theatre and Performance

### **THP 3660: Theatre and the Climate Crisis**

Deepen our knowledge of the science, politics, and history around climate change, studying companies and artists who have used theatre to incite societal change, and interfacing with contemporary theatre artists addressing the climate crisis. Create theatrical actions and interventions designed to push public dialogue and action around this most crucial of issues.

Credits: 4

Department: Theatre and Performance

### **THP 3675: Theatres of Dis/ability**

Examine the social construction of dis/ability, primarily in the US, with a focus on the role of theatre and performance in shaping and challenging dis/ability narratives. Through interdisciplinary, intersectional and interpersonal analyses, students explore issues and identities (as well as solidarities) related to physical, sensory, intellectual and psychological differences and variabilities.

Credits: 4

Department: Theatre and Performance

### **THP 3680: Directing I**

Introduction to staging. After a brief overview of directing history, students are introduced to elements of directing (including the Viewpoints) and strategies for working with actors, staging short scenes, and using a minimum of technical elements in a final scene. *Required for students with a directing concentration; open to other majors with junior standing.*

Credits: 4

Department: Theatre and Performance

### **THP 3681: Directing II**

Theory and practice of directing, with lectures and practical focus on exercises. *Required for theatre and performance majors who are considering production senior projects.*

Credits: 4

PREREQ: THP3680

Department: Theatre and Performance

### **THP 3685: Ensemble Creation**

In this introduction to strategies of collective creation, students are engaged in a process that culminates in an end-of-semester performance.

Credits: 3

Department: Theatre and Performance

### **THP 3690: American Theatre in Our Time**

American theatre and society during the last 50 years. Plays by Jones (Baraka), Mamet, Shepard, Hwang, Kushner, Fornes, Marsha Norman, Sarah Ruhl, and August Wilson. Some knowledge of the American drama of O'Neill, Williams, and Miller is required.

Credits: 4

Department: Theatre and Performance

### **THP 3700: Theatre and Revolutions**

A study of revolutions in theatre, and theatre at the time of historic revolutions. Students study plays (Beaumarchais's *Marriage of Figaro*, Buchner's *Danton's Death*, Peter Brook's *Marat/Sade*), and movements (guerrilla street theatre, Chicano theatre, Bread and Puppet, Living Theatre), focusing on theatre as an active, participatory art and on drama as a literary form.

Credits: 4

Department: Theatre and Performance

### **THP 3725: Adapting Literature for Performance**

A writing workshop on how to develop performance scripts from poetry, prose fiction, and nonfiction. Requires a background in literature, interest in theatrical form, and commitment to the scripting process.

Credits: 4

Department: Theatre and Performance

### **THP 3730: Collaborative Devising and Directing**

For the ensemble director and actor/creator, a course in creating devised theatre. Using a range of source materials, including short stories, news articles, and interviews, students learn tools and strategies for company-created works. This is a rigorous immersion in building a collaborative vision through structured improvisation, space, character, narrative arc, and mise-en-scène.

Credits: 3

PREREQ: THP3680 Or THP3685

Department: Theatre and Performance

### **THP 3735: Embodied Images: Directing as Composition**

Examines major artists who work visually, experientially, and sonically across multiple performance platforms of theatre, opera, dance and installation, including William Kentridge, Ariane Mnouchkine, Simon McBurney, Bill T. Jones, Janet Cardiff, Kara Walker among others. Students create their own projects inspired by these artists' experiments in order to explore new compositional approaches to theatrical form as directors and creators.

Credits: 4

PREREQ: THP3680

Department: Theatre and Performance

### **THP 3750: European Drama in Our Time**

Malaise, futility, despair, and, sometimes, hope in the plays of Pirandello, Brecht, Giraudoux, Beckett, Ionesco, Genet, Osborne, Pinter, Churchill, and others, from World War I to somewhere short of tomorrow.

Credits: 4

Department: Theatre and Performance

### **THP 3760: Poetry in Performance**

Study and dramatic interpretation of 20th-century lyric poetry, including Eliot, Roethke, Sexton, Plath, Olds, Ginsberg, Rich, Stafford, and Giovanni. Workshop atmosphere; solo and group techniques of performance and script making; written analyses.

Credits: 4

Department: Theatre and Performance

### **THP 3890: Junior Seminar**

Focuses on the relation between text and production in the theatre through play analysis, theoretical readings, research, student presentations, and discussion of campus productions. A substantial research paper and senior project proposal with annotated bibliography are required. *Required for all junior theatre and performance majors, and normally open only to them.*

Credits: 3

PREREQ: THP2020 And THP2205 And THP2885 And THP2890

Department: Theatre and Performance

### **THP 3895: Performance Practicum**

Students rehearse and perform a role or work on the production of a main-stage show directed by a faculty member or other professional director. *Students may enroll only after they have been cast or assigned to the production.*

Credits: 3

Department: Theatre and Performance

### **THP 4100: Hits: Broadway's Popular Plays**

Rather than focusing on the critically acclaimed plays that make up the canon of American drama, this course examines plays that were the most popular and commercially successful of their time. Combining historical research, textual analysis, and cultural theory, students discuss the long-running Broadway hit plays of the past 100 years from artistic, commercial, and ideological perspectives.

Credits: 4

PREREQ: (THP2600 Or LIT2600 ) Or THP2890

Department: Theatre and Performance

### **THP 4120: Collaborative Producing**

Examines and develops skills in theatrical production including stage management, fundraising, marketing, and artistic producing. Studies production models in the recent history of the field and applies acquired knowledge and skills to the production of the cohort's individual senior projects.

Credits: 3

PREREQ: THP3890

Department: Theatre and Performance

### **THP 4150: Directing Chekhov**

An advanced course focused on accessing, articulating, and deepening one's voice as a director. Using works by Anton Chekhov, students investigate all aspects of the director's craft, including research, translations, and collaboration in the rehearsal and design process. Designers are paired with directors to develop production approaches.

Credits: 4

PREREQ: THP3680 And (THP3681 Or THP3730 )

Department: Theatre and Performance

### **THP 4170: Contemporary Queer Performance**

Examines multiple modes of queer performance beyond traditional drama and theatre, including performance art, dance, drag shows, stand-up comedy, poetry slams, political protests, and live music. Using queer theory and performance methodologies to support aesthetic analyses, students explore the ways in which queer performance engages with current struggles surrounding issues of queer identity, community, and representation.

Credits: 4

Department: Theatre and Performance

### **THP 4200: Approaches to Shakespeare**

Explores the variety of ways in which readers, critics, actors, and directors have interpreted, and can interpret, Shakespeare's plays and poetry. While written work and some research are required, there are also opportunities for oral presentations and performance.

Credits: 4

Department: Theatre and Performance

### **THP 4316: Advanced Vocal Exploration for the Performer**

An advanced course that deepens the performer's work with voice and introduces Fitzmaurice Voicework, along with the work of other leaders in the field. Students continue building on previous vocal work to achieve expanded release, vocal range, resonance, and strength in their voices and bodies.

Credits: 3

PREREQ: THP3050 Or THP3315

Department: Theatre and Performance

## **School of Art+Design**

### **Undergraduate Courses**

### **Graphic Design**

#### **Description:**

The graphic design area offers a distinctive program in the art and practice of print- and digitally based graphic design and experimental publishing.

The program approaches graphic design as a vital field of professional art practice that gives shape to culture through a variety of media, including:

- print and digital books, magazines, brochures, posters, billboards
- motion graphics
- web and interactive design
- type design

- exhibition design
- packaging
- other two-, three-, and four-dimensional manifestations

While graphic design usually solves visual communication problems through words, symbols, and images, its applications can be commercial, political, educational, literary, subversive, personal, and experimental.

To prepare for the range of options in the graphic design field, the program provides a hands-on studio environment with emphasis on the marriage of formal and conceptual skills. After the freshman foundation studies, a three-year sequence of courses begins with training in fundamental principles, skills, theory, and history and progresses toward more advanced and applied applications. Experienced, professional faculty members help students find their own voice and approach to design in a facility that encompasses a broad array of print and digital technologies. The program challenges students to consider the role of the artist/designer as creative collaborator, if not the originator of project ideas.

In collaboration with the **printmaking** program, courses in the art of the book and experimental publishing are offered in the facilities of the School of Art+Design's Center for Editions. The graphic design major is rigorous yet flexible and encourages overlaps with other areas in the school.

## Requirements:

In addition to fulfilling **general degree requirements**, undergraduate students majoring in graphic design must complete the following requirements (84–86 credits):

*Please Note: All students are expected to maintain a minimum GPA of 2.0 to remain in good academic standing. **All required studio arts classes must be completed with a grade of C or higher in order to advance within the degree. Any required studio arts grade of C- or below must be repeated.***

### Foundation Courses: 16-17 credits

VIS 1050/ComX: 2 credits  
 or VIS 2150/Key Class: 1 credit  
 VIS 1060/Foundation Drawing: 3 credits  
 VIS 1070/Extended Media: 3 credits  
 VIS 1080/Visual Language: 3 credits  
 VIS 1260/3-D Processes: 3 credits  
 VIS 1330/Lens and Time: 3 credits

### Art History Courses: 12 credits

ARH 1020/History of Art Survey II: 3 credits  
 ARH 1021/History of Art Survey II Discussion: 1 credit  
 ARH —/One course in the history of art before 1800 (lower-level)

ARH 3405/Design History and Theory: 1750–Today: 4 credits *or*  
DES 3300/History of Graphic Design Survey: 4 credits

### **Graphic Design Studio Courses: 27 credits**

DES 2450/Digital Media for Designers I: 3 credits  
DES 2460/Digital Media for Designers II: 3 credits  
DES 2500/Word and Image I: 3 credits  
DES 2600/Word and Image II: 3 credits  
DES 3200/Advanced Typography: 3 credits  
DES 3510/Word and Image III: 3 credits  
DES 3610/Word and Image IV: 3 credits  
DES 4100/Community Design: 3 credits  
DES –/Graphic design elective: 3 credits

### **Visual Arts Studio Electives: 17-18 credits**

#### **Graphic Design Theory Elective: 3–4 credits**

One of the following courses:

ARH 3285/Design and Culture: 4 credits  
DES 3240/Design Issues: 3 credits  
NME 3265/Social Design: 3 credits

#### **Synthesis Courses: 9 credits**

DES 3550/Junior Seminar: 3 credits  
DES 4990/Senior Project I: 3 credits  
DES 4991/Senior Project II: 3 credits

### **Mid-Program Review**

Students who choose to major in graphic design are required to complete a mid-program review. Students will be notified by the department with specific guidelines on the review process and timeline. Students who do not successfully pass the review are encouraged to work with the School of Art+Design administration and faculty to find another major that will better fit their educational goals.

### **Internship Credits**

Students majoring in graphic design may count a maximum of 4 hours of internship credit toward graduation.

Students are also expected to abide by the policies and procedures laid out in the **A+D Student Handbook**.

- VIS 1050 is now a 2-credit course.

## **Faculty**

### **Anthony Antonellis**

Visiting Assistant Professor of Graphic Design

Lecturer of New Media

- BFA, Savannah College of Art and Design
- MFA, Bauhaus-Universität Weimar (Germany)

### **Bill Deere**

Associate Professor of Graphic Design

- Bachelor of Environmental Design, North Carolina State University
- MFA, Cranbrook Academy of Art

### **Faride Mereb**

Lecturer of Graphic Design

- Caracas Design Institute, Valencia, Venezuela
- BA, Arturo Michelena University, Venezuela
- Visiting Scholar, Columbia University

### **Charles Routhier**

Lecturer of Graphic Design

- BA, Rhode Island College
- MFA, Yale University

### **Benjamin Santiago**

Assistant Professor of Graphic Design

- MFA, Cranbrook Academy of Art

### **Carol Bankerd**

Associate Professor of Graphic Design

- BFA, MFA, Yale University

### **Robin Lynch**

Associate Professor of Graphic Design

- BFA, Howard University
- MFA, Yale University

### **Heidi Neilson**

Lecturer of Graphic Design

#### Education in Graphic Design

- BA, Reed College
- MFA, Pratt Institute

### **Timothy Samara**

Visiting Assistant Professor in Graphic Design

- BFA, University of the Arts

### **Hakan Topal**

Associate Professor of New Media and Graphic Design

- BS, MS, Middle East Technical University (Turkey)
- MA, PhD, New School for Social Research

## **Courses**

### **DES 2400: Letterpress Workshop**

Students become familiar with hot-type technology and relief printing, together with their contemporary aesthetic possibilities in both the applied and fine arts. Hands-on experience with handset, moveable type is provided, and traditional and experimental techniques are explored. No previous typographic experience is required.

Credits: 3

Department: Graphic Design

### **DES 2450: Digital Media for Designers I**

Focuses on developing technical and practical skills in digital typesetting, image making, composition, and layout. Students are introduced to software applications (InDesign, Photoshop, and Illustrator), digital fonts, and techniques for creating print output. Topics include digital literacy and the influence of digital tools on contemporary graphic design. Required for graphic design majors.

Credits: 3

Department: Graphic Design

## **DES 2460: Digital Media for Designers II**

This continuation of DES 2450 introduces students to digitally delivered, time-based, and interactive media. Software applications (Adobe Dreamweaver, After Effects) are used to expand upon the work of DES 2450. Required for graphic design majors.

Credits: 3

COREQ: DES2600

PREREQ: DES2450 Or VDE2450

Department: Graphic Design

## **DES 2500: Word and Image I**

An introduction to the professional program in graphic design and visual communications. Emphasis is on skill development in controlling the performance of elements within a field; generation, refinement, and analysis of graphic forms and representations through a variety of drawing techniques; development of symbols and icons; and composition, variation, and discovery of word/image relationships through experimentation and play. Historical typographic distinctions are also explored. Required for graphic design majors.

Credits: 3

COREQ: DES2450

Department: Graphic Design

## **DES 2600: Word and Image II**

This continuation of DES 2500 examines the representation of ideas through typography and images, with intensive explorations of typographic and type/image hierarchy (through placement, scale, weight, juxtaposition), theme and variation, and problem-solving techniques. Students also explore a range of image-making techniques as a means of expressing ideas. Projects evolve from theory-based exercises to applied campaigns (brochures, posters, on-screen messaging). Required for graphic design majors.

Credits: 3

COREQ: DES2460

PREREQ: DES2500 Or VDE2500

Department: Graphic Design

### **DES 2750: Book Structures**

This hands-on intensive bookbinding workshop investigates the relationship between content and book structures. Students follow the development of the book from scrolls to case-bound sewn books from the perspective that the way a book is made structures what it communicates.

Credits: 3

Department: Graphic Design

### **DES 3090: Interactive and Experience Design**

A focused inquiry into the process of designing for, and the creation of, interactive platforms for the purposes of entertainment, persuasion, recreation, and/or human enrichment where the viewer is an active participant. This course is an intensive investigation into considerations surrounding interactive, or experience-oriented, design spaces, and samples supplemental readings from sociology, anthropology, and game theory. You will be required to work collaboratively to pursue concepts through a series of physical and digital investigations.

Credits: 3

PREREQ: (DES2460 And DES3510 ) And DES3200

Department: Graphic Design

### **DES 3190: Motion Graphics for Designers**

Builds on the principles and skills of time-based and interactive design introduced in DES 2460. Technique, theory, and practice are further explored through projects using time, on-screen spatiality, transition, kinetic typography, narrative, and sound.

Projects address linear and nonlinear environments such as film and television titling, DVD menus, web splash pages, and graphics for mobile devices.

Credits: 3

PREREQ: DES2460 Or VDE2460

Department: Graphic Design

### **DES 3200: Advanced Typography**

Students are encouraged to further explore and develop individualized approaches to typographic problems, with emphasis on experimentation, communication, and advanced application of typography. Projects focus on letterforms as image, typographic metaphor, and text typography. Areas of investigation include the shape, texture, and division of text; typographic grid, layout, and systems; book design and advanced problems of word/image relationships. Required for graphic design majors.

Credits: 3

PREREQ: DES2600 Or VDE2600

Department: Graphic Design

### **DES 3240: Design Issues**

Current issues of theory, methodology, and practice confronting graphic designers are explored through readings, discussions, and designed responses. Topics include modernist and postmodernist manifestos; semiotics, deconstructionism, and feminism; the role of the graphic designer in society; branding and visualizing data; copyright law; sustainability; and designing for a digital world and local and global economies. Students produce a final research project. Open to students interested in design; highly recommended for graphic design majors.

Credits: 3

Department: Graphic Design

### **DES 3265: Social Design**

A combined lecture/studio course that examines ethical and social issues in contemporary artistic production and design. The goal is to develop active research about such urgent issues as ecology, body politics and gender, race and urban justice, and human rights, with respect to new futures. Projects incorporate art installations, visualizations, websites, performances, and public campaigns by focusing on creative public engagement.

Credits: 3

PREREQ: NME2100 Or (DES2600 And DES2460 )

Department: Graphic Design

### **DES 3300: History of Graphic Design Survey**

Focuses on print communication, primarily graphic design, in the Western world from the late 19th century to the present. A brief summary of important historical precedents launches a chronological series of lectures on significant movements and individuals and the economic, political, and technological developments that have influenced modern and contemporary print communication.

Credits: 4

Department: Graphic Design

### **DES 3440: Typographic Investigations**

An introduction to type design. Topics include manipulation of pre-existing letterforms, proportional systems, legibility, critical theory, information design, and developments in technology. Participants learn about decisions inherent in developing typefaces for print and screen and analyze historical and contemporary examples of typographic innovation. Software includes Fontlab.

Credits: 3

PREREQ: DES3200 Or VDE3200

Department: Graphic Design

### **DES 3510: Word and Image III**

Emphasizes the development and evaluation of word and image through advanced studies and pragmatic applications. Development of an identity system, applied printed and electronic matter, issues of imagery, relationship to audience, ethics, information theory, and research methods are explored. Students are encouraged to explore the balance between individualized approaches, vision, and appropriateness. Required for graphic design majors.

Credits: 3

PREREQ: DES2600 Or VDE2600

Department: Graphic Design

### **DES 3550: Junior Seminar**

Explores the possibilities and realities of design practice. Students develop a portfolio and a personalized identity package, including a website, modular digital portfolio, letterhead, cover letter, and résumé. Discussions revolve around current issues in the field, professional options, the business of design, and freelancing. Includes guest speakers and field trips to design studios, museums, and related events. Required for graphic design majors.

Credits: 3

PREREQ: DES3510

Department: Graphic Design

### **DES 3610: Word and Image IV**

Focusing on applications of 3-D visual communications (e.g., packaging, exhibition, signage design), students explore problems of human and environmental scale, display typography, interactivity, object containment and reflection, visual systems, and color through a variety of applied projects. Construction techniques, model making, and familiarity with materials are balanced with concerns for relationship of form, function, and idea. Required for graphic design majors.

Credits: 3

PREREQ: DES3510 Or VDE3510

Department: Graphic Design

### **DES 3800: Design for the Web and Screens**

An introduction to the considerations surrounding screen-mediated design spaces. This course includes industry standard research methodologies, as well as an introduction to the conceptual and technical issues involved in the design and production of dynamic documents and environments. This course focuses on how to research, map, visualize, share, and play with self-generated content, while investigating how current technology, software, and hardware can assist (and hinder) the way in which this self-generated content is communicated.

Credits: 3

PREREQ: DES2460 And DES3510 And DES3200

Department: Graphic Design

### **DES 3950: Studio Assistant (Graphic Design)**

Students gain technical professional experience by helping provide a safe and well-functioning studio environment for their fellow students. Studio assistants are expected to have advanced standing in their media area and a thorough understanding of current professional practices. Duties include basic maintenance and demonstrations of equipment, independent or group tutorials and workshops, weekly meetings, and other responsibilities assigned by the sponsoring instructional technician. A maximum of 4 credits in DES 3950 (or a combined maximum of 6 credits in VIS 3998 and DES 3950) may be applied toward the BFA.

Credits: 2

Department: Graphic Design

### **DES 4100: Community Design**

Brings senior graphic design students together in a collaborative design studio, simulating a "real world" professional studio situation. Students work directly with on-campus and nonprofit off-campus clients. Under the supervision of the faculty member, the students assume complete responsibility for the concept and development of multiple design solutions, production, printing, scheduling, maintaining client relationships, billing, etc. Required for graphic design majors.

Credits: 3

PREREQ: (DES3200 Or VDE3200 ) And (DES3510 Or VDE3510 )

Department: Graphic Design

### **DES 4600: Experimental Book**

Students are encouraged to reconsider what a book is and expand the boundaries of the traditional codex book through workshops in experimental formats, integration of word and image, form and content, sequencing, and physical structure. This may include a variety of projects and the study of video and film structure, historical and contemporary artists' books, and innovative trade books.

Credits: 3

Department: Graphic Design

### **VIS 2120: Crossover I**

Juxtaposes art and science as inquiring and creative pursuits. Exchanging knowledge of the materials and processes used in their creative endeavors, students collaborate on three innovative projects that focus on perceived relationships between science and art. Visiting professionals, at work in studios and labs, provide insight into thinking and doing through and across the disciplines of art and science.

Credits: 3

Department: Graphic Design

### **VIS 3120: Crossover II**

Juxtaposes art and science as inquiring and creative pursuits. Exchanging knowledge of the materials and processes used in their creative endeavors, students collaborate on three innovative projects that focus on perceived relationships between science and art. Visiting professionals, at work in studios and labs, provide insight into thinking and doing through and across the disciplines of art and science.

Credits: 3

## Painting and Drawing

### Description:

Students in painting and drawing benefit from the variety of views of faculty members who are all practicing and exhibiting artists.

Studio work is complemented by trips to New York City to visit galleries, museums, and artists' studios. Students pursuing the BFA major in painting/drawing take part in sophomore, junior, and senior reviews; all students participate in critique and review sessions conducted by the resident faculty, as well as by visiting artists and critics.

Students have access to nine studio classrooms specifically designed for painting and drawing, with large north-facing windows that provide excellent natural light. In the junior and senior years, selected students are assigned semiprivate studios.

### Requirements:

In addition to fulfilling **general degree requirements**, undergraduate students majoring in painting/drawing must complete the following requirements (82 credits):

*Please Note: All students are expected to maintain a minimum GPA of 2.0 to remain in good academic standing. **All required studio arts classes must be completed with a grade of C or higher in order to advance within the degree. Any required studio arts grade of C- or below must be repeated.***

### Foundation Courses: 16-17 credits

VIS 1050/ComX: 2 credits

or VIS 2150/Key Class: 1 credit

VIS 1060/Foundation Drawing: 3 credits

VIS 1070/Extended Media: 3 credits

VIS 1080/Visual Language: 3 credits

VIS 1260/3-D Processes: 3 credits

VIS 1330/Lens and Time: 3 credits

### Art History Courses: 12 credits

ARH 1020/History of Art Survey II: 3 credits

ARH 1021/History of Art Survey II: Discussion, 1 credit

ARH —/One course in the history of art before 1800 (lower-level)

ARH —/Art history elective (modern/contemporary)

### Painting/Drawing Studio Courses: 27 credits

PAD 1000/Painting I: 3 credits  
PAD 2000/Painting II: 3 credits  
PAD 2050/Painting III or PAD 2350/Intermediate Drawing: 3 credits  
VIS 2100/Color or VIS 2110/Color Seminar: 3 credits  
PAD 3000/Junior Studio I or PAD 3001/Junior Studio II: 3 credits  
PAD 3500/Materials and Techniques: 3 credits  
VIS 4470/Field Trips: 3 credits  
PAD –/Drawing elective: 3 credits  
PAD –/Painting or drawing elective: 3 credits

## **Visual Arts Studio Electives: 9-10 credits**

### **Synthesis Courses: 17 credits**

PAD 2010/Sophomore Seminar: 3 credits  
PAD 3010/Junior Seminar: 3 credits  
PAD 4010/Senior Seminar and Critique: 3 credits  
PAD 4990/Senior Project I: 4 credits  
PAD 4991/Senior Project II: 4 credits

### **Mid-Program Review**

Students who choose to major in painting/drawing are required to participate in a mid-program review, conducted in the semester prior to taking Junior Studio. This allows students to be reviewed by full-time faculty and to present their work in a group critique format. Students should contact the board-of-study coordinator for specific information on the review process and timeline. Students who do not successfully pass sophomore-level coursework are encouraged to work with the School of Art+Design administration and faculty to find a path to successful study or another major that will better fit their educational goals.

Students are also expected to abide by the policies and procedures laid out in the **A+D Student Handbook**.

#### **Effective Fall 2020:**

- PAD 2350/Intermediate Drawing may be taken instead of PAD 2050/Painting III

#### **Effective Fall 2019:**

- VIS 1050 is now a 2-credit course.

## **Faculty**

**Tony Bluestone**

Lecturer of Painting and Drawing

- MFA, Hunter College

### **Esteban Cabeza de Baca**

Lecturer of Painting and Drawing

MFA, Columbia University

### **Gaby Collins-Fernandez**

Lecturer of Painting and Drawing

- MFA, Yale University School of Art

### **Ivan Forde**

Lecturer

### **Julian Kreimer**

Associate Professor of Painting and Drawing

- BA, Princeton University
- MA, Chelsea College of Art and Design, London
- MFA, Rhode Island School of Design

### **Monica Palma**

Lecturer

### **Gina Ruggeri**

Adjunct Assistant Professor of Painting and Drawing

- BFA, Maryland Institute College of Art
- MFA, Yale University

### **Jeremy Sigler**

Lecturer of Painting and Drawing

BFA, University of Pennsylvania

MFA, University of California, Los Angeles

### **Matthew Bollinger**

Assistant Professor of Painting and Drawing

- BFA, Kansas City Art Institute
- MFA, Rhode Island School of Design

### **Wells Chandler**

Visiting Assistant Professor of Painting and Drawing

- MFA, Yale University School of Art

## **Benjamin Degen**

Lecturer of Painting and Drawing

- BFA, Cooper Union

## **Sharon Horvath**

Professor of Painting and Drawing

- BFA, Cooper Union
- MFA, Tyler School of Art, Temple University

## **Cynthia Lin**

Associate Professor of Painting and Drawing

- BA, University of California, Berkeley
- MA, MFA, University of Iowa, Iowa City

## **Sarah Peters**

Lecturer

MFA- Virginia Commonwealth University

BFA- University of Pennsylvania

## **Naomi Safran-Hon**

Lecturer of Painting and Drawing

- MFA, Yale

## **Sarah Walker**

Lecturer of Painting and Drawing

- BFA, California College of the Arts
- MFA, University of North Carolina, Chapel Hill

# **Courses**

## **PAD 1000: Painting I**

In this introduction to oil painting, students are presented with a variety of attitudes toward making paintings, with emphasis on composition and color. Some assignments involve painting from direct observation while others involve transforming and abstracting from a given motif. Students develop color equivalents

for observed relationships by translating their experience into color choices of hue, value, intensity, and temperature.

Credits: 3

Department: Painting and Drawing

### **PAD 1210: Introduction to Drawing**

A basic introduction to drawing for students from other disciplines. Focus is placed on becoming familiar with the elements of 2-D design and on strengthening observational skills. A variety of drawing techniques and materials are used to explore both representational and nonrepresentational image making.

Credits: 3

Department: Painting and Drawing

### **PAD 2000: Painting II**

A continuation of PAD 1000. Emphasis is on the role of technique, style, color, and composition in painting. Students' work is based on art historical models, concepts, and direct observation. Students develop a range of skills, including alla prima, underpainting, transparency, divided color, and various approaches to color mixing.

Credits: 3

PREREQ: (PAD1000 Or VPA1010 Or VPD1000 )

Department: Painting and Drawing

### **PAD 2010: Sophomore Seminar**

A survey of contemporary artists, ideas, and texts in which basic research skills are taught. A combination of slide lectures, discussions of readings, and museum/gallery visits familiarize students with contemporary art discourse and many of its important figures. Contemporary issues are understood to originate in modernist traditions.

Credits: 3

PREREQ: VIS1060 Or VDR1010

Department: Painting and Drawing

### **PAD 2050: Painting III**

A continuation of PAD 2000, with emphasis on choices of color, scale, size, composition, and subject. Projects may include interiors and figures in the environment, as well as narrative, conceptual, and thematic approaches.

Credits: 3

PREREQ: PAD2000 Or VPD2000

Department: Painting and Drawing

### **PAD 2100: Figure Drawing I**

Observational drawing of the figure is a vehicle to comprehend drawing as visual language. Drawing fundamentals are employed as tools in intense observation of the human form. Such elements as gesture, contour, line, mass, and movement are introduced in critiques and slide presentations. Materials include pencil, charcoal, wash, and various wet and dry media.

Credits: 3

Department: Painting and Drawing

### **PAD 2105: Figure Drawing II**

Observational drawing of the figure is a vehicle to comprehend drawing as visual language. Drawing fundamentals are employed as tools in intense observation of the human form. Such elements as gesture, contour, line, mass, and movement are introduced in critiques and slide presentations. Materials include pencil, charcoal, wash, and various wet and dry media.

Credits: 3

PREREQ: VIS1060 Or VDR1010

Department: Painting and Drawing

### **PAD 2150: Figure Drawing Workshop I**

A 2-credit workshop version of PAD 2100. Drawing fundamentals are employed in the study of the human figure. Materials include wet and dry drawing media.

Credits: 2

Department: Painting and Drawing

### **PAD 2300: On-site Drawing**

Students work outside the studio from direct observation and experience. Invention and unique responses are encouraged. Sites have included the Museum of the City of New York, Flushing Meadows–Corona Park, the Metropolitan Museum of Art, the World Trade Center, the Museum of Natural History, and various locations on campus.

Credits: 3

Department: Painting and Drawing

### **PAD 2350: Intermediate Drawing**

Explores themes and a variety of approaches to style, form, and content. Themes are subject to change; examples include science and art; ornament, pattern, and decoration; and politics and cultural identity. Classroom work, lectures, critiques, readings, and illustrated discussions augment the thematic research. A range of drawing materials and approaches are encouraged.

Credits: 3

PREREQ: PAD2000

Department: Painting and Drawing

### **PAD 2510: Narrative Wet Media**

How do people recount events in the silent and still realm of visual art, specifically the painted image? Students explore issues of conception, construction, and

reception of narrative, and formal strategies for its visual conveyance. The primary media are watercolor and acrylic, and final projects may range from paintings to books and beyond.

Credits: 3

PREREQ: VIS1060 Or VDR1010

Department: Painting and Drawing

### **PAD 3000: Junior Studio I**

Focuses on the synthesis of observational skills, a visual vocabulary, and individual vision. Students identify their sensibilities and interests through increasingly self-directed assignments and further their visual, technical, conceptual, and verbal abilities.

Credits: 3

PREREQ: PAD2000 Or VPD2000

Department: Painting and Drawing

### **PAD 3001: Junior Studio II**

Focuses on the synthesis of observational skills, a visual vocabulary, and individual vision. Students identify their sensibilities and interests through increasingly self-directed assignments and further their visual, technical, conceptual, and verbal abilities.

Credits: 3

Department: Painting and Drawing

### **PAD 3002: Handmade Animation**

Students explore two-dimensional, handmade processes in order to make digital animations. Stop-motion methods are covered with a focus on using analog means to create four-dimensional effects. Through screenings, lectures, and independent research, students become familiar with the history of hand processes in animation.

They also learn many methods, including narrative sequencing, still photography, and digital editing, used in transforming handmade work into digital animations.

Credits: 3

PREREQ: VIS1060

Department: Painting and Drawing

### **PAD 3010: Junior Seminar**

Helps expand students' knowledge of art and theory. Students learn new ideas and perspectives through research, presentations, and discussion of modernist and contemporary art. They also research artists and identify their individual affinities with contemporary and modernist traditions. This seminar is tailored to junior-level painting/drawing majors who are beginning a self-motivated course of study.

Credits: 3

Department: Painting and Drawing

### **PAD 3020: Advanced Painting I**

Students work independently, choosing their subjects and approach to painting under the guidance of a faculty member. Critical thinking is promoted in critiques and discussion of readings. Students' work is considered in the context of contemporary painting as they attempt to define their individual sensibility and concerns in preparation for (or in complement to) the senior project.

Credits: 3

PREREQ: (PAD2050 Or VPD2050 ) Or VPA2010

Department: Painting and Drawing

### **PAD 3040: Experimental Drawing**

This course encourages nontraditional approaches to drawing. Students explore a more innovative and interpretive response to their visual and intellectual experiences, both through a wide-ranging use of tools and materials and through

complex and unconventional concepts, ideas, and subject matter. Assumptions about technique, subject, author, environment, audience, and historical classifications are interrogated.

Credits: 3

PREREQ: VIS1060

Department: Painting and Drawing

### **PAD 3041: Experimental Painting**

This course encourages nontraditional approaches to painting. Students explore a more innovative and interpretive response to their visual and intellectual experiences, both through a wide-ranging use of tools and materials and through complex and unconventional concepts, ideas, and subject matter. Assumptions about technique, subject, author, environment, audience, and historical classifications are interrogated.

Credits: 3

PREREQ: PAD1000 Or VPA1010 Or VPD1000

Department: Painting and Drawing

### **PAD 3100: Large-Scale Figure Drawing**

This course involves drawing the figure on a large scale from direct observation of the model and various sculptural, two-dimensional, or digitally based sources. Form, gesture, and composition are stressed in large-scale, fast-to-slow drawing. Assignments in anatomy, photography, narrative, memory, and art history are used to develop concepts for representation of the figure. Analysis, critique, and experimentation are components of the course.

Credits: 3

PREREQ: VIS1060

Department: Painting and Drawing

### **PAD 3150: Outrageous/Outscale**

Students experiment with ideas for making a series of work that is extreme in content, scale, color, and visual impact, and may choose to work independently or collaboratively.

Credits: 3

PREREQ: VIS1060

Department: Painting and Drawing

### **PAD 3201: On-site Painting**

Students work outside the studio from direct observation. Invention and unique responses are encouraged. Sites have included Grand Central Station, the Rockefeller Estate, the Westchester County Airport, and various locations on campus.

Credits: 3

Department: Painting and Drawing

### **PAD 3410: The Generated Image**

Students make paintings and drawings based on generated images. Various strategies, including appropriating imagery from cultural media (print, photography, the Web) and manipulating imagery through mechanical and electronic processes (photocopy, Photoshop), are explored. Other approaches (e.g., layering, de/constructing, morphing) may also be used to generate imagery for narrative, ironic, or abstract works.

Credits: 3

PREREQ: VIS1060

Department: Painting and Drawing

### **PAD 3420: People and Places**

Issues are figure/ground, identity/context, and the diverse roles of the figure in art. Using varied methods and approaches, students explore the wide-ranging

possibilities of figuration, drawing from the model and other sources. The history and traditions of figurative art are examined in slide presentations and gallery visits.

Credits: 3

Department: Painting and Drawing

### **PAD 3500: Materials and Techniques**

Contemporary and more traditional approaches to painting materials and techniques are examined. Topics include pigments, solvents, supports, media, and their technical applications.

Credits: 3

PREREQ: VIS1060 Or VDR1010

Department: Painting and Drawing

### **PAD 3950: Studio Assistant (Painting and Drawing)**

Students gain technical professional experience by helping provide a safe and well-functioning studio environment for their fellow students. Studio assistants are expected to have advanced standing in their media area and a thorough understanding of current professional practices. Duties include basic maintenance and demonstrations of equipment, independent or group tutorials and workshops, weekly meetings, and other responsibilities assigned by the sponsoring instructional technician. A maximum of 4 credits in PAD 3950 (or a combined maximum of 6 credits in VIS 3998 and PAD 3950) may be applied toward the BFA.

Credits: 2

Department: Painting and Drawing

### **PAD 4010: Senior Seminar and Critique**

Commitment and professional practice are the focus of this seminar. Students are encouraged to articulate and clarify the intentions of their work through lectures, critiques, discussions, and readings. Required for all painting/drawing majors who are undertaking a senior project.

Credits: 3

PREREQ: (PAD3000 Or VPD3000 Or VDR3500 ) Or (PAD3001 Or VPD3001 Or VDR3510)

Department: Painting and Drawing

### **PAD 4040: Special Topics in Painting**

An extensive study of a particular topic or technique in painting. Topics vary each semester.

Credits: 3

Department: Painting and Drawing

### **PAD 4050: Special Topics in Drawing**

An extensive study of a particular topic or technique in drawing. Topics vary each semester.

Credits: 3

Department: Painting and Drawing

### **PAD 5150: Advanced Painting**

Students work independently, choosing their subjects and approach to painting under the guidance of a faculty member. Critical thinking is promoted in critiques and discussion of readings. Students' work is considered in the context of contemporary painting as they attempt to define their individual sensibility and concerns in preparation for (or in complement to) the MFA graduate project.

Credits: 3

Department: Painting and Drawing

## **Photography**

## Description:

The photography program provides an in-depth curriculum that is focused specifically on fine art photography through the study of traditional film, nonsilver, and new digital processes. Because our focus expands beyond making photographs into a deep understanding of how photographs function, our graduates are working in all fields of the photographic spectrum.

Students begin with courses in darkroom printing and continue with practical courses selected from an array of technical and conceptual electives. Formats range from 35mm to 8x10, and advanced technical courses are offered in silver, color, view camera, nonsilver, and digital scanning, editing, and printing techniques; and in video. Various thematic courses, offered on a rotating basis, encourage the integration of conceptual thinking with the materials and technical processes.

## Facilities

The facilities include group darkrooms with more than 50 4x5 enlargers, an 8x10 enlarger, 20 private darkrooms, a nonsilver darkroom, and a digital facility capable of high-end scanning and file preparation for inkjet and digital C-printing, and enlarged negative creation for nonsilver print.

Updated 9.9.21

## Requirements:

In addition to fulfilling **general degree requirements**, undergraduate students majoring in photography must complete the following requirements:

### ***Requirements (85 credits-87 credits).***

*Note: All students are expected to maintain a minimum GPA of 2.0 to remain in good academic standing. All required studio arts classes must be completed with a grade of C or higher in order to advance within the degree. Any required studio arts grade of C- or below must be repeated.*

### **Foundation Courses: 16-17 credits**

VIS 1050/ComX: 2 credits

or VIS 2150/Key Class: 1 credit

VIS 1060/Foundation Drawing: 3 credits

VIS 1070/Extended Media: 3 credits

VIS 1080/Visual Language: 3 credits

VIS 1260/3-D Processes: 3 credits

VIS 1330/Lens and Time: 3 credits

### **Art History Courses: 12 credits**

ARH 1020/History of Art Survey II: 3 credits

ARH 1021/History of Art Survey II Discussion: 1 credit

ARH —/One course in the history of art before 1800 (lower-level) 4 credits

PHO 2511/Social History of Photography I: 2 credits

PHO 2512/Social History of Photography II: 2 credits

## **Photography Studio Courses: 24 credits**

PHO 1010/ Darkroom Photography : 3 credits

PHO 2660/Digital Photography I: 3 credits

PHO 3250/View Camera: 3 credits

PHO3440/Advanced Silver Processes: 3 credits

PHO 3660/Digital Photography II: 3 credits

PHO —/Photography electives: 9 credits

## **Visual Arts Studio Electives: 15-16 credits**

## **Synthesis Courses: 18 credits**

PHO 2880/Sophomore Review: 3 credits

PHO 3690/Junior Seminar and Critique: 3 credits

PHO 4401/Senior Seminar I: 2 credits

PHO 4402/Senior Seminar II: 2 credits

PHO 4990/Senior Project I: 4 credits

PHO 4991/Senior Project II: 4 credits

Students are also expected to abide by the policies and procedures laid out in the **A+D Student Handbook**.

---

### **Effective Fall 2020:**

Added PHO 2510/A Social History of Photography as an alternative to PHO 2320/Looking at Photographs

### **Effective Fall 2019:**

VIS 1050 is now 2 credits

## **Faculty**

### **Timothy Briner**

Lecturer of Photography

- MFA, Bard College

## **Robert Kozma**

Lecturer of Photography

- BFA, Purchase College, SUNY

## **Deborah Mesa-Pelly**

Adjunct Assistant Professor of Photography

- BFA, Purchase College, SUNY
- MFA, Yale University

## **Nandita Raman**

Assistant Professor of Photography

- BA, University of Delhi (India)
- MFA, Bard College/International Center for Photography

## **Victor Sira**

Lecturer of Photography

- AAS, Corporate and Cable Communications, BMCC

## **Eric Gottesman**

Assistant Professor of Photography

- BA, Duke University
- MFA, Bard College

## **Joshua Lutz**

Associate Professor of Photography

- BFA, Bard College
- MFA, Bard College/International Center for Photography

## **Adam Pape**

Lecturer of Photography

- MFA, Yale University School of Art

## **Marisa Scheinfeld**

Lecturer of Photography

- MFA, San Diego State University

## **Jo Ann Walters**

Associate Professor of Photography

- BA, Arizona State University
- MFA, Ohio University

# Courses

## **PHO 1010: Photography I: Camera to Darkroom**

This introduction to the basic techniques and concepts of analog black-and-white photography covers the mechanics of light and exposure, film development, silver printing, and critique.

Credits: 3

Department: Photography

## **PHO 2030: Photography II: Darkroom to Digital**

A continuation of PHO 1010, with a continued emphasis on the basic concepts of photography, the mechanics of light, silver darkroom printing, black-and-white scanning and printing, basic theory, practice, and critique. Assignments alternate between technical and creative concerns.

Credits: 3

PREREQ: PHO1010 Or VPH1010 Or NME1010 Or SOA1110

Department: Photography

## **PHO 2100: Introduction to Color Photography**

An introduction to the creative use of color in digital photography, beginning with image capture using a digital camera and ending with the production of inkjet prints using Adobe Photoshop. Students create original work with a digital camera in response to a series of lectures and assignments. Includes hands-on work and an introduction to the history of color photography. Students must own a digital camera.

Credits: 3

Department: Photography

## **PHO 2330: Contemplative Photography**

Explores the nature of photography's capacity to look so precisely and to view not just the object but also the act of looking itself. Students examine how belief systems inform what is seen. This course uses photography and the practice of meditation to understand how and why the world is seen through the lens of one's own narrative.

Credits: 3

Department: Photography

## **PHO 2511: A Social History of Photography I**

Examine the multiple uses and histories of the photographic image across various geographies, focusing on its links to cultural life in the broad sense. Locate elements of photography's art history within the socio-political context of its various uses. Consists of lectures, screenings and field trips. Students will be evaluated in discussion, as well as via essays and in an exam.

Credits: 2

PREREQ: PHO1010

Department: Photography

## **PHO 2512: A Social History of Photography II**

Continuing from Social History of Photography I, examine the multiple uses and histories of the photographic image across various geographies, focusing on its links to cultural life in the broad sense. Locate elements of photography's art history within the socio-political context of its various uses. Consists of lectures, screenings and field trips. Students will be evaluated in discussion, as well as via essays and in an exam.

Credits: 2

PREREQ: PHO2511

Department: Photography

## **PHO 2660: Digital Photography: Color in the Digital Realm**

An exploration of color and the digital photographic image. Students are introduced to digital RAW capture, color film scanning, and inkjet printing. Adobe software is used for image editing. Includes hands-on work, theory, and the history of both color photography and photo-image manipulation. *Students must own a digital SLR camera; please contact the School of Art+Design for specifications.*

Credits: 3

PREREQ: PHO2030 Or VPH2030

Department: Photography

## **PHO 2880: Sophomore Review**

A survey of contemporary artists, ideas, and texts in which basic research skills are taught. A combination of slide lectures, discussions of readings, and museum/gallery visits familiarize students with contemporary art discourse and many of its important figures.

Credits: 3

PREREQ: PHO2030 Or VPH2030

Department: Photography

## **PHO 3160: Nonsilver**

Nonsilver photo processes involve the use of alternatives to traditional photographic paper. Students work with collotype, a continuous-tone printing process that is one of the earliest photographic processes. Other nonsilver photographic processes (e.g., cyanotype, platinum/palladium printing, photogravure, Iris prints, Polaroid transfer) are also studied.

Credits: 3

Department: Photography

## **PHO 3210: Portrait/Self-Portrait**

A seminar and critique in which visual and conceptual notions of photographic imagery are filtered through philosophical, psychological, and cultural interpretations of dream and reality. The seminar includes readings, discussion, visual exercises, and group critique.

Credits: 3

PREREQ: PHO2880 Or VPH2880

Department: Photography

### **PHO 3220: Dream and Reality**

In this visual and conceptual investigation of photographic imagery, visual narrative strategies and literary methods like memoir, diary, confession, and autobiography are used.

Credits: 3

PREREQ: PHO2880 Or VPH2880

Department: Photography

### **PHO 3250: View Camera**

The basic concepts and techniques concerning field and view cameras, including the use of swings, tilts, shifts, and rises, are covered. Assignments deal with portraits, still life, architecture, and landscapes and the particular problems and opportunities each presents.

Credits: 3

PREREQ: PHO1010

Department: Photography

### **PHO 3300: Studio Photography**

Technical and creative photographic experiences are put to practical use. Assignments explore artificial and natural lighting, their diverse properties, and uses

of tungsten and electronic flash lamps.

Credits: 3

Department: Photography

### **PHO 3320: Still Motion**

Photographs and the moving image have been deeply intertwined since the advent of the photography. In order to understand what photographs really are we must look at what they are not. With an emphasis on contemporary art practices students explore the space between the photograph and the moving image. Class will be a combination screenings, lectures and critiques looking at how the moving image changes our understanding of photography.

Credits: 3

PREREQ: PHO2030

Department: Photography

### **PHO 3355: Landscape Photography: Creating a Personal Vision**

Students explore the effect of landscapes and surroundings in Pisciotta, Italy, and develop their personal vision by observing and leveraging those landscapes and translating their experiences into powerful images. Working with digital cameras (a simple one is fine), students create a personal photographic essay, depicting what they see through the lens of their surroundings.

Credits: 4

Department: Photography

### **PHO 3390: Photo/Narrative**

A practical investigation of narrative strategies as a predominant aspect of still photography and photo-related imagery. Sequence, series, the grid, linear and nonlinear approaches, and literary models are explored as the deep structure of subject. In addition to assigned readings and visual exercises, students complete a

self-directed project in consultation with the instructor, resulting in a portfolio of images, a book, and/or a photographic installation.

Credits: 3

PREREQ: PHO2880 Or PHO2880

Department: Photography

### **PHO 3440: Advanced Silver Processes**

Students learn to embrace the potential of the black-and-white silver print as a unique and richly expressive vehicle for their visual ideas. Advanced exposure and development controls for a variety of film types and papers are explored, including push and pull processing, the Zone System, bleaching and toning, and mural printing.

Credits: 3

PREREQ: (PHO2030 Or VPH2030 ) And (PHO2320 Or VPH2320 )

Department: Photography

### **PHO 3660: Digital Photography II: Advanced Imaging and Printing**

In this continuation of PHO 2660, larger work as well as more complex editing and printing methods are explored. Techniques covered include advanced film scanning and sharpening, noise reduction, compositing, and masks. Students are challenged to find ways in which their technical decisions can clarify their artistic intentions. Includes hands-on work, theory, and the history of conceptual photography. Students must own a digital SLR camera; contact the School of Art+Design for specifications.

Credits: 3

PREREQ: PHO2660 Or VPH2660

Department: Photography

### **PHO 3690: Junior Seminar and Critique**

A special preparatory course required for juniors who intend to complete a senior project in photography. Coursework includes intensive critiques, weekly written exercises, and both assigned and self-directed projects—all directed toward making, knowing, and judging each individual's work.

Credits: 3

PREREQ: PHO2880 Or VPH2880

Department: Photography

### **PHO 3740: Professional Practices**

Technical and professional information is provided to help students in their transition to the world of professional photography and related fields. Students concentrate on developing a portfolio, artist statement, résumé, and publicity materials, and on learning how to present and exhibit their work.

Credits: 3

Department: Photography

### **PHO 3950: Studio Assistant (Photography)**

Students gain technical professional experience by helping provide a safe and well-functioning studio environment for their fellow students. Studio assistants are expected to have advanced standing in their media area and a thorough understanding of current professional practices. Duties include basic maintenance and demonstrations of equipment, independent or group tutorials and workshops, weekly meetings, and other responsibilities assigned by the sponsoring instructional technician. A maximum of 4 credits in PAD 3950 (or a combined maximum of 6 credits in VIS 3998 and PAD 3950) may be applied toward the BFA.

Credits: 2

PREREQ: (PHO1010 Or VPH1010) Or (NME1010 Or SOA1110)

Department: Photography

### **PHO 4005: The Photo Book**

Students investigate the history and practical construction of the photo book. Numerous narrative strategies are explored as predominant vehicles for still photography and photo-related imagery. Students work toward self-publishing their own book over the semester. This course is best suited for students who have a body of images that they would like to explore in book form.

Credits: 3

PREREQ: PHO2660

Department: Photography

### **PHO 4010: Concerning Violence**

Examines representations of violence, as well as the inherent violence(s) of representation. Consists of close readings and discussions of photographs, photobooks, moving image media, and key texts from a variety of fields including theory, criticism and poetry. Involves regular viewing of controversial and emotive imagery, and is thus well suited to students willing to engage in frank and principled debate.

Credits: 3

Department: Photography

### **PHO 4401: Senior Seminar and Critique I**

An intensive seminar and critique required for students during their senior year. Students work on self-directed projects and make an oral presentation on their work, attempting to place it within a context of cultural factors.

Credits: 2

PREREQ: PHO3690

Department: Photography

## **PHO 4470: Field Trips to Museums and Galleries: A Practical Course for Working Photographers**

A practical course for working photographers that meets regularly in New York City and beyond to view photographic exhibitions and collections. Emphasis is placed on the complex nature of influence, with special consideration given to translating viewing experiences into practice.

Credits: 3

PREREQ: PHO2880 Or VPH2880

Department: Photography

## **PHO 4500: Special Topics in Photography**

Extensive study of a particular topic or technique in photography; topics vary each semester. May be taken a second time for credit.

Credits: 3

Department: Photography

## **Printmaking**

### **Description:**

The printmaking program provides scope and flexibility through both its faculty and one of the finest and most comprehensive facilities in the country.

Students gain mastery in traditional printmaking processes while pursuing their interdisciplinary interests, including painting, drawing, photography, mixed media, digital media, and book arts. The studio is equipped for work in all of the major media: lithography, silkscreen, intaglio, woodcut, paper making, and fiber casting.

The extraordinary facilities of the school's Center for Editions and computer labs provide students with an unusually wide array of technologies for both print and electronic media, ranging from traditional hand tools, letterpress, offset lithography, photomechanical processes, and bookbinding to computer graphics and multimedia. It is the expectation of the printmaking faculty that the rigorous interaction of ideas and tools will promote experimentation and invention among students.

## Requirements:

In addition to fulfilling **general degree requirements**, undergraduate students majoring in printmaking must complete the following requirements (81 credits):

*Please Note: All students are expected to maintain a minimum GPA of 2.0 to remain in good academic standing. **All required studio arts classes must be completed with a grade of C or higher in order to advance within the degree. Any required studio arts grade of C- or below must be repeated.***

### Foundation Courses: 16-17 credits

VIS 1050/ComX: 2 credits  
or VIS 2150/Key Class: 1 credit  
VIS 1060/Foundation Drawing: 3 credits  
VIS 1070/Extended Media: 3 credits  
VIS 1080/Visual Language: 3 credits  
VIS 1260/3-D Processes: 3 credits  
VIS 1330/Lens and Time: 3 credits

### Art History Courses: 14 credits

ARH 1020/History of Art Survey II: 3 credits  
ARH 1021/History of Art Survey II Discussion: 1 credit  
ARH —/One course in the history of art before 1800 (lower-level)  
PRT 2500/The History of Printmaking: 3 credits  
PRT 3330/Printmaking Now: 3 credits

### Printmaking Studio Courses: 24 credits

PRT 2225/Lithography: 3 credits  
PRT 2230/Woodcut: 3 credits  
PRT 2240/Screen Print: 3 credits  
PRT 2320/Intaglio: 3 credits  
PRT 3335/Printmaking Studio I: 3 credits  
PRT 4725/Printmaking Studio II: 3 credits  
PRT —/Printmaking electives (two): 6 credits

### Visual Arts Studio Electives: 14-15 credits

### Synthesis Courses: 12 credits

PRT 3225/Concepts in Print Media: 3 credits  
PRT 4850/Professional Practice: 3 credits  
PRT 4990/Senior Project I: 3 credits  
PRT 4991/Senior Project II: 3 credits

Students are also expected to abide by the policies and procedures laid out in the **A+D Student Handbook**.

---

## **Effective Fall 2019:**

VIS 1050 is now a 2-credit course.

## **Faculty**

### **Stella Ebner**

Associate Professor of Printmaking

- BFA, University of Minnesota, Minneapolis
- MFA, Rhode Island School of Design

### **Aaron Krach**

Lecturer of Printmaking

- BA, University of California, San Diego
- MFA, Purchase College, SUNY

### **Sara Saltzman**

Assistant Professor of Printmaking

- BA, New School for Social Research
- BFA, Parsons the New School for Design
- MFA, Rhode Island School of Design

### **Amanda J. Thackray**

Lecturer of Printmaking

- BFA, Rutgers University
- MFA, Rhode Island School of Design

### **Cassandra Hooper**

Professor of Printmaking

- BFA, California State University, Long Beach
- MFA, Purchase College, SUNY

### **Katherine McQuillen**

Lecturer of Printmaking

### **Rob Swainston**

Associate Professor of Printmaking

- BA, Hampshire College
- MFA, Columbia University

# Contributing Faculty

## Faye Hirsch

Visiting Associate Professor of Art+Design

- BA, University at Buffalo, SUNY
- PhD, Yale University

## Courses

### **ARH 3030: Approaching Benin through Art Criticism and Practice**

Students contextualize Beninese contemporary art and culture into the larger context of West African history. Readings in African history and post-colonial theory accompany hands-on workshops on how to make and write about art while visiting Benin. Students will write response papers, participate in class discussions, and make work using the methods presented in the course.

Credits: 4

Department: Printmaking

### **PRT 1500: Introduction to Printmaking**

An introductory course in printmaking for students from other disciplines. Focus is placed on becoming familiar with basic processes like intaglio, lithography, silkscreen, and woodcut.

Credits: 3

Department: Printmaking

### **PRT 2014: Tibetan Carving/Block Printing**

Students learn to draw iconographic symbols and how to make and maintain their set of tools. Carved objects may include a plain altar, small folding tables, photo frames, small plain boxes, and blocks for printing.

Credits: 2

Department: Printmaking

### **PRT 2100: Introduction to Intaglio**

Using metal or plastic plates, students explore intaglio printmaking. A variety of techniques are taught, such as engraving, etching, aquatint, drypoint, spit bite, sugar lift, soft ground, and photo transfer. Students are expected to produce a body of work engaging these processes. Individual and group critiques occur on a regular basis.

Credits: 3

Department: Printmaking

### **PRT 2110: Introduction to Lithography**

Lithography is the closest printmaking technique to direct drawing. Students are taught how to create images on both lithographic stones and aluminum plates. The goal is for students to develop a series of personal images that emphasize the graphic potential inherent in lithography. Individual and group critiques challenge students' methods and ideas while aiming to improve their skills.

Credits: 3

Department: Printmaking

### **PRT 2120: Introduction to Silkscreen**

Through demonstrations, discussions, and critiques, students learn to use a variety of silkscreen techniques to create multilayered images on paper or other surfaces. The immediacy, versatility, and photographic possibilities that are unique attributes of this medium challenge students to visualize their expressive works in new ways and bring their imagery to an increasing level complexity, depth, and refinement.

Credits: 3

Department: Printmaking

### **PRT 2130: Introduction to Woodcut**

Woodcutting is the oldest printmaking technique and the most practiced method of creating prints throughout the world. In this course, wood or medium density fibreboard (MDF), a composite material, is engraved and cut to incise images into the wood surface. The emphasis is on creating prints with graphic power, complex patterning, and variety of mark making. Other unorthodox techniques, such as reduction printing, multiblock prints, and puzzle prints, are also explored

Credits: 3

Department: Printmaking

### **PRT 2225: Lithography**

Lithography is the closest printmaking technique to direct drawing. Students are taught how to create images on lithographic stones, aluminum plates, and photolithography plates. The goal is for students to develop a series of personal images that emphasize the graphic potential inherent in lithography. Individual and group critiques challenge students' methods and ideas while aiming to improve their skills.

Credits: 3

Department: Printmaking

### **PRT 2230: Woodcut**

Woodcutting is the oldest printmaking technique and considered the most direct of the printmaking processes. Using wood and linoleum, students learn the varied techniques of relief printmaking. They explore a variety of carving methods, print by hand and on press, and register multiple-layer prints. Reduction, multiblock techniques, color, and digital techniques are covered. Experimentation and combining approaches are encouraged.

Credits: 3

Department: Printmaking

### **PRT 2240: Screen Print**

Screen printing, also known as serigraphy, is valued for its versatility, ease of working on a large scale, quality of color, and ability to integrate hand-drawn, photographic, and digital imagery. In this course, students learn a variety of techniques for creating layered images on paper, fabric, and other surfaces. They are challenged to create expressive works in new ways, bringing complexity, depth, and refinement to their imagery.

Credits: 3

Department: Printmaking

### **PRT 2250: Introduction to Papermaking**

Papermaking is a particularly flexible and adaptable medium that blends aspects of printmaking, painting, and sculpture. In this course, paper is explored in both its flat, two-dimensional aspect and as a three-dimensional sculptural object. Students learn how paper is made by viewing demonstrations of pulping, dying, pressing, pouring, casting, and spraying paper pulp.

Credits: 3

Department: Printmaking

### **PRT 2300: Drawing Through Print**

Explores the use of printmaking and drawing techniques to create unique works while allowing experimentation and a more open adaptation of printmaking. Students are introduced to such techniques as monotype, stencil, photo transfer, collage, collograph, chine collé, and embossing. Assignments help students develop the ability to use drawing and printmaking as tools for inquiry and studio experimentation.

Credits: 3

Department: Printmaking

### **PRT 2320: Intaglio**

From Rembrandt to Kiki Smith, artists have used intaglio processes to generate marks ranging from the precise and detailed to the physical and expressive. Students explore such techniques as engraving, etching, aquatint, drypoint, and photo transfer. Independent projects, demonstrations, and critiques guide students toward creating a body of prints that deploy these various media to shape their creative ideas.

Credits: 3

Department: Printmaking

### **PRT 2500: The History of Printmaking**

In this survey of the historical significance of printmaking, the focus is on understanding the history of print media and its influence on culture in Europe, Asia, and the New World. Students explore both the history of printmaking and its intertwined relationship to the history of art. Of prime concern are the unique and distinct characteristics of each printmaking process.

Credits: 3

Department: Printmaking

### **PRT 3000: The Animated Print**

Students explore ways in which print media can be integrated with time-based (4-D) media and animation. Using the cross-disciplinary potential of printmaking and its inclination toward variation, alteration, and seriality as a starting point, students learn methods of analog and digital animation to make works that move their ideas to the dynamic, temporal space that 4-D media occupies.

Credits: 3

PREREQ: VIS1070

Department: Printmaking

### **PRT 3002: Travel Study in Print Media**

An intensive, weeklong off-campus course that takes place on the occasion of a professional conference or residency offered at different national or international locales each year. With the goal of providing professional opportunities and meaningful connections to the broader printmaking/art community, students participate in the full scope of events available: demonstrations, lectures, panel discussions, portfolio exchanges, and exhibitions.

Credits: 1

Department: Printmaking

### **PRT 3005: The Machine in the Ghost: Expanded Digital Hybrid Practices in Print Media**

Digital tools offer ways of making between image and object, lens and plate, screen and paper. Expanding their skills, students translate work into digital print forms. Technical skills include wide-format printing and hybrid printmaking techniques employing laser engraver, vinyl cutter, CNC router, and 3-D printers to produce works or matrices for traditional relief, intaglio, and screen printing.

Credits: 3

Department: Printmaking

### **PRT 3225: Concepts in Print Media**

The field of printmaking is an ongoing negotiation between artists and historic processes, commercial technologies, and social structures. Weekly topics—the multiple, the copy, aura, simulacra, repetition, mechanical reproduction, the human touch, technical or historical determinism, chance operations, process art, the image, appropriation, and sampling—are coupled with studio research to explore how concepts from contemporary art intersect with printmaking.

Credits: 3

Department: Printmaking

### **PRT 3250: Intermediate/Advanced Papermaking**

In this continuation of PRT 2250, students are required to produce a body of work using a variety of papermaking techniques, in consultation with the instructor.

Credits: 3

PREREQ: PRT2250 Or VPR2250

Department: Printmaking

### **PRT 3330: Printmaking Now**

In preparation for the professional world, students are exposed to contemporary practices in printmaking and to the New York art world through visits to museum study rooms, artists' studios, print workshops, publishers, artists' collectives, and other venues. Topics include portfolio development, résumé writing, artists' statements, applying for grants, project proposals, and looking at ways that one's work overlaps and intersects with the larger context of printmaking and contemporary art. Student-funded travel required.

Credits: 3

Department: Printmaking

### **PRT 3335: Printmaking Studio I**

Printmaking, interdisciplinary, and BS visual arts majors engage in advanced study of print media. They work independently and cooperatively on projects with the goal of making discoveries, refining skills, and sharpening their expressive voice using printmaking processes. Through the framework of a selected theme, each student produces a body of print-based work, conducts research, gives presentations, and participates in discussions and critiques.

Credits: 3

Department: Printmaking

### **PRT 3380: Large-Scale Prints**

Explores large-scale and monumental works that expand the definition of printmaking. Such projects as installations, interventions, and site-specific works are made within the framework of print-based concepts and methods. Students are introduced to oversize printing techniques, repeat imagery for large-scale works, and unconventional printing surfaces.

Credits: 3

PREREQ: VIS1070 And (PRT2100 Or VPR2100 ) Or (PRT2110 Or VPR2110 ) Or (PRT2120 Or VPR2120 ) Or (PRT2130 Or VPR2130 )

Department: Printmaking

### **PRT 3425: Japanese Woodblock**

Covers the traditional methods of Japanese water-based woodblock prints, known for their subtle tonal variations, blending of colors, and color intensity. All aspects of the process are covered, including proper care and use of the carving tools, preparing and carving wood blocks, hand-printing using the baren, Japanese papers, water-based pigments, and the kento registration system.

Credits: 3

Department: Printmaking

### **PRT 3440: Special Topics in Printmaking**

An extensive study of a particular topic or technique in printmaking. Topics vary each semester.

Credits: 3

Department: Printmaking

### **PRT 3550: The Monotype**

Monotype is a bridge between painting and printmaking. Students use brushes, paints, inks, rollers, and drawing implements to create unique prints from a Plexiglas

or metal plate. The nature of the process allows students the freedom to work in a direct, spontaneous manner leading to gestural images and textured surfaces.

Credits: 3

Department: Printmaking

### **PRT 3555: Printmaking Into Painting**

An exploration of the numerous processes that form a bridge between painting and printmaking. This course begins with the basic monotype on paper through brushes, rollers, plates, and basic ink chemistry. The toolkit is then expanded to include stencil, collage, inkjet, and mixed media techniques on paper, panel, and canvas.

Credits: 3

Department: Printmaking

### **PRT 3720: Book Arts: Visual Narrative**

Focuses on the development of the student's narrative voice through word and image. Students learn basic bookbinding with an emphasis on development of a subject matter and ways of storytelling. Rhythm and timing are examined as components of narrative structure. Unique works, small editions, and collaborative projects are made, using media chosen by each student.

Credits: 3

Department: Printmaking

### **PRT 3725: Book Arts: Expanded Forms**

With the dual goal of developing content while pushing to the boundary of the medium, students learn to use experimental structures and a variety of media in the making of their own artist's book. Experience is gained in book forms ranging in scale from intimate to grand, and with making sculptural books and books as installation.

Credits: 3

Department: Printmaking

### **PRT 3730: Book Arts: Time, Space, Structure**

The artist's book is a time-based medium that occupies three-dimensional space. In this course, students learn how to approach the structured use of time in the book form and incorporate book structures and image-making techniques in their own content for artists' books. Bookbinding demonstrations, critiques, readings, and field trips are important components of the course.

Credits: 3

Department: Printmaking

### **PRT 3950: Studio Assistant (Printmaking)**

Students gain technical professional experience by helping provide a safe and well-functioning studio environment for their fellow students. Studio assistants are expected to have advanced standing in their media area and a thorough understanding of current professional practices. Duties include basic maintenance and demonstrations of equipment, independent or group tutorials and workshops, weekly meetings, and other responsibilities assigned by the sponsoring instructional technician. A maximum of 4 credits in PRT 3950 (or a combined maximum of 6 credits in VIS 3998 and PRT 3950) may be applied toward the BFA.

Credits: 2

Department: Printmaking

### **PRT 4725: Printmaking Studio II**

Students are challenged to contextualize their printmaking skills within contemporary conceptual practices. A series of weekly critical theory readings, seminars, and slide lectures introduces how printmaking today functions as an artistic strategy beyond the traditional boundaries of the medium. Studio assignments requiring advanced research follow in tandem with the critical issues explored.

Credits: 3

PREREQ: (PRT2100 And PRT2110 ) Or (PRT2100 And PRT2120 ) Or (PRT2100 And PRT2130 ) Or (PRT2110 And PRT2120 ) Or (PRT2120 And PRT2130 ) Or (PRT2110 And PRT2130 )

Department: Printmaking

### **PRT 4850: Professional Practice**

Covers practical knowledge to prepare students for a professional career in printmaking and the fine arts. Different aspects of a studio career are covered, including résumés, artists' statements, documenting work, grants, residencies, artists' taxes, exhibition planning, graduate school applications, and creating a Web presence. Students create a professional file, apply for grants and/or residencies, and conduct research on artistic opportunities.

Credits: 3

Department: Printmaking

### **PRT 5002: Travel Study in Print Media**

An intensive, weeklong off-campus course that takes place on the occasion of a professional conference or residency offered at different national or international locales each year. With the goal of providing professional opportunities and meaningful connections to the broader printmaking/art community, students participate in the full scope of events available: demonstrations, lectures, panel discussions, portfolio exchanges, and exhibitions.

Credits: 1

Department: Printmaking

### **PRT 5005: The Machine in the Ghost: Expanded Digital Hybrid Practices in Print Media**

Digital tools offer ways of making between image and object, lens and plate, screen and paper. Expanding their skills, students translate work into digital print forms. Technical skills include wide-format printing and hybrid printmaking techniques

employing laser engraver, vinyl cutter, CNC router, and 3-D printers to produce works or matrices for traditional relief, intaglio, and screen printing.

Credits: 3

Department: Printmaking

### **PRT 5225: Lithography**

Lithography is the closest printmaking technique to direct drawing. Students are taught how to create images on lithographic stones, aluminum plates, and photolithography plates. The goal is for students to develop a series of personal images that emphasize the graphic potential inherent in lithography. Individual and group critiques challenge students' methods and ideas while aiming to improve their skills.

Credits: 3

Department: Printmaking

### **PRT 5230: Woodcut**

Woodcutting is the oldest printmaking technique and considered the most direct of the printmaking processes. Using wood and linoleum, students learn the varied techniques of relief printmaking. They explore a variety of carving methods, print by hand and on press, and register multiple-layer prints. Reduction, multiblock techniques, color, and digital techniques are covered. Experimentation and combining approaches are encouraged.

Credits: 3

Department: Printmaking

### **PRT 5240: Screen Print**

Screen printing, also known as serigraphy, is valued for its versatility, ease of working on a large scale, quality of color, and ability to integrate hand-drawn, photographic, and digital imagery. In this course, students learn a variety of techniques for creating layered images on paper, fabric, and other surfaces. They are

challenged to create expressive works in new ways, bringing complexity, depth, and refinement to their imagery.

Credits: 3

Department: Printmaking

### **PRT 5320: Intaglio**

From Rembrandt to Kiki Smith, artists have used intaglio processes to generate marks ranging from the precise and detailed to the physical and expressive. Students explore such techniques as engraving, etching, aquatint, drypoint, and photo transfer. Independent projects, demonstrations, and critiques guide students toward creating a body of prints that deploy these various media to shape their creative ideas.

Credits: 3

Department: Printmaking

### **PRT 5425: Japanese Woodblock**

Covers the traditional methods of Japanese water-based woodblock prints, known for their subtle tonal variations, blending of colors, and color intensity. All aspects of the process are covered, including proper care and use of the carving tools, preparing and carving wood blocks, hand-printing using the baren, Japanese papers, water-based pigments, and the kento registration system.

Credits: 3

Department: Printmaking

### **PRT 5500: The History of Printmaking**

In this survey of the historical significance of printmaking, the focus is on understanding the history of print media and its influence on culture in Europe, Asia, and the New World. Students explore both the history of printmaking and its intertwined relationship to the history of art. Of prime concern are the unique and distinct characteristics of each printmaking process.

Credits: 3

Department: Printmaking

### **PRT 5555: Printmaking Into Painting**

An exploration of the numerous processes that form a bridge between painting and printmaking. This course begins with the basic monotype on paper through brushes, rollers, plates, and basic ink chemistry. The toolkit is then expanded to include stencil, collage, inkjet, and mixed media techniques on paper, panel, and canvas.

Credits: 3

Department: Printmaking

### **PRT 5850: Professional Practice**

Covers practical knowledge to prepare students for a professional career in printmaking and the fine arts. Different aspects of a studio career are covered, including résumés, artists' statements, documenting work, grants, residencies, artists' taxes, exhibition planning, graduate school applications, and creating a Web presence. Students create a professional file, apply for grants and/or residencies, and conduct research on artistic opportunities.

Credits: 3

Department: Printmaking

## **Sculpture**

### **Description:**

An inclusive ever changing discipline, Sculpture engages traditional and new genre practices. Our wood, metal, ceramic and bronze casting facilities are state of the art and support studies in performance, digital technology and social practice. We seek to produce artists who are socially engaged global citizens.

Updated 10-2-20

### **Requirements:**

In addition to fulfilling **general degree requirements**, undergraduate students majoring in sculpture must complete the following requirements (81 credits):

*Please Note: All students are expected to maintain a minimum GPA of 2.0 to remain in good academic standing. **All required studio arts classes must be completed with a grade of C or higher in order to advance within the degree. Any required studio arts grade of C- or below must be repeated.***

## **Foundation Courses: 16-17 credits**

VIS 1050/ComX: 2 credits

or VIS 2150/Key Class: 1 credit

VIS 1060/Foundation Drawing: 3 credits

VIS 1070/Extended Media: 3 credits

VIS 1080/Visual Language: 3 credits

VIS 1260/3-D Processes: 3 credits

VIS 1330/Lens and Time: 3 credits

## **Art History Courses: 12 credits**

ARH 1020/History of Art Survey II: 3 credits

ARH 1021/History of Art Survey II: Discussion, 1 credit

ARH –/One course in the history of art before 1800 (lower-level)

ARH –/Art history elective (modern/contemporary)

## **Sculpture Studio Courses: 18 credits**

SCP 2110/Thinking in Three Dimensions: 3 credits

SCP 2280/Digital Tools for Sculptors OR SCP 3310/Digital Dimensions: 3 credits

SCP –/Sculpture electives: 12 credits

Students must choose 6 credits from below:

SCP 2150/Intro to Wood

SCP 2080/Direct Metal

SCP 2270/Ceramics

SCP 3480/Multiples

SCP 3070/Bronze

Students must choose 6 credits from below:

SCP 3155/Performance

NME 2420/Video OR NME 3630/Sound

SCP 3356/Theater of Oppressed

VIS 3500/Arts for Social Change

## **Visual Arts Studio Electives: 11-12 credits**

## **Synthesis Courses: 21 credits**

SCP 2880/Sculpture Seminar: 3 credits  
SCP 3550/Junior Sculpture Studio I: 3 credits  
SCP 3560/Junior Sculpture Studio II: 3 credits  
SCP 4800/Senior Seminar I: 3 credits  
SCP 4810/Senior Seminar II: 3 credits  
SCP 4990/Senior Project I: 3 credits  
SCP 4991/Senior Project II: 3 credits

Students are also expected to abide by the policies and procedures laid out in the **A+D Student Handbook**.

---

### **Effective Fall 2019:**

VIS 1050 is now a 2-credit course.

## **Faculty**

### **Sonya Blesofsky**

Lecturer of Sculpture

- MFA, San Francisco AA Institute

### **Damien Davis**

Visiting Assistant Professor of Sculpture

- MA, New York University

### **Kate Gilmore**

Professor of Sculpture

- BA, Bates College
- MFA, School of Visual Arts

### **Liz Phillips**

Lecturer of Sculpture

- BA, Bennington College

### **Samuel Spillman**

Lecturer of Sculpture

- MFA, Purchase College

### **Nancy Bowen**

Professor of Sculpture

- BFA, School of the Art Institute of Chicago

- MFA, Hunter College, City University of New York

## **Jennifer Dawson**

Assistant Professor of Sculpture

- MFA, Purchase College, SUNY

## **Rachel Owens**

Associate Professor of Sculpture

- BA, University of Kansas, Lawrence
- MFA, School of the Art Institute of Chicago

## **Christopher Robbins**

Associate Professor of Sculpture

Director, School of Art+Design

- BA, University of Virginia, Charlottesville
- MFA, Rhode Island School of Design

## **Raphael Zollinger**

Lecturer of Sculpture

- BFA, Pratt Institute
- MPS, New York University

## **Courses**

### **SCP 1500: Introduction to Sculpture**

An introductory course in sculpture for students from other disciplines. Focus is placed on the development of 3-D design (form, space, object, composition) and on strengthening observational skills. A variety of materials and form-making processes are explored.

Credits: 3

Department: Sculpture

### **SCP 2080: Direct Metal I**

Instruction in acetylene gas welding and all the tools required for direct metal fabrication of sculpture. The focus varies each semester (within the parameters of

contemporary, nonfigurative sculpture) and includes the refining of technical form-making and welding skills.

Credits: 3

Department: Sculpture

### **SCP 2110: Thinking in Three Dimensions**

Emphasizes the conceptual aspects of sculpture while continuing the development of technical skills in various processes and materials. The course is structured around assignments that develop individual industry, research skills, creative expressiveness, and class participation.

Credits: 3

PREREQ: VIS1260 Or VSC1010

Department: Sculpture

### **SCP 2150: Introduction to Wood**

The specific visual and structural properties of wood are discussed with application to both functional and nonfunctional sculpture. Basic construction and forming techniques are introduced.

Credits: 3

Department: Sculpture

### **SCP 2200: Figure Modeling and Drawing**

Clay modeling from the human figure. Drawing and 2-D media are used for support and insight into issues of figuration. Armature construction and relief sculpture are explored.

Credits: 3

Department: Sculpture

### **SCP 2270: Ceramic Sculpture**

Focuses on clay as a sculptural medium with emphasis on process and the development of sculptural ideas. Various techniques are taught, including slab building, modeling, and some mold making for clay.

Credits: 3

Department: Sculpture

### **SCP 2280: Digital Tools for Sculptors**

Provides students with a digital toolset for creating interactive sculpture today. Students explore the role of 2-D drawing tools and 3-D modeling software in the creation of sculptures and installations. The focus is on the potential of using virtual and physical tools together in the production of art works.

Credits: 3

PREREQ: VIS1260 Or VSC1010

Department: Sculpture

### **SCP 2420: Video Art I**

An introduction to video as a creative visual, auditory, and spatial medium. Students learn the fundamentals of video production with the goal of making original work in the genres of single-channel tape, performance, and installation. At the same time, students are introduced to key works in the history of time-based arts in a weekly thematic program of viewing, listening, reading, and critique.

Credits: 3

Department: Sculpture

### **SCP 2880: Sculpture Seminar**

A survey of contemporary artists and movements, ideas, and texts pertinent to current sculptural practice. A combination of lectures, reading-based discussions,

workshops, and museum/gallery visits familiarize students with contemporary art discourse. Emphasis is on the evolving and expanding field of sculpture, including installation, performance, time-based media, and other object-making, material-based practices.

Credits: 3

PREREQ: VIS1260 Or VSC1010

Department: Sculpture

### **SCP 3006: Introduction to Video Art**

In this introduction to the discipline of video art, students expand their knowledge of nonlinear editing as it pertains to the exhibition of video. Conceptual approaches may include non-narrative structures, installation art, and performance art as they relate to the moving image. Note: Students must have access to and be able to use a DV camcorder, webcam, camera phone, or other video-recording device that can capture moving images of decent quality and upload them to a computer for editing.

Credits: 3

Department: Sculpture

### **SCP 3025: Ceramic Sculpture II**

A continuation of Ceramic Sculpture, further explorations in building large sculptures and making glazes. Designed for students focusing on clay as a medium for sculpture.

Credits: 3

PREREQ: SCP2270

Department: Sculpture

### **SCP 3070: Bronze Casting**

Students produce forms in clay or wax and cast them in bronze. The traditional methods of lost-wax casting are explored, and students participate in all aspects of

bronze foundry work.

Credits: 3

Department: Sculpture

### **SCP 3155: Performance Art**

An introduction to performance art as a creative, visual, experiential, and time-based medium. Through structured projects, students learn ways to create and document performance pieces. Projects may include live performances, video and photo documentation of private actions, interactive pieces, and sculpture/installation works. Through presentation and lectures, students are introduced to significant historical and contemporary works. All mediums and backgrounds welcome.

Credits: 3

Department: Sculpture

### **SCP 3190: Shelters and Structures**

In this project-based digital fabrication course, students investigate the idea of shelters and structures, both built and imaginary, as a source for 3-D work ranging from the miniature to the environmental, from the substantial to the ephemeral. *This course will utilize laser-cutters, CNC router and 3D printers.*

Credits: 3

Department: Sculpture

### **SCP 3260: Direct Metal II**

Instruction in acetylene gas welding and all the tools required for direct metal fabrication of sculpture. The focus varies each semester (within the parameters of contemporary, nonfigurative sculpture) and includes the refining of technical form-making and welding skills.

Credits: 3

Department: Sculpture

### **SCP 3280: Image/Object**

Combines nontraditional photographic production with digital and hands-on fabrication techniques to investigate the fluid dynamic between image and form. Focusing on the politics, economics, and aesthetics of a data-driven culture, this course takes a critical project-based approach to bridging the virtual-physical divide. By exploring various imaging processes, students apply an additional layer of content in their sculpture.

Credits: 3

Department: Sculpture

### **SCP 3310: Digital Dimensions**

In this digital fabrication course, students explore the relationship between the three-dimensional world and digital technology. In this creative new-media environment, students are given a foundation for developing 3-D content and integrating it into their preferred field. Students generate digital objects, prepare them for real-world fabrication, and create virtual-reality simulations and photorealistic sculpture proposals. *This course will utilize laser-cutters, CNC router and 3D printers.*

Credits: 4

PREREQ: VIS1260 Or NME2100

Department: Sculpture

### **SCP 3350: Public Art: Making a Proposal**

Takes advanced students through the process leading to the fabrication and installation of a public art commission. Students answer a call for proposals; create a professional-level response, including a written statement, model, drawings, budget, and fabrication schedule; and present to a committee of experts for appraisal. This course is especially recommended to any student considering making a public art proposal for the Purchase College campus.

Credits: 3

Department: Sculpture

### **SCP 3356: Theatre of the Oppressed: Process to Action**

Exploring techniques of Augusto Boal's Theatre of the Oppressed, this course uses the arsenal of Theatre of the Oppressed exercises as a process to further understand self, each other, and surrounding social systems. Individual project forms may vary (sculpture, writing, etc.). In addition, the class makes a forum theatre piece to be performed with the campus community.

Credits: 3

Department: Sculpture

### **SCP 3410: Special Topics in Glass**

Students explore various techniques using glass as an artistic medium. Demonstrations, image presentations, and critiques augment the work done in class.

Credits: 3

Department: Sculpture

### **SCP 3415: Special Topics in Sculpture**

An extensive study of a particular topic or technique in sculpture. Topics vary each semester.

Credits: 3

Department: Sculpture

### **SCP 3480: Multiples: Methods for Making**

Various methods used to make sculptural multiples are explored. Mold-making techniques are taught in clay, glass, paper, and mixed media. Assignments focus on achieving technical expertise and understanding the use of the multiple in contemporary sculpture.

Credits: 3

PREREQ: VIS1260 Or VSC1010

Department: Sculpture

### **SCP 3530: Animation**

An introduction to and overview of the fundamentals of animation as a conceptual and technical medium. Students learn the historical and conceptual background of animation and create a series of works within the medium. In addition to digital video and still camera skills, the class explores stop motion, 2-D, and 3-D animation in combination with traditional practices, including painting, drawing, sculpture, and printmaking.

Credits: 3

Department: Sculpture

### **SCP 3550: Junior Sculpture Studio I**

This first half of a two-semester course is intended to foster the discovery and sharpening of personal vision and the development of personal initiative and self-motivation. Students have the opportunity to work independently on self-generated projects, which are then presented for both group and individual critique. Required for sculpture majors.

Credits: 3

Department: Sculpture

### **SCP 3560: Junior Sculpture Studio II**

This second half of a two-semester course is intended to foster the discovery and sharpening of personal vision and the development of personal initiative and self-motivation. Students have the opportunity to work independently on self-generated projects, which are then presented for both group and individual critique. Required for sculpture majors.

Credits: 3

Department: Sculpture

### **SCP 3570: Installation**

This intensive exploration of installation art consists of a series of temporary projects that explore site-specific work, which may include a variety of media. Taking into account the range of sensory experience, space and time take on a greater importance than in object-based art works.

Credits: 3

Department: Sculpture

### **SCP 3630: Sound/Interactive Media I**

Sound is explored as material in the context of the visual arts, using DAT recorders, sampling, synthesis, processing, computers, sensor control, and MIDI systems. Projects may include making sonic instruments, sounding objects, and experimental video; ambient, interactive, performative, and multimedia installations; and surround-sound DVDs. Advanced technological means enable uncharted explorations in the time-based arts.

Credits: 3

Department: Sculpture

### **SCP 3650: Immersive Sound Architectures**

Students explore and create sound events and installations from a sculptural and an architectural perspective. This includes listening, recording, playing back, and simulating sound in space. Tools include multichannel systems, the KDFX processor, Ableton Live, Max, MIDI, Open Sound Control (OSC), and handmade instruments/circuits. Collaborations and workshops enable advanced students to plan, construct, budget, and document sonic events in public spaces. Students should have some experience with sound mixing and recording.

Credits: 3

PREREQ: SCP3630 Or VSC3630 Or MCO1310 Or MCO3330 Or NME1060

Department: Sculpture

### **SCP 3950: Studio Assistant (Sculpture)**

Students gain technical professional experience by helping provide a safe and well-functioning studio environment for their fellow students. Studio assistants are expected to have advanced standing in their media area and a thorough understanding of current professional practices. Duties include basic maintenance and demonstrations of equipment, independent or group tutorials and workshops, weekly meetings, and other responsibilities assigned by the sponsoring instructional technician. A maximum of 4 credits in SCP 3950 (or a combined maximum of 6 credits in VIS 3998 and SCP 3950) may be applied toward the BFA.

Credits: 2

Department: Sculpture

### **SCP 4100: Special Topics in Metal**

Students explore alternative or expanded practices in metal. These may include both processes and materials that do not overlap with currently offered classes. Materials may include aluminum, iron, and titanium. Processes may include furnace building, mold making, and metal casting. Demonstration, image presentation, and critique augment the actual work done in class.

Credits: 3

Department: Sculpture

### **SCP 4200: Advanced Video Workshop**

A select group of advanced students focus on independent projects working within a specific video genre. Explorations may include video animation, installation, performance, documentary, or another specific video application. Lectures and presentations augment the students' hands-on work.

Credits: 3

Department: Sculpture

### **SCP 4800: Senior Seminar I**

Focuses on commitment and professional practice. Students generate portfolios and documentation materials of their own work. Public speaking is emphasized as students learn to articulate and clarify their own work. Teaching methods include lectures, discussions, readings, and field trips. Required for all students undertaking a senior project in sculpture.

Credits: 3

Department: Sculpture

### **SCP 4810: Senior Seminar II**

Extends the goals of SCP 4800, preparing students for the “real world” after graduation. Students research venues for their work, write grant proposals, investigate job possibilities, etc. Contemporary issues in sculpture are addressed through readings and discussions. Required for all students undertaking a senior project in sculpture.

Credits: 3

PREREQ: SCP4800 Or VSC4800

Department: Sculpture

## **Visual Arts, BSVA**

### **Description:**

Distinct from the more specialized BFA programs in the School of Art+Design, the BS major in visual arts provides an overview of contemporary art-based research methods and cultural theories, art history, and studio practice in a broad liberal arts context designed to introduce students to analytic and critical thinking.

The BS program combines the studio foundation program (required for all undergraduates in the School of Art+Design) with studio electives, courses in art history, and a synthesizing senior project. Students may choose from other art electives offered by the School of Art+Design, as long as they have taken the prerequisite courses. With half of their required credits earned outside the visual arts, many BSVA students complete a double major or a minor in the humanities, natural

sciences, social sciences, or performing arts. This freedom offers students access to the full range of programs at Purchase College.

The Neuberger Museum of Art and Performing Arts Center on campus serve as active resources and integral components of the curriculum. Study abroad programs may provide enrichment and global perspectives to the course of study. Internships may also provide a practical connection between academic studies and potential career paths.

Academically engaged, visually attuned, and skillful students who wish to initiate this course of study will be admitted by portfolio review. Upon completion of the program, students may pursue careers in such cultural organizations as museums, galleries, and nonprofit organizations; art journalism and publishing, marketing and advertising; and other professions that require creative problem solving and inventive solutions. Graduates of this degree program will also be prepared to continue study in graduate and professional programs.

Updated 9-29-20

## Requirements:

In addition to fulfilling general degree requirements, undergraduate students majoring in the visual arts BS program must complete the following requirements (55 credits), as outlined below:

*Note: All students are expected to maintain a minimum GPA of 2.0 to remain in good academic standing. **All required studio arts classes must be completed with a grade of C or higher in order to advance within the degree. Any required studio arts grade of C- or below must be repeated.***

### Foundation Courses: 16-17 credits

- VIS 1050/ComX: 2 credits or
- VIS 2150/Key Class: 1 credit
- VIS 1060/Foundation Drawing: 3 credits
- VIS 1070/Extended Media: 3 credits
- VIS 1080/Visual Language: 3 credits
- VIS 1260/3-D Processes: 3 credits
- VIS 1330/Lens and Time: 3 credits

### Art History Courses: 12 credits

- ARH 1020/History of Art Survey II: 3 credits
- ARH1021/History of Art Survey II Discussion: 1 credit
- ARH —/One course in the history of art prior to 1800 (lower-level)
- ARH —/Art history elective (modern/contemporary)

### Studio Electives: 17-18 credits

- V —/Visual arts studio electives: 5-6 credits

- V –/Visual arts studio electives (upper level): 12 credits

## **Synthesis Courses: 9 credits**

- VIS 2880 or 3880/BSVA Seminar I or II: 3 credits
- SPJ 4990/Senior Project I: 3 credits
- SPJ 4991/Senior Project II: 3 credits

Students are also expected to abide by the policies and procedures laid out in the **A+D Student Handbook**.

### **Effective Fall 2019:**

VIS 1050 is now a 2-credit course.

## **Faculty**

### **Stephen Maine**

Lecturer of Art and Design

- BFA, Indiana University
- MFA, Vermont College of Fine Arts

Additional BSVA faculty include those teaching in the following Art+Design areas: **Foundations**, **Graphic Design**, **Painting and Drawing**, **Photography**, **Printmaking**, and **Sculpture**.

## **Visual Arts, Interdisciplinary**

### **Description:**

Working in close consultation with a faculty advisor, students in this BFA major design a course of study that bridges two or more traditional areas in the visual arts. This degree is designed for students whose natural interests and curiosities lead them beyond the borders of a single major. Students must identify a primary and secondary area of focus, such as Graphic Design and Printmaking or Sculpture and Photography. The course of study should direct the student along a path of exploration, experimentation and synthesis.

For more information on declaring this concentration, please refer to the **A+D Student Handbook**.

Updated 10-2-20

### **Requirements:**

In addition to fulfilling **general degree requirements**, undergraduate students majoring in interdisciplinary visual arts must complete the following requirements (82 credits):

*Note: All students are expected to maintain a minimum GPA of 2.0 to remain in good academic standing. **All required studio arts classes must be completed with a grade of C or higher in order to advance within the degree. Any required studio arts grade of C- or below must be repeated.***

## **Foundation Courses: 16-17 credits**

- VIS 1050/ComX: 2 credits or
- VIS 2150/Key Class: 1 credit
- VIS 1060/Foundation Drawing: 3 credits
- VIS 1070/Extended Media: 3 credits
- VIS 1080/Visual Language: 3 credits
- VIS 1260/3-D Processes: 3 credits
- VIS 1330/Lens and Time: 3 credits

## **Art History Courses: 12 credits**

- ARH 1020/History of Art Survey II: 3 credits
- ARH 1021/History of Art Survey II Discussion: 1 credit
- ARH –/One course in the history of art before 1800 (lower-level)
- ARH –/Art history elective (modern/contemporary)

## **Studio Art Courses: 30 credits**

Students must find a faculty sponsor in each of the two areas (primary and secondary).

*Primary area:*

Studio art courses (lower level): 6 credits

Studio art courses (upper level): 12 credits

*Secondary area:*

Studio art courses (lower level): 6 credits

Studio art courses (upper level): 6 credits

## **Visual Arts Studio Electives: 12-13 credits**

## **Synthesis Courses: 11 credits**

Senior seminar or other synthesis course: 3 credits

VIS 4990/Senior Project I: 4 credits

VIS 4991/Senior Project II: 4 credits

Students are also expected to abide by the policies and procedures laid out in the **A+D Student Handbook**.

**Effective Fall 2019:**

VIS 1050 is now a 2-credit course.

# Courses

## **VIS 1020: Introduction to Visual Communication**

An introduction to digital visual communications and basic creative software applications used by professionals outside of the visual arts. The course focuses on building a digital and visual vocabulary and developing skills within the Mac iLife suite and Photoshop. Concepts include basic design principles, resolution, printing, scanning, optical media, and multimedia presentations. Digital literacy is promoted through observation, discussion, workshops, tutorials, exercises, collaborative work, reading, writing, and small projects. Coursework is designed to integrate the student's field of study with digital visual communications.

Credits: 2

Department: Art + Design

## **VIS 1050: ComX**

This common experience brings freshmen in the School of Art+Design together as a community, allowing them to engage and draw links between the class activities and the rest of the foundation curriculum. Students experience happenings ranging from artist lectures, films, and readings to performances and field trips. *Includes required meetings each week with peer advisors outside the scheduled class time.*

Credits: 2

Department: Art + Design

## **VIS 1060: Foundation Drawing**

Drawing is explored as a distinct practice inspired by particular media and traditions, as well as a fundamental tool for exploring ideas across disciplines. Observational skills are emphasized, but seeing extends beyond the visual, enriched by physical, intellectual, and personal experience. Analytical and intuitive approaches are developed toward the goal of communicating significant form and content.

Credits: 3

Department: Art + Design

### **VIS 1070: Extended Media**

Working thematically toward a finished project (realized in an artist's book), students gain experience in traditional and alternative methods for art making. Digital media, printmaking, and photography are used as unique forms or in new combinations. Emphasis is on the process of making and the challenge of expressing ideas. Demonstrations, critiques, readings, slide lectures, visiting artists, and films are included.

Credits: 3

Department: Art + Design

### **VIS 1080: Visual Language**

Introduces the fundamental theories and methodologies of visual communication that explore the relationship between form and content. Through observation, analysis, writing, exercises, and projects, students begin to develop work processes that involve articulation, visual research, concept generation, form making, and craft skills. Class time is spent generating ideas, establishing criteria, and making and refining form.

Credits: 3

Department: Art + Design

### **VIS 1240: Special Topics in Visual Arts: India/Tibet**

Students explore various art-making processes through the unique lens of the cultures of India and Tibet. Readings, lectures, writing, and studio work are combined with locally developed research to form projects that focus on themes established by the instructor.

Credits: 4

Department: Art + Design

### **VIS 1260: 3-D Processes**

A foundation studio course that introduces the fundamental skills and vocabulary needed to design and create three-dimensional works. Students explore areas of 3-D construction, sculpture, and design, ranging from object to installation and using a variety of processes, materials, and techniques, including wood, metal, plaster, clay, mixed media, and digital tools (e.g., vector and raster graphic programs).

Credits: 3

Department: Art + Design

### **VIS 1330: Lens and Time**

Students explore time- and lens-based artistic processes that use pictorial space, narrative strategies, sequence, sound, video, social practice, screen-based interaction, and coding.

Credits: 3

Department: Art + Design

### **VIS 1710: Line/Space/Body: An Exploration of Antibes**

Students incorporate on-site drawing, ephemeral site-specific sculptures, and performance around the city, using both found and traditional materials. Exploration of the spaces that are Antibes is expanded to include not just the physical, but also the historical, political, and psychological.

Credits: 4

Department: Art + Design

### **VIS 2025: The Photographic Artist's Book**

Students create a photographic essay that is inspired by their observations and experiences of Pisciotta. The development of content and narrative strategies, along with a consideration of sequence, rhythm, and layout in books, is discussed. Working

with digital cameras (a simple one is fine) and Internet publishing, each student creates a self-published book.

Credits: 4

Department: Art + Design

### **VIS 2040: Experience Beyond Observation: the News**

Engaging the daily newspaper as a readily available and highly tactile form of communication, students use broad and deep research to develop an understanding of the printed medium as a visual abstraction of its content. Students engage in diverse mediums to present their evolving, experimental work as an abstraction of the newspaper in a visual cultural and social context.

Credits: 3

Department: Art + Design

### **VIS 2041: Composition: Crossing over between visual arts, music, and performing arts**

Composition is an experimentation in synthesizing word, image, sound, and movement through close observation and cohesion presentation. Exploring the universality of composition in musical and non-musical terms engaging processes of translating and effectively communicating ideas from and within mediums and disciplines, students use their own evolving mediums of expression in diverse ways.

Credits: 3

Department: Art + Design

### **VIS 2100: Color**

Color affects the work of all artists and designers. This seminar/studio engages two ways of understanding color: color behavior and color meaning. Assignments include color studies, readings, and discussions. Color is addressed as relevant to all media, and students are asked to make color studies and present analyses of how color is used in their own studio practices.

Credits: 3

Department: Art + Design

### **VIS 2110: Color Seminar**

Color is the most relative of all visual attributes. The seminar makes use of this relativity as the means by which visual awareness is heightened and refined through fundamental studies in color action and interaction. This is not a course in color theory; rather, it is a practicum in color as experienced. Mastery of basic color grammar and syntax leads to a personal sense of looking and expression.

Credits: 3

Department: Art + Design

### **VIS 2120: Crossover I**

Juxtaposes art and science as inquiring and creative pursuits. Exchanging knowledge of the materials and processes used in their creative endeavors, students collaborate on three innovative projects that focus on perceived relationships between science and art. Visiting professionals, at work in studios and labs, provide insight into thinking and doing through and across the disciplines of art and science.

Credits: 3

Department: Art + Design

### **VIS 2150: Key Class**

Introduces new transfer students to the School of Art+Design, its faculty, and core values. The class explores what it means to be an artist at Purchase College. What are the expectations, challenges, and rewards? Activities include discussions, artist lectures, films, performances, field trips, and peer advising. Includes required meetings outside the scheduled class time.

Credits: 1

Department: Art + Design

## **VIS 2200: Collage**

The collage medium is often associated with Cubism because it has the power to both fracture and reassemble shapes and images. This course explores the fabrication of two-dimensional artworks, using a variety of materials (both found and created), including paper, fabric, wood, metal, and string, along with drawing and painting elements.

Credits: 3

Department: Art + Design

## **VIS 2880: BSWA Seminar I**

A survey of contemporary artists, ideas, and texts in which cross-disciplinary research and critique skills are taught. A combination of slide lectures, discussions of readings, and museum/gallery visits familiarize students with contemporary art discourse, its interdisciplinary character, and many of its important figures. Guest lecturers from various backgrounds visit throughout the term.

Credits: 3

Department: Art + Design

## **VIS 3000: Art in the Age of Electronic Media**

An overview of electronic media and its relationship to the fine arts. This course covers the genre from its infancy to the present and focuses on the study of the art and artists critical to the genre's development. Lectures, hands-on demonstrations, and visiting artists are augmented by assigned readings, critical writing, and examinations.

Credits: 3

Department: Art + Design

## **VIS 3060: Master Class: Applied Design**

Coordinated by faculty in Art+Design, this master class includes guest lectures by the resident artist in the Center for Applied Design and focuses on areas related to the particular artist's pursuits. Students engage in collaborative research and studio production as they explore the cultural relevance and social impact of objects. Open to students in other disciplines; may be taken a maximum of three times for credit.

Credits: 3

PREREQ: (SCP2080 Or VSC2080 ) And (SCP2150 Or VSC2150 )

Department: Art + Design

### **VIS 3120: Crossover II**

Juxtaposes art and science as inquiring and creative pursuits. Exchanging knowledge of the materials and processes used in their creative endeavors, students collaborate on three innovative projects that focus on perceived relationships between science and art. Visiting professionals, at work in studios and labs, provide insight into thinking and doing through and across the disciplines of art and science.

Credits: 3

Department: Art + Design

### **VIS 3420: Make, Mix, Move**

An interdisciplinary investigation of making, using such methods as collage and assemblage. Working both digitally and physically, students explore materials, found images and objects, and original content, culminating in kinetic and animated projects.

Credits: 3

Department: Art + Design

### **VIS 3425: Special Topics in Visual Art**

An extensive study of a particular topic or technique in the visual arts. Topics vary each semester.

Credits: 3

Department: Art + Design

### **VIS 3470: Special Topic Colloquium**

This colloquium augments the Art+Design undergraduate program by focusing on the independent research of a current MFA student with advanced standing. The graduate student shares his or her unique research through readings, workshop activities, studio critiques, writing, and other assignments.

Credits: 2

Department: Art + Design

### **VIS 3480: Interdisciplinary Critique**

Students present their work for discussion by peers from across disciplines, creating a dialogue that mirrors those taking place in the arts at large. The result will emphasize interdisciplinary thinking and approaches to critique. Using the critical workshop as a model art world, students will exhibit work for the workshop-as-audience during each class period, examining how their studio practices (with its medium-specific or medium-diverse preoccupations) compare to those of students working with other materials and subjects. Intensive, in-class discussions will be supplemented with readings, screenings and writing assignments.

Credits: 3

Department: Art + Design

### **VIS 3500: The Arts for Social Change**

Public art is used in this course to promote community engagement and cross-cultural interaction. Students use established, recognized methods of collaboration to explore local community issues, concluding with the physical implementation and exhibition of student-led solutions.

Credits: 3

Department: Art + Design

### **VIS 3505: Experiencing Benin through Art Criticism and Practice**

Collaborate with Beninese students researching cultural artistic production in Benin. Activities include service-learning workshops at local mini-libraries; visits to cultural sites including Ouidah and the slave trail; visits to artists' studios; and drawing and DIY printmaking workshops with both Beninese and Purchase students. Students write response papers, participate in class discussions, co-teach workshops, and make artwork.

Credits: 3

PREREQ: ARH3030

Department: Art + Design

### **VIS 3550: Making Community: Art and Urban Renewal in Detroit**

A summer service-learning course that takes place in struggling urban centers, in which students work with city residents to help rejuvenate abandoned homes. Activities and topics include skill-sharing workshops with residents, readings, lectures, and Theatre of the Oppressed techniques, interrogating the impacts of gentrification, the roles of outsiders in development, and the unintended consequences of good intentions in transitional neighborhoods.

Credits: 4

Department: Art + Design

### **VIS 3710: Line/Space/Body: An Exploration of Antibes**

Students will conduct independent research on the landscape of the region in terms of borders, history, politics, geography, and migration. This research will be compiled in various ways and result in a final artwork or paper to be determined by the faculty and student.

Credits: 4

Department: Art + Design

### **VIS 3880: BSWA Seminar II**

Independent research is introduced as a major focus. Students gather threads from classwork, with their humanities studies, to begin a comprehensive archive.

Discussion and critique reinforce the loop between making, research, and analysis.

Course topics focus on advancing key frameworks in the field. The seminar serves as a laboratory for senior projects and culminates in an independently driven project.

Credits: 3

Department: Art + Design

### **VIS 3920: Artist Assistant**

Students assist visiting resident artists in the School of Art+Design or the Neuberger Museum of Art with the creation of a new work. Duties are assigned, overseen, and evaluated by the faculty sponsor and may include fabrication, technical support, rendering, printing, or other artistic practices.

Credits: 6

Department: Art + Design

### **VIS 4050: Peer Mentoring**

In this seminar, which facilitates the peer-mentoring program, students are taught methods to support their roles as leaders and peer mentors of incoming students in the School of Art+Design. Their mission is to reinforce the student community, providing a support system that supplements the curricula. Tools are introduced in class meetings to enhance student experience and professional practice. Students meet weekly with their peer mentees.

Credits: 3

Department: Art + Design

### **VIS 4470: Field Trips**

The class meets at various museums, galleries, and alternative spaces in and around New York City, where students encounter a wide range of media, aesthetic sensibilities, and institutional settings. At least one class is devoted to discussing student work in relation to concepts explored during the field trips. Student-funded travel required.

Credits: 3

Department: Art + Design

## **Graduate Courses**

### **Visual Arts Graduate Programs**

#### **Description:**

#### **MFA in Visual Arts**

The MFA program in the School of Art+Design is a two-year, interdisciplinary graduate program in the visual arts.

This small and highly selective program fosters the artistic, intellectual, and professional growth of each student through exposure to a variety of viewpoints represented by faculty, visiting artists, and critics, and through independent studio work and academic studies.

Emphasis is placed on the development of originality, clarity, and studio discipline that will carry into the student's professional career. The focus on independent studio work encourages discovery of individual forms of expression. This is accomplished through one-on-one meetings with faculty sponsors chosen each term, group critiques, and cross-disciplinary critiques with the MFA faculty.

Graduate students are expected to produce an individual body of work during their two years, culminating in an MFA exhibition accompanied by a written thesis. For those interested in developing teaching skills and pedagogical approaches to art making, opportunities are available to assist in the teaching of undergraduate courses and, when appropriate, to develop and offer courses.

The extensive facilities of the school, including photography, video, and digital labs, a furniture-grade wood shop, metal shop, and printmaking studios, all housed within the school's 160,000 square foot building, are available to MFA students. In addition, each MFA student is assigned a semiprivate studio space. Thirty-five miles south of the campus, the vast art resources in New York City also play a crucial role in every student's curricular and extracurricular studies.

# Dual Degree: MFA in Visual Arts/MA in Art History

Graduate students have an opportunity to earn both an [MA in art history](#) through the School of Humanities and an MFA in visual arts through the School of Art+Design.

Apart from preparation for museum and gallery work and writing art criticism, students enrolled in the MA/MFA program gain a significant competitive advantage when pursuing a teaching career in studio art. Candidates for both the MA and MFA should review the options for the thesis exhibition. Studio space is provided during the first two years of the program.

For more information on this three-year option, please refer to [MA/MFA Academic Requirements](#).

## Requirements:

### MFA Requirements | MA/MFA Requirements

#### MFA Academic Requirements

*The MFA program is designed to be completed in two years with a minimum requirement of 60 graduate credits.*

*This includes the following requirements:*

- 12 credits of the Graduate Studio Critique, a weekly group critique class
- 12 credits of Independent Studio work with faculty mentors, including the Capstone in the final semester
- 6 credits of Professional Practice classes
- 6 credits of Graduate Critical Topics (theory and criticism)
- 8 credits of Art History (usually fulfilled as the Graduate Art History Colloquium I & II)
- All remaining credits are completed as Electives. While these are most commonly “making” classes taken in the School of Art + Design, students are welcome to take classes anywhere at Purchase College. Either they register directly, (in the case of 5000 level classes) or they participate in undergraduate classes as 5000-level Independent Study enrollees, making specific arrangements with faculty to tailor the class to the needs of the student while fulfilling curricular requirements.

#### First Year: 30-31 credits

##### Fall: 14-15 credits

- VIS 5150/College Pedagogy or elective/ 3 credits
- VIS 5720/Graduate Studio Critiques I/ 3 credits

- VIS 5760/Graduate Critical Topics/ 3 credits
- VIS 5801/Independent Graduate Studio I/ 3 credits
- VIS 5—/Graduate teaching assistant or elective/ 2-3 credits

### **Spring: 16 credits**

- VIS 5210/Professional Practices: Artists/ 3 credits or  
VIS 5220/Professional Practices: Institutions/ 3 credits
- VIS 5730/Graduate Studio Critiques II/ 3 credits
- Elective (open)/ 3 credits
- VIS 5802/Independent Graduate Studio II/ 3 credits
- ARH 5326/Master's Colloquium II/ 4 credits or  
ARH 5-/Graduate Art History elective/ 4 credits

## **Second Year: 30 credits**

### **Fall: 16 credits**

- VIS 5740/Graduate Studio Critiques III/ 3 credits
- VIS 5760/Graduate Critical Topics/ 3 credits
- VIS 5803/Independent Graduate Studio III/ 3 credits
- VIS 5—/Visual Arts elective/ 3 credits
- ARH 5325/Master's Colloquium I/ 4 credits or  
ARH 5—/Graduate art history elective/ 4 credits

### **Spring: 14 credits**

- VIS 5005/Graduate Thesis Intensive/ 3 credits
- VIS 5210/Professional Practices: Artists/ 3 credits or  
VIS 5220/Professional Practices: Institutions/ 3 credits
- VIS 5750/Graduate Studio Critiques IV/ 3 credits
- Elective (open)/ 2 credits
- VIS 5804/Graduate Studio Capstone/ 3 credits

## Notes:

1. ARH 5325 and ARH 5326 are required for students who are also enrolled in the art history MA program. Otherwise, MFA students may choose a different graduate art history course in consultation with their faculty advisor.
2. Students may enroll in ARH 5325 or the graduate art history elective in the fall semester of either their first or second year. ARH 5325 and 5326 may be taken in either order.
3. Students must take VIS 5760/Graduate Critical Topics two times.

## MA/MFA Academic Requirements

In most cases, obtaining both an MA in art history (through the School of Humanities) and an MFA in visual arts at Purchase College requires three years of in-residence study with a total course load of 98 credits. For successful progress through the program, a 3.0 (B) GPA must be maintained.

### First Year: 32 credits

#### Fall: 16 credits

- VIS 5150/College Pedagogy or elective/ 3 credits
- VIS 5720/Graduate Studio Critiques I/ 3 credits
- VIS 5760/Graduate Critical Topics/ 3 credits
- VIS 5801/Independent Graduate Studio I/ 3 credits
- ARH 5101/Proseminar: Method and Theory in Art History\*/ 4 credits

*\*ARH 5101 offered alternate years; one semester required*

#### Spring: 16 credits

- VIS 5210/Professional Practices: Artists/ 3 credits or  
VIS 5220/Professional Practices: Institutions/ 3 credits
- VIS 5730/Graduate Studio Critiques II/ 3 credits
- Elective (open)/ 3 credits
- VIS 5802/Independent Graduate Studio II/ 3 credits
- ARH 5325/Master's Colloquium I\*/ 4 credits

*\*ARH 5325 and 5326 may be taken in either order*

## Second Year: 34 credits

### Fall: 16 credits

- VIS 5740/Graduate Studio Critiques III/ 3 credits
- VIS 5760/Graduate Critical Topics/ 3 credits
- VIS 5803/Independent Graduate Studio III/ 3 credits
- ARH 5326 Master's Colloquium II\*/ 4 credits
- Studio art elective/ 3 credits

*\*ARH 5325 and 5326 may be taken in either order*

### Spring: 18 credits

- ARH 5—/Art history elective\*\*/ 4 credits
- VIS 5005/MFA Thesis Tutorial/ 2 credits
- VIS 5210/Professional Practices: Artists or  
VIS 5220/Professional Practices: Institutions/ 3 credits
- VIS 5750/Graduate Studio Critiques IV/ 3 credits
- Elective (open)/ 3 credits
- VIS 5804/Graduate Studio Capstone/ 3 credits

*\*\*At least one course elective must deal with art before 1950*

## Third Year: 32 credits

### Fall: 16 credits

- ARH 5—/Art history electives (two)\*\*/ 8 credits
- Elective (open)/ 4 credits
- ARH 5990/Master's Thesis I/ 4 credits

*\*\*At least one course elective must deal with art before 1950*

## Spring: 16 credits

- ARH 5—/Art history electives (two)\*\*/ 8 credits
- Elective (open)/ 4 credits
- ARH 5991/Master's Thesis II/ 4 credits

\*\*At least one course elective must deal with art before 1950

### Notes:

1. Students must take VIS 5760/Graduate Critical Topics two times.

### Effective 2020-21

- Students now take VIS 5760/Critical Topics two times along with two electives rather than Critical Topics I - IV.
- Increased MFA Thesis to 3 credits and reduced open elective course credits for that semester from 3 to 2.

## Faculty

### Faye Hirsch

Visiting Associate Professor of Art+Design

- BA, University at Buffalo, SUNY
- PhD, Yale University

## Contributing Faculty

### Matthew Bollinger

Assistant Professor of Painting and Drawing

- BFA, Kansas City Art Institute
- MFA, Rhode Island School of Design

### Stella Ebner

Associate Professor of Printmaking

- BFA, University of Minnesota, Minneapolis

- MFA, Rhode Island School of Design

## **Eric Gottesman**

Assistant Professor of Photography

- BA, Duke University
- MFA, Bard College

## **Sharon Horvath**

Professor of Painting and Drawing

- BFA, Cooper Union
- MFA, Tyler School of Art, Temple University

## **Julian Kreimer**

Associate Professor of Painting and Drawing

- BA, Princeton University
- MA, Chelsea College of Art and Design, London
- MFA, Rhode Island School of Design

## **Cynthia Lin**

Associate Professor of Painting and Drawing

- BA, University of California, Berkeley
- MA, MFA, University of Iowa, Iowa City

## **Rachel Owens**

Associate Professor of Sculpture

- BA, University of Kansas, Lawrence
- MFA, School of the Art Institute of Chicago

## **Christopher Robbins**

Associate Professor of Sculpture

Director, School of Art+Design

- BA, University of Virginia, Charlottesville
- MFA, Rhode Island School of Design

## **Nancy Bowen**

Professor of Sculpture

- BFA, School of the Art Institute of Chicago
- MFA, Hunter College, City University of New York
- Chancellor's Award for Excellence in Teaching

### **Kate Gilmore**

Professor of Sculpture

- BA, Bates College
- MFA, School of Visual Arts

### **Cassandra Hooper**

Professor of Printmaking

- BFA, California State University, Long Beach
- MFA, Purchase College, SUNY
- Chancellor's Award for Excellence in Teaching

### **Aaron Krach**

Lecturer of Printmaking

- BA, University of California, San Diego
- MFA, Purchase College, SUNY

### **Warren Lehrer**

Professor Emeritus of Graphic Design

- BA, Queens College, City University of New York
- MFA, Yale University

### **Joshua Lutz**

Associate Professor of Photography

- BFA, Bard College
- MFA, Bard College/International Center for Photography

### **Janine Polak**

Assistant Professor of Art+Design

- BA, University of Virginia
- MFA, Yale University

## **Rob Swainston**

Associate Professor of Printmaking

- BA, Hampshire College
- MFA, Columbia University

## **Courses**

### **Painting and Drawing**

#### **PAD 5150: Advanced Painting**

Students work independently, choosing their subjects and approach to painting under the guidance of a faculty member. Critical thinking is promoted in critiques and discussion of readings. Students' work is considered in the context of contemporary painting as they attempt to define their individual sensibility and concerns in preparation for (or in complement to) the MFA graduate project.

Credits: 3

Department: Painting and Drawing

### **Printmaking**

#### **PRT 5000: The Animated Print**

Students explore ways in which print media can be integrated with time-based (4-D) media and animation. Using the cross-disciplinary potential of printmaking and its inclination toward variation, alteration, and seriality as a starting point, students learn methods of analog and digital animation to make works that move their ideas to the dynamic, temporal space that 4-D media occupies.

Credits: 3

Department: Art + Design

#### **PRT 5002: Travel Study in Print Media**

An intensive, weeklong off-campus course that takes place on the occasion of a professional conference or residency offered at different national or international locales each year. With the goal of providing professional opportunities and meaningful connections to the broader printmaking/art community, students participate in the full scope of events available: demonstrations, lectures, panel discussions, portfolio exchanges, and exhibitions.

Credits: 1

Department: Printmaking

### **PRT 5003: Concepts in Print Media**

The field of printmaking is an ongoing negotiation between artists and historic processes, commercial technologies, and social structures. Weekly topics—the multiple, the copy, aura, simulacra, repetition, mechanical reproduction, the human touch, technical or historical determinism, chance operations, process art, the image, appropriation, and sampling—are coupled with studio research to explore how concepts from contemporary art intersect with printmaking.

Credits: 3

Department: Art + Design

### **PRT 5005: The Machine in the Ghost: Expanded Digital Hybrid Practices in Print Media**

Digital tools offer ways of making between image and object, lens and plate, screen and paper. Expanding their skills, students translate work into digital print forms. Technical skills include wide-format printing and hybrid printmaking techniques employing laser engraver, vinyl cutter, CNC router, and 3-D printers to produce works or matrices for traditional relief, intaglio, and screen printing.

Credits: 3

Department: Printmaking

### **PRT 5225: Lithography**

Lithography is the closest printmaking technique to direct drawing. Students are taught how to create images on lithographic stones, aluminum plates, and photolithography plates. The goal is for students to develop a series of personal images that emphasize the graphic potential inherent in lithography. Individual and group critiques challenge students' methods and ideas while aiming to improve their skills.

Credits: 3

Department: Printmaking

### **PRT 5230: Woodcut**

Woodcutting is the oldest printmaking technique and considered the most direct of the printmaking processes. Using wood and linoleum, students learn the varied techniques of relief printmaking. They explore a variety of carving methods, print by hand and on press, and register multiple-layer prints. Reduction, multiblock techniques, color, and digital techniques are covered. Experimentation and combining approaches are encouraged.

Credits: 3

Department: Printmaking

### **PRT 5240: Screen Print**

Screen printing, also known as serigraphy, is valued for its versatility, ease of working on a large scale, quality of color, and ability to integrate hand-drawn, photographic, and digital imagery. In this course, students learn a variety of techniques for creating layered images on paper, fabric, and other surfaces. They are challenged to create expressive works in new ways, bringing complexity, depth, and refinement to their imagery.

Credits: 3

Department: Printmaking

### **PRT 5250: Papermaking**

Papermaking is a particularly flexible and adaptable medium that blends aspects of printmaking, painting, and sculpture. In this course, paper is explored in both its flat, two-dimensional aspect and as a three-dimensional sculptural object. Students learn how paper is made by viewing demonstrations of pulping, dying, pressing, pouring, casting, and spraying paper pulp

Credits: 3

Department: Art + Design

### **PRT 5300: Drawing Through Paint**

Explores the use of printmaking and drawing techniques to create unique works while allowing experimentation and a more open adaptation of printmaking. Students are introduced to such techniques as monotype, stencil, photo transfer, collage, collograph, chine collé, and embossing. Assignments help students develop the ability to use drawing and printmaking as tools for inquiry and studio experimentation.

Credits: 3

Department: Art + Design

### **PRT 5320: Intaglio**

From Rembrandt to Kiki Smith, artists have used intaglio processes to generate marks ranging from the precise and detailed to the physical and expressive. Students explore such techniques as engraving, etching, aquatint, drypoint, and photo transfer. Independent projects, demonstrations, and critiques guide students toward creating a body of prints that deploy these various media to shape their creative ideas.

Credits: 3

Department: Printmaking

### **PRT 5330: Printmaking Now**

In preparation for the professional world, students are exposed to contemporary practices in printmaking and to the New York art world through visits to museum study rooms, artists' studios, print workshops, publishers, artists' collectives, and other venues. Topics include portfolio development, résumé writing, artists' statements, applying for grants, project proposals, and looking at ways that one's work overlaps and intersects with the larger context of printmaking and contemporary art. Student-funded travel required.

Credits: 3

Department: Art + Design

### **PRT 5335: Printmaking Studio**

Students are challenged to contextualize their printmaking skills within contemporary conceptual practices. A series of weekly critical theory readings, seminars, and slide lectures introduces how printmaking today functions as an artistic strategy beyond the traditional boundaries of the medium. Studio assignments requiring advanced research follow in tandem with the critical issues explored.

Credits: 3

Department: Art + Design

### **PRT 5380: Large-Scale Prints**

Explores large-scale and monumental works that expand the definition of printmaking. Such projects as installations, interventions, and site-specific works are made within the framework of print-based concepts and methods. Students are introduced to oversize printing techniques, repeat imagery for large-scale works, and unconventional printing surfaces.

Credits: 3

Department: Art + Design

### **PRT 5425: Japanese Woodblock**

Covers the traditional methods of Japanese water-based woodblock prints, known for their subtle tonal variations, blending of colors, and color intensity. All aspects of the process are covered, including proper care and use of the carving tools, preparing and carving wood blocks, hand-printing using the baren, Japanese papers, water-based pigments, and the kento registration system.

Credits: 3

Department: Printmaking

### **PRT 5500: The History of Printmaking**

In this survey of the historical significance of printmaking, the focus is on understanding the history of print media and its influence on culture in Europe, Asia, and the New World. Students explore both the history of printmaking and its intertwined relationship to the history of art. Of prime concern are the unique and distinct characteristics of each printmaking process.

Credits: 3

Department: Printmaking

### **PRT 5550: The Monotype**

Monotype is a bridge between painting and printmaking. Students use brushes, paints, inks, rollers, and drawing implements to create unique prints from a Plexiglas or metal plate. The nature of the process allows students the freedom to work in a direct, spontaneous manner leading to gestural images and textured surfaces.

Credits: 3

Department: Art + Design

### **PRT 5555: Printmaking Into Painting**

An exploration of the numerous processes that form a bridge between painting and printmaking. This course begins with the basic monotype on paper through brushes, rollers, plates, and basic ink chemistry. The toolkit is then expanded to include stencil, collage, inkjet, and mixed media techniques on paper, panel, and canvas.

Credits: 3

Department: Printmaking

### **PRT 5670: Art of the Book**

All aspects of the limited-edition artist's book are explored. Students are taught that, by the act of turning pages, they can express the continuity of an idea flowing through a near-cinematic continuum. Students realize the potential of narrative, sequence, and pacing, together with the importance of combining word and image. Discussions include letterpress, binding, other bookmaking techniques, and printmaking media.

Credits: 3

Department: Art + Design

### **PRT 5720: Book Arts: Visual Narrative**

Focuses on the development of the student's narrative voice through word and image. Students learn basic bookbinding with an emphasis on development of subject matter and ways of storytelling. Rhythm and timing are examined as components of narrative structure. Unique works, small editions, and collaborative projects are made, using media chosen by each student.

Credits: 3

Department: Art + Design

### **PRT 5725: Book Arts: Expanded Forms**

With the dual goal of developing content while pushing to the boundary of the medium, students learn to use experimental structures and a variety of media in the making of their own artist's book. Experience is gained in book forms ranging in scale from intimate to grand, and with making sculptural books and books as installation.

Credits: 3

Department: Art + Design

## **PRT 5730: Book Arts: Time, Space, Structure**

The artist's book is a time-based medium that occupies three-dimensional space. In this course, students learn how to approach the structured use of time in the book form and incorporate book structures and image-making techniques in their own content for artists' books. Bookbinding demonstrations, critiques, readings, and field trips are important components of the course.

Credits: 3

Department: Art + Design

## **PRT 5850: Professional Practice**

Covers practical knowledge to prepare students for a professional career in printmaking and the fine arts. Different aspects of a studio career are covered, including résumés, artists' statements, documenting work, grants, residencies, artists' taxes, exhibition planning, graduate school applications, and creating a Web presence. Students create a professional file, apply for grants and/or residencies, and conduct research on artistic opportunities.

Credits: 3

Department: Printmaking

## **General Visual Arts**

### **VIS 5005: MFA Thesis Intensive**

Students meet weekly with a writing professional to develop their graduate theses, developing working bibliographies and submitting regular assignments and drafts of the final project.

Credits: 3

Department: Art + Design

### **VIS 5150: College Pedagogy**

Provides pedagogical methods for the graduate teaching assistantship experience. Students examine different approaches to the teaching of art through readings, discussions, and research. Topics and activities include syllabi formatting, common teaching problems, role-playing classroom situations, and course development.

Credits: 3

Department: Art + Design

### **VIS 5210: Professional Practices: Artists**

Faculty members bring students to the studios of artists in New York City in order to gain an understanding of varieties of individual creative practices. Addressing their background and training, artists demonstrate ways of surviving in today's challenging art world. Readings and writing complement the visits, helping students to assimilate and process their experience in the field.

Credits: 3

Department: Art + Design

### **VIS 5220: Professional Practices: Institutions**

Students visit a variety of professionals—dealers, curators, editors, grant-writing specialists, et al.—at their home bases in galleries, museums, nonprofits, publications, foundations, and other institutions to learn about how the art world functions. Readings and writing complement the visits, helping students to assimilate and process their experience in the field.

Credits: 3

Department: Art + Design

### **VIS 5720: Graduate Studio Critiques I**

Students engage in intensive weekly group critiques with a full-time faculty member. Critiques are based on students' evolving practices and are intended to hone both their artistic development and ability to articulate and communicate their

observations on their own and their classmates' endeavors. Throughout the semester, visiting artists, critics, and curators provide additional individual critiques.

Credits: 3

Department: Art + Design

### **VIS 5730: Graduate Studio Critiques II**

Students engage in intensive weekly group critiques with a full-time faculty member. Critiques are based on students' evolving practices and are intended to hone both their artistic development and ability to articulate and communicate their observations on their own and their classmates' endeavors. Throughout the semester, visiting artists, critics, and curators provide additional individual critiques.

Credits: 3

Department: Art + Design

### **VIS 5740: Graduate Studio Critique III**

Students engage in intensive weekly group critiques with a full-time faculty member. Critiques are based on students' evolving practices and are intended to hone both their artistic development and ability to articulate and communicate their observations on their own and their classmates' endeavors. Throughout the semester, visiting artists, critics, and curators provide additional individual critiques.

Credits: 3

Department: Art + Design

### **VIS 5750: Graduate Studio Critique IV**

Students engage in intensive weekly group critiques with a full-time faculty member. Critiques are based on students' evolving practices and are intended to hone both their artistic development and ability to articulate and communicate their observations on their own and their classmates' endeavors. Throughout the semester, visiting artists, critics, and curators provide additional individual critiques.

Credits: 3

Department: Art + Design

### **VIS 5755: Special Topics in Studio Art**

An extensive study of a particular topic or technique in the studio arts. Topics vary each semester.

Credits: 3

Department: Art + Design

### **VIS 5760: Graduate Critical Topics**

A reading and writing seminar designed to complement and enrich studio practice and group critiques. Students are expected to fully participate in classroom discussions based on critical and theoretical reading on topics determined by the instructor.

Credits: 3

Department: Art + Design

### **VIS 5801: Independent Graduate Studio I**

Each MFA student meets regularly with a studio sponsor. All MFA students work independently in semiprivate studio spaces and have access to the majority of the school's facilities. During the academic year, graduate students have 24-hour access to their studios. Successful completion of each graduate studio is a prerequisite for the following semester's graduate studio.

Credits: 3

Department: Art + Design

### **VIS 5802: Independent Graduate Studio II**

Each MFA student meets regularly with a studio sponsor. All MFA students work independently in semiprivate studio spaces and have access to the majority of the school's facilities. During the academic year, graduate students have 24-hour access

to their studios. Successful completion of each graduate studio is a prerequisite for the following semester's graduate studio.

Credits: 3

PREREQ: VIS5801

Department: Art + Design

### **VIS 5803: Independent Graduate Studio III**

Each MFA student meets regularly with a studio sponsor. All MFA students work independently in semiprivate studio spaces and have access to the majority of the school's facilities. During the academic year, graduate students have 24-hour access to their studios. Successful completion of each graduate studio is a prerequisite for the following semester's graduate studio.

Credits: 3

PREREQ: VIS5802

Department: Art + Design

### **VIS 5804: Graduate Studio Capstone**

Each MFA student meets regularly with a studio sponsor. All MFA students work independently in semiprivate studio spaces and have access to the majority of the school's facilities. During the academic year, graduate students have 24-hour access to their studios. Successful completion of each graduate studio is a prerequisite for the following semester's graduate studio.

Credits: 3

PREREQ: VIS5803

Department: Art + Design

### **VIS 5870: Graduate Teaching Assistant**

Students assist faculty members with the delivery of an undergraduate studio course. Duties include grading, critiques, lecture/demonstrations, and other tasks

assigned by the faculty sponsor. Graduate students interested in teaching must participate as a teaching assistant and take VIS 5150 at least once before being allowed to independently teach a course.

Credits: 2

PREREQ: VIS5150

Department: Art + Design

\*MA/MFA Option: A three-year program leading to both the MA in art history and the MFA in visual arts is also available

## **Undergraduate Courses**

## **Interdisciplinary Programs**

### **Asian Studies**

#### **Description:**

The minor in Asian studies provides students with a general introduction to the history and culture of Asian countries through a combination of courses in the humanities and social sciences.

Students interested in the minor must submit a completed **Application for a Program of Minor Study** to the School of Humanities main office. The student is assigned a minor advisor after consultation with the coordinator of the Asian studies program.

#### **Minor requirements:**

##### **Academic Requirements for the Minor in Asian Studies**

Five courses, as follows:

- a. Two courses must be at the 3000 or 4000 level.
- b. One course must be in history. The remaining four courses may be selected from Asian art history, anthropology, Chinese language (strongly suggested), cinema, literature, philosophy, politics, and theatre arts.

##### **Courses Available for the Minor in Asian Studies**

##### **School of Film and Media Studies**

## **Cinema Studies**

CIN 3757/New Waves of East Asian Cinema

## **School of Humanities**

### **Art History**

ARH 4710/Exoticism in Modern Art

### **Chinese Language and Culture**

- CHI 1010/Beginning Chinese I
- CHI 1020/Beginning Chinese II
- CHI 1505/Chinese Culture and Social Life
- CHI 2010/Intermediate Chinese I
- CHI 2020/Intermediate Chinese II
- CHI 3010/Advanced Chinese I
- CHI 3020/Advanced Chinese II

### **History**

- HIS 2250/Introduction to Asian Studies
- HIS 2600/History of Modern Japan
- HIS 2820/Introduction to Chinese Arts and Culture
- HIS 2825/Modern South Asian History (*added Fall 2017*)
- HIS 2830/Modern East Asia
- HIS 3145/Chinese Cinema and History
- HIS 3269/Vietnam and Modern America
- HIS 3310/Politics and Literature in Modern China
- HIS 3510/China in the Modern Age
- HIS 3770/Traditional China

## **Literature**

- LIT 2387/Literature of the South Asian Diaspora
- LIT 3215/South Asian Literature
- LIT 3226/Literature of Decolonization in South Asia

## **Philosophy**

- PHI 2430/Classical Buddhist Philosophy
- PHI 3290/Chinese Philosophy: From Confucius through the Neo-Confucian Synthesis of the Song Dynasty

## **School of Natural and Social Sciences**

### **Anthropology**

- ANT 2400/Anthropology of South Asia
- ANT 3185/Global Media, Local Cultures
- ANT 3600/Contemporary Japan: Aesthetics, Politics, Modernity

### **Political Science**

- POL 2105/Citizens Living Under Islamic Laws
- POL 2350/Free Speech, Heresy, and Gender in Islamic Societies
- POL 3430/Politics of South Asia
- POL 3573/Human Rights and Literature

## **Conservatory of Theatre Arts**

### **Theatre and Performance**

- THP 3170/Theatricality and Interculturalism (*changed Spring 2018; formerly THP 3155/The Theatrical Avant-Garde: East Meets West*)
- THP 3260/Theatre and Asia

## Faculty

### Renqiu Yu

Professor of History

- BA, Sun Yat-sen University (China)
- MA, University of California, Los Angeles
- PhD, New York University

## Contemplative Studies

### Description:

The Contemplative Studies minor is dedicated to integrating the art and science of contemplative practices into academic work in order for students to develop self-knowledge, resilience, critical awareness, and positive social engagement.

This experiential approach complements a rigorous interdisciplinary academic investigation and discussion of contemplative practices in the sciences, humanities, and arts.

The minor is composed of courses already offered at Purchase, as well as the framework for faculty to develop courses dedicated to the minor. In addition, students can design an internship/independent study under the supervision of a Contemplative Studies advisor.

### Minor requirements:

#### **Students are required to take:**

- 1 Foundational course (Contemplation, Meditation, and Mind)
- 1 Somatics Course (e.g. Yoga, Somatic Dance Fluid Form/Alexander Technique)
- 3 electives; or 2 electives plus an internship under supervision of their minor advisor. Electives must be taken from a minimum of two separate disciplines

Contemplative Studies minors are required to have an advisor help navigate the complexity of a minor that is comprised of various disciplines.

## Courses

## **Anthropology**

ANT2555/Magic, Witchcraft and Modernity

ANT3350/Myth, Ritual, and Performance

ANT3215/Anthropology of Religion

ANT3540/Sensing and Knowing in Anthropology, Psychology and the Arts

## **Dance Performance**

DPB1060/Ballet

DPM1060/Modern Dance

DPM1551/Somatic Practices for Dancers:Yoga

DPM1552/Somatic Practices for Dancers: A Moving Inquiry

DPM1553/Somatic Practices for Dancers:Alexander Technique

## **History**

HIS 2870/Judaism, Christianity and Islam

HIS 3295/Travelers to the Holy Land

HIS 2880/The Atlantic World

## **Literature**

LIT2530/The Bible

LIT3745/Identity and Self-Fashioning

## **Philosophy**

PHI2430/Classical Buddhist Philosophy

PHI2400/Introduction to Asian Thought  
PHI2800/Philosophy of Religion  
PHI1160/Religion, Science and Modernity  
PHI2060/Existentialism  
PHI2835/Happiness: Philosophy, Film, Literature  
PHI3290/Chinese Philosophy: From Confucius through the Neo-Confucian  
Synthesis of the Song Dynasty  
PHI3385/Language, Thought, and Reality  
PHI3592/Phenomenology and Embodiment  
PHI3730/Philosophy of Mind

## **Photography**

PHO2330/Contemplative Photography

## **Physical Education**

PED1010/Yoga  
PED1017/Yoga Tools for Relaxation and Peace  
PED1018/Vinyasa Yoga  
PED1640/Personal Health and Wellness

## **Psychology**

PSY2755/Stress and Coping  
PSY3301/Health Psychology  
PSY3320/Language and Thought

## **Sociology**

SOC2365/Self and Society

SOC3035/Birth and Death  
SOC3054/Personal Transformation and Social Change  
SOC3455/Conflict Management and Mediation  
SOC4053/Astrosociology & Consciousness Communities

### **Theatre and Performance**

THP4316/Vocal Exploration for the Performer

### **Visual Arts**

VIS2120/Crossover I, Juxtaposing Art and Science  
VIS3120/Crossover II, Juxtaposing Art and Science

## **Gender Studies**

### **Description:**

Consisting of a variety of courses drawn from across the college, the program offers students the opportunity to study gender in a variety of historical periods and geographical areas using different academic, political, and feminist perspectives. The program equips students with reading, writing, research, and analytical skills that enable them to:

- identify and analyze the links among gender, sexuality, identity, power, and social justice
- identify and analyze intersections among gender and sexuality and other categories of difference, such as class, race, religion, nationality, and physical ability
- situate gender and sexuality in broader historical and geopolitical contexts
- write or otherwise present (depending on the field of study) analyses of gender and sexuality in specific visual, literary, and theoretical works
- design and execute a senior project that demonstrates these competencies within a theoretical framework of gender and sexuality

### **Requirements:**

In addition to meeting **general degree requirements**, all gender studies majors must complete a minimum of seven courses with a grade of C or higher and an 8-credit senior project (31–36 credits total), as follows.

- GND 1200/Introduction to Gender and Sexuality: 4 credits
- Five electives in gender studies: 15–20 credits
- One theory course: 4 credits
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

**Notes:**

- All students majoring in gender studies who do not have a second major are required to declare a minor and enroll in the methods course or junior seminar offered in that minor's discipline. Consult with your minor advisor about appropriate coursework.
- An internship is highly recommended.

**Examples of Electives**

Courses in the following list are subject to change, and new courses may be added. Students should consult with their faculty advisor when choosing electives.

**School of Film and Media Studies:**

CIN 3540/Queer Cinema  
MSA 3160/Queer Media Convergence

**School of Humanities:**

ARH 2885/Women Artists and Feminist Criticism  
ARH 3187/Women Artists in the 20th Century  
FRE 3230/The Island as Laboratory  
HIS 2490/Women in America  
HIS 3115/Sex Radicals in the 19th-Century U.S.  
HIS 3155/Religion, Heresy, and Witchcraft  
HIS 3165/War and Gender in 20th-Century Europe  
HIS 3375/"Aren't I a Woman?": The Construction of Womanhood in the U.S.  
HIS 3685/Sex and Gender in Latin America  
HIS 3695/History of Gender and Sexuality in the United States  
HIS 3727/History of Feminist Movements  
HIS 3730/Wives, Widows, Workers  
JOU 3040/Race, Gender, and the Media

LIT 3004/Lesbian and Gay Poetry  
LIT 3012/The Lives of James Baldwin (*added Fall 2020*)  
LIT 3017/Eighteenth-Century British Women Writers  
LIT 3025/Women and Film  
LIT 3043/Toni Morrison  
LIT 3575/Virginia Woolf  
LIT 3665/American Women Writers  
LIT 3673/Austen  
LIT 3845/Zora Neale Hurston

### **School of Natural and Social Sciences:**

ANT 2755/Global Sexualities  
ECO 2355/Gender and Economics  
POL 2040/Women and Politics  
POL 2105/Citizens Living Under Islamic Laws  
POL 2350/Free Speech, Heresy, and Gender in Islamic Societies  
POL 3045/Sex, Politics, and Health  
POL 3090/Race, Gender, and the Law  
POL 3095/Queer Politics in the U.S.  
POL 3245/Gender and Health: International Issues  
POL 3255/Islamic State, Gender, and Sexuality  
PSY 2860/Psychology of Women  
PSY 3845/Gender Development  
SOC 2020/Human Sexuality  
SOC 2210/Sociology of Gender  
SOC 3005/Feminism, Art, and Performance  
SOC 3035/Birth and Death  
SOC 3415/Racial Inequalities  
SOC 3705/Masculinities: Feminist Perspectives  
SOC 3755/Sexualities and Society

### **Conservatory of Theatre Arts:**

THP 3300/Women in Performance  
THP 3525/LGBTQ Theatre and Performance  
THP 3600/Women and Drama

### **Examples of Theory Courses**

Courses in the following list are subject to change, and new courses may be added. Students should consult with their faculty advisor when choosing the theory course.

GND 3010/Transgender Studies  
GND 3130/Feminist Theory  
MSA 3160/Queer Media Convergence  
PHI 2500/Gender and Power  
PHI 3725/Theories of Sexuality  
POL 3095/Queer Politics in the U.S.  
THP 3300/Women in Performance

## Minor requirements:

Students majoring in any discipline may pursue a minor in gender studies, which offers a variety of courses drawn from across the college.

Students have the opportunity to study gender in a variety of historical periods and geographical areas using different academic, political, and feminist perspectives.

Students interested in this minor must submit a completed **Application for a Program of Minor Study** and should plan their program of study in consultation with the gender studies faculty in their major field or with the coordinator of the gender studies program.

## Academic Requirements for the Minor in Gender Studies

Five courses, as follows:

- GND 1200/Introduction to Gender and Sexuality
- Four elective courses in gender studies, at least two of which must be upper-level (3000- or 4000-level)\*

\*Learning assistantships, internships, independent studies, and tutorials cannot be used to satisfy this requirement.

## Faculty

### **Shemeem Burney Abbas**

Professor of Political Science

- MA, University of Leeds (England)
- MA, PhD, University of Texas, Austin

### **Rachel Dickstein**

Associate Professor of Theatre and Performance

Co-Chair of BA Program in Theatre and Performance

- BA, Yale University

## **Rudolf Gaudio**

Professor of Anthropology

Director of Natural and Social Sciences

- BA, Yale University
- MIA, Columbia University
- PhD, Stanford University

## **CJ Jones**

Visiting Instructor of Gender Studies

BA, Syracuse University

MA, University at Buffalo

PhD University of California, Santa Barbara

## **Lisa Keller**

Professor of History

- BA, Vassar College
- PhD, University of Cambridge (England)

## **Jane Kromm**

Professor of Art History

- BS, Wheelock College
- MDiv, Harvard University
- PhD, Emory University

## **Shaka McGlotten**

Professor of Media Studies

- BA, Grinnell College
- PhD, University of Texas, Austin

## **Gaura Narayan**

Associate Professor of Literature

- BA (Honors), University of Delhi (India)
- MA, MPhil, PhD, Columbia University

## **Jordan Schildcrout**

Professor of Theatre and Performance

Co-Chair of BA Program in Theatre and Performance

- BA, Yale University
- PhD, Graduate Center, City University of New York

### **Christian Bailey**

Assistant Professor of History

- BA, University of Oxford (England)
- MA, University of Sussex (England)
- PhD, Yale University

### **Anthony Paul Domestico**

Associate Professor of Literature

- AB, Harvard University
- MA, MPhil, PhD, Yale University

### **Paula Halperin**

Associate Professor of Cinema Studies and History

Director, School of Film and Media Studies

- PhD, University of Maryland

### **Morris B. Kaplan**

Professor of Philosophy

- BA, Williams College
- MA, JD, Yale University

### **Mary Kosut**

Professor of Sociology

- BA, MA, University of New Orleans
- PhD, New School for Social Research

### **Elise Lemire**

Professor of Literature

- BA, Yale University
- MA, PhD, Rutgers University
- Chancellor's Award for Excellence in Teaching

### **Lisa Jean Moore**

Distinguished Professor of Sociology and Gender Studies

- BA, Tufts University
- MPH, University of California, Berkeley
- PhD, University of California, San Francisco

## **Patricia Rind**

Lecturer in Gender Studies

- BA, Tufts University
- MA, PhD, New York University

## **Jennifer K. Uleman**

Associate Professor of Philosophy

- BA, Swarthmore College
- PhD, University of Pennsylvania

## **Contributing Faculty**

### **Tracy Schpero Fitzpatrick**

Associate Professor of Art History

Director, Neuberger Museum of Art

- BA, Tufts University
- MA, George Washington University
- PhD, Rutgers University

### **Jennifer K. Uleman**

Associate Professor of Philosophy

- BA, Swarthmore College
- PhD, University of Pennsylvania
- Chancellor's Award for Excellence in Teaching

### **Samuel Galloway**

Assistant Professor of Political Science

- BA, Purchase College, SUNY
- MA, The University of Chicago
- PhD, The University of Chicago

## **Courses**

**ANT 2755: Global Sexualities**

Explores and compares the diverse ways in which sexuality and gender are practiced, experienced, and regulated in different communities around the world. Particular attention is paid to how sexual identities and practices have influenced, and been influenced by, global political, economic, and cultural movements, including colonialism, capitalism, feminism, queer activism, and the spread of world religions.

Credits: 3

Department: Gender Studies

### **ARH 2885: Women Artists and Feminist Criticism**

An introduction to women artists from the Renaissance era through the Enlightenment, including Anguissola, Gentileschi, Vigée-Lebrun, and Kauffmann. Topics include access to professions, constructions of sexuality and gender, and attitudes toward the body in representation.

Credits: 4

Department: Gender Studies

### **ARH 3187: Women Artists in the 20th Century**

Focuses on women artists and their place within the art-historical narrative of the 20th century. Students examine both the diverse practices of women artists and the reception of their work by critics, dealers, and collectors.

Credits: 4

Department: Gender Studies

### **CIN 3540: Queer Cinema**

Emerging queer cinema is explored in its historical contexts and its relation to contemporary theories of gender, sexuality, and their intersection with race, class, and nationality. The course focuses on the “queering of the gaze,” interrogating conventional notions of representation, desire, identification, filmmaking, and spectatorship. Featured directors: Warhol, Fassbinder, Haynes, Von Trotta, Akerman, Rozema, La Bruce, Araki, Denis, Jarman.

Credits: 4

Department: Gender Studies

### **ECO 2355: Gender Economics**

This course covers three areas of gender economics. The first examines basic facts and trends regarding women's distinct economic experiences, particularly the gender gap in education, wages, occupations, and labor supply. The second examines the impact of marriage market forces and reproductive constraints on women's socio-economic choices. The third provides a historical and international overview of women's rights.

Credits: 4

Department: Gender Studies

### **GND 1200: Introduction to Gender and Sexuality**

An introductory and foundational course on the key concepts, themes, and theories of studies of gender and sexuality. Students engage with materials that are social, scientific, historical, literary, autobiographical, artistic, and/or philosophical in examinations of themes of human gender, sexual relationships, and the intersection of gender and sexual identity.

Credits: 4

Department: Gender Studies

### **GND 2035: Women's Self-Defense with Rape Aggression Defense (RAD)**

The RAD system incorporates physical self-defense options developed in response to realistic situations facing women. This course covers awareness and prevention techniques, personal protection tips, and reporting procedures. Students learn to develop a defensive mind-set, respond verbally to aggression, and adopt the optimal stance for self-defense. Concludes with an opportunity for students to test their skills in realistic simulations.

Credits: 2

Department: Gender Studies

### **GND 3010: Transgender Studies**

Survey of the interdisciplinary field of transgender studies. Students learn how trans embodiment is inflected by race, class, location, and ability. Course coverage includes: concepts and methods in transgender studies; major debates within the field; multiple meanings of “trans”; and the intersection between trans studies and other disciplines such as gender studies, black studies, latinx studies, history, and sociology.

Credits: 4

Department: Gender Studies

### **HIS 2490: Women in America**

Covers the experience of American women from colonial times to the 20th century, from political, social, religious, cultural, and economic points of view.

Credits: 4

Department: Gender Studies

### **HIS 3155: Religion, Heresy, and Witchcraft in Medieval and Early Modern Europe**

An exploration of the relationships between orthodox religions and heretical sects in the medieval West and how heterodoxy evolved into the witch-craze of the early modern period. Questions of gender, spirituality, repression, and interpretation are examined in light of their effects on society and established religion. Focuses are on Islamic, Jewish, and Christian relations in medieval Europe; the development and perception of certain heretical sects; the discernment of saints and spirits; Protestant and Catholic Reformations; and the persecution of witches.

Credits: 4

Department: Gender Studies

### **HIS 3165: War and Gender in 20th-Century Europe**

Examines how war changed gender relations in 20th-century Europe. For instance, how did mobilization reinforce or undermine masculine and feminine norms? How did total wars that blurred the line between fighting front and home front challenge notions of chivalry and turn noncombatants into warriors of sorts? Did new job opportunities outweigh the trauma and grief suffered by women during wartime?

Credits: 4

Department: Gender Studies

### **HIS 3685: Sex and Gender in Latin America**

Examines the new historiography on gender and sexuality in Latin America. It is organized around the themes of changing gender roles and shifting constructions of masculinity, femininity, and honor, with particular attention to issues of sexuality, sexual preferences, constraints, and transgressions.

Credits: 4

Department: Gender Studies

### **HIS 3730: Wives, Widows, Workers**

Explores the place of women in Western society, from ancient Greece to the 17th century. The roles covered range from the prescribed (wife and mother) to the actual (intellectual and worker). Lectures are supplemented by discussion of primary sources.

Credits: 4

Department: Gender Studies

### **JOU 3040: Race, Gender, and the Media**

Examines the relationship between the media and social constructions of race, gender, and class, both in the U.S. and within a global context. Topics include biases and assumptions in print and visual media; representations of masculinity and

femininity; and the media's role in creating and reinforcing ideas, symbols, and ideologies within cultures. Text analysis includes newspapers, magazine articles, cartoons, television, movies, and advertising.

Credits: 4

Department: Gender Studies

### **LIT 3004: Lesbian and Gay Poetry**

A writing-intensive course in which students study the poetry of queer-identified writers through the lenses of sexuality, culture, identity, history, and poetic technique.

Credits: 4

Department: Gender Studies

### **LIT 3012: The Lives of James Baldwin**

We will examine Baldwin's moving fictional and nonfictional works to understand his enduring legacy up through our contemporary moment. Students read Baldwin's work through the lens of literary history, civil rights, transnational black activism, the arts, and queer theory. Major texts include *The Fire Next Time*, *Another Country*, *If Beale Street Could Talk*, and *Giovanni's Room*.

Credits: 4

Department: Gender Studies

### **LIT 3025: Women and Film**

Considers the intersections of sexual difference and cinema. Topics include theories of enunciation and sexual difference, female authorship and the idea of "women's cinema," gender and genre, woman as spectacle, the female spectator, and feminist film theory. Representations of sexual difference in films by selected male directors are studied as a means of examining the institution(s) of cinematic expression. The bulk of the course is devoted to studying women directors as they attempt to work within and against that institution.

Credits: 4

Department: Gender Studies

### **LIT 3027: Eighteenth-Century British Women Writers**

An investigation of the formation of the literary canon and the women who were written out of it. Students become familiar with the novel form as well as genres such as amatory fiction and the Jacobin novel, and read a selection of the most influential women writers of the long eighteenth century.

Credits: 4

Department: Gender Studies

### **LIT 3043: Toni Morrison**

An exploration of Toni Morrison's generous literary career as a playwright, fiction writer, and essayist. Students read a collection of Morrison's most popular works (*Bluest Eye*, *Sula*, *Beloved*) alongside her more recent publications (*A Mercy*, *God Help the Child*). Discussions place Morrison in conversation with her literary interlocutors (Hurstun, Woolf, Faulkner) and some of her most cherished contemporaries (James Baldwin, Toni Cade Bambara).

Credits: 4

Department: Gender Studies

### **LIT 3228: Decolonizing Sex and Gender**

Study LGBTQ identities via novels, short fiction, and films, by queer-identified authors who interrogate heteropatriarchy within a postcolonial framework. Texts include *Queer Africa* (eds. Martin and Xaba), *Leche* by R. Zamora Linmark, *Walking with Shadows* by Jude Bidia, *Fire* (film by Deepa Mehta), *Same-Sex Love in India* (eds. Vanita and Kidwai), and *Our Sister Killjoy* by Ama Ata Aidoo.

Credits: 4

Department: Gender Studies

### **LIT 3532: Body, Race, Performance**

How does embodiment reveal shifting notions of race, gender, sexuality, and ability? Students read performance theory and explore contemporary representations of bodies as sites of display, resistance, and re-construction in literature, performance, and everyday practices in transnational and intersectional contexts. Authors include Ntozake Shange, NourbeSe Philip, Jackie Sibblies Drury, Branden Jacob-Jenkins, and David Henry Hwang.

Credits: 4

Department: Gender Studies

### **LIT 3575: Virginia Woolf**

An examination of the novels, short stories, and essays of Virginia Woolf.

Credits: 4

Department: Gender Studies

### **LIT 3665: American Women Writers**

Examines several texts written by American women, including works by Radstreet, Wheatley, Rowson, Stowe, Dickinson, Jewett, Cather, Wharton, Hurston, Bishop, and Naylor. The question of whether there is a traceable female tradition during the past 350 years is addressed. Readings include feminist literary criticism and theory.

Credits: 4

Department: Gender Studies

### **LIT 3673: Austen**

An examination of the novels of Jane Austen. Topics include gender and authorship; irony, sympathy, and point of view; the marriage plot; and filmic adaptation.

Credits: 4

Department: Gender Studies

### **LIT 3845: Zora Neale Hurston**

Examines Hurston's novels, short stories, plays, and essays alongside archival recordings and visual media. Discussions cover Hurston's influential role in shaping conversations around race, class, and gender in the 20th century and her impact on other writers, including Langston Hughes, Alice Walker, and Toni Morrison.

Credits: 4

Department: Gender Studies

### **MSA 3160: Queer Media Convergence**

Media convergence refers to large-scale changes in the ownership and production of media content, as well as the role that audiences and consumers have in its development. This course examines media convergence from the perspectives of queer theory and history, and asks how queer identities, sensibilities, styles, and practices both shape and are shaped by media convergence.

Credits: 4

Department: Gender Studies

### **PHI 2500: Gender and Power**

What is gender? What is power? What tools do we have for understanding and addressing gender injustice? This course employs philosophical, feminist, and queer theory to address these and related questions.

Credits: 4

Department: Gender Studies

### **PHI 3725: Theories of Sexuality**

An investigation of classical, modern, and contemporary theories of desire and sexuality, with an emphasis on the relationship between familial and other social institutions and on the formation of individual identities. Readings include works by

Plato, Aristotle, Hegel, Kierkegaard, Freud, Foucault, and contemporary feminist and queer theorists.

Credits: 4

Department: Gender Studies

### **POL 2040: Women and Politics**

Theoretical, historical, and empirical analyses of the relationship between women's private roles and socialization, and their integration into politics. Topics include changes in the laws affecting women, the impact of feminism on the quality of political discourse and political action, and the vexing problem of the "gender gap."

Credits: 4

Department: Gender Studies

### **POL 2105: Citizens Living Under Islamic Laws**

Focusing on South Asia and the Middle East, this course examines how postcolonial Islamic states currently use "Islamic laws" to negotiate power and control with their citizens. Examples include Hudood, Zina, and blasphemy laws, which result in fatwas (religious decrees) that sometimes lead to extrajudicial killings.

Credits: 4

Department: Gender Studies

### **POL 2350: Free Speech, Heresy, and Gender in Islamic Societies**

In Islamic societies, heresy charges against women and men are leveled for different reasons, including Islamists' opposition to democracy, modernity, and women's education and their employment. Instances of heresy leveled by Muslims against Muslims are studied.

Credits: 4

Department: Gender Studies

### **POL 3045: Sex, Politics, and Health**

Although health is typically treated as a biological issue, health, illness, and wellness are social and political conditions. The politics of health policy as it is experienced, administered, and made accessible to men, women, and gender non-conforming healthcare seekers, and the activism that leads to more equitable treatment from medical professionals, insurance providers, and government service providers, regulators, and legislators is examined. Access to the health care system, poverty, Medicaid/Medicare, managed care, breast cancer, reproductive justice, sexual assault, HIV/AIDS, transgender care, disability, and medical research are investigated from an intersectional feminist perspective that foregrounds issues of race, class, gender, and sexuality.

Credits: 4

Department: Gender Studies

### **POL 3075: Women and Politics in Global Perspective**

Women make up roughly one half of the world's population, yet globally despite the quest for equality; women's experiences are fraught with the realities of patriarchy, domination, marginalization, and exclusion. This course will examine the complexity of forces that shape, maintain and challenge the role and place of women in societies around the world. It is designed to give students an understanding of the intricate interplay between the politics and culture that undergird Women's experiences across borders. It introduces students to issues and research about women in different cultural and political context.

Credits: 4

Department: Gender Studies

### **POL 3090: Race, Gender, and the Law**

The legal and political dimensions of race and sex discrimination are examined beginning with the 14th (1868) and 19th (1920) amendments to the US Constitution, the 1964 Civil Rights Act, as well as landmark Supreme Court decisions such as Plessey v. Ferguson (1896), Brown v. the BOE (1954), Roe v. Wade (1973), and Rajender v. University of Minnesota (1982). The way law is shaped by the politics of

race and gender is considered. Topics discussed include the intersection of white supremacy, misogyny, capitalism, and the law from perspectives offered by legal studies, critical race theory, and feminism.

Credits: 4

Department: Gender Studies

### **POL 3255: Islamic State, Gender, and Sexuality**

An examination of how notions of gender and sexuality are defined in the postcolonial Islamic state. Laws, customs, and cultural practices that enforce control are investigated in South Asian and Middle Eastern contexts.

Credits: 4

Department: Gender Studies

### **PSY 2860: Psychology of Women**

A critical examination of social, psychological, and biological factors governing female behavior and experience. Within the context of a life-span model (infancy to old age), topics include gender development, puberty, school performance, sexuality, the body, depression, relationships, and communication styles.

Credits: 3

Department: Gender Studies

### **PSY 3845: Gender Development**

Examines the processes involved in the development of gender during childhood, emphasizing the interaction between biology, socialization, and cognition. Students read primary source articles that examine the influence of hormones, parenting, knowledge, friendships, and media on children's beliefs about their gender and on sex differences.

Credits: 4

PREREQ: PSY1530 Or BPS1530

Department: Gender Studies

### **SOC 2020: Human Sexuality**

An overview of biological, psychological, and sociological approaches to understanding human sexual behavior. Topics include values in sexuality, sexuality through the life span, sexual dysfunction and therapy, sex and disability, sexual preferences, atypical sexualities, and sex and the law.

Credits: 3

Department: Gender Studies

### **SOC 3005: Feminism, Art, and Performance**

An examination of the impact of feminist thinking on the visual and performing arts. Emphasis is placed on the historical absence of women in art worlds and the creation of work that critiques dominant modes of cultural production. A plurality of feminisms and attention to the intersections of race, class, gender, and sexuality inform investigations of craft, performance, and collaboration.

Credits: 4

Department: Gender Studies

### **SOC 3035: Birth and Death**

An exploration of different sociological renderings of birth and death in contemporary societies. Understanding the concepts from a sociological perspective offers an opportunity to explore the intersections of race, class, gender, spirituality, and age. This course also focuses on recent biomedical technological innovations and their implications for birth and death representations. Students conduct an independent field trip and do extensive reading and writing.

Credits: 4

PREREQ: (SOC1500 Or CSO1500 ) Or (ANT1500 Or CAN1500 ) Or GND1200

Department: Gender Studies

### **SOC 3415: Racial Inequalities**

Given the ethnic complexity of society, major social institutions—including education, criminal justice, health care, social services, and business—face many challenges. This course explores the past, present, and future of race and ethnicity in American society, and how immigration, culture, religion, education, and income play parts in prejudice, discrimination, and racial inequalities.

Credits: 4

Department: Gender Studies

### **SOC 3705: Masculinities: Feminist Perspectives**

Considers experiences and images of men in U.S. society. Recent feminist theory and research concerning men are studied, with attention to the various meanings of masculinity in American culture. This course provides a sociological understanding of gender and society, with attention to race, class, and other aspects of identity that shape men's lives, including media representations of masculinity.

Credits: 4

PREREQ: SOC1500 Or CSO1500

Department: Gender Studies

### **SOC 3755: Sexualities and Society**

Sexuality is grounded in bodily experience, but meanings of both body and experience are socially constructed. This advanced seminar examines contemporary sexual constructions and their cultural and historical roots.

Credits: 4

PREREQ: GND1200 Or SOC2020 Or ANT3750 Or GND2020

Department: Gender Studies

### **THP 3300: Women in Performance**

This course considers 20th- and 21st-century performance work by women in dance, theatre, and the visual art world (performance art) from a historical and theoretical perspective. Critical and theoretical feminist essays and other writings are assigned. Students read original texts, view documentation, and analyze contemporary works by women writers, choreographers, performance artists, and theatre directors.

Credits: 4

Department: Gender Studies

### **THP 3525: LGBTQ Drama**

Explores how LGBTQ identities and issues are represented in diverse dramatic forms, performance styles, and cultural venues. Through discussions, presentations, and writing assignments, students analyze queer theatre in relation to production history, theories of sexuality, and cultural and political contexts (both past and present).

Credits: 4

Department: Gender Studies

### **THP 4170: Contemporary Queer Performance**

Examines multiple modes of queer performance beyond traditional drama and theatre, including performance art, dance, drag shows, stand-up comedy, poetry slams, political protests, and live music. Using queer theory and performance methodologies to support aesthetic analyses, students explore the ways in which queer performance engages with current struggles surrounding issues of queer identity, community, and representation.

Credits: 4

Department: Gender Studies

## **Global Black Studies**

### **Description:**

## Engaging the Complexities of Global Black Experience at Home and Abroad

The minor in global black studies provides students with analytical lenses, tools, and frameworks for the development of a multidimensional understanding of the black experience, with a particular focus on the interdependent nature of local and global black dynamics. Students in any discipline may pursue this minor by submitting a completed [Application for a Program of Minor Study](#).

## Crossing Boundaries, Exploring Connections

The minor consists of five courses taught by Purchase faculty whose research and teachings, while “housed” within various fields, are deeply engaged with global black issues. This makes the minor a critical complement to students’ current major fields of study, such as anthropology, art history, literature, music, new media, psychology, philosophy, sociology, and the visual arts, among others.

## Minor requirements:

### Academic Requirements for the Minor in Global Black Studies

Five courses, including at least three upper-level (3000–4000 level), chosen from an approved list.

Because new courses may be added to the curriculum from time to time, students should also consult with the Chair of the global black studies minor.

## Courses Available for the Minor in Global Black Studies

### School of Humanities

#### Art History

ARH 2300/West African Art

ARH 2305/West African Dance: History, Theory, Practice

ARH 2550/Arts of Africa

ARH 3170/African American Art

ARH 3177/Contemporary African Art

ARH 3565/Photography in Africa and the African Diaspora

ARH 4130/Contemporary African American Art: East Coast-West Coast

ARH 4770/African Art and Film

ARH 4775/Performance Art in the West African Diaspora

## French Language and Culture

FRE 3067/French Caribbean Literature

## History

HIS 2540/Society and Culture in Modern Brazil

HIS 2770/Ancient Africa: History and Archaeology

HIS 3466/To Enjoy Our Freedom: African American History Since 1865

HIS 3555/African Diasporas in the Americas

HIS 3625/Slaves and Enslavement in the Americas

HIS 3705/Slavery and Social Status in the Atlantic World

## Literature

LIT 2100/Freedom Dreams: Introduction to African American Literature

LIT 3011/Literature, Race and the Police State

LIT 3012/The Lives of James Baldwin (*added Fall 2020*)

LIT 3043/Toni Morrison

LIT 3380/Literature of the Harlem Renaissance

LIT 3605/Jazz and the Literary Imagination

LIT 3845/Zora Neale Hurston

## Philosophy

PHI 2560/Thinking Race

## Journalism

JOU 3040/Race, Gender, and the Media

## **School of Natural and Social Sciences**

### **Anthropology**

ANT 1010/Nigerian/Hausa Language and Culture

ANT 2730/New Black Ethnographies

ANT 3255/Urban Life in Africa

ANT 3345/Media and Performance in Africa

### **Political Science**

POL 2130/Race and Politics

POL 3090/Race, Gender, and the Law

### **Sociology**

SOC 4025/Critical Race Theory

SOC 2140/Race and Ethnicity

SOC 3415/ Racial Inequalities

SOC 3725/Globalization, Culture, Social Change: Africa & US

### **Psychology**

PSY 3090/Psychology of Stigma

## Conservatory of Dance

### Dance

DPM 1160/West African Dance  
DPM 1170/Fundamentals of Voguing

## Conservatory of Music

### Music

MPE 1245/Soul Voices Ensemble  
MUS 2570/Introduction to Jazz

## School of Film and Media Studies

### Film and Media Studies - Cinema Studies

CINE 3090 - Cinema of the Portuguese Speaking World

## Faculty

### Toivo Asheeke

Assistant Professor of Sociology

- BA, Earlham College
- MA, SUNY Binghamton
- PhD, SUNY Binghamton

### Samuel Galloway

Assistant Professor of Political Science

- BA, Purchase College, SUNY

- MA, The University of Chicago
- PhD, The University of Chicago

### **Paula Halperin**

Associate Professor of Cinema Studies and History  
Director, School of Film and Media Studies

- PhD, University of Maryland

### **Pete Malinverni**

Associate Professor of Jazz Studies, Piano

- BM, SUNY Potsdam
- MM, Purchase College, SUNY

### **Krystal Perkins**

Associate Professor of Psychology

- BA, Purchase College, SUNY
- PhD, Graduate Center, City University of New York

### **Jennifer K. Uleman**

Associate Professor of Philosophy

- BA, Swarthmore College
- PhD, University of Pennsylvania

### **Laura M. Chmielewski**

Associate Professor of History

- BA, St. Joseph's University
- MA, Fordham University
- MPhil, PhD, Graduate Center, City University of New York

### **Rudolf Gaudio**

Professor of Anthropology  
Director of Natural and Social Sciences

- BA, Yale University
- MIA, Columbia University
- PhD, Stanford University

### **Paul Kaplan**

Professor of Art History

- BA, Hampshire College
- MA, PhD, Boston University

## **Shaka McGlotten**

Professor of Media Studies

- BA, Grinnell College
- PhD, University of Texas, Austin

## **Mariel Rodney**

Associate Professor of Literature

- BA, Queens College, City University of New York
- MA, PhD, Columbia University

## **Leslie Wilson**

Assistant Professor of Art History

Museum Studies Program Liaison for Art History

- BA, Wellesley College
- PhD, University of Chicago

# **Museum Studies**

## **Description:**

The combination of training and teaching allows students to critically engage the historical, social, cultural, and artistic aspects of museum culture. By encouraging a form of “museum literacy,” the minor introduces students to the ways in which museums shape the meanings of objects as well as the role museums play in society.

## **Minor requirements:**

### **Foundation Courses:**

Students must take one of the following courses and must select a foundation course outside their declared major:

- AMG 1100 Fundamentals of Arts Management
- ARH 2140 Introduction to Structure and Function of Museums

**Students must take four of the following courses, with two being outside their declared major:**

**Art History**

ARH 1025/Exhibition as Exploration: Topics  
ARH 2140/Introduction to Structure and Function of Museums  
ARH 3145/Collections Research/Neuberger Museum  
ARH 4030/Exhibition Seminar  
ARH 4460/Field Trips to New York Museums and Galleries  
ARH 4715/Collect, Display, Exchange  
ARH 4035/Museology  
ARH 4037/Critical Curatorial Studies  
ARH 4202/ The Inclusive Museum

## **Arts Management**

AMG 3100/Funding the Arts  
AMG 3520/Marketing the Arts

## **History**

HIS 3721/Local History Workshop  
HIS 3855/Oral History Workshop  
HIS 3027/History's Places and Spaces: Museums, Movies and Materials  
HIS 3337/Politics and Archeology  
HIS3543/Farm Fish Graze Sail

## **Faculty**

### **Laura M. Chmielewski**

Associate Professor of History

- BA, St. Joseph's University
- MA, Fordham University
- MPhil, PhD, Graduate Center, City University of New York

### **Melissa Forstrom**

Assistant Professor of Arts Management

- BS, Northeastern University
- MA, PhD, University of Westminster (England)

### **Rachel Hallote**

Professor of History

- BA, Bryn Mawr College
- MA, PhD, University of Chicago

### **Jane Kromm**

Professor of Art History

- BS, Wheelock College
- MDiv, Harvard University
- PhD, Emory University

### **Jonah Westerman**

Assistant Professor of Art History

- BA, Harvard University
- PhD, Graduate Center, City University of New York

### **Leslie Wilson**

Assistant Professor of Art History

Museum Studies Program Liaison for Art History

- BA, Wellesley College
- PhD, University of Chicago

### **Elizabeth Guffey**

Professor of Art History

- BA, University of California, Santa Barbara
- MA, PhD, Stanford University

### **Paul Kaplan**

Professor of Art History

- BA, Hampshire College
- MA, PhD, Boston University

### **Sarah Warren**

Associate Professor of Art History

- BA, Oberlin College
- MA, University of Iowa
- PhD, University of Southern California

## **Office for Global Education**

### **The college's internationalization efforts are spearheaded by the Office for Global Education**

(OGE), in partnership with the academic units and student support offices. OGE offers innovative study abroad, virtual, and on-campus co-curricular programming. These opportunities, along with an engaged international student population, add to our diverse campus environment and make Purchase College an excellent place to obtain a global education.

## **Study Abroad**

Studying in another country often becomes one of the most treasured experiences in a college education. Language and culture can be studied in an American classroom or perfected in the streets and cafes of a foreign land. Seeing an unknown part of the world and gaining a new perspective on an area of study can greatly enhance a student's education. Viewing the United States from another region of the world can enrich a student's understanding of his or her own country, major, and self. In addition, experience abroad can open new and unexpected career options after graduation.

Purchase College offers **short-term summer and winter study abroad programs** led by Purchase faculty. Past countries have included France, Honduras, Benin, Italy, Czech Republic, and Israel. These programs, which run three to five weeks, feature courses that can fulfill requirements for a major and/or general education requirements. In addition to courses in several languages, courses change from year to year but have been offered in a variety of disciplines, such as anthropology, art history, creative writing, drama, history, journalism, literature, marine biology, philosophy, photography and other visual arts, and political science.

In our **semester-long and academic-year exchange programs**, students enroll directly at one of Purchase's partner universities while being fully immersed in life on a new campus in a foreign city. Purchase partners with 18 institutions on 5 continents. Students can take courses that apply towards their degree while keeping their financial aid and paying Purchase tuition, making it one of the more affordable study abroad options within the SUNY system. Some locations include Australia, China, Denmark, England, Holland, Hong Kong, Hungary, Mexico, Scotland, Spain, and Taiwan.

Purchase students are also eligible to take advantage of the **hundreds of programs** offered in more than 60 countries through other SUNY campuses. Interested students apply directly through the respective institution in accordance with their application instructions. The credits received abroad are treated as SUNY transfer credits and the grades are not averaged into a student's GPA.

For students interested in studying abroad, the Office for Global Education offers various preparatory information sessions, one-on-one advising meetings, study abroad program fairs and other promotional and informational events throughout the academic year.

## International Students

The Office for Global Education also provides support and services to **international matriculated and exchange students**. Purchase has an exceptionally diverse international student population with students coming from over 35 countries. Our office works with international students from acceptance through graduation to ensure they maintain their visa status while also helping students navigate life at Purchase. We also design and lead the **International Student Orientation (ISO)** to welcome international students and introduce them to student life, Purchase and American culture.

Purchase offers numerous resources and support to ensure international students are successful in their academic endeavors. The Learning Center offers a system of support that ranges from course-specific tutoring to broad instruction in writing and study skills-a great resource for students adjusting to the American education system. The Counseling Center offers individual and group counseling related to topics such as cultural adjustment, homesickness, and stress and anxiety, among many others. The International Student Association (ISA) is a great way to connect with other foreign students on campus and to plan fun and engaging programming for all students.

## Co-curricular Programming

The campus-wide annual event **(T)HERE: A Global Festival of Arts, Culture & Ideas** declares our intention to reimagine “there” as knowable and accessible, and “here” reconsidered as a place with new territory to explore. As a public institution devoted to the arts and liberal arts, we believe that the transmission of cultural knowledge through a diversity of art forms, including food and design, allows us to consider all that can be put into words, as well as what can be expressed and learned beyond words. Our festival is open to all, from our campus community of students, faculty and staff, to the entire intergenerational span of the wider public. With global themes, we also have the opportunity to welcome new audience members to our campus: our international partners as well as the extensive diasporas throughout the tristate area. (T)HERE opens a space for dialogue between people and cultures from “there” and “here.” It helps us to realize our College’s motto on a global scale: Think Wide Open.

The Purchase College **Global Scholars Program** is a four-year co-curricular program designed to bring together like-minded students from across academic areas to develop skills in intercultural communication and create a forum for globally focused, interdisciplinary collaboration. Accepted Purchase students are invited to apply to the Global Scholars program. Selected students are awarded a \$4,000 scholarship to study abroad on the Purchase College winter, summer, or semester-long program of their choice. In addition to their monetary award, students receive customized advising throughout their time at Purchase to connect them with opportunities related to global learning, international internships, and post-graduation global career pathways.

## Contact:

Office for Global Education  
Student Services Building, 2nd Floor  
(914) 2516032  
**SAF.global.ed.team@purchase.edu**

---

## Physical Education Courses (PED)

The physical education program places major emphasis on the acquisition of knowledge and skills in lifetime activities. Self-discovery and physical development are underlying themes, and students maintain the freedom to progress at an individual pace and level of accomplishment.

Our extensive offerings, from P.E. courses to intramurals and recreation, provide students with quality leisure experiences on campus, as well as outdoor trips that provide the opportunities to explore.

Our NCAA Division III Panthers feature 17 intercollegiate teams that compete in the highly competitive Skyline Conference.

For information on upcoming trips, clubs, and intramural sports, visit the **Purchase Athletics website**.

## Faculty

### **Christopher Bisignano**

Director, Center for Physical Education, Recreation, and Athletics

- BS, Pace University
- MS, SUNY Cortland

### **Julie Broglin**

Lecturer in Physical Education

- BA, Hunter College, City University of New York
- Yoga teacher certification, Kripalu Center for Yoga

### **Scott Fisher**

Lecturer in Physical Education

- BS, University of Connecticut
- MS, Pennsylvania State University

### **Suzannah Kincannon**

Lecturer in Physical Education

- Certified Zumba instructor

### **Francesca Levine**

Lecturer in Physical Education

- BS, Marist College
- MBA, Mercy College

## **Gavin Pritchard**

Lecturer in Physical Education

- BS, University of Colorado, Boulder

## **Rachel Rumore**

Lecturer in Physical Education

- BA, St. John's University

## **Rachel Vallarelli**

Lecturer In Physical Education

- BS, University of Massachusetts

## **Bina Bora**

Lecturer in Physical Education

- Professional belly dancer

## **Natalie Cruz**

Lecturer in Physical Education

- BA, Catholic University of America

## **Lisa Frey**

Lecturer of Physical Education; Lecturer of Dance

- BA, Boston College

## **Jared Kirby**

Lecturer in Physical Education

- BA, University of Minnesota

## **Sherry Llauger**

Lecturer in Physical Education

- BS, Dominican College
- ATC, ITAT Certifications

## **Ben Recher**

Lecturer in Physical Education

- AA, Empire State College, SUNY

## **Caren Valente**

Lecturer in Physical Education

- BA, Marymount Manhattan College

## Courses

### **PED 1000: Lifeguard Training**

Develops aquatic skills and basic knowledge of safety and accident prevention in the aquatic environment. Skills include preventive lifeguarding, emergency action planning, aquatic facility management, and preparation of records and reports. Qualified students receive Red Cross Lifeguard Training Certification.

Credits: 2

Department: Physical Education

### **PED 1010: Yoga**

An introduction to the basic disciplines of hatha yoga, focusing on body awareness, appropriate body warmups, beginning yoga postures and breathing (pranayama), and relaxation skills. Upon successful completion, students understand and are able to demonstrate the basic components of yoga practice (sadhana), including safe, stable body alignment and at least 21 classical yoga postures.

Credits: 2

Department: Physical Education

### **PED 1017: Yoga Tools for Relaxation and Peace**

In this gentle yoga course, students learn methods of caring for their physical, mental, and emotional bodies: Pranayama, breath control, classical posture and alignment, subtle mudras that transform energy to higher levels for equilibrium and healing, and a variety of relaxation experiences. Yoga Nidra (the “sleep of the yogis”) leads to deep relaxation and heightened consciousness. Recommended for all students, including those who may have physical challenges as well as the most serious athletes.

Credits: 2

Department: Physical Education

### **PED 1018: Vinyasa Yoga**

Offers students an opportunity to grow their yoga practice through the exploration of beginner-advanced postures, through meditation and through the discourse of the texts that have been passed down from teacher to student for thousands of years. Building knowledge of the ancient healing system and physical practice of yoga, students will delve deep into their own practice of Hatha yoga as it challenges them to link breath with movement into a Vinyasa flow – a moving meditation.

Credits: 2

Department: Physical Education

### **PED 1020: Fencing**

Designed for the novice who has never fenced, this course explores the various techniques of combat with a foil. Instruction includes the use of the foil as a weapon, with emphasis on various forms of offensive and defensive strategies; the history of fencing; bouting rules and procedures; conditioning; and fencing in bouts.

Credits: 2

Department: Physical Education

### **PED 1025: Fencing II**

Focuses on the application of the fundamental principles used in fencing bouts, with emphasis on tactics and strategies. More detailed actions are examined while refining the basics learned in PED 1020 and 1035. Students also learn advanced techniques, such as the glissade, the gain, and intercepting and yielding parries, as well as time actions. During the fencing bouts, students learn how controlling the blade, distance, and time ensures success.

Credits: 2

PREREQ: PED1020 Or PED1035

Department: Physical Education

### **PED 1035: Sabre Fencing**

An introductory class in classical Italian sabre fencing, focusing on sabre fundamentals: the guard, the lunge, basic footwork, attacks, defenses, and sabre technique. Toward the end of the class, students participate in sabre fencing bouts and learn sabre strategy.

Credits: 2

Department: Physical Education

### **PED 1040: Swimming**

Emphasizes both swimming and aquatic survival skills. The course includes personal safety in the aquatic environment, basic swimming strokes, use of safety and rescue equipment, survival swimming skills, rescue breathing and basic care for an airway obstruction, entries into the water, and aquatic fitness for life.

Credits: 2

Department: Physical Education

### **PED 1050: Aerial Challenge Course**

Offers students an opportunity to develop the physical and professional skills necessary to successfully navigate various levels of an aerial challenge course. Topics include understanding and mastering the use of cutting-edge safety equipment, learning and performing the various rescue techniques used in the Challenge Course industry, and the physical and mental benefits of climbing at heights.

Credits: 1

Department: Physical Education

### **PED 1070: Rockclimbing**

Students learn climbing, belaying, and rappelling techniques. Other skills include face climbing, layback, body jams, chimneying, and mantling. Top-rope climbing is included for safety. All equipment is provided.

Credits: 1

Department: Physical Education

### **PED 1105: Outdoor Skills**

Students choose two overnight weekends in outdoor activity areas like downhill skiing, canoeing, camping, caving, rockclimbing, and backpacking. Includes instruction in the various skill areas, plus wilderness first aid, camping equipment and camp setup, and survival skills.

Credits: 2

Department: Physical Education

### **PED 1120: Scuba**

Covers the various aspects of both skin and scuba diving and prepares students for PADI certification, including getting ready for the deep dive requirement. Upon completion of the course, students can make arrangements for the deep dive and PADI certification with the instructor.

Credits: 1

Department: Physical Education

### **PED 1200: Water Safety Instructor**

American Red Cross fundamentals of instructor training and water safety instructor skills. Students must pay a \$175 fee to the Red Cross for additional books and administrative fees and attend one six-week session of the Community Learn to Swim program. Note: Students are required to teach 18 hours per semester in the Community Learn to Swim program and complete written lesson plans for each lesson taught. The teaching must be done during Wednesday or Thursday, 3:30–5:15 p.m., Saturday, 9 a.m.–12 p.m., or Sunday, 10 a.m.–12 p.m.

Credits: 3

Department: Physical Education

### **PED 1240: Tennis**

Basic skills and fundamentals of tennis, including grips, forehand, backhand, the serve, basic shots, singles and doubles play, court techniques, and game strategy. Match play is emphasized.

Credits: 1

Department: Physical Education

### **PED 1310: Personal Defense**

Basics of personal defense for men and women are taught: conditioning, attitude, and techniques for everyone. Realize "It could happen to you," and learn what to do against grabs, chokes, shoves, locks, hugs, punches, and more. Women, enforce your NO! Material taken from American Kenpo, Judo, and Hapkido.

Credits: 2

Department: Physical Education

### **PED 1335: Tae Kwon Do**

An introduction to the art and science of the Korean martial art Tae Kwon Do. This traditional six-part class consists of warm-ups, basic techniques (strikes, kicks, blocks), poomse (a precise pattern of techniques), one-step prearranged sparring, no-contact free spar, and cool downs. The history and philosophy of Tae Kwon Do, physiology, biomechanics, and anatomy are also addressed. Students must purchase and wear a dobak (uniform).

Credits: 2

Department: Physical Education

### **PED 1370: Golf**

Designed to teach students the rules and skills of the sport of golf. Topics include the history of the sport; safety, grips, swing, and stance; use of irons and woods; and

putting. Students are given the opportunity to apply their skills and play on local golf courses.

Credits: 1

Department: Physical Education

### **PED 1435: Latin and International Dance**

Students learn a vast array of dance fundamentals as well as communication and cooperation skills used to lead and follow in a dance. Styles include salsa, merengue, bachata, tango, and swing. World dance styles are compared and contrasted while increasing stamina and fitness levels. Students also explore the history of the international music and dance styles that are used during class.

Credits: 2

Department: Physical Education

### **PED 1440: Nutrition for Enhanced Performance**

A practical, introductory course on the elements of good nutrition and how they affect performance in sports, dance, and everyday life. Practical applications and self-assessments help students apply nutrition concepts to their daily lives. Important nutrition issues are emphasized (e.g., food choices, healthy body weight and weight management, alternative diets, fluid intake, and strategies to enhance human performance through sound nutrition practices).

Credits: 2

Department: Physical Education

### **PED 1445: Zumba Dance Fitness**

Zumba is a dance-fitness program based on international rhythms, featuring interval training to tone and sculpt the body while burning fat. Students monitor the effects of dance and toning through periodic weigh-ins and taking of body measurements. The history of the world music and dance styles that are used during class is also explored.

Credits: 2

Department: Physical Education

### **PED 1450: Ballroom Dancing**

Offers students an opportunity to learn from the bronze level International Latin and Standard dances through the exploration of basic figures, actions, and techniques as established by the syllabi written by the Imperial Society of Teachers of Dance (ISTD). Learning the etiquette teaches students to treat their bodies and the bodies of all others with the utmost care and respect; and learning the figures teaches a new language with which to communicate. Students will learn how to lead and follow the dances comprising DanceSport: Waltz, Tango, Viennese Waltz, Foxtrot, Quickstep, Cha Cha, Samba, Rumba, Paso Doble, and Jive.

Credits: 2

Department: Physical Education

### **PED 1455: Fitness Through Dance: Jazz**

Emphasizes the development of body strength, flexibility, poise, and cardiovascular fitness through jazz-based dance. Students assess their fitness levels at both the beginning and end of the course to note their progress.

Credits: 1

Department: Physical Education

### **PED 1460: Kayaking Skills**

Offers basic skills and fundamentals in kayaking, including basic strokes, maneuvering strokes, kayaking rolls, rescue techniques, bracing skills, handling a kayak, and selecting equipment. Practical experience is acquired through skill drills, timed obstacle courses, and kayak water polo.

Credits: 1

Department: Physical Education

### **PED 1470: Circus Skills**

Students are introduced to a range of circus skills (e.g., juggling, unicycling, trapeze, sky pole, rolla bolla, stilt walking, gym wheel), which may vary depending on physical ability and experience of the class. At the end of the course, students select one or two skills to perform as a required final project.

Credits: 2

Department: Physical Education

### **PED 1480: CPR/AED and RTE**

Training in the skills needed to respond appropriately to breathing and cardiac emergencies for all age levels, including the use of an automated external defibrillator (AED) to care for a victim of cardiac arrest. The first aid component provides the knowledge and skills necessary in an emergency to help sustain life and minimize the consequences of injury and sudden illness. Students who successfully complete the three course components will receive Red Cross Certification in CPR/AED and RTE (Responding to Emergencies).

Credits: 2

Department: Physical Education

### **PED 1510: Target Archery**

Students are introduced to the basic skills of archery, including selection of equipment, stringing, stance, grip, drawing the arrow, aiming, shooting, and error analysis, and are exposed to target and tournament archery.

Credits: 1

Department: Physical Education

### **PED 1520: Fitness and Weight Training**

The effects of weight training on the human body. The course combines both lecture and physical activity and includes fitness evaluations, weight training safety, basic

weight training programs, weight training for women, aerobic training, and proper lifting techniques. Reading is required to gain the knowledge needed to develop individual training programs.

Credits: 2

Department: Physical Education

### **PED 1525: Aerobic Fitness and Weight Management**

Tone up, slim down, and improve your cardiorespiratory (aerobic) fitness with aerobic routines and healthy eating habits. Students work toward individualized fitness and weight goals under the guidance of the instructor and learn to identify and change unhealthy eating habits. Techniques for managing weight and stress associated with eating problems are also covered. A textbook and lectures supplement the aerobic exercise program.

Credits: 2

Department: Physical Education

### **PED 1535: Introduction to Athletic Injuries**

Provides students a first-hand experience with athletic injuries. Students will learn to conceptualize the movements of the body and gain a better understanding of the mechanism of injury, as well as the care, prevention and treatment of athletic injuries. Basic first aid, injury evaluation, taping techniques, documentation and management of injuries will be introduced.

Credits: 2

Department: Physical Education

### **PED 1605: Aerobic Conditioning**

Designed for students who are interested in improving their total fitness via aerobic-based conditioning. This course seeks to improve each student's level of cardiovascular fitness and involves a variety of aerobic activities. Students are given opportunities to design and practice their own routines and programs. Proper

stretching techniques, basic conditioning principles, and fitness assessments are also included.

Credits: 1

Department: Physical Education

### **PED 1640: Personal Health and Wellness**

An introduction to health and wellness concepts for the college student's lifestyle. All of the dimensions of wellness are embodied in a behavioral change project designed for each student. Topics include physical health, sexual health, stress management, drug and alcohol use, healthy relationships, and healthy eating strategies.

Credits: 2

Department: Physical Education

### **PED 1645: Wellness Strategies**

Through readings, lectures, and discussions, students explore a personal wellness vision, identify behaviors to change in their lives, and discover an integral "why" for behavior change. Students also set cognitive and behavioral goals; identify obstacles, strategies, and solutions; and move through stages of change at their own pace with instructor's guidance and facilitation. This course follows the American College of Sports Medicine wellness-coaching guidelines.

Credits: 2

Department: Physical Education

### **PED 1650: Middle Eastern Belly Dancing**

Students learn the fundamentals of belly dancing (e.g., hip circles, undulations, shimmies) and progress to layering of movements. Familiarity with Arabic rhythms, cultural knowledge as it pertains to this dance form, finger cymbals, veil work, and choreography are covered. The natural movements of belly dancing, which improve flexibility, endurance, and coordination, are appropriate for all fitness levels.

Credits: 1

Department: Physical Education

### **PED 1700: Original Pilates Mat Workout**

In this full-semester course, students learn about the history and development of the Pilates body conditioning method, as well as basic Pilates mat exercise workout routines. Topics include the six major principles of the Pilates body conditioning method, the five characteristics of the mind, and the “Powerhouse” and core stabilization development and its importance in physical conditioning. Students apply these concepts in their workouts.

Credits: 2

Department: Physical Education

### **PED 2881: Varsity Men’s Soccer**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

### **PED 2882: Varsity Women’s Soccer**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

### **PED 2883: Varsity Men’s Golf**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

#### **PED 2884: Varsity Men's Cross Country**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

#### **PED 2885: Varsity Women's Cross Country**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

#### **PED 2886: Varsity Women's Tennis**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

#### **PED 2887: Varsity Women's Volleyball**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

### **PED 2888: Varsity Men's Basketball**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

### **PED 2889: Varsity Women's Basketball**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

### **PED 2890: Varsity Men's Swim**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

### **PED 2891: Varsity Women's Swim**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

### **PED 2892: Varsity Women's Lacrosse**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

### **PED 2893: Varsity Men's Tennis**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

### **PED 2894: Varsity Men's Baseball**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

### **PED 2895: Varsity Women's Softball**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

### **PED 2896: Varsity Men's Volleyball**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

### **PED 2897: Varsity Men's Lacrosse**

Students earn this physical education credit by participating on a varsity athletic team. Requirements: Academic and medical eligibility, and participation in practices and athletic contests for the duration of the athletic season.

Credits: 1

Department: Physical Education

## **Academic Resources**

### **Academic Advisement**

Academic advisors are here to expand the educational world of our students. We are committed to helping students move forward in their academic journey and in life.

### **The Advising Center**

The Advising Center supports and supplements the College's faculty-based advising program. We serve all students across all programs at all phases of their academic standing with focus on assisting new freshman and transfers, undeclared students, and those who are interested in changing majors.

## Why Would I Talk to an Academic Advisor?

- To learn about academic policies and procedures.
- To understand your Degree Progress Report (DPR).
- To understand your academic requirements.
- To discuss your academic goals with an Academic Advisor.
- To discuss future courses and your timeline to graduation.
- To learn about any of the majors or minors we offer.
- To learn how to declare a major or minor.
- To learn how to navigate the Course Search.
- To discuss any other questions or concerns you have regarding your academic career.

Every student in the College is assigned to an official advisor who may be a professional academic advisor from Advising Center, a full-time professor within the student's academic department, or their First-Year Seminar instructor.

Students can locate their advisor's name by looking at their Degree Progress Report (DPR), which can be viewed by logging into myHeliotrope.

---

## Learning Center

The Learning Center at Purchase College assists students in learning, developing academic skills, and attaining academic success.

## ThinkingStorm (24/7 Online Tutoring)

Students have access to virtual professional tutors online 24/7.

Students can make appointments by accessing ThinkingStorm Tutoring Services in their Moodle course.

ThinkingStorm is an online tutoring platform utilized by many colleges. It provides 24/7 access to professional tutors online for many subject areas.

For students to access these tutors, faculty must **add a link to ThinkingStorm Tutoring Services** in the Moodle for their course before the first week of class. It can be added easily under "Add an activity or resource".

---

# Learning Center Tutoring

The Learning Center offers a comprehensive system of support during the fall and spring academic terms, ranging from help in a specific course to detailed instruction in writing and study skills. The primary modes of support are peer-based individual and group tutoring.

Students may schedule a maximum of one 45-minute appointment per day and up to three 45-minute appointments per week, in any combination of in-person or virtual sessions and Online Writing Lab (OWL) submissions. OWLs allow students to email a written assignment to a tutor who will return your paper with written feedback asynchronously.

## Peer Tutors

There are 7 Purchase College Peer Tutors in the Learning Center available for virtual appointments to provide support for writing and other more specific Purchase subject areas, as well as time management.

### Schedule a Session with the Learning Center

All individual tutoring sessions should be scheduled in advance. The Learning Center also welcomes walk-ins during on-campus hours to answer general questions or provide help with appointment scheduling.

## On-Campus, Face-to-Face Tutoring Hours for Fall 2021

- Tuesdays 12:00 pm to 3:00 pm
- Wednesdays 10:00 am to 12:00 pm and 3:00 pm to 4:00 pm
- Thursdays 10:00 am to 12:00 pm and 12:30 pm to 2:30 pm

## Tutoring Subjects

- Art History
- Art + Design Foundations
- Courses
- Cinema Studies
- Creative Writing
- History
- Journalism
- Literature
- Music History
- Music Theory

- Philosophy
- Playwriting and Screenwriting
- Political Science
- Time Management and Study Skills
- Writing in any subject
- And more by request!

## Writing Process

- Thesis Statements
- Outlines
- Content Development
- Grammar
- Sentence Structure
- Citation Styles
- Paraphrasing
- Revisions

## Online Writing Lab (OWL)

Students may submit an essay or research paper and receive written feedback from a tutor within two business days.

Visit the [\*\*Online Writing Lab\*\*](#) to learn more.

## Senior Project Support

Senior Project and Senior Capstone are invaluable culminating experiences for Purchase students, but sometimes it is difficult getting started and staying on track with these independent projects.

All Seniors are invited to attend one of these brief sessions, which will be followed by Q & A. Seniors wishing to attend should RSVP to Emily Sausen at:

[\*\*emily.sausen@purchase.edu\*\*](mailto:emily.sausen@purchase.edu) with their choice of session. A Zoom link for the desired session will then be shared. The planned sessions are as follows:

**Senior Project: Getting Started:** This session is intended for Seniors currently taking Senior Project I.

**TBD**

**Senior Project: Home Stretch:** Two identical sessions will be provided for Seniors currently taking Senior Project II.

**TBD**

**Senior Capstone: Enjoying the Journey:** This session is intended for Liberal Studies students currently taking Capstone.

**TBD**

Individuals requiring accommodations for equal access to one of these events should contact Emily Sausen ([emily.sausen@purchase.edu](mailto:emily.sausen@purchase.edu)) a minimum of five business days prior to the event.

---

## Einstein Corner Tutoring

The **Einstein Corner**, located in the Natural Science Building, Room 3046, offers tutoring in science and mathematics. Email [julianna.campos@purchase.edu](mailto:julianna.campos@purchase.edu) with questions!

### Natural Science Peer Tutors

Tutors undergo a rigorous review and training process to ensure that they are qualified.

**Schedule a Session  
with the Einstein Corner**

### Tutoring Subjects

- Biology 1
- Computer Science 1 & 2
- Chemistry 1
- Organic Chemistry
- Mathematics
- Microbiology
- Physics
- Precalculus, Calculus 1, 2, & 3

- Intro to Psychology
  - Childhood Development
  - Developmental Psychology
  - Research Methods 1 & 2
- 

## The Pareto Improvement Unit (Economics Tutoring)

The Pareto Improvement Unit provides students with free tutoring assistance in economics. The Economics Faculty handpicks tutors at the beginning of every semester. The PlmU is intended to provide students taking economics courses with additional and alternative instruction, tutoring, and mentoring.

The Pareto Improvement Unit is located in room 1018 of the Social Sciences Building, where students can also consult copies of the textbooks used in different economics courses. No appointments are required. Feel free to meet with the tutors in person or to contact them by email. Get more information on [tutoring in economics](#).

---

## Online Resources and Handouts

The Learning Center webpage has an array of excellent [guides and handouts](#) that are available for faculty to use and share with their students. These include:

- Adjusting to Online Learning
  - Time Management and Study Skills
  - Writing
  - Citations
  - Grammar and Punctuation
- 

## Library

The [Purchase College Library](#) is a resource of central importance to the academic life of the college, as illustrated by its location at the center of the campus. Its mission is to teach students the life-long skills and knowledge critical to becoming responsible consumers and creators of information, and to transform students into digitally, globally and culturally sophisticated citizens.

The library combines technological innovation with personalized service and instruction. Library services and collections are designed to support the college's academic emphasis on learning

through independent study and exploration.

The library's collections are a blend of digital and print resources, including more than 85,000 unique, full-text online journals, magazines, and newspapers, and more than 230,000 print volumes. Students, faculty, and staff can access a wide range of online resources from any location. The library has special strengths in the visual and performing arts, including extensive collections of music scores and recordings, digitized art slides, and video recordings (as well as scores, recordings, and videos in streaming format). The Digital Collections Center supports the integration of images in classroom teaching, presentations, research papers, lectures, and other educational endeavors. The Special Collections/Archives include rare books and archival publications of the college in a closed stack, which is available on site by appointment.

The library is also rich in technology, with public computing spaces in several areas of the library, including a Digital Media Zone (DMZ), several computer labs, "smart" classrooms, and computer areas specifically designed for group work. There are more than 150 public computers in the library, including both PCs and Macs. Students working on film projects can use an advanced Mac lab to edit their work, and music students can take advantage of the two digital audio suites in the DMZ. Library equipment includes assistive technology and software for students with vision and learning disabilities. CTS maintains a presence in the library and provides support for basic computer, printing and technology questions, and troubleshooting. The library also houses the Teaching, Learning, and Technology Center (TLTC), which partners with faculty to enhance teaching and learning at Purchase College through the adoption of innovative and applicable pedagogies and technologies.

Librarians with subject specialties provide individual assistance to students undertaking research and class assignments. In addition to in-person research assistance, the library provides 24/7 online chat reference and a text-message reference service. The library also has an active instructional program, designed to inform, encourage, and produce an information-literate student body.

---

## Related Campus Resources

### **Campus Directory**

The campus directory contains telephone numbers and email addresses for members of the Purchase College administration, faculty, and staff. It can be searched by first name, last name, and department.

---

### **Student Affairs and Enrollment Management**

The Office of Student Affairs and Enrollment Management oversees a wide array of programs and services that support you from the first moment you engage with Purchase College until the moment you walk across the stage at commencement.

From life on campus to academic support to health and wellness and everything in between, seasoned professionals are available to provide guidance and assistance.

---

## **Career Development Center**

The Career Development Center can connect you with internships and job opportunities, career counseling/coaching, résumé and interview preparation, networking events and more. Through these resources and other skill-building opportunities, we hope to help make your transition to professional life smooth and successful.

---

## **Counseling Center**

The Counseling Center provides a variety of counseling services to matriculated students experiencing personal difficulties or mental health needs while at school. Our staff provide emergency response and Campus Advocacy Services to all students. Sessions are confidential, voluntary, and require no payment or insurance to participate.

---

## **Dining Services**

### **Meal Plans:**

All resident students—with the exception of those who live in on-campus apartments—are required to purchase a meal plan. However, like most things at Purchase, the parameters of your meal plan are flexible. Meal plans are primarily intended to be used in our all-you-care-to-eat Dining Hall, but can be used at any retail location on campus.

### **Food Allergies:**

We want to make sure that everyone has the opportunity to dine in a safe environment on campus. If you have a food allergy, or dietary concern that requires accommodations, please reach out to the **Office of Disability Resources**.

### **Nutrition and Wellness:**

Purchase Dining Services offers nutritional information, wellness tips, and suggestions for “brain foods” on their website. You can also browse menus and check out our meat-free, nut-free, and dairy-free options.

We also have a campus nutritionist. To learn more, please reach out to **Health Services**.

**Where to Eat:**

Dining Hall (all-you-care-to-eat)

The Hub (food court)

Terra Ve Cafe (vegan and vegetarian)

Starbucks

---

## **Disability Resources**

The Office of Disability Resources coordinates academic adjustments and auxiliary aids and services for students with disabilities to ensure equal access to all programs, services, and activities at Purchase College.

## **Our Mission**

The mission of the Office of Disability Resources is to enhance the college experience by supporting full participation for students with disabilities. We collaborate with campus partners to provide leadership and guidance, and facilitation of equal access to our programs, services, and activities.

---

## **Educational Opportunity Program**

The Educational Opportunity Program (EOP) and Merit Access Program (MAP) provide the opportunity for a college education to students who have not yet reached their full academic potential.

EOP/MAP at Purchase has a committed, dedicated staff who are eager to help students succeed. All members of the full-time EOP staff have earned the distinguished SUNY Chancellor's award for Excellence in Professional Service.

## **Admissions Process for EOP**

### **First-year Students**

Admission to the Educational Opportunity Program is not based solely on traditional admission criteria. If the candidate is academically eligible and demonstrates strong motivation for a college education, they will be interviewed by a member of the EOP staff.

In addition, applicants to the conservatory programs must pass an audition, interview, or portfolio review. After the EOP interview, candidates will be assessed for economic eligibility to the program.

### **Transfer Students**

Candidates must have a minimum GPA of 2.5 for consideration. Verification of enrollment in an opportunity program (EOP, HEOP, SEEK, CD) is required for transfer eligibility. Priority is given to EOP students in the State University of New York.

## **Precollege Orientation Program**

All first-time students must attend the EOP/MAP pre-freshman summer orientation program in addition to the college's regular summer orientation. The summer program for EOP is three weeks in duration and MAP is a three day program. Its primary focus is to orient the student to EOP/MAP and begin to formally introduce the student to Purchase College and its various supportive services and build college writing and reading skills. For more detail on the summer program, visit our [Orientation](#) site and click on the First Year Students tab.

---

## **Office of Community Standards**

The following presents the standards of conduct expected of students.

A range of sanctions has been authorized for each type of violation. Aggravated, repeated, or multiple violations may result in more serious sanctions than those indicated for a violation of a single standard of conduct. A more detailed description of each of the sanctions is found under [Glossary and Sanctions](#).

- a. [Standards Relative to Academic Integrity](#)
  - b. [Standards Relative to Personal Identification and Representation](#)
  - c. [Standards Relative to the Rights of Individuals](#)
  - d. [Standards Relative to Respect for Property](#)
  - e. [Standards Relative to the Welfare, Safety, and Environmental Health of the College Community](#)
  - f. [Standards Relative to the Operation of the College](#)
  - g. [Related Administrative Policies and Documents](#)
- 

## **Academic Integrity**

### **Academic and Professional Integrity**

Purchase College believes that academic integrity is fundamental to the teaching, learning, and creative processes. Ethical behavior is the cornerstone of an academic and artistic community.

All forms of academic dishonesty are considered serious violations of the [Student Code of Conduct](#). Alleged violations of the academic integrity policy are handled by the faculty via the

Academic Standards and Awards Committee (not the Office of Community Standards). Please see the **Academic Integrity subsite** for all **forms**, **reporting**, **hearing**, and **appeal** procedures.

Faculty members and professional staff are held equally to this standard in their work. Allegations of violations are handled through procedures outlined in the applicable collective bargaining agreement.

The following is a list of some, but not all, types of prohibited behavior.

## **Prohibited Behaviors**

### **1. Cheating on examinations and assignments, including:**

- Copying from another student
- Allowing another student to copy from you
- Using or attempting to use study aids, devices, “cheat sheets,” or other materials not expressly authorized by the professor
- Unauthorized collaboration with another individual on take-home assignments or examinations
- Buying, acquiring without permission, or selling copies of an examination, paper, written work, or creative work
- It is the student’s responsibility to clarify with the professor what constitutes acceptable use of test aides or collaboration.

### **2. Plagiarism: Plagiarism is the appropriation or imitation of the language, ideas, and/or thoughts of another person and the representation of them as one’s own original work. It includes:**

- Buying, selling, or downloading papers, assignments, images, or creative works and submitting them as one’s own.
- Copying sections of books or articles in one’s paper without proper citation.
- “Copying and pasting” from online sources without proper citation.
- Failing to properly cite quotations or ideas taken from external sources.
- Using false citations or fabricating sources.
- Receiving unauthorized assistance from another person on an examination, paper, written work, or creative project.
- Self-plagiarism (submitting the same work for more than one course without permission of the instructor).
- Students are responsible for familiarizing themselves with the definition of plagiarism and the acceptable methods of attribution.

### **3. Submitting falsified data on lab work or research projects.**

### **4. Giving or offering inducements to professors for the purpose of affecting grades.**

## 5. **Stealing, altering, or destroying the academic work of another student.**

### **Sanctions**

Violation of any of the above may lead to formal disciplinary action and assignment of the following academic or disciplinary sanctions:

- Recommended Minimum Sanction: Failing grade on the assignment or examination
- Maximum Sanction: Expulsion
- Recommended Sanction (First Offense): Failing grade on the assignment or examination.
- Recommended Sanction (Second Offense): Permanent failing grade for the course.

In cases that require a hearing, the Academic Integrity Committee may assign academic sanctions as outlined above or the disciplinary sanctions listed below, either alone or in combination. The number in parentheses at the end of each designated sanction identifies the minimum level of sanctioning authority required by the hearing officer/body in order for assignment of that sanction to be made. See definitions of Disciplinary Sanctions under the Office of Community Standards: **Glossary and Sanctions**.

- Disciplinary Reprimand (I)
  - Educational Sanctions (I)
  - Disciplinary Probation (I)
  - Suspension (III)
  - Expulsion (III)
- 

### **Personal Identification and Representation**

An offense against the standards relative to personal identification and representation occurs when a person:

1. **Presents themselves as another person with or without that person's permission, or provides false information about themselves or any other person.**

Minimum: Disciplinary Probation

Maximum: Suspension

2. **Represents the college, any registered student organization, or any official college group, without official and explicit prior consent.**

Minimum: Disciplinary Probation

Maximum: Suspension

3. **Tampers with, falsifies, or destroys any electronic or non-electronic record of the college without consent.**

Minimum: Disciplinary Probation

Maximum: Expulsion

4. **Uses or possesses fraudulent identification and/or refuses to present college ID or another form of identification upon request of any authorized college personnel acting within their authority. Please note that students are required to have their Purchase College ID on them at all times.**

Minimum: Disciplinary Reprimand

Maximum: Disciplinary Probation

---

## **Rights of the Individual**

Respect for rights of personal safety and individual liberties are fundamental expectations in any academic community.

The college expects all students to adhere to the highest level of civility and respect regarding the integrity and rights of others in all aspects of their interpersonal relationships. Violations of any of the standards of conduct in this section are considered serious breaches of those expectations and will be treated as such. An offense against the rights of other individuals is committed when a person:

1. **Acts in a manner which inflicts physical harm, physical abuse, or injury to any person.**

Minimum: Disciplinary Probation

Maximum: Expulsion

2. **Stalks any person by any means, including but not limited to physical, written, telephonic, or electronic modes.**

Minimum: Suspension

Maximum: Expulsion

3. **Threatens, harasses, or intimidates any person, and/or uses words which reasonably tend to incite an immediate, violent reaction and are specifically directed toward another individual (see also the college's Affirmative Action and Sexual Harassment Policies).**

Minimum: Disciplinary Probation

Maximum: Expulsion

4. **Coerces, detains, or uses physical force in a manner which endangers the health or safety of any person.**

Minimum: Disciplinary Probation

Maximum: Expulsion

5. **Collectively or individually participates in the following practices in connection with initiation into, or affiliation with any group. Violations include, but are not limited to activity which:**

- a) Forces or requires participation in any physical activity.
- b) Forces, requires, or condones application of foreign substances to the body resulting in lewdness, potential for ridicule, or bodily harm.
- c) Forces or requires participation in illegal activities.
- d) Creates excessive fatigue or stress through deprivation of privacy, sleep, or decent edible meals.
- e) Forces or requires the consumption of any food, alcoholic beverage, drug, or any other substance.
- f) Forces or requires conduct that would embarrass or negatively affect the dignity of the individual, or the creation of situations which cause psychological or undue emotional strain.
- g) Uses brutality of any kind.

Minimum: Disciplinary Probation

Maximum: Expulsion

6. **Engages in any behavior against a person which significantly interrupts or prevents that person from carrying out duties and responsibilities associated with their role as faculty, staff, or student at the college.**

Minimum: Disciplinary Reprimand

Maximum: Disciplinary Probation

7. **Engages in any behavior which significantly interrupts or prevents any person from exercising any constitutionally guaranteed right.**

Minimum: Disciplinary Probation

Maximum: Expulsion

8. **Engages or attempts to engage in any sexual act toward any individual without consent, including but not limited to: fondling; exposing oneself; anal, oral, and/or vaginal penetration; or sexual intercourse with someone who is physically helpless (e.g. drunk and/or under the influence of a substance or substances rendering them helpless), unconscious, or otherwise incapacitated or unable to accurately communicate.**

Minimum: Suspension

Maximum: Expulsion

9. **Engages or attempts to engage in sexual exploitation or non-consensual exploitation including but not limited to electronic or other means of disseminating, publishing, and/or taking still or video image(s) of unclothed or exposed intimate part(s) of another person, and/or of person(s) engaging in sexual conduct without their consent.**

Minimum: Suspension

Maximum: Expulsion

## **Respect for Property**

An offense against property is committed when a person:

1. **Removes, uses, possesses, misappropriates, steals, or sells the property of the college or another person without prior consent or authorization.**

Minimum: Restitution

Maximum: Expulsion

2. **Damages, defaces, destroys, or tampers with property owned by the college or in the possession of another person.**

Minimum: Disciplinary Reprimand

Maximum: Expulsion

Recommended Standard 1st Offense: Disciplinary Reprimand and Restitution

3. **Obtains the property of another person or the college by misrepresentation or fraudulent means.**

Minimum: Disciplinary Reprimand

Maximum: Expulsion

4. **Enters or uses facilities or property of another person or the college without consent or official written authorization (e.g. roof access, exiting and entering through non-designated areas, double occupancy, etc.)**

Minimum: Disciplinary Reprimand

Maximum: Suspension

5. **Violates the use of college residence halls and apartments, including but not limited to non-approved microwaves or cooking appliances, bringing in non-designated college furniture, bicycles, refrigerators exceeding five cubic feet, smoke or fog machines, bed tents, water beds or other items that stress the physical structure of the building, high wattage electrical equipment (e.g. halogen lamps, air conditioners), outside antennas and satellite dishes.**

Minimum: Disciplinary Reprimand

Maximum: Disciplinary Probation

---

## **Welfare, Safety, and Environmental Health**

An offense related to welfare, safety and environmental health of the college community is committed when a person:

1. **Uses, possesses, or manufactures firearms, explosives, and/or weapons.**

Minimum: Suspension

Maximum: Expulsion

2. **Uses, possesses, or manufactures fireworks or other dangerous articles/substances injurious to persons or property.**

Minimum: Disciplinary Reprimand

Maximum: Expulsion

3. **Knowingly initiates or circulates a false report of any explosion, fire, incident, or other emergency, or interferes with the response of college or other officials to such emergency calls.**

Minimum: Disciplinary Probation

Maximum: Expulsion

4. **Abuses, misuses, removes, or damages fire or safety equipment (e.g. covered smoke detectors, fire extinguishers, etc.)**

Minimum: Disciplinary Probation

Maximum: Expulsion

Recommended Standard 1st Offense: Disciplinary Probation for one year and Judicial Educator - Module 10: Fire Safety

Recommended Standard 2nd Offense: Residence Suspension for one semester and fire safety education class

5. **Fails to vacate buildings when any fire emergency warning system is activated.**

Minimum: Residence Probation

Maximum: Suspension

6. **Creates a fire hazard, endangers safety of persons or property, improperly uses electrical appliances, or improperly uses or possesses flammable or hazardous items or substances. (e.g. burning incense, candles, or any other open flame device; extension cords; hanging non-LED lights).**

Minimum: Disciplinary Reprimand

Maximum: Disciplinary Probation

7. **Starts, attempts to start, or tends a fire without appropriate college and local agencies authorization (e.g. arson, bonfires, campfires, etc.).**

Minimum: Disciplinary Probation

Maximum: Expulsion

8. **(A): Uses or possesses narcotics, hallucinogens, concentrated cannabis, synthetic drugs, or any other controlled substances except as a medical prescription that is taken as prescribed. [1]**

Minimum: Suspension

Maximum: Expulsion

Recommended Standard 1st Offense: Suspension for one semester, a Substance Assessment and compliance with any resulting appointment(s), and disciplinary probation upon return for one year. (Includes parental notification)

Recommended Standard 2nd Offense: Expulsion (Includes parental notification).

**(B): Uses or possesses cannabis or derivatives of cannabis, except as defined in policy violation E.8A.**

Minimum: Disciplinary Probation

Maximum: Expulsion

Recommended Standard 1st Offense: Disciplinary probation for one year, a Substance Screening and Education appointment and compliance with any resulting appointment(s). (Includes parental notification)

Recommended Standard 2nd Offense: Suspension for one semester, a Substance Assessment and compliance with any resulting appointment(s) prior to return, and disciplinary probation upon return for one year. (Includes parental notification)

Recommended Standard 3rd Offense: Expulsion (Includes parental notification).

**(C): Manufactures, distributes, sells, gives, or offers cannabis or its derivatives, narcotics, hallucinogens, or controlled substances.**

Minimum: Suspension

Maximum: Expulsion

Recommended Standard 1st Offense: Expulsion (Includes parental notification).

**(D): Uses, possesses, gives, or has under their control any drug or alcohol paraphernalia, including but not limited to water pipes, hookahs, vapes, e-cigarettes, rolling papers, tobacco products, bongs, beer balls, kegs, grinders and hypodermic syringes/needles not prescribed by a licensed physician.**

Minimum: Disciplinary Reprimand

Maximum: Disciplinary Probation

Recommended Standard: Disciplinary probation for one year. (For paraphernalia associated with drugs other than cannabis, a Substance Assessment and compliance with any resulting appointment(s) will also be included).

#### **9. (A): Underage Consumption of Alcohol**

Minimum: Disciplinary Reprimand

Maximum: Expulsion

**For students that are sanctioned to a Substance Screening and Education appointment:**

Recommended standard 1st Offense: Disciplinary Reprimand, a Substance Screening and Education appointment and compliance with any resulting appointment(s). (Includes parental notification)

Recommended Standard 2nd Offense: Disciplinary probation for one year, a Substance Assessment and compliance with any resulting appointment(s). (Includes parental notification)

Recommended Standard 3rd Offense: Suspension for one semester, a Substance Assessment and compliance with any resulting appointment(s) prior to return, and disciplinary probation upon return for one year. (Includes parental notification)

Recommended Standard 4th Offense: Expulsion (Includes parental notification).

**For students that are sanctioned to a Substance Assessment:**

Recommended Standard 1st Offense: Disciplinary probation for one year, a Substance Assessment and compliance with any resulting appointment(s). (Includes parental notification)

Recommended Standard 2nd Offense: Suspension for one semester, a Substance Assessment

and compliance with any resulting appointment(s) prior to return, and disciplinary probation upon return for one year. (Includes parental notification)

Recommended Standard 3rd Offense: Expulsion (Includes parental notification).

**(B): Possesses an open container of alcohol. A container of alcohol is considered open when it is found in a public area not assigned to a student (e.g. hallways, lobbies, balconies, porches, outdoors, etc.)**

Minimum: Disciplinary Reprimand

Maximum: Disciplinary Probation

Recommended Standard 1st Offense: Disciplinary Reprimand (Includes parental notification).

Recommended Standard 2nd Offense: Disciplinary Probation for one semester and a Substance Screening and Education appointment and compliance with any resulting appointment(s). (Includes parental notification)

**(C): Public Intoxication. Public areas are those not assigned to a student (e.g. hallways, lobbies, balconies, porches, outdoors, residence assignment other than their own, etc.)**

Minimum: Disciplinary Reprimand

Maximum: Expulsion

**For students that are sanctioned to a Substance Screening and Education Appointment:**

Recommended standard 1st Offense: Disciplinary Reprimand, a Substance Screening and Education appointment, and compliance with any resulting appointment(s). (Includes parental notification)

Recommended Standard 2nd Offense: Disciplinary probation for one year, a Substance Assessment, and compliance with any resulting appointment(s). (Includes parental notification)

Recommended Standard 3rd Offense: Suspension for one semester, a Substance Assessment and compliance with any resulting appointment(s) prior to return, and disciplinary probation upon return for one year. (Includes parental notification)

Recommended Standard 4th Offense: Expulsion (Includes parental notification).

**For students that are sanctioned to a Substance Assessment:**

Recommended Standard 1st Offense: Disciplinary probation for one year, a Substance Assessment and compliance with any resulting appointment(s). (Includes parental notification)

Recommended Standard 2nd Offense: Suspension for one semester, a Substance Assessment and compliance with any resulting appointment(s) prior to return, and disciplinary probation upon return for one year. (Includes parental notification)

Recommended Standard 3rd Offense: Expulsion (Includes parental notification).

**(D): All students must comply with the College Alcohol Policy:**

- Students of legal drinking age are permitted to consume alcohol in their rooms, suites, or apartments with the door closed.
- No alcohol is permitted in rooms, suites, or apartments where all assigned students are under 21 years old.

- If a room is shared by students who are under age and of legal drinking age, it must be clear that the alcohol is being consumed by those who are 21 years of age or older.
- Alcohol or empty alcohol containers are not permitted in freshman or wellness residence assignments even if one or more residents are of legal drinking age.
- No person shall sell, deliver, give away, or cause, permit, or procure the sale, delivery, or giving away of alcoholic beverages to any person that is under the age of 21 years.
- No person under the age of 21 may possess any alcoholic beverage. (Please see **Alcohol Beverage Policy**)  
Minimum: Disciplinary Reprimand  
Maximum: Suspension

10. **Engages in, or offers games of chance for money or other game in violation of New York State law.**

Minimum: Disciplinary Reprimand  
Maximum: Disciplinary Probation

11. **Solicits or sells items or services of any kind for personal gain without the approval of the College.**

Minimum: Disciplinary Reprimand  
Maximum: Disciplinary Probation

[1] *Controlled substance* (as defined by the New York State Penal Law) means any substance listed in Schedules I, II, III, IV, or V of section 3306 of the New York State Public Health Law, other than marijuana, but including concentrated cannabis as defined by the New York State Health Law (Section 3302, paragraph a, subdivision 5).

*Concentrated Cannabis* is defined by the New York State Health Law (Section 3302, paragraph a-5)

---

## **Operation of the College**

A violation of these standards occurs when a person:

1. **Fails to respond to a reasonable request of college officials who are acting within their authority. College officials include faculty, staff, administrators, and students who are carrying out assigned work responsibilities.**

Minimum: Disciplinary Reprimand  
Maximum: Disciplinary Probation

2. **Fails to respond to a legitimate oral or written request to report to a college official.**

Minimum: Disciplinary Reprimand  
Maximum: Disciplinary Probation

3. **Violates a no contact order issues by the college.**

Minimum: Disciplinary Probation

Maximum: Expulsion

4. **Fails to comply with a sanction officially and finally assigned through campus disciplinary proceedings.**

Minimum: Disciplinary Probation

Maximum: Expulsion

5. **Intentionally interferes with the normal flow of pedestrian traffic, vehicular traffic, entrances to buildings, or with the normal operation, or functions of the college. (Please refer to the Board of Trustees Rules for the Maintenance of Public Order.)**

Minimum: Disciplinary Reprimand

Maximum: Expulsion

6. **Fails to respect the ongoing legitimate functions of classes, meetings, office procedures, study, sleep, or any authorized college activity. (e.g. unreasonable use of sound equipment, playing of instruments, drums, or amplified guitars in residential areas, engaging in indoor sports, violating courtesy or quiet hours, etc.)**

Minimum: Disciplinary Reprimand

Maximum: Suspension

7. **Obstructs or interferes with the reprimand, discipline, or apprehension of another person who is involved in the commission of an offense under the Student Code of Conduct.**

Minimum: Disciplinary Reprimand

Maximum: Suspension

8. **Duplicates, possesses, lends, or uses keys or access codes to college facilities or services without permission (e.g., lending/borrowing room keys or More Cards).**

Minimum: Disciplinary Probation

Maximum: Expulsion

9. **Uses, receives, or other acquires college utility, computer, or communication services; computer software, telecommunications cables and hookups; or any college equipment or facilities without proper authorization.**

Minimum: Restitution

Maximum: Suspension

10. **Brings into college buildings any animal, except as authorized by the college (small fish in containers no larger than 10 gallons are authorized).**

Minimum: Disciplinary Reprimand

Maximum: Disciplinary Probation

11. **Erects a tent, lean to, or other temporary structure on college property without specific written authorization from a college official.**

Minimum: Disciplinary Reprimand

Maximum: Disciplinary Probation

**12. All students must comply with the College Guest Policy:**

- Hosts are fully responsible for the behavior of their guests.
- Guests must be with the host at all times.
- Guests must have valid guest pass on their person.
- Guests must produce the guest pass when requested by official college personnel.
- Hosts and Guests are responsible for abiding with all additional regulations as detailed in the **Guest Policy**.

Minimum: Disciplinary Reprimand

Maximum: Suspension

**13. All students must comply with occupancy levels. The maximum occupancy level for the residential areas are as follows:**

- For units designed as a residence hall single – 4 persons
- For units designed as a residence hall double – 8 persons
- For units designed as a residence hall triple – 8 persons
- For units designed as a residence hall suite – 12 persons
- For apartment units designed for three persons – 10 persons
- For apartment units designed for four persons – 16 persons
- For apartment units designed for six persons – 24 persons
- For apartment units designed for eight persons – 24 persons

Minimum: Disciplinary Reprimand

Maximum: Disciplinary Probation

**14. Students must comply with the registering of small, private gatherings/parties in residential facilities with the Office of Community Engagement. Properly registered small, private gatherings/parties are only permitted in the apartment complexes.**

Minimum: Disciplinary Reprimand

Maximum: Suspension

**15. Excessive debris, recyclables, general uncleanliness, covering over 50% of walls or doors, hanging any ceiling decorations, or items outside of windows.**

Minimum: Disciplinary Reprimand

Maximum: Disciplinary Probation

**16. Violates the Computer Ethics and Usage Policy (e.g. DMCA Copyright Violations, sharing account information, etc.)**

Minimum: Disciplinary Reprimand

Maximum: Suspension

Recommended Standard 1st Offense: Official Notification

Recommended Standard 2nd Offense: Residence Probation for one semester and Judicial Educator - Module 19: Being a Good Cyber Citizen

Recommended Standard 3rd Offense: Disciplinary Probation for one year

17. **Fails to comply with any college policy and/or any local, state, or federal law, rule, or regulation.**

Minimum: Disciplinary Reprimand

Maximum: Expulsion

---

## **Other Administrative Policies**

The following is a list of regulations which have been published by various offices of the college and shall be considered supplemental to the Student Code of Conduct.

All documents can be found in the Library, the New York State University Police, the Office of the Vice President for Student Affairs, and online related to the specified offices cited below. Reports of an alleged violation of any college policy is subject to review by the Office of Community Standards. Students in violation may be subject to administrative action by the appropriate college unit and/or the disciplinary process overseen by the Office of Community Standards.

1. **Alcohol Policy**
2. **Residence License Agreement**
3. **Guest Policy**
4. **Dining Program**
5. **Controlled Substance Policy**
6. **Non-Discrimination**
7. **Privacy Rights of Students and Families**
8. **Sexual Harassment**
9. **Parking**
10. **Intramural Code of Conduct Policy**
11. **Policy Governing the Formation, Recognition, and Function of Student Clubs and Organizations**
12. **Significant Infectious Disease Policy**
13. **Policy on Skateboarding, Skating, and Bicycling**
14. **Computer Ethics Policy**
15. **Posting Material on Campus**
16. **Covid 19 Updates and Plans**

---

## **Office of Ombudsman**

### **What is an ombudsman? How can the ombudsman help me?**

The ombudsman assists students in several capacities, including helping students navigate the campus community standards disciplinary system, assisting students who are experiencing difficulties using administrative offices, and helping students negotiate the complicated world of higher education finance.

### **The ombudsman can:**

- Listen nonjudgmentally and discuss questions, issues, and concerns
- Help evaluate options
- Explain college policies and procedures
- Make appropriate referrals when necessary
- Empower students to address their concerns and problems
- Bring patterns of problems/complaints to campus administrators

### **The ombudsman cannot:**

- Make administrative decisions for Purchase College
- Judge or assign the guilt or innocence of those accused of breaking the community standards of conduct
- Give legal advice
- Process work orders on campus residence repairs
- Get involved in course grade disputes

### **Typical issues that our ombudsman assists students with are:**

- A student has spoken with the offices of financial aid and student accounts but still cannot meet the costs of college.
- A student has been accused of breaking the college's community standards of conduct and needs an objective professional outside the judicial process to speak with for advice, clarification of campus policies or understanding what to expect during the process.
- A student is treated poorly by a college employee and wants to formally bring it to the attention of college administration.

---

## **Office of the Registrar**

The Office of the Registrar is located in the Student Services Building on the 1st floor.

- **Phone:** (914) 251-6361
  - **Fax:** (914) 251-6373
  - **Email:** [registrar@purchase.edu](mailto:registrar@purchase.edu)
-

# **Office of Student Financial Services**

For questions about your bill, contact **Student Accounts**.

Questions about financing your education, email: **financialservices@purchase.edu**.

## **What is Financial Aid?**

Financial aid is money provided to help you and/or your family pay for the cost of attendance at Purchase College.

## **Scholarships and Grants**

Scholarships and grant aid are often called "free" money or gift aid because a student does not have to pay it back. Scholarships and grants are the most desirable type of financial aid.

## **Loans**

Loans are a type of aid that the student or parent must pay back. Because loans have to be prepaid, they are considered self-help aid. Repayment usually begins after a student finishes his education or drops below a specified enrollment level. In some situations, all or part of a loan can be cancelled or forgiven if the borrower meets certain conditions.

The NYS Get on Your Feet Loan Forgiveness Program provides up to 24 months of federal student loan debt relief to recent NYS college graduates (as of December 2014 and after) who are participating in a federal income-driven repayment plan whose payments are generally capped at 10 percent of their discretionary income. Apply for the **NYS Get on Your Feet Loan Forgiveness Program**.

## **Employment**

Employment is also considered self-help aid because a student earns compensation for work performed.

## **Sources of Financial Aid**

As you can see, financial aid comes in a variety of forms. All types of financial aid comes from four primary sources:

### **Federal Government**

The federal government is the largest source of financial aid. Financial aid from the federal governments includes grants, loans, and work.

### **State Aid**

A second source of financial aid is the states. The types of financial aid available vary from state to state and can include scholarships, grants, and loans. Some states also offer loan forgiveness

programs students may be eligible for after they graduate. States establish the eligibility criteria for their aid programs. A common criterion is state residency.

## **Institutions**

Many institutions offer financial aid using their own resources. Institutional aid comes from private or corporate donations, and from institutional revenue. Schools that offer institutional aid generally award it at their discretion.

## **Private**

A final source of financial aid is private aid, available from individuals or groups such as community or civic organizations, associations, clubs, churches, foundations, and businesses. Private aid donors often develop their own application and eligibility criteria and procedures.

## **Assistance in Obtaining Institutional or Financial Aid Information**

HEA Sec. 485(a)(1)-(2) (20 U.S.C. 1092(a)(1)-(2)). Not changed by HEOA. 34 CFR 668.43, 34 CFR 668.44. October 28, 2009 FR notice (revised 34 CFR 668.43)

Each institution must make available to prospective and enrolled students information regarding how and where to contact individuals designated to assist enrolled or prospective students in obtaining the institutional or financial aid information required to be disclosed under HEA Sec. 485 ( a ). This information is posted on Purchase College's website via the links set forth below. Paper copies are available upon request from the individuals and offices listed in the relevant sections below.

- **Director of Student Financial Services:** Corey York, (914) 251-7000 opt. 2
- **Provost:** Barry Pearson, (914) 251-6020
- **Associate Director of Admissions:** Anna Valinoti, (914) 251-6300
- **Registrar:** Sheryl Secor, (914) 251-6361

## **Important Programs**

### **Free Application for Federal Student Aid (FAFSA)**

Prior to the students last date of attendance within an academic year.

## **Tuition Assistance Program (TAP)**

Deadline varies, contact NYS HESC at (888)-697-4372

## **Excelsior Scholarship**

Deadline varies, contact NYS HESC at (888)-697-4372

## **New York State DREAM ACT**

Deadline varies, contact NYS HESC at (888)-697-4372

---

## **Neuberger Museum of Art**

The Neuberger Museum of Art, Purchase College, State University of New York, is the premier museum of modern, African, and contemporary art in the Westchester and Fairfield County area. An outstanding arts and education institution, the Museum was conceived to serve as an important cultural resource to its regional, national, and international audiences, and as an integral part of Purchase College.

---

# Performing Arts Center

**The Performing Arts Center**, Purchase College is a four-theatre complex located on the campus of Purchase College, SUNY. We are the major professional, non-profit arts presenter in the Southeastern New York–Southwestern Connecticut region.

The Center presents a broad range of performances that engage, challenge, and educate as well as entertain, offering music, dance, theatre, family programming, comedy, and film.

Music presenting ranges from classical to pop and features the leading artists of our time as well as emerging stars. As the major regional presenter of dance, programs have included only area appearances of several important traditional, contemporary, and folkloric companies. Theatre presentations reflect a deep commitment to presenting innovative ensembles.

The Center's on-going initiatives also encompass artist partnerships, residency activities, and commissions. We support revitalizing efforts in the community to make the arts more accessible to broad and diverse audiences.

Through our **Arts-In-Education** programs, we strive to create opportunities for K -12 students and multi-generational learners to participate in the artistic process.

The Performing Arts Center, Purchase College has an active and collaborative relationship with the student population. Purchase College students can take advantage of master classes with our artists, on site training, internships, job opportunities, and ticket discounts. We host a large number of performances throughout the year for the Conservatories of Music, Dance, and Theatre Arts.

---

## **Academic Calendar**

### **General Information**

Academic calendars are published in full by August of the preceding year to facilitate planning. Please note that details in these calendars are subject to change; updates will be published as needed.

The schedules for fall and spring registration are circulated in advance to the campus community by the Office of the Registrar.

Students are responsible for absences and any coursework missed during the add/drop period. Before adding any course, students are advised to check with the individual faculty member to ensure that they can make up any missed coursework.

Some offices may close on holidays when classes are in session.

## Attendance on Religious Holidays

As provided for in New York State Education Law §224-a, no person shall be expelled from or be refused admission as a student to an institution of higher education for the reason that he or she is unable, because of his or her religious beliefs, to register or attend classes or to participate in any examination, study, or work requirements on a particular day or days.

Any student who is unable, because of his or her religious beliefs, to attend classes on a particular day or days shall be excused from any examination or any study or work requirements that he or she may have missed because of such absence.

It is the responsibility of the faculty and of the administrative officials at Purchase College to make available to each student who is absent under these conditions an equivalent opportunity to register for classes or to make up any examination, study, or work requirements that he or she may have missed because of such absence. No fees of any kind shall be charged by the college for making available to the student such equivalent opportunity.

## Related Academic Policy

### Academic Credit and Student Workload

---

## College Policies

### Student Affairs and Enrollment Management Policies

College policies are subject to change through formal governance procedures.

---

## Affirmative Action Policies

### Nondiscrimination Policy

#### **Harassment harms the learning community**

Academic freedom, creativity, professional achievement and personal development flourish in a healthy environment. Such an environment must be one in which all employees and students can pursue their work free from coercion, intimidation, and exploitation. Harassment is antithetical to the mission of the College and violations of this policy will result in disciplinary action up to and including expulsion or termination.

#### **By law and SUNY policy, sexual harassment is defined as:**

Unwelcome sexual advances, requests for sexual favors and other verbal or physical conduct of a sexual nature when:

1. submission to such contact is made either explicitly or implicitly a term or condition of an individual's employment or education

2. submission or rejection of such conduct by an individual is used as the basis for employment or educational decisions affecting the individuals
3. such conduct has the purpose or effect of substantially interfering with an individual's welfare, academic or work performance, or creating an intimidating, hostile or demeaning learning or work environment.

NOTE: Although the majority of incidents involve a man harassing a woman, the law also applies to women harassing men, women harassing women, and men harassing men. This policy applies equally to employees and students, male and female. Those who feel they have been victims of such discrimination should contact the Affirmative Action Officer or the Director of Human Resources. Pursuing a complaint on the campus does not rescind the right to file with an outside enforcement agency such as the State Division of Human Rights.

**Sexual harassment may include:**

1. subtle persistent pressure for sexual activity
2. unnecessary touching, pinching, and/or brushing against a person
3. sexual coercion or assault
4. demanding sexual favors with implied or overt threats concerning work or academic decision or preferential treatment
5. unwelcome verbal/expressive behavior of a sexual nature (e.g., jokes, sounds, obscene phone calls, demeaning graphic portrayals)
6. stalking, cyberstalking, and failure to accept the termination of a consensual relationship with repeated overtures or other aberrant or negative behavior

**Sexual harassment is a violation of the law and of SUNY policy**

Harassment on the basis of sex is a violation of New York State law and the Federal Civil Rights Act. The Governor's Office has reaffirmed the law for State employees, and the SUNY Board of Trustees has affirmed the right of all students to be free from sexual harassment.

**WHAT YOU CAN DO IF YOU FEEL YOU ARE SUBJECTED TO SEXUAL HARASSMENT:**

1. Say "No." Say it firmly, without smiling, without making an apology.
2. Keep a diary or log. Write down what is happening to you. Include direct quotes, any witnesses, or patterns to the harassment. Save any letters, cards, or notes sent to you. Keep both the log and notes in a secure place, preferably at home.
3. Deal with the situation immediately. Ignoring it will not make it go away. Indeed, it may worsen.
4. Talk to the person involved, if you feel you can. Explain why you are offended. Sometimes that is sufficient to clear the air. You may want to bring someone with you for support.
5. Ask: "How do you think your spouse, significant other, daughter or son would like being treated like this?"
6. Tell the harasser, "That sounds like sexual harassment."
7. Write a letter to the person, especially if you feel direct confrontation is not possible or has not worked. If the person does not stop his or her behavior, you have a copy of your letter for

further action. It should include (a) a short statement of the situation as you see it; (b) a description of your feelings and the damage that he or she has done; and (c) a short statement of behavior you would like to see.

8. If the above approaches have not been successful, you may want to discuss the situation with the College officers listed below to find other informal means to a resolution.
9. You may decide at any time to take formal action by filing a written complaint with the Affirmative Action Officer or the Director of Human Resources. Such complaints are taken seriously by the College and will result in formal action to eliminate the harassing behavior. Grievances made to the Affirmative Action Officer or the Director of Human Resources must be made in writing and must be brought within 90 days of the last incident to within 90 of the receipt of a grade.

### **Relationships with Students**

One of the hallmarks of the Purchase experience for students is the opportunity to establish relationships with faculty and staff that extend beyond the classroom and office. These relationships help to provide an environment in which faculty and staff serve as role models and mentors, facilitating students' intellectual and personal growth.

Trust and respect are diminished when those in positions of authority abuse, or appear to abuse their power. It is ethically wrong for faculty or staff to use their positions to exploit students. Voluntary consent by a student to a sexual relationship with faculty or staff is suspect, given the imbalance of power in such a relationship. Students involved in such relationships are at risk of exploitation. Faculty or staff involved in such relationships are creating potential conflicts of interest, personal liability to charges of sexual harassment, and interference with the welfare, academic, or work performance of others.

### **Sexual Orientation**

The Governor's Executive Order No 28 prohibits all state agencies from discriminating on the basis of sexual orientation in the provision of any services or benefits by a state agency and in any matter relating to employment by the state.

1. Sexual orientation is defined as a private preference of an individual protected by Executive Order No. 28 for heterosexuality, homosexuality, or bisexuality; or a history of such preference; or an identification of having such a preference.
2. Harassment on the basis of sexual orientation is judged against the same criteria as those for sexual harassment, and protection applies to students, as well as to employees, to males as well as females.
3. Complaints may be made to the Affirmative Action Officer or the Director of Human Resources. This does not rescind a person's right to file a complaint with the Governor's Office of Employee Relations.

### **The following people on campus are available to help you:**

Jerima DeWese

Affirmative Action/Chief Diversity Officer and Title IX Coordinator and ADA Coord.

Purchase College  
Student Services Building, 3rd Floor  
735 Anderson Hill Road  
Purchase, NY 10577  
(914) 251-5992  
**[jerima.dewese@purchase.edu](mailto:jerima.dewese@purchase.edu)**

Director of Counseling—(914) 251-6390

Employee Assistance Program Coordinator—(914) 251-6098  
Student Services Building, Room 320

Ombudsman—(914) 251-6520  
Student Services Building, Room 217

*You also have the right to contact off-campus agencies that have the responsibility of enforcing laws related to sexual harassment:*

NYS Division of Human Rights—(914) 788-8050  
8 John Walsh Blvd., Suite 204  
Peekskill, NY 10566

Federal Equal Employment Opportunity Commission—(212) 366-3620  
201 Varick Street, Room 1009  
New York, NY 10014

Updated 5/8/2018

---

## **Policy on Sexual Harassment**

Purchase College is committed to fostering a diverse community of outstanding faculty, staff and students, as well as ensuring equal educational opportunity, employment, and access to service, programs, and activities, without regard to an individual's race, color, national origin, religion, creed, age, disability, sex, gender identity, sexual orientation, familial status, pregnancy, predisposing genetic characteristics, military status, domestic violence victim status, or criminal conviction. Employees, students, applicants, or other members of the Purchase community (including vendors, visitors, and guests) may not be subjected to harassment that is prohibited by law or treated adversely or retaliated against based upon a protected characteristic.

Purchase complies with all applicable federal and state laws and regulations prohibiting discrimination and harassment. These laws include the Americans with Disabilities Act (ADA), Section 504 of the Rehabilitation Act of 1973, Title IX of the Education Amendments of 1972, Title VII of the Civil Rights Act of 1964 as Amended by the Equal Employment Opportunity Act of 1972, and the New York State Human Rights Law. These laws prohibit discrimination and harassment, including sexual harassment and sexual violence.

## **Sexual harassment is defined as: Unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature when:**

1. submission to such contact is made either explicitly or implicitly a term or condition of an individual's employment or education
2. submission or rejection of such conduct by an individual is used as the basis for employment or educational decisions affecting the individual
3. such conduct has the purpose or effect of substantially interfering with an individual's welfare, academic or work performance, or creating an intimidating, hostile, or demeaning learning or work environment

## **Sexual harassment may include:**

1. subtle persistent pressure for sexual activity
2. unnecessary touching, pinching, and/or brushing against a person
3. sexual coercion or assault
4. demanding sexual favors with implied or overt threats concerning work or academic decision or preferential treatment
5. unwelcome verbal/expressive behavior of a sexual nature (e.g., jokes, sounds, obscene phone calls, demeaning graphic portrayals)
6. stalking, cyber stalking, and failure to accept the termination of a consensual relationship with repeated overtures or other aberrant or negative behavior

**Sexual violence** has been defined as "physical sexual acts perpetrated against a person's will or where a person is incapable of giving consent," including rape, sexual battery, and sexual coercion.

**Domestic victim status** has been defined by the Human Rights Law as an individual who is a victim of an act which would constitute a family offense under N.Y. Family Court Act § 812. It is unlawful to discriminate against a domestic violence victim in hiring for a job, job advancement, requests for use of leave time, or other terms, conditions or privileges of employment. It is also unlawful for an employer to take an action in retaliation for filing a complaint of discrimination.

**On-campus inquiries or complaints regarding violations of the Nondiscrimination Policy or Title IX may be addressed to:**

**Jerima DeWese**

**Affirmative Action/Chief Diversity Officer and Title IX Coordinator**

**Purchase College**

**735 Anderson Hill Road**

**Purchase, NY 10577**

**(914) 251-5992**

**[Jerima.DeWese@purchase.edu](mailto:Jerima.DeWese@purchase.edu)**

**Inquiries may also be directed to:**

**New York Office for Civil Rights**  
**U.S. Department of Education**  
32 Old Slip, 26th Floor  
New York, NY 10005-2500  
Tel: (646) 428-3800, Fax: (646) 428-3843  
TDD: (800) 877-8339  
**OCR.NewYork@ed.gov**

updated 5/3/2018

---

## **Academic Requirements for Degree Programs**

### **Academic Credit and Student Workload**

The academic year at Purchase College comprises two 15-week semesters. The unit of credit is the semester hour, which represents:

- 50 minutes per week (12.5 hours per semester) of instruction in lectures, seminars, and discussions\*
- 100 minutes per week (25 hours per semester) of instruction in studios, labs, field trips, and practica\*
- 150 minutes per week (37.5 hours per semester) of instruction in studios, labs, field trips, and practica with little or no outside preparation expected of students
- 37.5 hours per semester of academic work in part-time, supervised independent studies

In credit-bearing courses that meet for fewer than 15 weeks (for example, short-term courses, winter session and summer session courses, and study abroad courses), the hours per week are proportionately increased.

\*For each credit, students are expected to complete a minimum of two hours of academic work (study, preparation, etc.) outside of class each week. Some courses may require three or more hours of outside work each week for each credit. In particular, the BFA and MusB programs are intensive professional training programs and require students' full-time commitment. Students in all majors are advised to limit their job and social commitments in order to give their coursework adequate attention.

### **Student Workload and Remote Instruction**

While the use of remote instruction (distance learning) in either some or all of a particular course reduces or even eliminates the amount of in-person instruction engaged by a student in that course, expected student workload is still calculated on a per-credit basis.

Assuming a 15-week semester, for **each week** of a course offered in a distance format, regardless of the subject of the course or original mode of delivery (e.g. lecture, studio), students are expected to complete **3 hours of course-related activities for each credit awarded in the course**. Thus, a fully online course requires 45 hours of course-related student activity for one semester credit, and a 4-credit fully online course requires 180 total hours of student activity (or, 12 hours per week).

These course-related (*Time on Task*) activities are normally devised and monitored by faculty, and may include listening to a lecture, watching an instructional video, posting to a group discussion board, reading an article, preparing assignments, taking online quizzes, etc.

Additional guidance on student workload and remote instruction is provided by the **NY Department of Education**.

For more information on transitioning courses to distance format, please see this **helpful information from the Purchase College Teaching, Learning, and Technology Center (TLTC)**.

*Updated: September 8, 2020*

---

**Related SUNY Policy: Credit/Contact Hour**

---

## **Academic Requirements for Graduate Degrees**

### **Master of Arts (MA), Master of Fine Arts (MFA), and Master of Music (MM)**

1. Earn a minimum 3.0 (B) cumulative GPA at Purchase College.
  2. Complete all requirements for the **major**.
- 

## **Academic Requirements for Undergraduate Degrees**

### **Bachelor of Arts (BA) and Bachelor of Science (BS)**

1. Earn a minimum of 120 credits. Of the 120 credits, a minimum number of credits in the liberal arts are required: 90 for the BA, 60 for the BS. A total of 45 credits must be earned in upper-level (3000- or 4000-level) courses. A maximum of 4 physical education credits may be applied toward the degree.
2. Complete a minimum of 60 credits outside the student's major.
3. Complete the **core curriculum/general education** requirements.
4. Complete all requirements for the major.

5. Earn a minimum 2.0 (C) cumulative GPA at Purchase College.

## **Bachelor of Fine Arts (BFA) and Bachelor of Music (MusB)**

1. Earn a minimum of 120 credits, at least 30 of which must be liberal arts credits.
2. Complete the core curriculum/general education requirements.
3. Complete all requirements for the major.\*
4. Earn a minimum 2.0 (C) cumulative GPA at Purchase College.

\*The specific number of credits required for each performing and visual arts major is listed under each major's academic requirements.

---

## **Second Bachelor's Degree (Only) from Purchase**

Students who have received a bachelor's degree from another institution and plan to receive a second bachelor's degree from Purchase College must successfully complete:

1. at least one year (30 credits) at Purchase College
  2. the requirements for the major
  3. any missing general education requirements
- 

## **Two Bachelor's Degrees from Purchase**

Students who plan to receive two bachelor's degrees from Purchase College must satisfy the academic requirements for each degree and for two major fields. A second degree presumes that the student meets all the requirements for the first degree.

A minimum of 30 credits of additional work is required when a student with a BA or BS in one discipline at Purchase College matriculates for a BA, BS, BFA, or MusB in another discipline.

BFA and MusB students must meet the liberal arts credit requirement for a BA (90 credits) or BS (60 credits); liberal arts credits earned toward the BFA or MusB may count toward this requirement.

---

## **Academic Credit in Performing and Visual Arts Courses (BA and BS Programs)**

Students in the BA and BS programs (and students who have not yet declared a major) cannot earn credit for the same course taken more than once, except for a very limited number of performing and visual arts courses in which the content is different by virtue of the repertoire or experience level. Students should see the registrar for more detailed information.

---

## **Academic Internships**

Academic internships provide practical experience in a student's field of interest. Internship opportunities are available in diverse fields (for example, education, performing and visual arts, business, public service, communications, social service, and health care).

An academic internship is a supervised, applied learning experience conducted during the course of a semester for which the student receives academic credit. During the internship, the student is expected to accomplish certain predetermined goals and learning objectives agreed upon by the internship site supervisor and the faculty sponsor. Students must also complete an academic project, which is determined by the designated faculty sponsor.

A student may earn up to 4 credits by interning an average of 10 hours per week during the course of the semester. The exact number of credit hours, which depends on the hours required for each experience, is established as a part of the Internship Learning Contract.

## **How to Apply**

Students who have completed at least 30 academic credits are eligible to participate in the academic internship program. Students can locate available internships by using Purchase JobScore, an online service accessible through the **Career Development Center**. Students are also encouraged to contact their Department Chair for recurring internship opportunities.

To receive credit for an internship, a student must submit an Internship Learning Contract online through Purchase JobScore no later than the last day of the add/drop period. This web-based form includes the student's contact information, the internship description and site location, a description of the academic project, expected learning outcomes, and criteria for student evaluation, as determined by the faculty sponsor. Electronic signatures from all the involved parties, including the site supervisor, faculty sponsor, student intern, and an administrator in the Career Development Center, are required before the Internship Learning Contract is submitted to the Office of the Registrar for registration.

## **Internship Site Supervisor**

The student must have a supervisor at the organization where he or she interns. To ensure that the internship has sufficient merit as a learning experience, this site supervisor must provide an electronic signature on the Internship Learning Contract, an internship description, and an outline

of the competencies expected to be gained by the student. The site supervisor offers training and guides the hands-on, practical learning experience. If the site supervisor changes during the course of the internship, the student must immediately notify the Career Development Center and provide the name of the new site supervisor. Site supervisors must submit a performance evaluation of the student’s internship experience, which is used by the faculty sponsor to determine an appropriate grade.

## Faculty Sponsor

The student must work with a faculty member (faculty sponsor), who determines the academic appropriateness of the proposed internship and agrees to monitor the student intern’s progress. The faculty sponsor reviews the internship description, outlines the expected learning outcomes of the experience, and assigns a meaningful academic project. This faculty sponsor need not be the student’s regular faculty advisor, but may be a faculty member knowledgeable in a discipline related to the internship. Students are strongly encouraged to meet with their faculty sponsor on a regular basis.

## Performance Evaluation and Grading

Both the site supervisor and the faculty sponsor monitor the student’s progress throughout the internship and offer assistance as needed. Before the end of the internship, the site supervisor will be notified by email to complete a performance evaluation form via Purchase JobScore. The evaluation is then forwarded to the faculty sponsor, who assigns the grade for the internship based on this evaluation and the assigned academic project.

## Receiving Credit

Most academic programs allow students to earn up to 12 internship credits during their time at Purchase. Because some programs have specific policies, students must check with their Department Chair before registering for a credit-bearing internship. Registration must be completed by the end of the add/drop period for the semester in which the internship will be undertaken. Academic credit will awarded only for hours worked during the period of the Internship Learning Contract. No “retroactive credit” will be awarded for hours worked before or after the period of the contract or after the internship is completed. Additional information is available at the Career Development Center.

Credit units are determined by the number of hours per week a student interns at his or her site. A maximum of 4 credits may be earned in a single internship. Internship credits are calculated as follows:

<b>3 credits</b>
112½ hours total

7½ hours per week x 15 weeks
------------------------------

<b>2 credits</b>
------------------

75 hours total
----------------

5 hours per week x 15 weeks
-----------------------------

<b>1 credit</b>
-----------------

37½ hours total
-----------------

2½ hours per week x 15 weeks
------------------------------

<b>Note:</b> A semester is 15 weeks in length, excluding class holidays. Internships undertaken in summer session, which is less than 15 weeks, require a proportionate increase in hours per week.
---

---

## **Academic Records: Overview**

The **Office of the Registrar** maintains the official academic record of each student's enrollment and accomplishment. Before a student graduates, the academic record includes the student's transcripts from high school or other colleges. Students wishing to receive program clarification or to check on progress toward the degree are encouraged to review their Degree Progress Report and consult with their academic advisor. The permanent academic record is normally available to the student for review. The record is considered confidential and is released to outside agencies only with the student's written consent.

## **Academic Transcripts**

Permanent academic records are maintained by the Office of the Registrar for internal use only. Transcripts of these records are distributed externally only upon a student's submission of a **Transcript Request**. A transcript contains the following information:

1. All courses completed at Purchase College and the corresponding grades
2. Transfer credit awarded
3. Programs of study, majors, and degrees conferred

Information on obtaining academic transcripts is available on the [\*\*Office of the Registrar's site\*\*](#).

## **Financial Holds**

If a student has outstanding debts to the college, a hold is placed on transcripts and diplomas until the account is cleared. A default on New York State or federal loans would also require a hold on a student's academic records.

---

## **Attendance**

Attendance in classes may be mandatory. During the first class meeting, instructors are required to inform students about attendance requirements and policies for that course regarding absences and assignments, and the attendance policy must be clearly stated on the syllabus. Students absent from class for any reason are expected to complete all assigned work in the course.

### **Student Athletes**

Participation on an intercollegiate athletic team is a sanctioned college activity that enhances the student's educational experience at Purchase College. It is a high-impact, outside-the-classroom learning experience that is credit-bearing and meets the health and wellness requirement in the core curriculum. Student athletes are required to meet with their professors before the start of their sport season to discuss any schedule conflicts and develop a plan to make up any missed work. The student athlete's professor is required to sign the Intercollegiate Athletics Professor Acknowledgement form, which the student athlete must return to his or her coach before athletic competitions begin.

From time to time, students participating in intercollegiate athletic competitions may provide a faculty member with an approved absence excuse letter, signed by the athletics director, explaining an absence due to a game or match (*not a practice*) that had to be rescheduled. The student athlete still assumes responsibility for all work missed. If the student is not doing well in the course, the faculty member has the right to tell the student that he or she cannot miss class.

### **Other Student Activities**

Operating on the same principles as student athletic participation, students involved in credit-bearing activities that include high-impact, outside-the-classroom obligations (e.g., internships, performing arts ensembles, etc.) are also required to discuss schedule conflicts with their faculty at the beginning of the semester. Students may not miss classes for rehearsals or practices, and should plan with faculty to make up work missed due to performances or tours required in another

course. As with student athletes, if a student is not doing well in a course, the faculty member has the right to tell the student that he or she cannot be absent for such activities.

## Attendance on Religious Holidays

**New York State Education Law § 224-a**: Students unable because of religious beliefs to register or attend classes on certain days.

1. No person shall be expelled from or be refused admission as a student to an institution of higher education for the reason that he or she is unable, because of his or her religious beliefs, to register or attend classes or to participate in any examination, study or work requirements on a particular day or days.
2. Any student in an institution of higher education who is unable, because of his or her religious beliefs, to attend classes on a particular day or days shall, because of such absence on the particular day or days, be excused from any examination or any study or work requirements.
3. It shall be the responsibility of the faculty and of the administrative officials of each institution of higher education to make available to each student who is absent from school, because of his or her religious beliefs, an equivalent opportunity to register for classes or make up any examination, study or work requirements which he or she may have missed because of such absence on any particular day or days. No fees of any kind shall be charged by the institution for making available to the said student such equivalent opportunity.
4. If registration, classes, examinations, study or work requirements are held on Friday after 4 p.m. or on Saturday, similar or makeup classes, examinations, study or work requirements or opportunity to register shall be made available on other days, where it is possible and practicable to do so. No special fees shall be charged to the student for these classes, examinations, study or work requirements or registration held on other days.
5. In effectuating the provisions of this section, it shall be the duty of the faculty and of the administrative officials of each institution of higher education to exercise the fullest measure of good faith. No adverse or prejudicial effects shall result to any student because of his or her availing himself or herself of the provisions of this section.
6. Any student, who is aggrieved by the alleged failure of any faculty or administrative officials to comply in good faith with the provisions of this section, shall be entitled to maintain an action or proceeding in the supreme court of the county in which such institution of higher education is located for the enforcement of his or her rights under this section.
  - a. It shall be the responsibility of the administrative officials of each institution of higher education to give written notice to students of their rights under this section, informing them that each student who is absent from school, because of his or her religious beliefs,

must be given an equivalent opportunity to register for classes or make up any examination, study or work requirements which he or she may have missed because of such absence on any particular day or days. No fees of any kind shall be charged by the institution for making available to such student such equivalent opportunity.

7. As used in this section, the term "institution of higher education" shall mean any institution of higher education, recognized and approved by the regents of the university of the state of New York, which provides a course of study leading to the granting of a post-secondary degree or diploma. Such term shall not include any institution which is operated, supervised or controlled by a church or by a religious or denominational organization whose educational programs are principally designed for the purpose of training ministers or other religious functionaries or for the purpose of propagating religious doctrines. As used in this section, the term "religious belief" shall mean beliefs associated with any corporation organized and operated exclusively for religious purposes, which is not disqualified for tax exemption under section 501 of the United States Code.

---

## **Cross-Registration at Manhattanville College**

Manhattanville College and Purchase College allow a limited number of matriculated students from each institution to cross-register at the other institution, typically for coursework not offered on their home campus. There is no additional tuition charged for cross-registered courses, but additional fees may be assessed for certification courses (excluding teaching certification).

Students require the permission of both institutions to cross-register. Purchase students who are interested in cross-registering at Manhattanville:

1. should consult with an advisor at both Purchase and Manhattanville before registration; and
2. must obtain the signatures of their advisor and the registrar.

Depending on its needs, Manhattanville College may completely restrict its registration in some areas. Manhattanville courses that are generally not available to Purchase students through cross-registration are:

- Studio art
- Management and economics
- Computer science
- Independent study
- Business
- Education
- Certification courses
- Any course that is offered at Purchase

---

## **Declaring a Major (BA and BS Programs)**

Students who have not declared a **major** are strongly encouraged to meet with a staff member in the **Advising Center** for guidance in selecting a major. By the time students have completed 45 credits, they are expected to choose a major. Forms for declaring a major are available in the **Office of the Registrar**.

For related information, please refer to:

**Internal Transfer: Policy and Procedures**

**Double Major**

---

## **Double Major (BA and BS Programs)**

Students in a BA or BS program who seek a double major may do so by meeting the following requirements:

1. Complete one senior thesis or senior project, approved by both boards of study.
2. Have the program requirements for each major approved by both boards of study.

Students pursuing two bachelor's degrees at Purchase College (e.g., a BA and a BFA) should refer to **Two Bachelor's Degrees From Purchase**.

---

## **English Placement Policy for International Students**

### **Purpose**

The purpose of this policy is to promote academic success among nonnative English-speaking students on campus. Success in courses at Purchase College depends, in part, on the ability to understand, read, write, and speak English. For this reason, undergraduate and graduate international students whose first language is not English will be assessed to determine if they can benefit from additional language training as they embark on their studies at Purchase. Testing and placement is also available to visiting exchange students.

### **Policy**

Students' scores in listening, reading, writing and speaking will be individually evaluated to determine whether they have balanced skills or could benefit from additional English language support in order to meet the academic demands at Purchase. Students who are determined by the College to need additional support, will be required to take the English Success Assessment. Students who do not meet minimum TOEFL/IELTS score requirement and do not qualify for an exemption may be eligible for Conditional Admission with a requirement to attend the **Summer Intensive English Language Program (IELP)** at Purchase. Upon successful completion of the IELP, conditionally admitted students will take the English Success Assessment and be able to matriculate as full-time students. For more information about conditions that exempt students, contact the **Office of Admission**. Undergraduate and graduate students are required to take the **English as an Additional Language (EAL)** class they place into. Exchange students will be recommended an EAL placement and are encourage to enroll in the class.

## Responsibility

The Office of Admissions is responsible for identifying all incoming international students. The Office of Admissions will evaluate students' individual scores during the Admission process. If the student is required to test, the Office of Admission will email the student to inform them of the requirement after they have paid their deposit. The Office for Global Education will email testing instructions to students. The English language instructors will evaluate the test results to determine placement and notify the Office of the Registrar in order for undergraduate students to be registered. The Office of the Registrar will update the Degree Progress Report of the undergraduate students to reflect a required EAL class. The English instructors will send placement results of graduate students to the school Directors. The School of Humanities is responsible for hiring the appropriate English language instructors.

## Policy Implementation/Guidelines

The English Success Assessment tests students' reading, writing, listening, and speaking abilities. Based on the results of the placement exam, combined with a review of other relevant test scores and documentation (e.g., TOEFL or IELTS scores and academic transcripts), students will be waived from an English language requirement or placed in one of the **EAL courses**.

Students who demonstrate proficiency at or above EAL 1520 may enroll in any course for which they are otherwise qualified; however, enrollment in the WRI 1110/College Writing section for international students may be recommended for undergraduate students. Unlike EAL courses, College Writing meets the General Education requirement for Basic Communication.

If a student's performance on the College's English Success Assessment is inconsistent with previous test scores or with other proof of English language proficiency initially reviewed for admissions purposes, the College reserves the right to defer the student's enrollment.

## Exceptions

Exceptions to this policy may occur in special circumstances involving institutional agreements with international partner universities, new pathway programs, and/or other international agreements that would warrant exceptions. All such exceptions must be codified in a Memorandum of Understanding (MOU) among the participating parties and have appropriate approvals in accordance with the agreement. Any MOU must be executed through the Office for Global Education, which may require consultation with the Office of Academic Affairs and the Office of Admissions regarding exceptions set forth in the MOU.

## Contact Offices

- Office of Admissions: (914) 251-6300
  - Office for Global Education: (914) 251-6032
  - School of Humanities: (914) 251-6550
- 

## Full-Time and Part-Time Status and Overload Approval

**The minimum full-time semester workload** is 12 credits for undergraduate students and 9 credits for graduate students. Certain forms of federal, state, and institutional financial aid require full-time status by the end of the add/drop period. *Only full-time students are permitted to live on campus.*

## Overload Approval

**To receive overload approval for a given semester,** approval must be obtained from the appropriate department chair by:

- a. students in the performing arts BFA and MusB programs who wish to register for more than 22 credits (a maximum of 30 credits is allowed each semester); and
- b. students in all other undergraduate degree programs who wish to register for more than 18 credits (a maximum of 24 credits is allowed each semester).

## Part-Time Status

Undergraduate students who pursue fewer than 12 credits (and graduate students who pursue fewer than 9 credits) per semester have part-time status. Part-time matriculated students meet the same admission and degree requirements as full-time matriculated students. *Students who wish to pursue part-time studies should consult with the chair or director and department faculty to determine whether a part-time program is available.*

# Nonmatriculated, Winter Session, and Summer Session Students

## Course Load and Overload

- **During the academic year (fall and spring semesters)**, nonmatriculated students may take a maximum of 18 credits each semester without special permission.
  - **Overloads are not permitted in winter session.** Given the intensive pace of winter session courses, all students are limited to a maximum of 4 credits—no exceptions.
  - **During summer session**, all students may enroll for a maximum of 12 credits across the four summer sessions. Limits within the sessions are as follows: a maximum of 4 credits in the online Session I and a maximum of 8 credits in Sessions II, III, and IV combined.
- 

## Graduation

Students who are one year from graduation, are required to submit an **Application for Graduation** in order to be eligible for graduation.

## Instructions for completing the Application for Graduation

1. Make an appointment with your advisor to review your Degree Progress Report to make sure you are on track to graduate. If you are uncertain about any academic requirements or policies, please check with your school or conservatory or the Office of the Registrar.
2. Complete the Application for Graduation. Graduation applications should be submitted electronically through MyHeliotrope under the Student menu. Diploma name and mailing information will be collected at the time the application is submitted.

Students who submit graduation applications in a timely fashion will have their applications pre-reviewed in an effort to alert them to any outstanding issues that will prevent graduation. Pre-review notifications are sent at the beginning of a semester in which the student has applied for graduation.

Final determinations regarding degree conferrals are made by the Office of the Registrar at the end of a student's last semester of study. To qualify for graduation, all degree requirements must be completed by the published graduation date. This includes the successful resolution of all Incomplete (I) grades and receipt of all external transcripts, test scores, and department waivers or substitutions.

Diplomas are distributed to graduates approximately eight to ten weeks after degrees have been awarded and are mailed to the diploma mailing address on file. If no diploma address was provided when applying for graduation, diplomas will be mailed to the permanent address on file. Diplomas

of students in arrears will be held until all financial obligations to the college have been met and account balances have been cleared by the Office of Student Financial Services.

Students may participate in one graduation ceremony during matriculation at Purchase. If the student does not complete degree requirements by May, but the registrar has reasonable assurance that requirements will be completed by the end of that year's summer session, the registrar may permit the student to participate in the May commencement ceremony. The student will be considered a candidate for August graduation. If the student completes requirements after summer session and registers for an additional semester, the student must defer participation in the ceremony until requirements are fully completed.

Any changes in the student's senior-year plans must be reported to the Office of the Registrar. Students who wish to change their graduation date must send written notification to the Office of the Registrar and their program office as soon as possible.

---

## **Graduation with Honors**

### **Honors Criteria**

College honors are awarded as *summa cum laude*, *magna cum laude*, and *cum laude*. The Educational Policies Committee has approved the minimum grade point average (GPA) needed to qualify for graduation with honors in each category. Undergraduate students are eligible to graduate with honors if they have:

1. completed at least 55 credits at Purchase College, graded A+ through WF (grades of P, S, SP, UP, or CR are not counted) and
2. achieved the following minimum GPA:  
Summa Cum Laude: 3.90  
Magna Cum Laude: 3.75  
Cum Laude: 3.50

College honors are noted in the commencement program with a statement that the notation is based on seven semesters' work or the equivalent. This is necessary because the program is printed before the final semester's grades are available.

---

## **Internal Transfer: Policy and Procedures**

Matriculated students in a BA or BS program who wish to transfer into a BFA or MusB program should contact the office of the director of their intended program. Likewise, BFA and MusB students who wish to transfer into a BA or BS program should contact the office of the chair or

director of their intended program. (Nonmatriculated students who wish to enroll in a degree-granting program at Purchase must follow regular admission procedures.)

1. The student will be given an internal transfer application. Deadlines for internal transfer applications vary from program to program; however, all applications must be completed and submitted at least six weeks before a semester begins.
2. The student is then advised, when applicable, about the audition, interview, and/or portfolio requirements of the intended program and the procedure for completing those requirements. The student should also be advised about the nature of the program and any implications regarding transfer credit.
3. **School of Art+Design:**  
Students who wish to transfer from other degree programs at Purchase College to the School of Art+Design must submit to the school's main office (Visual Arts Building, second floor):
  - a. an essay of intention
  - b. a portfolio
  - c. a student copy of their transcript
  - d. an application form (available on the school's website)

Check with the main office in the School of Art+Design for applicable deadlines. After these materials have been reviewed by the Art+Design Admissions Committee and a decision has been reached, students will be informed of their acceptance or denial via email.

---

## **Maintenance of Matriculation**

In order to graduate at the end of any given semester at Purchase, a student must be registered for that semester. A student may satisfy this requirement either by (a) being registered for coursework until graduation or (b) registering for MOM 3000/Maintenance of Matriculation and paying \$50 to maintain matriculation. Students must receive permission from the registrar to register for MOM 3000.

Students may not register for MOM 3000 while they are completing a senior project, senior recital, or senior production. An additional senior project/recital/production registration is required.

---

## **Minors**

Optional undergraduate **minors**—typically five courses, or 18–25 credits of coursework—are offered in many areas of study. After choosing a major, any student interested in pursuing a minor should carefully review the requirements for the minor before applying. An **Application for a Program of Minor Study**, available in the Office of the Registrar, is required for all minors. Unless required by the major, minors are not degree applicable for **financial aid purposes**.

---

## **Off-Campus Study**

### **Approval of Off-Campus Study**

Eligible students must secure approval of off-campus study before leaving Purchase and are urged to talk with their academic advisor as early as possible during the semester preceding the anticipated off-campus study.

If the off-campus study is at an American institution in the U.S., students should obtain a **Request for Preapproval to Transfer Credit**, available in the **Office of the Registrar**. The student completes the form in consultation with his or her advisor, who provides guidance regarding the specifics of the student's program at another institution. Specific course titles and credits must be indicated on the form. The form is signed by the student and the advisor. The completed form must be submitted to the Office of the Registrar.

## **Eligibility for Study Abroad**

In order to study abroad, applicants must meet the following requirements:

- Be in good academic standing (> 2.5 GPA, though some programs require a higher GPA)
- Have completed at least two semesters at a college or university. Transfer students are eligible after they have successfully completed one semester of full-time study at Purchase.
- Not be on disciplinary or housing probation during any part of the proposed period of studying abroad
- Receive approval from their academic advisor/department

All students are required to meet with the Education Abroad Coordinator in the Office for Global Education prior to studying abroad. For more information, please contact **[study.abroad@purchase.edu](mailto:study.abroad@purchase.edu)**

### **Conditions and Considerations for Off-Campus Study and Study Abroad**

- Leaves are granted for no more than two consecutive semesters for students who enter Purchase as freshmen and who have beginning sophomore or junior status at the time a leave would take effect.

- For the credit earned to be applied toward Purchase matriculation, a grade of D or higher must be earned in academic work taken off campus.
  - Study must be done at an accredited institution of higher education.
  - Any questions concerning financial aid should be discussed with staff members in the Office of Student Financial Services (Enrollment Services).
  - The student should give the Office of Community Engagement timely notice of his or her intention not to be in residence at Purchase.
- 

## **Readmission to the College**

Readmission to the college is necessary for formerly matriculated students who have separated from the college. The readmission process must be completed for a student to be matriculated in a degree program.

A student dismissed for academic reasons is eligible to apply for readmission one year after the dismissal. Students who wish to be readmitted should complete an Application for Readmission on the **Office of the Registrar's website** by the published deadline.

Any student readmitted to Purchase College who was academically dismissed or on **academic probation** after their last semester is on academic probation for the first semester after returning. If the quality or quantity of work during that first semester is considered unsatisfactory, the student could be permanently dismissed at that time and may not be eligible for readmission.

---

## **The Freshman Year and Freshman-Year Withdrawal Policy**

Freshmen in the BA and BS programs, and freshmen who have not declared their major, normally complete from three to seven **general education** courses, depending on their program of study. Freshmen in the BFA and MusB programs normally complete two to three general education courses as well as foundation courses within their discipline.

## **First-Year Seminar**

**EDG 1030/First-Year Seminar** is required for incoming freshmen and selected transfer students in the BA and BS programs (excluding the liberal studies BA and the BS in communications), and for freshmen who have not yet declared their major. (In their freshman year, biology majors take **BIO 1880/Biology Freshman Seminar** and all incoming freshmen in the School of Art+Design take **VIS 1050/ComX**, as part of their major requirements, instead of FRS 1030.)

## Freshman-Year Withdrawal Policy

Freshmen are strongly encouraged not to withdraw from 1000- and 2000-level courses during their first two semesters. The reasons for this policy are both academic and financial:

1. Freshman courses are a necessary foundation for further academic study and should be completed on schedule.
2. Students who fall below a minimum number of credits by withdrawing risk losing their financial aid.

Students struggling in a course should meet with their advisor as soon as possible to discuss the best course of action. In some circumstances, freshmen will be allowed to withdraw from a 1000- or 2000-level course, but they must first obtain the written permission of both their advisor and **Director of Student Support and Academic Achievement**.

---

## **The Senior Project (BA and BS Programs)**

The senior project is a college-wide requirement. (Students in certain programs are required to complete a **senior capstone course**.) It is the hallmark of the Purchase educational experience and the signature of our curriculum.

Students in the **Liberal Arts and Sciences** devote two semesters (Senior Project I and II) to an in-depth, original, and creative study. Students in the Conservatories of **Dance, Music, and Theatre Arts**, and the **School of Art+Design** spend their years at Purchase working towards their final senior projects, which can take the form of senior recitals, showcases, and art exhibitions. Students are mentored closely by program faculty and private study professors to help shape the scope and details of the final projects, and should consult regularly with their faculty on requirements and content for each project within the various programs of study.

## **Policies and Procedures for Students in the Liberal Arts and Sciences:**

- It is recommended that the Senior Project be sponsored by a member of the department in which the student has majored. After the student has chosen a faculty sponsor, they should consult their sponsor about the choice of a second reader. A second reader is required and should be chosen in consultation with the faculty sponsor.
- At the end of Senior Project I, a grade of SP (satisfactory progress), UP (unsatisfactory progress), or NP (no progress) is assigned. In the event a grade of NP is received, Senior Project I must be retaken.
- After the completion of Senior Project II, the project or thesis is evaluated by the sponsoring faculty member, who obtains comments from other involved faculty and/or staff. A grade of A+

through F is given for Senior Project II. In the event a grade of F is received, Senior Project II must be retaken.

- The project, may then be submitted to the Purchase College Library for archival purposes. The Library does not accept paper projects; all student projects, including senior projects, senior capstone papers, and master's theses must be submitted via the Student Project Portal. (Refer to the Library's **guide** for instructions.)
- In the event a Senior Project cannot be completed on time, it is subject to the same rules that govern other incomplete coursework. However, if the Senior Project is not completed by (a) the deadline for resolving grades of Incomplete (I) for the fall semester or (b) August 15 for the spring semester, an additional registration for the Senior Project is required. This policy supersedes any arrangements for "extended incompletes" that may have been made. Special permission from the sponsor and department Chair is required to register beyond a third semester for the Senior Project.

## **Accelerated Status in the Senior Year**

Students may be given accelerated status in their senior year by registering for and completing Senior Project I and II in one semester. Acceleration requires permission of the advisor, Senior Project sponsor, appropriate department Chair, and/or Director of the student's school.

## **Senior Project Registration in Summer Session**

Students cannot complete both Senior Project I and II during the summer; however they may register for *either* Senior Project I *or* Senior Project II in the summer session, provided:

1. The principal sponsor should certify to the department Chair or Director of the student's school that they will be present for a significant portion of the summer to provide guidance and direction to the student.
2. The project is approved and the registration is allowed for the summer by the department Chair and Director of the student's school.
3. The student registers and pays for the summer session work: 3 credits for a 6-credit senior project or 4 credits for an 8-credit senior project. Students who register for Senior Project II during summer session must complete the project and submit a copy to the Library via myHeliotrope no later than August 15.

---

## **Transfer Credit**

Purchase College, State University of New York, accepts transfer credit from regionally accredited institutions of higher education and from recognized candidates for accreditation that are received on an official transcript by the Registrar's Office. These regional accrediting bodies include:

- **Middle States Commission on Higher Education (MSCHE)**

- **New England Association of Schools and Colleges (NEASC)**
- **Northwest Commission on Colleges and Universities (NWCCU)**
- **Southern Association of Colleges and Schools (SACS)**
- **WASC Senior College and University Commission (WASC)**

Credit recognized by the National College Credit Recommendation Service of the University of the State of New York and the American Council on Education, recorded on official transcripts will be evaluated and may be accepted for applicability to specific degree requirements.

Students who have attended non-regionally accredited institutions of higher education may request that their coursework be evaluated for transfer credit. Credit will be evaluated on a case-by-case basis, and students will be expected to provide course descriptions and/or syllabi to assist in evaluating the coursework.

The U.S. Department of Education provides a **searchable database** of colleges and universities and their accreditation. We do not accept credit with *national* or *specialized* agency accreditation.

College-level credit taken at institutions outside of the US must be evaluated by an accepted translation/evaluation service. Examples include the **World Education Service** and **Spantran**.

## Undergraduate Transfer Credit Policy

- All students, regardless of credits transferred, must satisfy all academic requirements (or their equivalencies) for the major and the degree.
- Students must disclose all prior college work on their application to Purchase. Transfer credit will not be awarded from work that was omitted on the application to the College.
- Credits are converted to *semester hours/credits*. For example: unless otherwise specified, one quarter credit equals  $\frac{2}{3}$  of a semester hour. 5 quarter credits equals  $3\frac{1}{3}$  semester credits.
- A maximum of 4 physical education credits can be applied toward a degree.
- Remedial, college-prep, college success and college experience credits are not transferable.
- Grades of D or higher are accepted in transfer credit, although several departments have higher grade requirements for satisfaction of major or minor requirements. If a higher grade is required for a requirement then the higher grade is the minimum accepted in transfer for that course or requirement.
- Advanced Placement (**AP**) exam scores of 3 or better can transfer as credit, with the exception of AP literature and composition or AP language and composition. Students receiving a 4 or 5 will be given credit and are waived from the **Basic Communication requirement**. Students who receive a 3 will be given credit, but will be required to take the course to fulfill that requirement. A maximum of 30 credits will be accepted. Purchase's AP code is 2878.
- **International Baccalaureate (IB)** credit can be awarded for higher-level (HL) exams with scores of 5 or better.
- A maximum of 30 credits will be accepted through the College Level Examination Program\* (**CLEP**). Transfer is evaluated by review of each individual test score.

- Acceptance of a course for transfer credit does not guarantee applicability to degree, major, or minor requirements.
- Credits are transferred for the semester hour equivalent that they are taken. For example, courses taught elsewhere for 3 credits, which are taught at Purchase College for 4 credits, will transfer as 3 credits.
- Transfer grades do not factor in to the Purchase GPA.
- Once matriculated at Purchase, if a student wishes to transfer college-level work to transfer back to Purchase, they must complete a **pre-approval to transfer credits** form prior to registration if they wish to ensure transferability.

## BA and BS Programs

- A maximum of 90 credits—including a maximum of 75 lower-level (freshman-sophomore) credits—may be accepted in transfer to an undergraduate BA or BS program at Purchase College. The maximum of 90 can only be achieved if the student has at least 15 junior and/or senior level credits.
- A maximum of 30 non-liberal art credits may be applied to a BA or BS degree. Non-liberal art credits include (but are not limited to) business, nursing, education, accounting, social work and engineering.
- BS in Visual Arts: a maximum of 20 studio art credits and 9 art history credits are transferable. All upper-level studio art courses required for the BS major in the School of Art+Design must be completed at Purchase College. Art credits from other schools are not automatically transferable. Studio Art credit is awarded only for courses completed with a grade of “C” or better and if a comparable course is taught at Purchase with the approval from the Department Chair.

## BFA and MusB Programs

**Dance:** Students may transfer a maximum of 36 general education (“core”) credits. Dance credits are not transferable. The Dance major takes 8 semesters to complete regardless of transfer credit.

**Classical Composition, Instrumental Performance, Jazz Studies, Studio Composition, Studio Production, and Voice and Opera Studies:** Students may transfer a maximum of 66 credits: 36 general education (“core”) and 30 music credits. The music credits are accepted if approved by the conservatory. Under extraordinary circumstances, a student may transfer up to 54 music credits with permission from both the Department Chair and the Director of the Conservatory of Music.

**Acting, Film, and Theatre Design/Technology:** Students may transfer a maximum of 36 general education (“core”) credits. Major requirements in acting, stage/set design/technology and filmmaking are not transferable. These BFA majors take 8 semesters to complete regardless of transfer credit.

**Graphic Design, Painting/Drawing, Photography, Printmaking, Sculpture, Visual Arts:** A maximum of 69 credits (a maximum of 24 studio art credits, 9 art history credits, and an additional 36 general education (“core”) credits. All upper-level studio art courses required for the BFA majors in the School of Art+Design must be completed at Purchase College. Studio Art credit is awarded only

for courses completed with a grade of "C" or better and if a comparable course is taught at Purchase with the approval from the Department Chair.

## **Graduate Transfer Credit Policy**

1. Credits are converted to *semester hours/credits*. For example: unless otherwise specified, one quarter credit equals  $\frac{2}{3}$  of a semester hour. 5 quarter credits equals  $3\frac{1}{3}$  semester credits.
  2. A maximum of 9 graduate-level credits with a grade of "B" or better may be accepted in transfer to an MA or MM program at Purchase College. Transfer credits are not accepted in the MFA programs
  3. Credits are transferred for the semester hour equivalent that they are taken. For example, courses taught elsewhere for 3 credits, which are taught at Purchase College for 4 credits, will transfer as 3 credits.
- 

## **Transfer Eligibility for Student Athletes**

When student athletes are readmitted and accepted into a degree program at Purchase College after (a) attending another two- or four-year college for two semesters and (b) successfully completing 24 credits with a 2.5 GPA or above, they will be eligible to participate in the Purchase College athletic program without having to complete a year in residence. In addition, student athletes must be deemed eligible on the NCAA transfer documents received from their previously attended institution. After readmission, student athletes must maintain a new, postcumulative 2.0 GPA or higher at Purchase College, or they will be ineligible to participate in the athletic program.

---

## **Tutorials and Independent Studies**

Matriculated students—generally juniors and seniors—are encouraged, when appropriate, to enroll in tutorials and independent studies. Both of these types of study enable motivated students to extend the learning process beyond the limits of regularly scheduled courses.

### **Tutorials**

Tutorials are limited to individual students or small groups and assume a degree of academic maturity on the part of the student. Tutors meet regularly with students to discuss reading and other assignments. Students receive periodic evaluations and a final evaluation. Up to 4 credits may be awarded for a tutorial. One credit is equal to 50 minutes per week (15 hours per semester) with the tutorial instructor, plus two hours of student preparation per week.

## Independent Studies

Similarly, independent studies are limited to students who are capable of working at an advanced level with limited supervision. Generally, students may receive no more than 4 credits for an independent study, with each credit the equivalent of 37½ hours per semester of academic activity.

## Permission to Register

Students must complete a **Special Course Contract**, have their sponsor sign it, and submit it to the Office of the Registrar by the end of the add/drop period each semester. This form is available in the Office of the Registrar. For tutorial and independent studies during summer session, please refer to **Summer Session Policies** below.

## Eligibility and Restrictions

1. Tutorials and independent studies are limited to Purchase matriculated students.  
(Nonmatriculated continuing education students cannot register for independent studies or tutorials.)
2. The amount of credit agreed upon at the time of registration is the amount of credit to be awarded at the end of the semester. Credit may not be reduced at the end of the semester because of partial fulfillment of a particular course, tutorial, or independent study.
3. Students may not count more than 16 credits of independent studies, tutorials, and senior project taken with one faculty member toward the 120 (or 45 upper-level) credits required for graduation. *Any exceptions to this policy must be approved by the appropriate Director.*
4. An independent study or tutorial cannot be used to fulfill a SUNY general education requirement.

-

## Summer Session Policies

1. Only matriculated students are eligible to register for summer tutorials and independent studies.
2. The content of summer tutorials or independent studies should be significantly different from courses offered during the regular summer session or academic year.
3. Students must register, pay for, and complete all work during the designated summer session period.
4. Grades are due at the same time as regular summer session grades.
5. Summer tutorials and independent studies are approved only after ascertaining that the faculty member will be available in the summer to supervise the student's work.
6. Only full-time members of the Purchase faculty are permitted to supervise summer tutorials and independent studies, but they are not paid to do so. All students should be aware that many

upper-level courses in the liberal arts and sciences are available to students in the summer, and tutorials should not duplicate these courses.

7. In most cases, upper-level courses in the performing arts are not available during summer session.

---

## Grading Policies

### Change of Grade

After an instructor has submitted a student's grade to the Office of the Registrar, the grade may be changed only with the approval of the instructor.

1. If there has been a clerical error or if the student believes that the grade received is inaccurate, the student should discuss the grade with the instructor.
2. After consulting with the instructor, if the student has further questions regarding the grade, the student should discuss them with the **Director of Student Support and Academic Achievement**. The School Director may, if appropriate, arrange a discussion with the instructor. However, the final grade is the prerogative of the instructor.
3. If a grade dispute involves an instructor who is no longer a member of the Purchase College faculty, the Director of Student Support and Academic Achievement may adjudicate the matter.
4. In exceptional cases, grades may be changed up to six months after the completion of a given semester. No grade changes are accepted after this date.

---

### Dean's List

Students in the following programs who achieve the specified **grade point averages** (GPAs) are awarded the honor of Dean's List, which is recorded on the student's transcript. These GPAs are based on at least 12 credits graded A+ through F; grades of P, S, NC, UP, SP, CR, and INC do not apply. Students who earn a grade of UP or NP are ineligible.

- BA and BS programs: A semester GPA of 3.50 is required.
- BFA and MusB programs: A semester GPA of 3.75 is required.

Dean's List students are notified by the Office of Communication & Creative Services *after* all Incomplete grades have been resolved for the previous semester (typically 6-8 weeks after the semester ends).

For inquiries about the dean's list, students should contact the Office of Student Support and Academic Achievement.

**Carolyn Scofield**

Assistant to the Director of Student Support and Academic Achievement

**[carolyn.scofield@purchase.edu](mailto:carolyn.scofield@purchase.edu)**

**Jennifer Shingelo**

**Director of Student Support and Academic Achievement**

**[jennifer.shingelo@purchase.edu](mailto:jennifer.shingelo@purchase.edu)**

---

## **Grade of Incomplete: Procedure for Receiving**

To be eligible for a grade of incomplete (I), students must meet the following guidelines:

1. To receive a grade of incomplete (I), a student must request this grade from the instructor. Students on academic probation are not eligible for incomplete grades.
2. The instructor determines if a grade of incomplete (I) is appropriate. Criteria for this determination include previous work completed, course attendance, and factors not in the student's control (i.e., illness, death in family, etc.). If an incomplete is granted, the instructor determines the date for the work to be completed (no longer than four weeks) and files the grade of incomplete (I) online.
3. If a revised grade is not submitted by the published deadline, (**see academic calendar for deadlines**) the grade of incomplete (I) is automatically converted to an F. In such cases, the grade of F is final.
4. If truly extenuating circumstances exist, an extension of an incomplete is possible with the approval of the **Director of Student Support and Academic Achievement**. An "Extension of Incomplete" form must be used and submitted by the published deadline.

---

## **Grade Point Averages**

# How to Calculate Grade Point Averages (GPAs)

Convert grades into quality points (QPs):

**A+** = 4.334    **A** = 4.000    **A-** = 3.666  
**B+** = 3.334    **B** = 3.000    **B-** = 2.666  
**C+** = 2.334    **C** = 2.000    **C-** = 1.666  
**D** = 1.000    **F / XF / WF** = 0

Multiply the courses credits by its grade's quality points.

Grade	QPs	Cr.		Course QPs
A+	4.334	x 4 cr.	=	17.336
B	3.000	x 4 cr.	=	12
B-	2.666	x 3 cr.	=	7.998
C+	2.334	x 2 cr.	=	4.668
F	0.000	x 1 cr.	=	0

Add all the quality points = 42.002

Add all the attempted credits = 14

Divide the number of quality points by the number of credits attempted.

**42.002 divided by 14 = 3.00 GPA**

## Program-Specific GPA Policies

When a student formerly registered as nonmatriculated is accepted as a matriculated student, credits acquired (a) as a matriculated student and (b) as a nonmatriculated student are counted toward the cumulative GPA.

When a student transfers between the School of the Arts and the School of Liberal Arts and Sciences, grades previously earned remain in the cumulative GPA. The college-wide **Academic Review Committee** decides the issue of academic probation on a case-by-case basis.

---

## Grading System

Students obtain final course grades online via **myHeliotrope** on the **Current Students portal**.  
Matriculated students at Purchase College are graded as follows:

**A through F**

**A+, A, A- (Superior)**

**B+, B, B- (Good)**

**C+, C, C- (Satisfactory)**

**D (Minimum Passing Grade)**

A grade of D is acceptable in core curriculum/general education courses. In a major or prerequisite course, a grade of D is acceptable at the discretion of the departments in the liberal arts and sciences.

**F (Failure)**

This grade counts toward program pursuit for financial aid purposes.

**SP (Satisfactory Progress), UP (Unsatisfactory Progress), and NP (No Progress)**  
**[Reserved for Senior Project I]**

Reserved for grading of Senior Project I. SP is assigned for satisfactory progress. UP, or unsatisfactory progress, is assigned to indicate that work is underway but is not meeting expectations. NP, or no progress, is assigned to indicate that little to no work has been completed and the student must retake Senior Project I.

**Note:** A grade of A+ through F is given for Senior Project II. In the event a grade of F is received, Senior Project II must be retaken.

**CR (Credit)**

For matriculated students who register for maintenance of matriculation or a SUNY study abroad program. The CR grade is not calculated in the GPA.

**P and NC (Pass/No Credit Option)**

1. Students may elect one course (except those specified in #4 of this section) each semester to be graded on a pass/no credit (P/NC) basis. Summer session is considered a semester for this purpose. The P (Pass) or NC (No Credit) grade is not

calculated in the GPA, but counts toward program pursuit for financial aid purposes.

2. If a department requires that a course within the major be taken on a P/NC basis, then a student may elect a second course for P/NC in that same semester.
3. A maximum of 32 credits of P/NC work counts toward the 120 credits required for graduation.
4. The following courses cannot be taken on a P/NC basis: all core curriculum/general education courses; senior theses/projects; repeated courses; courses in one's major (refer to #5 for exception).
5. Departments may designate a few courses to be taken by all students on a P/NC basis. Courses so designated must be approved by the Educational Policies Committee. A department, at its discretion, may use pass/no credit grades for junior or senior seminars.
6. Students must elect this option by the end of the third week of classes; please refer to the **academic calendar** for the deadline. For Fall 2020, the deadline was extended due to the pandemic.

## **I (Incomplete)**

This grade indicates that a student and a faculty member have entered into an agreement that grants an extension of time to complete the requirements of the course. For additional information, refer to **Grade of Incomplete: Procedure for Receiving**.

1. The work must be completed within four weeks of the end of the semester.
2. Incompletes that are not resolved by the deadline date or approved for a further extension will be converted to a failure (F) grade. Grade changes after the four-week period are discouraged as a matter of fairness to students who complete their work on time. Extension of an incomplete must be approved by the designated administrator in the school that offered the course.
3. The credit value assigned at the time of registration is the credit value at the time the grade is submitted. Partial credit, whether for special or regular courses, is not given.
4. An "I" grade counts toward program pursuit for financial aid purposes.

## **AU (Audit)**

The audit (AU) grade is available to nonmatriculated continuing education students only. These students may audit credit courses with permission of the instructor, who determines the requirements for participation by the auditor. Auditors pay full tuition and fees.

Matriculated students may informally audit courses with permission of the instructor, but may not receive AU grades. Registration for the course is not permitted, and the course does not appear on the student's academic record. Matriculated students who choose to audit a course may not register for the course later in the semester.

## W (Withdrawal)

Chosen by the student, this grade is available up to the end of the ninth week of classes and signifies an official withdrawal without prejudice. It is not calculated in the GPA or used to calculate accumulated full-time equivalent status, but may affect program pursuit for financial aid purposes and eligibility for campus housing. The signature of the student's advisor is required on the Course Withdrawal form, which is available under **Forms** on the registrar's site. Freshmen must also consult with and obtain the signature of the Director of Student Support and Academic Achievement, on the withdrawal form; for more information, refer to the **Freshman-Year Withdrawal Policy**. The signatures, which do not necessarily indicate approval, are required to provide information to the advisor and the college.

## Repeating Courses

When a student repeats a Purchase College course, all grades received will remain on the official transcript, but **only the highest grade received** will be included in the quality and grade point average and the hours toward graduation. Students who have taken coursework before fall 2014 must file a Repeat Course form with the Office of the Registrar to ensure accuracy of their cumulative grade point average and official transcript. This form is available under **Forms** on the registrar's site. The grade excluded from the cumulative totals will be annotated with an "E" on the transcripts. The grade included in the cumulative totals will be annotated with an "I." The repeated course, which is defined by the same course prefix and course number, must be repeated at Purchase College under the same grading system in

order to be eligible for this policy. Therefore, courses previously taken and earned as transfer credit are not eligible for repeating.

Students receiving financial aid are encouraged to check with the Office of Student Financial Services to avoid losing an award, especially when repeating a previously passed course (grade of D or higher).

### **WF (Withdrawal/Failure)**

A WF grade is assigned by a faculty member when a student *stopped attending* the course and failed to officially drop or withdraw from the course. Faculty members may use the following as a general guideline:

1. If a student attended through the ninth week, he or she would receive an F or an NC, as is appropriate, instead of a WF.
2. If a student did not attend through the ninth week, he or she would receive a WF instead of an F.

The faculty member must include the student's final date of attendance when assigning a WF grade. The WF grade is calculated as an F toward the GPA and does not count toward program pursuit for financial aid purposes.

**Note:** If the student *never attended* the course and failed to officially drop or withdraw, refer to the XF grade.

### **XF (Failure due to nonattendance)**

An XF grade is assigned by a faculty member when a student *never attended* the course and failed to officially drop or withdraw from the course. In online or hybrid courses, this grade should be assigned if the student never submitted an assignment or participated in discussions.

The XF grade is calculated as an F toward the GPA and does not count toward program pursuit for financial aid purposes.

## **Satisfactory Academic Progress: Overview**

Academic standards are used to assess satisfactory progress and to determine probationary status or the necessity to dismiss. The academic policies in this section define minimum satisfactory academic progress for all students at Purchase College.

Students in the BFA, MusB, MFA, and MM programs must meet these collegewide academic standards as well as the general **professional standards**, including professional conduct standards, governing these degree programs, and the **academic and professional standards** of the student's school/conservatory and program.

Satisfactory academic progress (SAP) standards for financial aid (e.g., federal Title IV aid, state aid, and other loan programs) vary from those stated in this section; please consult the Office of Student Financial Services, (914) 251-7000, for specific guidelines. However, because the criteria for satisfactory academic progress affect all students, whether or not they receive financial aid, all students should be familiar with the standards in this section.

---

## **Satisfactory Academic Progress**

### **Academic Probation**

Academic probation is a formal notification sent to a student by the **Director of Student Support and Academic Achievement**, when the student's cumulative **grade point average** falls below 2.00. Copies of this notification are sent to the registrar and the student's advisor.

1. A student is placed on academic probation following a semester during which the student's progress has been found to be problematic. Probationary status is not a punitive action. It is intended to indicate problems that require correction and, if not corrected, may result in loss of federal **Title IV** aid (see below) and **academic dismissal**. However, academic probation is not necessarily a prerequisite for dismissal.
2. Academic probation is recorded on the student's transcript. To have such a notation removed from the record, a full-time student must, in the semester following the action, meet the minimum expectation described in the probation notice. **The work must be completed on time, i.e., no incomplete (I) grades.**
3. If placed on academic probation, students are encouraged to give attention to their educational and professional development.
4. Students in BFA, MusB, MFA, or MM programs may also be placed on professional probation or dismissed by their respective conservatories/schools. This is a separate process from academic probation/dismissal. For more information, see **Professional Standards**.

## **Restrictions of Privileges**

Students who have been officially placed on academic probation are required to cease extracurricular activities so that they may concentrate on their studies during the semester of probation. As soon as the probation status is removed from the student's record, the student is eligible to continue with their extracurricular activities.

Extracurricular activities are defined as:

1. Any elected or appointed executive board position in the Purchase Student Government Association (PSGA) or a PSGA-sponsored club or organization.
2. Any elected or appointed executive position in any governance organization, including the Purchase College Senate, the Educational Policies Committee, the Personnel Policies Committee, the Purchase College Association, Academic Review Committees, the Campus Appeals Board, faculty review committees, etc.
3. Participation in any intercollegiate athletic team.
4. Students employed by the college (e.g., head residents, resident assistants, student directors) who are placed on academic probation are placed on "job probation" as well. These students have their employment commitment re-evaluated by the supervisor, who may recommend a reassignment of duties. Students on "job probation" may also be required to participate in academic support services (e.g., a study skills workshop).

Exceptions to the restriction of privileges are considered by the appropriate Academic Review Committee upon receipt of a letter of appeal within five academic working days of probation notification. The letter of appeal should state exactly what circumstances mitigate against enforcement of the rule.

## **Satisfactory Academic Progress Standards for Financial Aid**

To maintain eligibility for certain types of financial aid, students must also meet satisfactory academic progress (SAP) standards for federal and state financial aid. For additional information on these standards, please refer to the **[Student Financial Services site](#)**.

-

---

## **Academic Review Committee and Midterm Progress**

### **Academic Review Committee**

The progress of students is reviewed at the end of each semester by the **[Director of Student Support and Academic Achievement](#)**. Appeals of academic dismissals are reviewed by the Academic Review Committee (ARC). Students are entitled to appeal dismissals in writing to this committee; those who are dismissed at the end of each semester have the right to an immediate appeal by following the specific instructions included in the dismissal notification.

Academic Review Committee (ARC) Composition:

- Voting members: The Director of Student Support and Academic Achievement and 5 faculty members.
- Non-voting members: two student affairs staff members appointed by the dean of student affairs, the registrar, a representative from EOP/MAP and at minimum, one current student.

## Midterm Progress

Midterm Progress is a notification sent after the sixth week of a semester to notify a student that there is some question as to whether the student can complete a course satisfactorily. If a student is warned of this possibility, it is hoped that the student will make whatever extra effort may be needed to pass (or to withdraw from the course, if appropriate).

---

## Professional Standards: BFA, MusB, MFA, and MM Programs

### Professional Standards

Each of these degree programs (BFA, MusB, MFA, MM) emulates the ethics and standards of its professional discipline. Students are expected to pursue their courses of study and conduct themselves in a manner consistent with each program's criteria.

1. Students are required to maintain satisfactory academic progress as defined for undergraduate and graduate students, as well as the grading and professional criteria of their respective programs.
2. Each student's major department is responsible for evaluating such matters as artistic growth, talent development, and a student's suitability for a professional life in the field, which, though difficult to assess in terms of grades and credits, are factored into the student's grades.

### Professional Conduct Standards

All students are expected to comply with the policies and regulations established by Purchase College and their respective programs. College policies governing student conduct are outlined under Academic and Professional Integrity and in the Student Code of Conduct.

In the BFA, MusB, MFA, and MM programs, prompt attendance and preparation for all prescribed classes, studios, labs, tutorials, workshops, rehearsals, concerts, and performances are mandatory. Unexcused absences, tardiness, or lack of preparation indicates a lack of seriousness in the program and constitutes a serious breach of professional conduct. Students should consult individual conservatory or school handbooks for the complete professional conduct guidelines for their program.

## Professional Conduct Probation and Dismissal

Grounds for professional probation, suspension, or dismissal in the BFA, MusB, MFA, and MM programs include breaches of professional conduct, lack of artistic growth, or failure to make satisfactory progress advancing through program requirements. Before being placed on professional conduct probation, a student may be warned, but such a warning is not required. The Director of the school/conservatory formally notifies the student of the professional probation via email to the student's Purchase College address and regular mail to the student's home address. The notification specifies the areas of concern and the corrective measures required.

Failure to satisfy the terms of probation may result in dismissal from the conservatory/school but not the College. While dismissal is normally preceded by a probationary period, a serious breach of professional conduct may lead to immediate dismissal. Professional dismissal decisions are the prerogative and responsibility of the Director of the school/conservatory, in consultation with the Department Chair and faculty.

Copies of all letters relevant to warning, probation, and dismissal are placed in the student's file, and immediate notification is forwarded to the student. Probation and dismissal letters are forwarded to the Registrar. Dismissal letters are also forwarded to the Offices of Student Financial Services, Student Affairs, Academic Affairs, and Residence Life.

## Students' Right to Appeal

A student may appeal a professional conduct probation or dismissal to the **Director of Student Support and Academic Achievement**, who will confirm or reverse the decision of the director/chair after reviewing all relevant materials.

---

## **Program Progress and Professional Standards**

In addition to the professional ethics and discipline standards, including professional conduct, required in all **BFA, MusB, MFA, and MM programs**, students must demonstrate satisfactory progress in their school/conservatory and program as detailed below.

## Conservatory of Dance

The Dance faculty review a student's artistic, academic, and technical proficiency twice each semester. In addition to prescribed coursework, all students participate in and are evaluated/graded on their freshman jury, sophomore jury, junior project, and senior project.

Undergraduate students must earn a grade of C or higher in all courses required for their major, excluding the senior project. A grade of C- or lower constitutes a failure to demonstrate successful academic or artistic progress. A student who receives grades of C- or lower for two or more

semesters may no longer be eligible for scholarship funds and performance opportunities and may be dismissed from the conservatory.

An undergraduate student may also be placed on professional probation or dismissed for breaches of professional conduct at the discretion of the director of the Conservatory of Dance. In cases of professional dismissal, students may or may not receive a formal warning, or probationary status, in advance. A student may appeal a professional probation or dismissal to the **Director of Student Support and Academic Achievement**.

## Conservatory of Music

**Undergraduate students** must earn a grade of C or higher in all courses required for their major, excluding the senior recital/production. A grade of C- or lower constitutes a failure to demonstrate successful academic or artistic progress. A student who receives grades of C- or lower for two or more semesters may be dismissed from the conservatory.

**Graduate students** must earn a grade of B or higher in all courses. A grade of B- or lower constitutes a failure to demonstrate successful academic or artistic progress. A student who receives grades of B- or lower for two or more semesters may be dismissed from the conservatory.

An undergraduate or graduate student may also be placed on professional conduct probation or dismissed for breaches of professional conduct at the discretion of the director of the Conservatory of Music. In cases of professional dismissal, students may or may not receive a formal warning, or probationary status, in advance. A student may appeal a professional probation or dismissal to the **Director of Student Support and Academic Achievement**.

## Conservatory of Theatre Arts

**BFA students** must earn a grade of C or higher in all courses required for their major. A grade of C- or lower constitutes a failure to demonstrate successful academic or artistic progress; students who earn a grade of C- or lower in a required course will be automatically placed on professional probation. When possible, students must repeat a required course to replace a grade of C- or lower in order to move forward within a discipline (i.e., to continue in a numbered sequence or to move from the 2000 level to the 3000 level, etc.). A student who receives grades of C- or lower for two or more semesters may be dismissed from the conservatory.

- In the **theatre design/technology** BFA program, repeating a required course in a subsequent semester or substitution of equivalent coursework is permitted only at the discretion of the department.
- In the **acting** BFA program, repeating a required course is usually not possible due to the cohort nature of the program. Therefore, students in this program who receive a grade of C- or lower in a required course will normally not be permitted to advance within the major.

Within the BFA programs, lack of academic progress, breaches of professional conduct, as well as judgment on such matters as artistic growth and development may also be the basis for

professional probation or dismissal.

A student in a BFA program may be placed on professional probation or dismissed for breaches of professional conduct at the discretion of the director of the Conservatory of Theatre Arts. In cases of professional conduct dismissal, students may or may not receive a formal warning, or probationary status, in advance. A student may appeal a professional probation or dismissal to the **Director of Student Support and Academic Achievement**.

## School of Art+Design

Students in the BFA and BS programs in the School of Art+Design are expected to meet all attendance and participation requirements in all studio courses. Unexcused absences, tardiness, or lack of preparation for class will not be accepted. Three or more unexcused absences in any course will result in a grade of F or WF.

All undergraduate students in the School of Art+Design must earn a grade of C or higher in all studio art courses required for their major, excluding the senior project. Students must repeat a required course to replace a grade of C- or lower in order to move forward within a discipline (i.e., to continue in a numbered sequence or to move from the 2000 level to the 3000 level, etc.).

Graduate MFA students must maintain a 3.0 (B) GPA for successful progress through the program.

Lack of academic progress, breaches of professional conduct, as well as judgment on such matters as artistic growth and development may also be the basis for professional probation or dismissal from the School of Art+Design. A student may appeal a professional probation or dismissal to the **Director of Student Support and Academic Achievement**. Further information can be found in the **A+D Student Handbook**.

## School of Film and Media Studies: Film BFA Program

Students in the **film BFA program** must maintain the department standards for academic and professional conduct. Criteria for advancement also include the student's fitness and potential for a professional life in the field, as determined by the department. Advancement each year is by invitation of the department following a scheduled, mandatory review of each student's work.

Any student on warning or probationary status is reviewed at the end of the semester (fall or spring). A student may appeal a professional probation or dismissal to the **Director of Student Support and Academic Achievement**. There is an ongoing assessment of professional growth in all work for all students.

---

## **Satisfactory Academic Progress Standards for Graduate Students**

Graduate students who meet all requirements of the college, including its academic standards, are considered to be maintaining satisfactory academic progress. A full-time graduate student is one who registers for 9 or more credits in each semester; a part-time student is one who registers for fewer than 9 credits.

1. All graduate students are evaluated throughout the semester, although grades are only submitted once a semester. Grades of W, I, and WF and repeated courses may affect satisfactory academic progress (refer to the **Grading System** for definitions of all grades).
2. All graduate students are expected to maintain a minimum 3.0 (B) GPA each semester. Graduate students who have a semester GPA lower than 3.0 will be placed on probation and must attain at least a 3.0 average in the following semester to have their probationary status removed. A graduate student must have achieved a minimum 3.0 GPA at the time a degree is awarded.
3. In addition to maintaining a satisfactory GPA, graduate students must meet all other academic and professional conduct standards set forth by their program.
4. A semester of residency is defined as one in which a full-time graduate student attempts 9 or more credits. Full-time graduate students in master's programs cannot exceed eight semesters of residency at the college to complete the requirements for their degrees. This is a minimum standard for academic progress and is not intended to represent normal progress, which is four to six semesters of residency at the college.
5. Part-time graduate students must complete their degrees with no more than 12 semesters of residency at the college.
6. Courses designated as developmental for graduate students (usually undergraduate level) cannot be credited toward a degree and do not count toward the full-time equivalent (FTE) semester. These courses are not factored into a student's GPA, but they may be used by the faculty in judging a student's overall potential to continue toward a graduate degree.

Graduate students who do not meet the criteria for satisfactory academic progress face **academic dismissal**. A graduate student may appeal an academic dismissal to the **Academic Review Committee**. Appeals must be made in writing and accompanied by documented evidence of mitigating circumstances (e.g., illness, injury, personal tragedy, etc.).

### **Readmission after Academic Dismissal**

Please refer to **Readmission**.

---

## **Satisfactory Academic Progress Standards for Undergraduate Students**

Students at Purchase are expected to maintain satisfactory academic achievement and to progress towards timely degree completion and graduation. Among the requirements for graduation, a student must maintain a cumulative grade point average (GPA) of 2.0. At the close of each semester all grades are processed, and the student's semester GPA and cumulative GPA are then used to determine whether the student is in good academic standing. A student who is not in good academic standing will be issued either an academic warning, placed on academic probation, or dismissed from the college. Only grades earned at Purchase are used in determining academic warning, probation or dismissal status.

**Criteria.** Any student subject to a first-time dismissal will be invited to appeal that determination.

The following criteria are used to assess a student's academic standing:

- First semester students (freshmen and transfers) receiving a GPA less than 1.5 will be dismissed with the right to appeal;
- Students whose cumulative GPA falls below a 2.0 for two consecutive semesters will be dismissed with the right to appeal;
- Students whose semester GPA falls below a 2.0 for three consecutive semesters will be subject to dismissal from the college. The **Academic Review Committee** may grant an additional semester of probation prior to dismissal on a case-by-case basis;
- Students whose semester GPA falls below a 2.0 for a fourth consecutive semester will be dismissed with the right to appeal;
- Any student returning from a dismissal (either because an appeal was granted or by readmission) whose semester GPA is less than 2.0 will be dismissed without the right to appeal.

**Appeals.** Neither an academic warning nor an academic probation may be appealed.

Appeals of academic dismissals are reviewed by the Academic Review Committee (ARC). Students are entitled to appeal dismissals in writing to the committee. The committee will not hear appeals in person or by phone.

Details regarding the appeals process, including deadlines, will be stated in the dismissal notification. If the student's appeal is granted, the student will be reinstated on probation for the semester following the dismissal. Any student returning from a dismissal (either because an appeal was granted or by readmission) whose semester GPA is less than 2.0 will be dismissed.

If a student does not appeal, or the appeal is denied, the student may not take any coursework at Purchase College for one year following their dismissal.

Students who have been dismissed a second time have no right of appeal and must reapply to the College after waiting one full academic year.

Any notice of academic warning or probation will appear on a student's Degree Progress Report (DPR)

**Notification.** A notification of warning, probation, or dismissal will be sent to the student's official Purchase email address prior to the commencement of the next semester. Any communication of

probation may also include conditions for continued of study at Purchase (e.g. participating on athletic teams, holding a student government position).

**Probation.** As noted above, the Academic Review Committee has the right to set forth conditions on a student's probation. Students are encouraged to work with their advisors to devise an appropriate course load and to attain a balance between study and other activities.

**Dismissal.** The first time a student is dismissed they can appeal for a reversal of the decision. Any student whose appeal is denied or who chooses not to appeal will not be allowed to return to the university for two full semesters. A summer session is not considered a full semester, and a dismissed student may not enroll in any classes during a summer session. For example, a dismissal following the spring semester means that the student will be required to remain out for the subsequent fall, spring, and summer semesters.

A student who is dismissed for a second time will not be permitted to reapply to Purchase.

### **Readmission after Academic Dismissal**

**Please refer to Readmission**

### **Visiting Students**

Nonmatriculated or visiting students who have attempted 12 or more credits will be academically dismissed if their cumulative GPA is below 2.0. They may appeal in writing for a Waiver of academic dismissal to the **Academic Review Committee**. A waiver will be granted only once. Students granted a waiver will remain on academic probation. If a waiver is not granted, dismissed students will not be permitted to re-enroll until two semesters have elapsed (not including winter or summer sessions) and only after the Registrar has reviewed and approved the request.

For additional detailed information about our undergraduate academic progress standards and academic probation and dismissal, please refer to the **Academic Policies** page under the Advising Center.

For information on academic progress standards for graduate students see **Academic Progress Standards for Graduate Students**.

---

## **Academic Leaves of Absence**

Students who are interested in studying at another campus as a visiting student, either in the United States or abroad, must receive approval in advance of an academic leave of absence. Please refer to **Off-Campus Study** for detailed information, including eligibility and the approval process.

---

## **Medical Leaves**

A medical leave of absence may be requested by the student through the Counseling Center for substance-related or emotional reasons or through Student Health Services for physical reasons. A supporting letter from a student's attending physician, therapist, or counselor is required.

Medical leaves, which are generally for a period of no less than six months and up to one year, must be approved by the associate dean for student affairs.

## **Renewing Medical Leaves**

Renewal of an approved medical leave of absence must be requested annually in writing by submitting new medical documentation to the Counseling Center or Student Health Services. Students who do not renew their medical leaves will be administratively withdrawn from the college by the Office of the Registrar.

## **Returning From Medical Leave**

A request to return to the college from a medical leave of absence is assessed when requested by a student. Assessments can be completed during the following periods:

- Fall semester returns: July 1 until the first day of classes
- Spring semester returns: December 1 until the first day of classes
- Summer session returns: May 1 until the first day of classes

Returns from medical leaves are subject to the recommendation of the Counseling Center or Student Health Services and approval of the associate dean for student affairs or designee. The **required documentation and instructions for return requests** is available online on the Student Affairs site.

## **Maintaining Enrollment in the Student Health Insurance Program**

A student who has enrolled in the college's student health insurance program is eligible to remain enrolled in that insurance program throughout his or her approved medical leave. To do so, the student must contact the Office of Student Financial Services before the beginning of each semester of the approved medical leave to make arrangements to pay the insurance premium in a timely fashion and to guarantee continuous insurance coverage. Failure to do so will result in loss of coverage.

---

## **Notes for All Leaves of Absence**

1. Students who are granted a leave at the end of a semester are responsible for finishing any incomplete work before the deadline for resolution of incomplete (I) grades (refer to the **academic calendar**).
2. Students on leaves of absence who are later found to be in academic difficulty will have their academic records reviewed by the **Academic Review Committee** (ARC). When warranted, the ARC may place a student on **probation** or take other appropriate action.
3. Students on leaves of absence may take coursework elsewhere as a nonmatriculated student, but cannot be guaranteed that Purchase credit will be given for that work unless specific arrangements are made in advance. (Please refer to **Off-Campus Study** for additional information.)
4. **Academic dismissal** will supersede any leave of absence.
5. Campus housing is limited and is not guaranteed for students returning from leaves of absence. For specific information related to on-campus housing, please email or call the Office of Community Engagement, **ceg@purchase.edu**, (914) 251-6320.
6. Taking a leave of absence will affect the repayment of educational loans and disbursements of student aid funds. Students who receive financial aid and/or have taken out educational loans must consult with the Office of Student Financial Services, (914) 251-7000, before taking a leave of absence.
7. Students on leaves of absence who do not return to the college at the agreed-upon time are administratively withdrawn as of the term that the return was to have taken effect. To return to Purchase College, students who have been administratively withdrawn must submit an Application for Readmission to the Office of the Registrar. **Readmission**, however, is not guaranteed.

---

## **Personal Leaves of Absence**

Students in good standing may apply to the Office of the Registrar for a personal leave of absence. Applications must be submitted before the last day to withdraw from a course with a grade of W (refer to the **academic calendar**).

Leaves are normally not granted for first-year students, and seniors are advised not to interrupt their studies. When granted, a leave is usually for a maximum of two semesters. Permission to take a personal leave of absence includes the right to return without additional notification.

---

## **Withdrawal from the College**

Students intending to withdraw from Purchase College should comply with the following procedures, which are designed to ensure a smooth flow of information regarding a student's

departure, to assess data regarding withdrawal, and to minimize potential problems in the event of readmission:

1. All required forms must be submitted to the Office of the Registrar before leaving the campus.
  2. Purchase identification cards must be returned to the More Card Office.
  3. Keys to residence hall rooms or apartments must be returned to the Office of Community Engagement. All other keys must be returned to the appropriate building manager.
  4. Refunds are based on the refund schedule published by the Office of Student Financial Services. Refunds on residence assignments are based on the date that students vacate their housing assignment and return their keys. Refunds on meal plans are calculated from the date students return their identification card.
  5. Students on **academic probation** at the time of withdrawal will have that status noted on their transcript.
  6. Students who transfer to another college are required to withdraw from Purchase College. Any matriculated student who does not register and does not notify the Office of the Registrar of his or her withdrawal from Purchase College will be administratively withdrawn by the registrar.
  7. Withdrawal affects the repayment of educational loans and disbursements of student aid funds. Students who receive financial aid and/or have taken out educational loans must consult with the Office of Student Financial Services, (914) 251-7000, before withdrawing.
  8. **Academic dismissal** will supersede any withdrawal.
- 

## Academic Records

### **Academic Records: Overview**

The **Office of the Registrar** maintains the official academic record of each student's enrollment and accomplishment. Before a student graduates, the academic record includes the student's transcripts from high school or other colleges. Students wishing to receive program clarification or to check on progress toward the degree are encouraged to review their Degree Progress Report and consult with their academic advisor. The permanent academic record is normally available to the student for review. The record is considered confidential and is released to outside agencies only with the student's written consent.

### Academic Transcripts

Permanent academic records are maintained by the Office of the Registrar for internal use only. Transcripts of these records are distributed externally only upon a student's submission of a **Transcript Request**. A transcript contains the following information:

1. All courses completed at Purchase College and the corresponding grades

2. Transfer credit awarded
3. Programs of study, majors, and degrees conferred

Information on obtaining academic transcripts is available on the [Office of the Registrar's site](#).

## **Financial Holds**

If a student has outstanding debts to the college, a hold is placed on transcripts and diplomas until the account is cleared. A default on New York State or federal loans would also require a hold on a student's academic records.

---

## **Policies Governing Student Records (FERPA)**

Student records policies are designed to ensure that the college has a student record-keeping system that achieves an effective balance between the student's right to privacy and the college's need to use the same information in carrying out its educational mission.

## **The Family Educational Rights and Privacy Act of 1974 (Buckley Amendment)**

The college's policies governing student educational records conform to and are in full compliance with the Family Educational Rights and Privacy Act of 1974, also known as the Buckley Amendment and referred to hereafter as FERPA. These policies are a declaration of existing practice and assure students' rights of privacy, while providing them with access to their own records.

### **I. Definitions**

- a. In these defined policies, the term "student" refers to any person who has completed the registration process for any semester at Purchase College and for whom the college has developed an educational record. Applications for admission are not included in the term.
- b. "Educational records" are all collections of personally identifiable information pertaining to students; these records are maintained by the college or by parties acting for the college. This includes computer files and written materials contained in a file folder in a traditional manner. As stipulated by FERPA, the following files are not considered "educational records" and, as such, are not available to students:

1. Records maintained by the New York State University Police, the Counseling Center, and Student Health Services
  2. Financial records of parents
  3. Employment files (i.e., applications for resident assistant and student manager positions and job-related materials)
  4. Records developed and maintained by faculty and staff that serve their individual record-keeping purposes and remain exclusively in their individual possession
- c. A “school official” is a person employed by Purchase College in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of Purchase College who performs an institutional service or function for which the college would otherwise use its own employees and who is under the direct control of the college with respect to the use and maintenance of personally identifiable information from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for Purchase College.

## II. Access

The essence of these guidelines and FERPA is that all students have the right to inspect their own educational records, irrespective of age or economic dependence on parents, with the exceptions listed above. Although the college is not required to release records maintained by the Counseling Center and Student Health Services, on written request by the student, information maintained in these files must be released to the appropriate professional of the student’s choice.

There is a general limitation that a student may not review letters or statements of a confidential nature included in any of their files before January 1, 1975. These materials are removed before a student reviews the folder and are returned to the folder after the review, if relevant to the file. (Refer to VI. Expunging.) All materials included after January 1, 1975, are available for student inspection unless there is written evidence in the folder that the student has waived the right to review a particular item.

A request to inspect an educational record should be made directly to the office holding the record. For those unable to come to the campus because of geographical location, requests by mail are honored. Copies are available to all students at the cost of reproduction. (Contact the **Office of the Registrar** for further information.)

Parents and legal guardians have access to their dependent's records if the student is a dependent in the Internal Revenue Service definition of the term or if the student has given written consent. Thus, it is the parents' or guardians' responsibility to present evidence of dependency before a student record may be released. If such evidence is presented, the student is notified.

Student records are accessible to employees of the college whose primary job responsibilities require access to some or all of the information included in a student's educational record and to employees with a legitimate educational need to review a student's educational record.

### **III. Right of Challenge**

A student who discovers what he or she may feel to be an inaccurate, misleading, or incomplete recording of information in the personal record may request that a change be made by the appropriate submitting office. If the request for change is denied, the student may request that the hearing be conducted within a reasonable period of time by a person who is not directly involved in the issue, appointed by the vice president for student affairs and preferably approved by the student. In controversies related to a grade, the debate is limited to accuracy and completeness, and may not entail the justification for a particular grade. Complaints concerning the conduct of the hearing or the aspects of these guidelines may be directed to:

The Family Educational Rights and Privacy Act (FERPA) Office  
Department of Education  
330 Independence Avenue, SW  
Washington, D.C. 20201

Students who differ with the decision rendered in the hearing are entitled to include a statement explaining their dissent in their file.

## IV. Waiver of Access

Students may waive their right to inspect a particular file or portion of a particular file. Individual referees may require that students waive their right to review a particular letter of reference they have been asked to write. Faculty or staff involved in advising may recommend that students waive their right to review recommendation letters, in the belief that a waiver effectively increases the credibility and usefulness of the reference when reviewed by the admissions committee or prospective employer. The college may not, however, require that any student waive the right of access to a file or any part of the file.

Student waiver of access to letters of recommendation is generally exercised on a letter-by-letter basis. This may be done by affixing a signed, dated statement to the letter before its inclusion in a folder; or, in the case of letters included in the credential file maintained by the **Career Development Center**, by signing the candidate's waiver of right of access to confidential reference letters, printed on the confidential reference form.

## V. Release of Records

- a. Except with respect to directory information or as otherwise allowed by law, there shall be no oral or written release of personally identifiable information from any student educational record without the signed and dated consent of the student, except to:
  1. school officials, as previously defined, who have a legitimate need to know
  2. state and federal education authorities to whom information must be made available by statute and/or for the audit of federal programs
  3. officials of another institution of postsecondary education where the student seeks or intends to enroll, or where the student is already enrolled to the extent that the disclosure is for purpose related to the student's enrollment or transfer
  4. organizations and educational agencies involved in testing, administering financial aid, or improving instruction, provided the information is presented anonymously
  5. accrediting agencies
  6. parents and legal guardians of students regarded as "dependent" by the IRS definition of the term, if dependency is demonstrated (access is "view only")

7. comply with with a judicial order or lawfully issued subpoena, in which case an attempt is made to notify the student in advance;
  8. parents or other appropriate persons in the case of a health or safety emergency
  9. authorized representatives of the comptroller general of the United States and the Department of Education
- b. Directory information is information contained in an education record of a student that would not generally be considered harmful or an invasion of privacy if disclosed. Specific items regarded by the college as directory information are listed in the Registration Guide as part of an announcement informing students of their rights to exclude themselves from any or all such releases. Items currently regarded by Purchase College as directory information are noted below. Students also receive an annual FERPA notification through their official Purchase College email account. Students must notify the registrar in writing if they do not want their directory information to be available to the public.

**Directory information:**

Name

Local campus mailbox number

Campus telephone number

Home address

Email address

Home telephone number

Date of birth

Matriculation status

Class level

Current full-time or part-time status

Photographs

Dates of attendance and graduation

Major fields of student and degree

Awards and academic degrees given at Purchase

Participation in recognized college activities (e.g., election outcomes, membership in athletic teams, participation in plays and performances)

Personal information on members of college athletic teams (e.g., height, weight, high school)

Also refer to the **Solomon Amendment**

- c. Information may be released in an anonymous manner or in a way that does not infringe on any individual's right to privacy for research and for purposes of research or to protect the health or welfare of certain groups.

- d. Information regarding alcohol or drug use or possession may be released to parents or guardians of students under the age of 21. The guidelines regarding such release are published in the **Alcohol or Drug Use/Possession Disclosure Policy**.

## VI. Expunging

Student records should be free of extraneous data that no longer serve the purpose(s) for which they were gathered. Therefore, systematic attempts should be made to expunge extraneous materials in student records. Another recommended means is to purge files on an ad hoc basis in the review given each file before the student inspects it. Judgments concerning the relevance of materials should be made by the person who is responsible for the particular file.

## VII. Annual Notices

- a. Students are informed annually through their Purchase College email account of the rights provided to them by FERPA. This information is also published in the Registration Guide each semester to inform students of their rights and responsibilities. This information is provided to each student entering the college.
- b. The registrar is responsible for establishing these guidelines and monitoring their implementation. Questions, concerns, and suggestions should be directed to the **Office of the Registrar**, Student Services Building, First Floor, (914) 251-6360.

## VIII. List of Education Records and the Officials Responsible for the Records

- **Academic Records:** director of admissions, registrar, academic deans, academic department, Advising Center, faculty offices
- **Student Services Records:** Counseling Center director, dean of students, director of student activities, vice president for student affairs, director of residence life
- **Financial Record:** director of student financial services, chief financial officer, director of financial aid

Educational records available for inspection **do not** include:

1. Financial records of the student's parents or guardians

2. Confidential letters of recommendation which were placed in the educational records of a student prior to January 1, 1975
3. Records of instructional, administrative, and educational personnel which are kept in the sole possession of the maker, and are not accessible or revealed to any other individual except a temporary substitute for the maker
4. Records of law enforcement units
5. Employment records related exclusively to an individual's employment capacity
6. Medical and psychological records
7. Thesis or research papers
8. Records that only contain information about an individual after the individual is no longer a student at the institution.

Students must **not** be allowed access to:

1. Education records that contain information on more than one student (the student may review only the specific information about himself or herself)
2. Financial records of the student's parents
3. Letters of recommendation or reference received after January 1, 1975, for which the rights of inspection have been waived

## **IX. Student consumer information requirement**

In compliance with both federal and state law, the college makes available to students or prospective students information about instructional programs, costs of attending the institution, financial assistance available to students, the refund policy, qualifications of faculty members, graduation rates, and placement of graduates. The college's **Your Right to Know** site is a centralized portal to the available information. The vice president for academic affairs and the vice president for student affairs are also available to assist students or prospective students in obtaining information specified in the Regulations of the Commissioner of Education, Chapter 2, Sections 53.1–3.4.

## **The Solomon Amendment 10 U.S.C. § 983**

The 1996 Solomon Amendment provides for the U.S. Secretary of Defense to deny federal funding to institutions of higher learning if they prohibit or prevent ROTC or military recruitment on campus. Directory information that must be released to the

military as it is presently defined under the Solomon Amendment:

1. Student's name and address
2. Telephone listing
3. Date and place of birth
4. Class level (freshman, sophomore, etc.)
5. Academic major
6. Degrees received
7. The educational institution in which the student was most recently enrolled

---

## Related Policies

### **Institutional Review Board: Research Guidelines**

The Purchase College Institutional Review Board (IRB) oversees research conducted by Purchase College faculty, staff, and students, and will sometimes review protocols submitted by non-affiliated collaborators. The Purchase IRB is a standing committee of the College faculty. Its activities are overseen by the Associate Provost for Academic Affairs.

All research that involves human participants or animal subjects must be either exempted for review or approved by the IRB before it can be initiated. To help protect volunteers, investigators must complete training and receive project approval from the IRB before beginning their work.

- The IRB, composed of faculty peers and community members, can approve, modify, or reject proposed research based on its perceived risks and benefits to prospective subjects
- The IRB reviews the studies at least annually and may modify or suspend the research if it decides that risks to subjects are greater than initially understood.

All faculty, staff, and students engaged in research must complete human research protections training, whether their protocols are for exempt, expedited, or full board review before submitting a full protocol review or exemption request. The training need to be completed only once and your completion report or certificate must accompany your protocol submission. The training addresses a broad range of human subjects issues, from logistical to ethical, and promotes compliance with federal guidelines. Completing the training in advance will help ensure timely processing of your protocol submission.

---

## **NYSED policy: Physical Presence Policy - Determining Time on Task in Online Education**

Consult with the New York State Education Department on **Distance Education Programs**.

---

## **Textbook Access and Affordability Laws**

**Higher Education Opportunity Act - 2008**

**Textbook Access Act**

---