SUNY Purchase College Catalog 2026 - 2027

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2026 - 2027

Contents

- President's Welcome
- About SUNY Purchase
  - Mission, Vision, Values
  - Institutional Learning Outcomes
  - Campus Overview
  - Your Right to Know
- SUNY Administration
  - SUNY Board of Trustees
  - SUNY Chancellor
- SUNY Purchase Leadership
  - SUNY Purchase Council
  - SUNY Purchase Cabinet
- Academic Programs Overview
- Undergraduate General Education Curriculum
- 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/Merit Access Program
  - Office for Global Education
  - Office of Community Standards

    - Academic Integrity
    - Personal Identification and Representation
    - Rights of the Individual
    - Respect for Property
    - Welfare, Safety, Environmental Health
    - Operation of the College
  - 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

Michael E. Steiper, PhD has been named the seventh president of SUNY Purchase.

The new President's term began August 11, 2025.

SUNY Purchase, A Campus that Delivers Excellence and Access Across the Arts and the Liberal Arts & Sciences

SUNY Purchase is a rare gem in higher education: a campus where renowned conservatories and **outstanding liberal arts and sciences programs** come together to spark creativity, critical thought, and exploration. Simply put, we **Think Wide Open**!

SUNY Purchase is a dynamic and inspirational community where deeply engaged faculty and dedicated staff nurture the aspirations of our exceptionally talented students. Our graduates are acclaimed, influential, and successful artists, actors, thinkers, scientists, leaders, musicians, and beyond—truly the "**Proof of Purchase**."

My commitment is to build on Purchase's vibrant culture to advance our mission of access and excellence, expand student success and opportunity, and enhance Purchase's impact and visibility across New York and beyond. Together with our students, faculty, staff, alumni, and friends, we will elevate Purchase 's impact and demonstrate the incredible value of a Purchase education, including the power that it provides us to meet the challenges of today!

And to those of you considering where to begin your own college journey, I encourage you to Think Wide Open and discover how Purchase's **nationally ranked programs** across the arts and the liberal arts and sciences can enable you to find and pursue your passions, whether you want to create or to question, to perform or to experiment, or to explore or transform!

Visit Admissions to learn more or schedule a tour.

Meet Dr. Steiper

About SUNY Purchase

Mission, Vision, Values

SUNY Purchase 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

SUNY Purchase 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 SUNY Purchase 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.)

Institutional Learning Outcomes

Institutional Learning Outcomes (ILOs) are the knowledge, skills, abilities, and attitudes that students are expected to develop as a result of their overall experiences throughout their time in college. ILOs are designed to help guide individual departments and disciplines in the development of learning outcomes for their programs, courses and services, and to help shape decision-making processes across the college.

Recognizing the interconnectedness and complexity of all facets of our world, we commit to sustaining an environment of openness and collaboration in which students develop:

- ***Critical thinking skills***, so that they are able to engage a lifelong building of knowledge through observation, reflection, curiosity, dialogue, and the evaluation and synthesis of information.
- ***Creative and expressive skills***, so that they may propose innovative solutions to problems, and innovative manifestations of their own thoughts and feelings.
- ***Articulation skills,*** so that they are able to communicate their thoughts and choices clearly, carefully, and purposefully, to themselves and to others.
- ***Adeptness in multiple research methodologies and in multiple forms of literacy***, so that they may further expand and enrich their appreciation of the complexity of our world, within and beyond college.
- ***A sensitivity to nuance***, to traditional and non-traditional knowledges, and to ideas and experiences different from their own, so that they are able to bridge the gap between themselves and others, and between the local and global, while advocating for the importance of diversity in all its manifestations.
- ***A commitment to the planet and to the welfare and equity of all of its peoples***, by respecting the sanctity of the environment and by using the **United Nations' 17 interconnected Sustainable Development Goals (SDGs)** as a framework for understanding the larger impact of their actions and decisions, so that they may actively engage in building a world that measurably promotes equity, inclusivity, and sustainability.

Campus Overview

Green space all around, and the heart of NYC 30 miles south!

City Within the Country

Tucked away on a 500-acre former estate in Westchester County, our unique campus was designed by master architect Edward Larrabee Barnes. Clustered together in the center to form a campus center, the new buildings were constructed of the same brown brick.

SUNY Purchase Interactive Map

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

2026-27 SUNY Purchase Leadership

SUNY Purchase Council

Dennis E. Glazer

Chairman

David Agosto

Member

Dr. Marsha Gordon

Member

Haina Just-Michael

Member

Richard Nightingale

Member

Gabriel B. Rodriguez, PhD, MSPH

Member

Emily Saltzman
Member

SUNY Purchase President & Cabinet

Michael E. Steiper
President

Earnest Lamb, PhD
he/him/his

Provost and Vice President for Academic Affairs

Patty Bice, Ed.D.

she/her/hers
Vice President for Student Affairs and Enrollment Management

Mike Kopas

he/him/his
Vice President for Administration

Jason E. Soto

he/him/his
Interim Vice President for Institutional Advancement and Interim Executive Director of the SUNY Purchase Foundation and Charitable Entities

Betsy Aldredge

She/Her/Hers
Interim Chief of Staff

Kathleen Farrell

she/her/hers
Chief Human Resources Officer

Kelly Jackson
she/her/hers
Sr. Director of
Intergenerational Learning
and Program Planning,
Government Relations Liaison

Maurice D. Nelson, EdD CDE®
He/Him/His
Chief Diversity Officer, Title
IX/VI Coordinator &
Affirmative Action Officer

Academic Programs Overview

SUNY Purchase 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.

Approximately 70 percent of the matriculated students at SUNY Purchase 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 SUNY Purchase 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, SUNY Purchase 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.

Academic Requirements

Undergraduate General Education Curriculum

The SUNY General Education curriculum engages all undergraduate students in essential learning, giving them a solid foundation of knowledge and skills that are applicable throughout their various programs of study.

Important Note: Effective Fall 2023, SUNY implemented a revised General Education program with new Student Learning Outcomes.

For students who first matriculated at Purchase or another SUNY school **prior to the fall of 2023**, please refer to the **Requirements for Students Admitted Prior to Fall 2023.** These requirements are also known as the **"Core Curriculum Requirements"** within the Course Search and student Degree Progress Reports.

For students who matriculated at Purchase **on or after Fall 2023**, please refer to the **Requirements for Students Admitted Fall 2023 and later.** These requirements are also known as **"General Education 2023"** within the course search and student Degree Progress Reports.

These requirements are shared across all 64 SUNY campuses— in other words, meeting a general education requirement at Purchase satisfies that requirement at any SUNY campus, and vice versa. Each SUNY school has the authority to approve their own courses for each area.

Students must complete a minimum of 30 semester hours of core curriculum/General Education 2023 in order to fully satisfy the requirements.

The student's advisor and the Registrar monitor each student's progress toward the fulfillment of requirements; however, the final responsibility for completing the requirements rests with the student. Questions about which set of requirements a students should fall under (i.e. "Core Curriculum Requirements" or "General Education 2023") should be directed to the **Registrar**.

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. See the New York State Education Department's **requirements about types of courses that count for Liberal Arts credit**.
2. A total of 45 credits must be earned in upper-level (UL) coursework. These are credits in courses numbered 3000-4999 at Purchase.
3. Complete a minimum of 60 credits outside the student's major.
4. Complete SUNY Purchase's **General Education requirements**.
5. Complete the health and wellness requirement. NOTE: A maximum of 4 physical education [PED] credits may be applied toward the degree.
6. Complete all requirements for the major.
7. Earn an overall minimum 2.0 (C) cumulative grade point average [GPA] at SUNY Purchase.

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

1. Earn a minimum of 120 credits that include a minimum of 30 credits in liberal arts. See the New York State Education Department's **requirements about types of courses that count for Liberal Arts credit**.
2. Complete SUNY Purchase's **General Education requirements**.
3. Complete the health and wellness requirement. NOTE: A maximum of 4 physical education [PED] credits may be applied toward the degree.
4. Complete all requirements for the major.
5. Earn a minimum 2.0 (C) cumulative GPA at SUNY Purchase.

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 SUNY Purchase.
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 SUNY Purchase, 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

Interdisciplinary programs in Film, New Media, Playwriting and Screenwriting, Cinema and Television Studies, and Media Studies combine research and hands-on training, encouraging students to become engaged makers and critical consumers of media.

Undergraduate Courses

Animation Minor

Description:

Animation classes at SUNY Purchase cover 2D as well as 3D animation techniques, and the curriculum addresses multiple ways of working with analog and digital approaches. A series of production studio classes take students from beginner level through to completion of a large-scale animation project, while courses in history and analysis provide an important grounding in a variety of aesthetic contexts. In addition, students are able to select from a range of upper-level elective courses in order to enrich their particular focus within this broader art form.

For more information, please email Assistant Professor of Animation, Maximiliano Ferro at **maximiliano.ferro@purchase.edu**

Minor requirements:

Academic Requirements for the Minor in Animation

Note: All courses need a C+ or better to receive credit.

1. NME1440/Animation I (4 credits)
2. CIN3130/Animation Studies (4 credits)
3. Choose three courses from below. A minimum of two courses need to be 3000 level or above.

- CIN3040/Film Sound: Technique and Theory (4 credits)
- COM1400/Intro to Video Techniques and Technology (3 credits)
- DES3190/Motion Graphics for Designers (3 credits)
- FLM1050/Introduction to Digital Filmmaking (3 credits)
- FLM 3610/Experimental Workshop I (4 credits)
- NME2420/Video Art I (4 credits)
- NME2440/Animation II (4 credits)
- NME3010/Cross-Cultural Video Production (4 credits)
- NME3215/Experimental Game Lab (4 credits)
- NME3230/Real Time Media Processing (4 credits)
- NME3320/Animation III (4 credits)
- NME3420/Video Art II (4 credits)
- NME3430/Video Graphics (4 credits)
- SCP1500/Introduction to Sculpture (3 credits)
- SCP2200/Figure Modeling and Drawing (3 credits)
- SCP3630/Sound/Interactive Media I (3 credits)

Total 17-20 credits

Cinema and Television Studies

Description:

An Intensive Immersion in the Art of Film and Television

The Cinema and Television Studies major offers students an opportunity for intensive study of the art of film and television through a broad range of courses in history, aesthetics, and cultural critique. The program is carefully structured for students to develop writing, analytical, and research skills culminating in the Senior Project.

In their first year, students take Intro to Cinema Studies I and II, a year-long course dedicated to the history and art of the moving image. As sophomores, students

sharpen their skills in visual analysis and historical inquiry. An extensive range of elective courses are offered in topics such as international cinema, television studies, and film.

During their Junior year, students take Junior Seminar which focuses on film and television theory and its implementation in visual analysis and by the time they become seniors, students are ready to do their own research, which culminates into their final showcase of what was learned 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 Education** requirements and **other degree requirements**, all Cinema and Television 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)
  - One of the five elective courses must be a course focused on Television Studies. These courses include:
    - CIN3065/Netflix in Latin America
    - CIN3070/Television Studies
    - CIN3075/History of American Television
    - CIN3095/Canadian Film and Television
    - CIN3130/Animation Studies
    - CIN 3280/Self Documentary

- CIN3255/Media and Migration
- CIN3500/Cinema in the Internet Age
- CIN3875: Environmental Media
- MSA3020/Reality TV
- NME3010/Cross-Cultural Video Production

*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.

Faculty

Rachel Fabian

Visiting Assistant Professor of Cinema Studies

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

Paula Halperin

Associate Professor of Cinema Studies and History
Director of the School of Film and Media Studies
PhD, University of Maryland

Francois Kiper

Lecturer of Cinema Studies
Lecturer in Media Studies

- BA, Washington University, St. Louis
- PhD, CUNY Graduate Center

Sean Weiner

Assistant Professor of Cinema Studies

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

Ling Zhang

Associate Professor of Cinema Studies

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

Alessandra Galassi

Lecturer of Cinema Studies

- MA, Queens College, CUNY
- MA, Universita degli Studi di Roma "La Sapienza"
- PhD, University of Connecticut

Nathan Holmes

Associate Professor of Cinema Studies

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

David Schwartz

Lecturer of Cinema and Television Studies
BFA, SUNY Purchase

Agustín Zarzosa

Associate Professor of Cinema Studies
Chair of Cinema and Television Studies and Co-Chair of Playwriting and Screenwriting

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

Contributing Faculty

Shaka McGlotten

Professor of Media Studies
Juanita and Joseph Leff Distinguished Professor 2023-2024

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

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

CIN 1040: Television Culture and Politics

An overview of the international development of television as a cultural form and zone of political struggle. Students learn to examine television as a mass medium, with a focus on its critical role in mediating the relationships between the state and society, and between commerce and art.

Credits: 4

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

CIN 1510: Introduction to Cinema Studies II

A continuation of CIN 1500.

Credits: 4

PREREQ: CIN1500

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

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

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

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

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

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 verité, 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

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

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

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

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

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

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 CIN1510

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

CIN 3095: Canadian Film and Television

An exploration of Canada's film and television culture, from its contributions to the art of documentary and animation at the National Film Board to its role in the formation of the 1980s slasher cycle, IMAX, and 1990s sketch comedy. Students examine indigenous representation and self-representation, Canada's linguistic divides, and the nature of public media funding through the works of David Cronenberg, Alanis Obomsawin, the Kids in the Hall, and the Degrassi Extended Universe.

Credits: 4

PREREQ: CIN1500 And CIN1510

CIN 3130: Animation Studies

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

Credits: 4

PREREQ: CIN1500 And CIN1510

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

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

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

CIN 3280: Self-Documentary

Sophisticated works in the heterogeneous genres of personal documentary and essay film re-situate self and environment, subverting dominant practices to produce new meaning. Students examine projects from diverse cultural contexts transgressing categories of narrative, documentary, and avant-garde, critical texts from cinema and media studies to feminist theory and disability studies, producing moving image exercises in addition to written texts.

Credits: 4

PREREQ: CIN1510 Or CIN1030

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

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

CIN 3350: Film and Media Preservation

This hands-on class introduces students to theories and practices in film and media preservation. Working with the College's 16mm film collections, students engage in research, print-inspection, and minor repairs, as well as projection and programming activities. Class may involve visits from professional archivists and field trips to local theaters and archives.

Credits: 4

PREREQ: (CIN1500 Or CIN1030) And CIN1510

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

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

CIN 3480: Methods in Film Criticism

A survey on the history and practice of non-academic film criticism. The course follows the history of film criticism, including newspaper reviews, cinema-focused journals, online communities, video essays, and podcasts. Students produce several pieces of film criticism throughout the semester, contributing to an online journal.

Credits: 4

PREREQ: CIN1500 And CIN1510

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

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

CIN 3520: Cinemas of the Mediterranean

An exploration of the intertwined histories of cinema on all sides of the Mediterranean, from the age of European imperialism to WWII, and from the processes of decolonization to the migrations that have transformed the region in recent decades. Students discover the common iconography, themes, and styles that have given shape to this multilingual regional cinema.

Credits: 4

PREREQ: CIN1500 And CIN1510

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

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

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

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

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) Or CIN1030

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

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

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

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

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

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

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

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 ethnoreligious 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

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

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

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 biomedia.

Credits: 4

PREREQ: (CIN1500 And CIN1510) Or MSA1050 Or ANT1500

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

PREREQ: CIN1500 And CIN1510

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

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

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 COM1400

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 COM1400 Or PSW1010

HIS 3345: Classic Hollywood Meets Early America, 1936-1962

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

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

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

NME 1440: Animation I

Familiarizes students with the possibilities and techniques of 2D animation. The goal of the course is to guide students through various ways in which 2D animation can be made and used to express artistic ideas. The course has been designed to lead students along a path of technical and creative growth through exercises and projects.

Credits: 4

NME 3310: Animation II

Familiarizes students with the possibilities and techniques of 3D animation. The goal of the course is to guide students through various ways in which 3D animation can be made and used to express artistic ideas. The course has been designed to lead students along a path of technical and creative growth through exercises and projects.

Credits: 4

PREREQ: NME1440

NME 3320: Animation III

Students will complete a series of projects conceptualized by the students with feedback and checkpoints provided by the instructor. Screenings, lectures, group discussions and individualized meetings with the instructor will guide students along the way as they explore their unique interests and voices in animation.

Credits: 4

PREREQ: NME3310

PSW 1050: Introduction to Television Writing

Learn the fundamentals of television (episodic/serial) writing. All aspects of dramatic storytelling in the episodic/serial form will be covered - from proper formatting to television's various dramatic structures and genres. Students will complete exercises that reinforce the concepts and present these for in-class workshops.

Credits: 4

Television Theory and Practice Minor

Description:

The minor in Television Theory and Practice offers students opportunities to write for different television genres, produce documentary and serial television, and critically engage with new developments in the field. Students examine the historical and theoretical foundations of the medium, and they collaborate in creating content with an emphasis on community-centered media.

Minor requirements:

Academic Requirements for the Minor in Television Theory and Practice

Total Number of Credits: 18-20

- CIN 1040/Television Culture and Politics, 4 credits (must be taken before the other requirements can be satisfied)
- Two Theory Electives from the list below: 8 credits

- CIN 3065/Netflix in Latin America, 4 credits
- CIN 3070/Television Studies, 4 credits
- CIN 3075/History of American Television, 4 credits
- CIN3255/Media and Migration, 4 credits
- CIN 3500/Cinema in the Internet Age, 4 credits
- CIN 3875/Environmental Media, 4 credits
- MSA 3020/Reality TV, 4 credits

- Two Practice Electives from the list below: 6-8 credits
  - FLM 1050/Introduction to Digital Filmmaking, 4 credits
  - FLM 3610/Experimental Workshop, 3 credits
  - FLM 4010/Short Film Production, 4 credits
  - NME 2420/Video Art I, 4 credits
  - NME 3010/Cross-Cultural Video Production, 4 credits
  - NME 3420/Video Art II, 4 credits
  - PSW1050/Introduction to Television Writing, 4 credits
  - PSW 3220/The Writer and the Documentary, 4 credits
  - PSW 3400/The TV Writer's Room, 4 credits
  - PSW 3500/Writing the Series, 4 credits

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.

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**, **Jeffrey Schwarz**, **James Spione**, and **Chris Wedge**.

Requirements:

In addition to meeting **General Education** requirements and **other 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.

Effective Fall 2026, for new students entering, Cinematography III is no longer required and is an elective option in Junior Year.

Requirements for the major include:

a. A minimum of 23 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

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

*Part One and Two (two-semester course)

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

Sophomore Year

- FLM 2000 and 2050/Introduction to Documentary: Nonfiction Film*
- FLM 2020/Film Editing II
- FLM 2100/Cinematography II
- FLM 2310 and 2320/Directors' Scene Workshop*
- FLM 2810/Writing for Film I
- CIN –film history, criticism, and/or theory elective (from list below)

*Part One and Two (two-semester course)

Junior Year

- One of the following two-semester courses:
    - FLM 3200 and 3210/Film Directors' Workshop* or
    - FLM 3460 and 3470/Documentary Workshop I and II or
    - FLM 3610 and 3620/Experimental Workshop*
- One Elective from the following options:
    - FLM3090/Cinematography II
    - FLM3110/Cinematography IV
    - FLM3415/Collaboration in Advanced Film Production
    - FLM3655/Advanced Picture Editing
    - FLM3810/Writing for Film II
- FLM 3250/Directing the Actor
- FLM 3320/Screenwriting
- FLM 3650/Advanced Sound
- CIN –/Two electives in film history, criticism, and/or theory credits** (from list below)

*Part One and Two (two-semester course)

Senior Year

- FLM 3725/The Business of Film
- FLM 4180 and 4190/Senior Production: Filmmaking*
- CIN –/One elective in film history, criticism, and/or theory/ (from list below)

*Part One and Two (two-semester course)

Film History, Criticism or Theory Electives

- Any unrestricted **CIN courses**
- ARH4770/African American Art and Film
- CIN1040/Television, Culture and Politics
- CIN2000/Close Analysis
- CIN2500/Principles of Montage
- CIN2600/Film Programming
- CIN3000/Cinema and Revolution
- CIN3350/Film and Media Preservation
- FLM3620/Experimental Workshop
- HIS3145/Chinese Cinema and History
- LIT 3025/Women and Film
- LIT 3680/Surrealism and Its Legacy
- PHI 3716/ Philosophy and Film

Note**: Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete **dual degree policy.

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

Faculty

Robert Anderson

Lecturer of Film

- AAS, Queensborough Community College, CUNY
- BS, York College CUNY
- MM, New York University

Mtume Gant

Assistant Professor of Film
BFA, SUNY Purchase

Amy Hargreaves

Lecturer of Film

- BFA, Fairfield University
- MA , NYU

Myna Joseph

Visiting Assistant Professor of Film

- BA, Wellesley College
- MFA, Columbia University

Lawrence O'Neil

Associate Professor of Film
BFA, SUNY Purchase

Sunita Prasad

Assistant Professor of Film

- MFA, Rhode Island School of Design
- BFA, Tisch School of the Arts at New York University

James Spione

Lecturer of Film

- BFA, SUNY Purchase

John G. Young

Visiting Assistant Professor of Film
Chair of Film

- BFA, SUNY Purchase

Maria Luisa Gambale

Visiting Assistant Professor of Film
AB, Harvard University

Charles Gomez

Lecturer of Film

- BS, Utica College
- MFA, City College of New York

Gretchen Hildebran

Lecturer of Film

- BA, Wesleyan University
- MA, Stamford University

Daniel Kang

Lecturer of Film
Co-Chair of Film

- BFA, SUNY Purchase

Brian Paccione

Lecturer of Film

- BA, Vassar College
- MFA, Columbia University

Alan McIntyre Smith

Lecturer of Film

- BA, University of Notre Dame

Ricardo Varona

Lecturer of Film

- BFA, Syracuse University
- MFA, Columbia University

J.D. Zeik

Adjunct Assistant Professor of Screenwriting and Film
BA, SUNY Purchase

Contributing Faculty

Maximiliano Ferro

Assistant Professor of Animation

- MFA, Mason Gross School of Arts at Rutgers University
- BFA, Cooper Union

Sean Weiner

Assistant Professor of Cinema Studies

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

Ling Zhang

Associate 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
Chair of Cinema and Television Studies and Co-Chair of Playwriting and Screenwriting

- 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

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

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

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

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: 4

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

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

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

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

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: 4

FLM 2090: Cinematography I

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

Credits: 3

FLM 2100: Cinematography II

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

Credits: 3

PREREQ: FLM2090

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

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

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 COM1400

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 COM1400 Or PSW1010

FLM 3090: Cinematography III

Individual projects in advanced cinematography.

Credits: 3

FLM 3110: Cinematography IV

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

Credits: 3

PREREQ: FLM3090

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

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: 3

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

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

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

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

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

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

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

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

FLM 3655: Advanced Picture Editing

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

Credits: 3

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

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

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 COM3320) Or (FLM3610 And FLM3620)

Film/Video Production Minor

Description:

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 Declaration of Minor Form found on the **Registrar's website**.

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 2430/Introduction to 2D Animation
NME 3010/Cross-Cultural Video Production
PSW 3120/The Writer and the Documentary
PSW 3400/The TV Writer's Room
PSW 3500/Writing the Series
PSW 3510/Horror and Sci-Fi Features

For course descriptions, go to:
CIN prefix: **Cinema and Television 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 Education** requirements and **other 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
ANT2125 Israel's Immigrants and Emigrants
ANT 2250/Film and Anthropology
ANT 2320/Performing Arts in Cross-Cultural Perspective
ANT 2340/Drugs, Bodies, Design
ANT 2470/Museum Anthropology
ANT 2475/Museums and Communities
ANT 2555/Magic, Witchcraft, and Modernity
ANT 2610/Introduction to Ethnomusicology
ANT 2730/New Black Ethnographies
ANT 3185/Global Media, Local Cultures
ANT3195/Tourism and Travel
ANT 3345/Media and Performance in Africa
ANT 3350/Myth, Ritual, and Performance
ANT3355/Children's Media Culture
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
ANT 4180/Ethnography of the American Rural

Cinema Studies and Television 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

Global Studies (School of Liberal Studies):

LBS3015/Artificial Intelligence

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 4130/Violence and Vision
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

School of Continuing Education (Summer/Winter sessions):

CMS 3150/Celebrity Culture

Sociology (School of Natural and Social Sciences):

SOC 2105/Art and Outsiderness
SOC 3005/Feminism, Art, and Performance
SOC3475/ Surveillance, Technology and Society

Theatre and Performance (Conservatory of Theatre Arts):

THP 3120/Gameplay and Performance
THP 3130/Transmedia and Performance
THP 3250/Theories of Drama and Performance
THP3560/Collaboration through Technology

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 Declaration of Minor form found on the **Registrar's website** 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

Shaka McGlotten

Professor of Media Studies
Juanita and Joseph Leff Distinguished Professor 2023-2024

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

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 Sannicandro

Lecturer of Media Studies

- MA, McGill University
- PhD, University of Minnestota, Twin Cities

Rudolf Gaudio

Professor of Anthropology

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

Lorraine Plourde

Associate Professor of Media Studies and Anthropology

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

Contributing Faculty

Michael Bell-Smith

Associate Professor of New Media

- BA, Brown University
- MFA, Bard College

Francois Kiper

Lecturer of Cinema Studies
Lecturer in Media Studies

- BA, Washington University, St. Louis
- PhD, CUNY Graduate Center

Hakan Topal

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

Marin Kosut

Professor of Sociology

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

Courses

ANT 2125: Israel's Immigrants and Emigrants

Students explore through fiction, nonfiction, film and artwork stories of immigration and emigration that have made Israel a space of transit, transition and settlement. What has drawn peoples to this land and what do they encounter when they arrive? Who decides to stay and who leaves? Focus on Soviet, Eastern European, Ethiopian and North American Jews, and Christians and Arabs.

Credits: 3

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

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

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

ANT 2475: Museums and Communities

Students examine and interrogate commonsense distinctions between 'traditional' museums and other spaces of cultural-historical exhibition. The aim is to partner with local communities to mount shows that resonate with community aesthetic, political, social and ecological concerns and, in the process, teach apprenticing curators how cultural institutions might become more inclusive and achieve relevance in the daily lives of their patrons.

Credits: 3

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

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

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

ANT 3195: Tourism and Travel

This course explores the benefits and drawbacks of tourism as experienced by tourists, travel-industry workers, and local and Indigenous community residents in various global contexts. Topics include affective labor, cultural commodification, heritage tourism, study abroad, voluntourism, selfie tourism, digital nomads, travel writing and vlogging, and debates over environmental and social sustainability.

Credits: 4

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

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

ANT 3355: Children's Media Cultures

This course takes an interdisciplinary and global approach to children's media cultures drawing on fields of cultural studies, media studies, ethnomusicology, and cultural anthropology. Topics include cuteness and grossness, tiny things and miniatures, consumption, nostalgia, and play. Students will also explore a range of media forms aimed at children including music, TV/film, books, and toys.

Credits: 4

PREREQ: ANT1500 Or MSA1050

ANT 3390: Ethnography of Communication

Students examine how language is used with other media to convey meanings and build social connections in particular cultural contexts. Focus on ethnographic approaches to spoken and written communication, paying attention to genres and norms of interaction and performance. Students carry out original research, using linguistic-anthropological theories to analyze real-life instances of language use and consider their broader sociocultural significance.

Credits: 4

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 MSA1050

ANT 3425: The Pleasures and Politics of Pop Music

Drawing on the fields of ethnomusicology, anthropology, and popular music studies, this course explores the politics of popular music in relation to critical theory, affect, race, class, gender, and sexuality. Topics include: pop idol industry, the boy band phenomenon, heavy metal and masculinity, music and moral panics, music as a form of protest and censorship, afro-futurist music, androgyny and new wave, and diasporic pop musics.

Credits: 4

PREREQ: ANT1500 Or MSA1050

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 MSA1050

ANT 4180: Ethnography of the American Rural

Explore the rural as a meeting place of working-class expressive cultures, an atmosphere of slow or strange time, a dramatic history of industry and agriculture, a notoriously tense racial zone, and a place of exuberant stories and poetics. Examine the vital ideological function of the rural as the urban's dark twin in American myth throughout history and today.

Credits: 4

PREREQ: MSA1050 Or ANT1500

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

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

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

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

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

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

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: 3

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

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

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

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

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

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

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

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

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

MSA 4120: Drag Theory and Practice

Focuses the politics and aesthetics of drag. Engage classic and contemporary work in gender theory, and also learn how to do drag through a series of practice-based workshops.

Credits: 4

PREREQ: MSA1050

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

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

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

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

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

THP 3560: Collaborating with Technology

Students explore the use of technology and new media as a real-time collaborator in the theatrical creation process. By integrating software and hardware early in the rehearsal process, students are able to investigate and experiment with new radical performance processes. Through discussion, laboratory-style work sessions, and small-scale creative assignments, students will engage with technology as a dynamic and responsive collaborator with unexpected and unexplored capabilities.

Credits: 3

New Media

Description:

The New Media B.A. Program at SUNY Purchase 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 Education requirements** and **other degree requirements**, all new media majors must complete the following requirements (68–70 credits):

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

Students must earn a grade of C+ or higher in each of these courses. Students who earn a grade lower than a C+ in a given course must petition the New Media Department to retake the course. In order to pass NME 2100 (receive Advanced Standing), 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/Introduction to Digital Design: 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 **or** NME 1440/Animation I
- 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: 4 credits
- four elective courses chosen for their relevance and applicability to the student's course of study in new media: 15-16 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. Please check the course search for course prerequisites as courses are offered.

New Media:

- NME 3010/Cross-Cultural Video Production
- NME 3040/Internet Art
- NME 3050/Information Aesthetics
- NME 3150/Material Distribution: Billboards, Wheatpaste, and Pamphlets
- NME 3170/Digital Design and Fabrication
- NME 3210/Artistic Activism

- NME 3215/Experimental Game Lab
- NME 3220/Forms of the Moving Image
- NME 3230/Real-Time Media Processing
- NME 3240/Drawing, Moving, and Seeing with Code
- NME 3265/Social Design
- NME 3310/Animation II
- NME3320/Animation III
- NME 3340/Photography Expanded
- NME 3350/Digital Printmaking
- NME 3430/Video Graphics
- NME 3455/Dark Ecology Studio
- NME 3545/Community-Centered Media
- NME 3560/ Physical Computing
- 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

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
- THP3645/Projection Design for 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 3420/Video Art II
- SCP 3630/Sound/Interactive Media I
- SCP 3640/Sound/Interactive Media II

Minor requirements:

Students wishing to minor in New Media should meet with the **Chair of the Department of New Media** before deciding to declare. Only 4 credits may be transferred from other schools. Students must earn a grade of C+ or higher in each course taken to fulfill the requirements for the minor. Students who earn a grade lower than a C+ must petition the New Media Department to retake the course.

1.NME 2250 - Art and Technology

2. Two other foundation classes:

- NME 1060: Introduction to Sound
- NME 1160: Introduction to Digital Design
- NME 1450: Programming for Visual Artists
- NME 2420: Video Art I or NME1440/Animation I
- NME 2750: Introduction to the Web
- PHO 1100: Introduction to Digital Photography

3. Two Upper Level New Media Electives:

- NME 3010: Cross-Cultural Video Production
- NME 3040: Internet as Public Art
- NME 3050: Information Aesthetics
- NME 3150: Material Distribution
- NME 3170: Digital Design and Fabrication
- NME 3210: Artistic Activism Workshop
- NME 3215: Experimental Game Lab
- NME 3230: Real-Time Media Processing
- NME 3275: Special Topics in New Media
- NME 3310: Animation II
- NME 3320: Animation III
- NME 3340: Photography Expanded
- NME 3350: Digital Printmaking
- NME 3420: Video Art II
- NME 3430: Video Graphics
- NME 3455: Dark Ecology Studio
- NME 3560: Introduction to Physical Computing: Getting Outside the Box
- NME 3675: Copy, Paste
- NME 4150: Special Projects in Tiny Computing

Total: 18-20 credits

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

Sara Magenheimer

Associate Professor of New Media

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

- MFA, Bard College

Brooke Singer

Professor of New Media
Doris and Carl Kempner Distinguished Professor 2024-2025

- BA, Wesleyan University
- MFA, Carnegie Mellon University

Hakan Topal

Professor of New Media and Graphic Design

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

Maximiliano Ferro

Assistant Professor of Animation

- MFA, Mason Gross School of Arts at Rutgers University
- BFA, Cooper Union

Steven Lambert

Associate Professor of New Media

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

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)

Lee Tusman

Associate Professor of New Media and Computer Science

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

Contributing Faculty

Shaka McGlotten

Professor of Media Studies
Juanita and Joseph Leff Distinguished Professor 2023-2024

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

Elizabeth Guffey

Professor Emerita of Art History

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

Sarah Warren

Associate Professor of Art History

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

Kate Gilmore

Professor of Sculpture

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

Jeanine Meyer

Professor Emerita of Mathematics/Computer Science

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

Raphael Zollinger

Lecturer of Sculpture

- BFA, Pratt Institute
- MPS, New York University

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

DES 3090: Interactive and Experience Design

A focused inquiry into the nature of interaction for entertainment, persuasion, recreation, or human enrichment. Discussions and readings include sociology, anthropology, game theory and urgent topics such as developments in artificial intelligence. Students gain an understanding their role as creator, participant, viewer, and user. Adafruit's Circuit Playground Express and Python are introduced as the technological substrate for their investigative work.

Credits: 3

PREREQ: (DES2460 And DES3510) And DES3200

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

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)

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

MAT 1420: Programming Games

An introduction to traditional and modern concepts in programming. Traditional concepts covered include variables, expressions, data representation, logic, arrays, functions, and pseudo-random numbers. The modern concepts include graphical constructs and event-driven programming. This course uses familiar games as projects, because implementing games requires an understanding of important

programming concepts and attention to the human-computer interface.

Credits: 4

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

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

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 NME1450

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

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

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

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

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

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

NME 1160: Introduction to Digital Design

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

NME 1440: Animation I

Familiarizes students with the possibilities and techniques of 2D animation. The goal of the course is to guide students through various ways in which 2D animation can be made and used to express artistic ideas. The course has been designed to lead students along a path of technical and creative growth through exercises and projects.

Credits: 4

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

NME 2100: New Media Advanced Standing

New Media majors take this course in the semester that they complete their foundation requirements. 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 can take Junior Seminar.

Credits: 1

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

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

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

NME 3040: Internet Art

Since its inception, the Internet has been a platform for art-making. As the Internet has evolved, so have the tools and ideas that artists use to make art online. Through creative projects, discussion, viewing artworks, and reading, students will explore what it means to make art about, of, and for the Internet.

Credits: 4

PREREQ: NME2750

NME 3050: Information Aesthetics

Introduces students to data as a creative tool. Students work with public datasets to build compelling visual stories about social and political issues. The course moves from research to design, covering infographics, mapping, and simple interactive work. Students will leave with strong skills in analysis, visualization, and narrative design.

Credits: 4

PREREQ: NME1160 Or DES2500 Or NME2100 Or DES2600

NME 3150: Material Distribution

Students examine how contemporary artists and activists use printed matter to facilitate the exchange of ideas in the public sphere. They learn how printed material has been used since the invention of the printing press while examining its evolution through digital technology. Students produce and distribute projects using Risograph prints, posters, zines, stickers, and t-shirts alongside digital media.

Credits: 4

PREREQ: NME2100

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

NME 3210: Artistic Activism Workshop

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

NME 3215: Experimental Game Lab

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 Or MAT1420

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: NME1450 Or MAT1520 Or MAT1420

NME 3240: 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: NME1450 Or MAT1420 Or MAT1520

NME 3310: Animation II

Familiarizes students with the possibilities and techniques of 3D animation. The goal of the course is to guide students through various ways in which 3D animation can be made and used to express artistic ideas. The course has been designed to lead students along a path of technical and creative growth through exercises and projects.

Credits: 4

PREREQ: NME1440

NME 3320: Animation III

Students will complete a series of projects conceptualized by the students with feedback and checkpoints provided by the instructor. Screenings, lectures, group discussions and individualized meetings with the instructor will guide students along the way as they explore their unique interests and voices in animation.

Credits: 4

PREREQ: NME3310

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

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: NME2420

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: NME2420

NME 3455: Dark Ecology Studio

Integrates art, design, and science to critically examine life in the Anthropocene. In this studio–seminar, students conduct hands-on research in the bio art lab, producing agar art, natural pigments, bioplastics, and sustainable prints. Through making and discussion, the course analyzes relationships among humans, technology, and the more-than-human world, interrogating contemporary definitions of "nature."

Credits: 3

NME 3560: Physical Computing

The mouse and keyboard are great, but how else could we engage with computers? Students use Arduino micro controller kits, 3d printers, and the laser cutter to make new computer interfaces for games and interactive artworks. An emphasis is placed on creative and novel ways to reimagine our relationship to the computer.

Credits: 4

PREREQ: NME1450 Or MAT1420 Or MAT1520

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

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: 4

PREREQ: NME1450 Or MAT1420 Or MAT1520

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

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

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

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

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

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

THP 3120: Gameplay and Performance

Explores interactive theater, immersive performance, alternate reality, and pervasive gaming as an alternative to traditional performance by visual artists, actors, dancers, and musicians. Building from video games, the course works through applied theatre techniques that center the spectator and participant in the creation of work. Students examine the blurred distinctions between game and narrative and design and stage interactive performances.

Credits: 4

THP 3645: Projection Design for Performance

An immersion in project-based study of projection design for theater and contemporary performance. Students will develop designs based on script analysis, visual interpretation and collaboration with other designers and directors. Alongside learning principles of video projection and techniques for image editing and visualization, students will be introduced to software applications used in professional theatre.

Credits: 3

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

Playwriting and Screenwriting

Description:

Professional writers increasingly work in multiple modes of expression. In the playwriting and screenwriting BA program at SUNY Purchase, 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 Education requirements** and **other 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
PSW 1030/Improv for the Writer
PSW1050/Introduction to Television Writing
PSW 1250/Plays and Playgoing
PSW 2200/Intersectional Playwriting
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
PSW 3200/Playwriting III
PSW 3210/Screen Story Analysis
PSW 3230/Writers' Scene Workshop
PSW 3300/Writing for Television
PSW3305/History of the American Musical
PSW 3310/Book Writing: Story Structure in Musical Theatre
PSW3320/Northern Ireland: The Role of the Artist in Peacebuilding
PSW 3400/The TV Writer's Room
PSW 3500/Writing the Series
PSW3510/Horror and Sci-Fi Features
PSW3520/Devising for Writers
PSW 3600/Songwriting for the Musical
PSW3650/Advanced Dramatic Writing
PSW 3701/The Business of Writing
PSW 4150/Making New Plays
THP 2205/Shakespeare Then and Now
THP 3725/Adapting Literature for Performance
THP 3730/Collaborative Devising and Directing

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, New Media, Theatre and Performance, Television and Theory Practice, 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

T. Adamson

Lecturer of Playwriting

- BFA, Tisch School of the Arts, New York University
- MFA, Hunter College, City University of New York

Jeesun Choi

Lecturer of Playwriting and Screenwriting

- MFA, Dell'Arte International
- BA, Macalester College

Edmund Fisher

Lecturer of Design and Technology

Amina Henry

Lecturer of Playwriting

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

Susan Kouguell

Lecturer of Screenwriting
BA, SUNY Purchase

Greg Lisi

Adjunct Professor of Screenwriting
MFA, AFI Conservatory

Eric Mandelbaum

Visiting Assistant Professor of Screenwriting
BFA, SUNY Purchase

Edward Pomerantz

Associate Professor of Screenwriting

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

Peggy Stafford

Assistant Professor of Playwriting
Co-Chair Playwriting & Screenwriting

- BA, Seattle University
- MFA, Bennington College

Beau Thorne

Assistant Professor of Screenwriting
Co-Chair Playwriting & Screenwriting
MFA, University of Texas, Austin

Cezar Williams

Lecturer of Theatre and Performance
Director of New Plays Now
BS, New York University

J.D. Zeik

Adjunct Assistant Professor of Screenwriting and Film
BA, SUNY Purchase

Lily Akerman

Lecturer, Playwriting

- BA, Princeton College
- MFA, Hunter College

Sara Cooper

Lecturer of Playwriting
BFA, MFA, New York University

Deborah Goodwin

Lecturer of Screenwriting
BA, Dawson College

Mariana Carreño King

Associate Professor of Playwriting

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

Tatiana Kouguell-Hoell

Lecturer, Screenwriting

- BA, SUNY Purchase
- MFA, Columbia University

James Madejski

Lecturer of Screenwriting
BFA, SUNY Purchase

Ana Margineanu

Lecturer of Playwriting
MFA, National University of Theatre and Film, Bucharest

Alana Sanko

Visiting Assistant Professor of Screenwriting
BA, University of California, Santa Barbara

Jack Tamburri

Lecturer of Theatre Arts

- AB, University of Chicago

- MFA, Yale School of Drama

Bridget Visser

Lecturer of Playwriting and Screenwriting

Zhu Yi

Lecturer of Playwriting
- BA, Nanjing University
- MFA, Columbia University

Contributing Faculty

Andrea Thome

Assistant Professor of Theatre and Performance
Co-Chair
- 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

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

PSW 1030: Improv for the Writer

Study the art of improvisation and apply its rules to dramatic writing. Look at artists across mediums who have used improvisatory methods to develop their work. Through written and performed games and exercises learn to create "in the moment;" imagining characters, settings, and worlds for plays and screenplays on our feet.

Credits: 3

PSW 1050: Introduction to Television Writing

Learn the fundamentals of television (episodic/serial) writing. All aspects of dramatic storytelling in the episodic/serial form will be covered - from proper formatting to television's various dramatic structures and genres. Students will complete exercises that reinforce the concepts and present these for in-class workshops.

Credits: 4

PSW 1250: Plays and Playgoing

What makes a play alive, provocative, and vital? Using classics of dramatic literature as well as plays that are new to the stage, students read and study the ideas and mechanics of the play. An examination of some key texts and theories, including Aristotle's Poetics, Brecht's

Epic Theatre, Artaud's Theatre of Cruelty, and Boal's Theatre of the Oppressed lead to a fresh look at the old and the new. Students attend plays on campus and in New York City, and meet some of today's leading theatre artists.

Credits: 4

PREREQ: PSW1000

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

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

PSW 2200: Intersectional Playwriting

While theatre features more BIPOC artists than ever, there exist de facto racial silos – Black stories, Latinx stories, indigenous stories,

Asian stories. Where are Latinx-Asian narratives, or Indigenous and Black characters sharing the stage? In this course, students will read and write plays that feature relationships amongst characters from different BIPOC communities, creating theatre that reflects our present and future.

Credits: 4

PREREQ: PSW1000

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

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

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: PSW1000

PSW 3155: The Art of Rewriting

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

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

PSW 3210: Screen Story Analysis

Principles of writing stories for the screen are identified through in-depth analysis of feature films and/or TV shows. Written assignments may include story analysis essays, story outlines, and screenplays in which students incorporate aspects of the films analyzed. Students must also participate in class discussions designed to emphasize critical thinking.

Credits: 4

PSW 3230: Writers' Scene Workshop

Students bring their screenwriting to a professional level by learning the deep anatomy of the scene. Students look at their writing from the perspective of the director and learn to craft scenes that have what these collaborators look for in a text. Whether writing for film or television (or theater), well-crafted scenes are essential for a script directors will want to direct and actors will want to act. Students practice the director's craft by realizing their own original scene on digital video, giving them new insight in to the writing process. The aspects of directing, producing, casting, editing and other areas are also essential for writers interested in one day becoming showrunners or making their own work.

Credits: 4

PREREQ: PSW2000

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 PSW1050

PSW 3305: History of the American Musical

Students will examine songs, scenes, and the stories behind musicals from Vaudeville, "Golden Age," megamusicals, "contemporary musical theatre," all the way into the ever-expanding, excitingly diverse peripherals and new perspectives of what musical theatre in the now, fostering inspiration and creating room for what the American Musical Theatre has yet to become.

Credits: 4

PREREQ: PSW1000

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

PSW 3320: Northern Ireland: The Role of the Artist in Peacebuilding

Students are introduced to the history of Northern Ireland and the legacy of The Troubles. Through lectures, workshops, and experiential field work, students explore the power of the arts to promote healing, understanding, and transformation within a conflict/post-conflict society. Working in partnership with local artists in Belfast, students create socially engaged art during a residency with our core partner, The MAC.

Credits: 6

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 PSW1050

PSW 3500: Writing the 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: PSW1050 Or PSW3400

PSW 3510: Horror and Sci-Fi Features

Students will write a feature-length horror or science fiction screenplay in a supportive environment designed for writers approaching their first longer scripts. Beyond being a key pathway into the film industry for new writers, the horror and sci-fi genres provide a fun and approachable way to explore writing a substantial work prior to undertaking the Senior Project.

Credits: 4

PREREQ: PSW2000

PSW 3520: Devising for Writers

This class explores how to write meaningful characters and stories by immersing in the physical world. Using physical theater techniques, the students work solo and in ensembles to discover and build deeply realized characters with endless potentials for story. The class culminates in two final projects: a performed play and a written play.

Credits: 4

PREREQ: PSW1000

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

PSW 3650: Advanced Dramatic Writing

In this course, students will explore creative approaches to writing for today's dramatic media by drafting original works which may take the form of a feature film, an episodic drama or comedy, or a play. Along the way, they'll discover which form best serves their story, strengthen their narrative skills, and complete a script they can take into the world.

Credits: 4

PREREQ: PSW2000 And PSW2010

PSW 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

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)

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

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: THP3890 Or PSW3880

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

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: 4

PREREQ: THP3680 Or THP3685

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 Declaration of Minor form found on the **Registrar's website**. 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:

PSW1050/Introduction to Television Writing (4 credits)
PSW 1250/Plays and Playgoing (4 credits)
PSW 2200/Intersectional Playwriting (4 credits)
PSW 3155/The Art of Rewriting (4 credits)
PSW 3200/Playwriting III (4 credits)
PSW 3650/Advanced Dramatic Writing (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

T. Adamson

Lecturer of Playwriting

- BFA, Tisch School of the Arts, New York University
- MFA, Hunter College, City University of New York

Mariana Carreño King

Associate Professor of Playwriting

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

Zhu Yi

Lecturer of Playwriting

- BA, Nanjing University
- MFA, Columbia University

Sara Cooper

Lecturer of Playwriting
BFA, MFA, New York University

Peggy Stafford

Assistant Professor of Playwriting
Co-Chair Playwriting & Screenwriting

- 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 Declaration of Minor form found on the **Registrar's website**. 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:

PSW1050/ Introduction to Television Writing (4 credits)
PSW 3000/Screenwriting III (4 credits)
PSW 3120/The Writer and the Documentary (4 credits)
PSW3210/Screen Story Analysis (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 Series (4 credits)
PSW3510/Horror and Sci-Fi Features
PSW3650/Advanced Dramatic Writing (4 credits)

Faculty

A. Dean Bell

Associate Professor of Practice in Screenwriting
BFA, SUNY Purchase

Susan Kouguell

Lecturer of Screenwriting
BA, SUNY Purchase

Eric Mandelbaum

Visiting Assistant Professor of Screenwriting
BFA, SUNY Purchase

Deborah Goodwin

Lecturer of Screenwriting
BA, Dawson College

Tatiana Kouguell-Hoell

Lecturer, Screenwriting
- BA, SUNY Purchase

- MFA, Columbia University

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 Education requirements** and **other 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

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 SUNY Purchase who are interested in art history and visual culture.

Students interested in pursuing this minor should submit a completed Declaration of Minor form found on the **Registrar's website** 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

Marianne Eggler-Gerozissis

Adjunct Assistant Professor of Art History
PhD, CUNY Graduate School and University Center

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

Kristen Lindberg

Lecturer of Art History

Jonah Westerman

Associate Professor of Art History
Art History MA, Department Chair

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

Tracy Schpero Fitzpatrick

Director, Neuberger Museum of Art
Associate Professor of Art History (on leave)

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

Jane Kromm

Professor of Art History
Chair of Museum Studies Minor

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

Sarah Warren

Associate Professor of Art History

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

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

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

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

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

ARH 2060: Introduction to Contemporary Art: Art since 1945

Introduces the diversity of practices that have dominated the history of art from 1945 to the present. Movements include: Abstract Expressionism, Happenings, Fluxus, Pop, minimalism, conceptual art, performance, Land Art, postmodernism, institutional critique, social practice, and "post"-internet art. This course uses the European and North American canon as a point of departure, emphasizing the global character of contemporary art practice.

Credits: 4

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

ARH 2110: Introduction to Museums and Society

Explores museums in their social role as conveners of art, objects, and material culture in communal spaces intended for contemplation but imbued with political concerns. Through the focus on specific sites and via a range of media (objects, exhibitions, literature, film, television), students discuss issues of value, ownership, conservation, rationales of display, repatriation, and the very idea of the "museum."

Credits: 4

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

ARH 2150: From Wunderkammer to The Whitney: Introduction to Critical Museum Studies

Introduces historical and contemporary practice of curation, conservation, and collecting in Western museums through case studies. Themes covered include classifications of "art/artifact," cultural patrimony, and the civic roles of museums. Site visits enable students to experience galleries, meet with curators and other staff members. Assessment is predicated equally on course participation, three shorter analytical writing assignments and a final project.

Credits: 4

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

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

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

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

ARH 2275: Ancient Roman Art

This course introduces students to ancient Roman art and architecture from the period ca. 750 BCE to 350 CE. Topics include the influence of Greek and Etruscan art and architecture on the Romans, the use of art and architecture to define "Rome," the Augustan revolution, private art and architecture, and the art and architecture of the Roman provinces.

Credits: 4

ARH 2550: Introduction to Afro-Atlantic Arts I

Explores a variety of Afro-Atlantic art forms from 1324, when the historian al-Umari recorded the MalianEmperor's attempt to cross the Atlantic Ocean, to 1791, when Toussaint Louverture led an insurrection,founding the first multi-racial republic of Haïti. Iconography, style, and materials are considered, along withreligion and gender. Students will engage with both primary sources and recent scholarly analyses.

Credits: 4

ARH 2750: Introduction to Arts of Africa I: Prehistory to 1651

Examines a variety of African art forms ranging from imperial to nomadic cultures from the prehistoric period to the 17th century. Iconography, style, and materials will be considered, alongside how and why both Black and non-Black artists, critics, and historians have mobilized the ancient and early modern periods of African history.

Credits: 4

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

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

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

ARH 3080: Introduction to Afro-Atlantic Arts II

Explores a variety of Afro-Atlantic art forms from 1801, the founding the first multi-racial republic of Haïti to the present. Iconography, style, and materials are considered, along with issues of colonialism, religion, and gender. Students engage with both primary sources and

recent scholarly analyses, as well as the collections at the Neuberger Museum of Art.

Credits: 4

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

ARH 3125: The Caravaggio Effect

The paintings of Michelangelo Mersisi 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

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

ARH 3158: The Display of Objects

Examine the display of objects in principle and in practice from the early modern through the modern era. Focus on the way meanings were created through acts of presentation across a range of sites, including scientific collections, cabinets of wonders, salons, stores, shop windows and museums.

Credits: 4

ARH 3162: American Art and Identity to 1914

This course focuses on American traditions of art, looking at racial construction, class hierarchies, gender and representation, patronage and politics, as well as the impact of new technologies. Together we ask how did colonialism, notions of frontier, forced enslavement, ideas about domesticity, and other historical phenomena shape American conceptions of art and artists to 1914?

Credits: 4

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

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

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

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

ARH 3235: Disability, Communication and Visual Culture

Examining the intersections of visual culture, communications, and disability, this course reconsiders our basic concepts of communication, technology and culture; at the same time it also develops new understandings of disability and the technocultural environments in which it exists. Students explore critical accounts of

disability, measuring them against theories of the visual, technology and communication.

Credits: 4

PREREQ: ARH1010 Or ARH1020 Or COM1500

ARH 3240: Dutch Art and the Politics of Realism

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

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

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

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

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

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

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

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

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

ARH 3526: Performance Art: Reality, Representation, and Politics in Contemporary Practice

The history of performance art is the story of an obsession with changing the world. This course explores the work of artists, curators, and scholars—from 1950 to the present, in North America, Latin America, Eastern and Western Europe—who have invested the form with their hopes, dreams, and fears of making art that is more real than everyday life.

Credits: 4

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

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

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

ARH 3865: Modern & Contemp Indian Art

A survey of Modern and Contemporary Indian art since 1850, examining the rich and complex art practices which have emerged from pre-independent India to date. Focus on the works of the most significant Indian artists; concepts of tradition/modern, nationalism/internationalism and globalization; and on socio-political practices that are reflected in artworks and practices that make Indian art truly distinct

Credits: 4

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

ARH 4010: 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

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

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: 4

PREREQ: ARH4025

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

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

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

ARH 4065: Curatorial Writing Intensive

Train students in the myriad forms of writing required for a curatorial career through sustained focus on an exhibition at the Neuberger Museum of Art and additional exhibitions at metropolitan area museums. Students produce several forms of written materials, including research precis, funding proposals, and wall labels, as well as consult with curators on and off campus. (57 words)

Credits: 4

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

ARH 4465: Disability Cultures and History

Examines how activists and artists have interrogated questions of "normalcy." We will read deeply in the history of disability rights, as well as theories of personhood, identity, and representation. In so doing, we use ideas from philosophy, anthropology, feminist criticism, and literature to research and explore how art, media and performance studies present bodies deemed nonnormative.

Credits: 4

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

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

LIT 3497: Gothic

In this Art History and Literature course, the first wave of Gothic novels from the mid-18th century to the mid-19th century is examined in relation to visual representations of the themes 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

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

Graduate Courses

Art History Graduate Program (MA)

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 master's degree 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 SUNY Purchase. The total 40 credit requirement can be completed on a full-time two-year program or part-time three-year program.

MA 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

*Foreign Language proficiency is not a prerequisite and can be completed at SUNY Purchase.

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.

M+ 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
- ARH5035/Museology
- ARH5037/ Critical Curatorial Studies
- ARH 5025—/Exhibition I
- ARH5026—/Exhibition II
- ARH 5990/Master's Thesis I
- ARH 5991/Master's Thesis II

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 SUNY Purchase requires three years of in-residence study with a total course load of 100 credits. For successful progress through the program, a 3.0 (B) GPA must be maintained.

Requirements:

- ARH 5101/Proseminar: Method and Theory in Art History/ 4 credits
- ARH 5990/Master's Thesis I/ 4 credits
- ARH 5991/Master's Thesis II/ 4 credits
- VIS 5150/College Pedagogy or ARH elective/ 3-4 credits
- VIS 5210/Professional Practices: Artists/ 6 credits **or**
  VIS 5220/Professional Practices: Institutions/ 6 credits
- ARH 5325/Master's Colloquium I and ARH 5326/Masters Colloquium II/ 8 credits
- VIS 5720/Graduate Studio Critiques I/ 12 credits
- VIS 5801/Independent Graduate Studio I/ 3 credits
- VIS 5802/Independent Graduate Studio II/ 3 credits
- VIS5803/Independent Graduate Studio III, 3 credits
- VIS 5804/Graduate Studio Capstone/ 3 credits
- Graduate Visual Arts Studio Elective (PAD, PHO, PRT, SCP, VIS) 15 credits
- Free Electives: 8 credits
- ARH 5—/Art history elective**/ 20 credits
- VIS 5005/MFA Thesis Tutorial/ 3 credits

***At least one course elective must deal with art before 1950*

Faculty

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

Jane Kromm

Professor of Art History
Chair of Museum Studies Minor

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

Jonah Westerman

Associate Professor of Art History
Art History MA, Department Chair

- 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 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

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

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: 4

PREREQ: ARH5025

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

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

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

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

ARH 5065: Curatorial Writing Intensive

Train students in the myriad forms of writing required for a curatorial career through sustained focus on an exhibition at the Neuberger Museum of Art and additional exhibitions at metropolitan area museums. Students produce several forms of written materials, including research precis, funding proposals, and wall labels, as well as consult with curators on and off campus. (57 words)

Credits: 4

ARH 5080: Introduction to Afro-Atlantic Arts II

Explores a variety of Afro-Atlantic art forms from 1801, the founding the first multi-racial republic of Haïti to the present. Iconography, style, and materials are considered, along with issues of colonialism, religion, and gender. Students engage with both primary sources and recent scholarly analyses, as well as the collections at the Neuberger Museum of Art.

Credits: 4

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

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

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

ARH 5158: The Display of Objects

Examine the display of objects in principle and in practice from the early modern through the modern era. Focus on the way meanings were created through acts of presentation across a range of sites, including scientific collections, cabinets of wonders, salons, stores, shop windows and museums.

Credits: 4

ARH 5162: American Art and Identity to 1914

This course focuses on American traditions of art, looking at racial construction, class hierarchies, gender and representation, patronage and politics, as well as the impact of new technologies. Together we ask how did colonialism, notions of frontier, forced enslavement, ideas about domesticity, and other historical phenomena shape American conceptions of art and artists to 1914?

Credits: 4

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

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

ARH 5235: Disability, Communication and Visual Culture

Examining the intersections of visual culture, communications, and disability, this course reconsiders our basic concepts of communication, technology and culture; at the same time it also develops new understandings of disability and the technocultural environments in which it exists. Students explore critical accounts of disability, measuring them against theories of the visual, technology and communication.

Credits: 4

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

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

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

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

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 Jesus. Students analyze the way these artists address such questions as urban violence, social inequality, pollution, emigration, and national identity.

Credits: 4

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

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

ARH 5465: Disability Cultures and History

Examines how activists and artists have interrogated questions of "normalcy." We will read deeply in the history of disability rights, as well as theories of personhood, identity, and representation. In so doing, we use ideas from philosophy, anthropology, feminist criticism, and literature to research and explore how art, media and performance studies present bodies deemed nonnormative.

Credits: 4

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

ARH 5526: Performance Art: Reality, Representation, and Politics in Contemporary Practice

The history of performance art is the story of an obsession with changing the world. This course explores the work of artists, curators, and scholars—from 1950 to the present, in North America, Latin America, Eastern and Western Europe—who have invested the form with their hopes, dreams, and fears of making art that is more real than everyday life.

Credits: 4

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

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

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

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

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

Undergraduate Courses

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 SUNY Purchase, beginning with College Writing (WRI 1110) in their first year.

Student Learning Outcomes/Students will learn to:

- Produce coherent texts within common college-level written forms;

- Demonstrate the ability to revise and improve such texts;
- Research a topic, develop an argument, and organize supporting details;
- Develop proficiency in oral discourse; **and**
- Evaluate an oral presentation according to established criteria.
- Think critically, by identifying, analyzing, and evaluating arguments as they occur in their own or other's work; and develop well reasoned arguments
- Master information management in order to perform basic operations of personal computer use;
- Understand and use basic research techniques; and locate, evaluate, and synthesize information from a variety of sources.

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, as stipulated in the college's **Undergraduate Transfer Credit Policy**.

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

Emily Sausen

Visiting Assistant Professor
Director of College Writing

- AB, Princeton University
- JD, New York University School of Law

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

Peter Dearing

Lecturer of Writing

- BA, Hunter College, City University of New York
- MFA, Sarah Lawrence College

Katherine Dye

Lecturer of Writing

- BA, Oberlin College
- MFA, Sarah Lawrence College

Genevieve Mills

Lecturer of Writing

- BA, University of Louisville
- MFA, Sarah Lawrence College

Kayle Nochomovitz

Lecturer of Writing

- BFA, Brown University
- MFA, City College of New York

Mariel Rodney

Associate Professor of Literature

- BA, Queens College, City University of New York
- MA, PhD, Columbia University

Jonathan Salamon

Lecturer of Writing
DMA, Yale School of Music
MM, Yale School of Music
BM, NYU

Olga Seham

Lecturer of Writing

- BA, Yale University
- MPS, Manhattanville College

Aviva Taubenfeld

Associate Professor of Literature and Writing
Director, School of Humanities
BA, MA, PhD, Columbia University

William T. Borger

Lecturer in Writing

- BA, University of Central Florida
- MFA, Sarah Lawrence College

Nicole Colwell

Adjunct Assistant Professor of Writing
MFA, Sarah Lawrence College

MaKenzie Copp

Adjunct Assistant Professor of Writing
MFA, Sarah Lawrence College

Alexandra Dos Santos

Adjunct Assistant Professor of College Writing

- SUNY Purchase, BA Journalism and Screenwriting
- MFA, The Writer's Foundry St. Joseph's University Brooklyn

Alysa Hantgan

Lecturer of Writing

- BA, University of Michigan
- MFA, Sarah Lawrence College

Gaura Narayan

Associate Professor of Literature

- BA (Honors), University of Delhi (India)
- MA, MPhil, PhD, Columbia University

Peter Polinski

Lecturer of Writing
Assistant Director, Advising Center
MusB, MM, SUNY Purchase

Tessa Rossi

Lecturer of Writing
MFA, Sarah Lawrence College
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Corinne Santiago

Lecturer of Writing

- BA, SUNY Purchase
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Emily Stout

Lecturer of Writing

- BA, Journalism, Western Washington University
- MFA, Sarah Lawrence 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

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

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 SUNY Purchase, 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

WRI 1120: Critical Explorations of Contemporary Culture

This course builds on the writing, research, and oral discourse skills practiced in College Writing and invites students to immerse in the research process, from generating and developing ideas, to pursuing focused research questions, to writing and revising analytical essays. Source materials are diverse, including popular books, film, and television. Students leave feeling more prepared for upper-level coursework.

Credits: 4

PREREQ: WRI1110 Or Or

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

WRI 1500: Writer's Block/Unblock

Students develop strategies for overcoming creative writer's block. Through a series of physical exercises, visualizations, and writing prompts, students learn to overcome obstacles that prevent them from writing or completing a written work. By building a toolkit of simple tactics, students learn how to become more productive creative writers.

Credits: 2

WRI 2110: Advanced Critical Writing Workshop

By first writing critically about popular books, film, and television, students build upon the analytical writing skills they practiced in College Writing. Students then learn to research and integrate theoretical and scholarly perspectives alongside their own insight to write works of literary criticism about texts that are important to them.

Credits: 4

PREREQ: Or WRI1110

WRI 2200: Stories We Tell: The Art and Craft of Telling Stories that Matter

Students explore research on why stories matter and build strategies for telling a good story. Students practice sharing stories aloud and in writing, and they develop skills for facilitating small group story exchanges using the core methodology of Narrative4.* Delivery: hybrid, including virtual (synchronous and asynchronous) and in-person sessions.* Students receive Narrative4 virtual facilitator training certification.

Credits: 2

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: 3

PREREQ: WRI1110 Or WRI2110

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

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

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

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

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:

As of Fall 2024 new students entering the program will be under this curriculum:

In addition to meeting General Education requirements and other degree requirements, all communications majors must complete the following requirements (46-48 credits):

A minimum grade of C- is required for all classes applied towards major requirements.

1. COM 1500/Intro to Communication, 4 credits
2. JOU2515/Journalism I, 4 credits
3. One of the following courses: COM 1400/Intro to Video Techniques and Technology, 4 credits **or** COM 2050/Intro to Media Writing: 4 credits **or** COM 2020/ Visual Communication, 4 credits
4. COM 3100/Communication Research: 4 credits
5. COM 3110/Strategic Message Design: 4 credits
6. COM 3280/ Media Literacy: 4 credits
7. Diversity of Experience (Humanities elective), 4 credits . **Choose From:**

Diversity of Experience

A minimum of 4 credits in:

- Art History (ARH)
- History (HIS)

- Literature (LIT)
- Philosophy (PHI)
- Writing (WRI) – with the exception of WRI 1110/College Writing

8. Concentration: Choose from TV Production **or** Strategic Communication (15-16 credits in either concentration. At least 8 credits must be upper level).

TV Production Concentration

- COM2010/Group Collaboration
- COM3020/Law, Ethics and the Media
- COM3040/Mass Media: A Cultural History
- COM3320/Documentary Production
- COM3350/Persuasive Speaking
- COM3365/ Advanced Psychology of Communication
- COM3375/Podcasting and Audio Storytelling
- COM3710/A Critical Look at Television in Society
- COM3720/ TV Laboratory
- COM4720/Advanced TV Laboratory
- FLM3025/Documentary Filmmaking
- HIS3687/Historia, Memoria, e Identidad
- HIS3855/Oral History Workshop
- HIS3875/Digital Histories Studio: Oral Narratives and Archives
- JOU3100/Photojournalism
- JOU3160/Broadcast News I
- JOU3170/Broadcast News II
- JOU3360/Narrative Nonfiction Podcasting
- JOU3500/Multimedia Tools
- JOU4030/Socially Engaged Multimedia
- JOU4040/MultiMedia II
- LIT3025/Women and Film
- MSA3020/Reality TV
- NME2420/Video Art I
- PHO3755/ introduction to Photoshop
- PSW1010/Screenwriting I

- PSW1050/Intro to Television Writing
- PSW3120/The Writer and the Documentary
- PSW3300/Writing for the Television
- PSW3400/TV Writer's Room
- PSW3500/Writing the Web Series
- PSW3701/The Business of Writing

Strategic Communications Concentration

- AMG2300/Communicating the Arts
- AMG3080/Entertainment Public Relations
- AMG3520/Marketing the Arts
- AMG3610/Social Media and the Arts
- ASN2020/Manhattan Chinatown: Labor, Gentrification, and Resistance
- COM2005/Spoken Word
- COM2010/Group Collaboration
- COM2020/Visual Communication
- COM2030/Going Global: Intercultural Communication
- COM3020/Law, Ethics and the Media
- COM3040/Mass Media: A Cultural History
- COM3120/Negotiation Skills
- COM3130/Public Communication Campaigns
- COM3250/Business Communication
- COM3300/Management and Communication
- COM3340/Platforming Justice
- COM3350/Persuasive Speaking
- COM3365/ Advanced Psychology of Communication
- COM3370/Crises Communication
- COM3375/Podcasting and Audio Storytelling
- COM3380/integrated Marking Communication
- COM3700/Teamwork Through Meetings
- COM3701/The Business of Writing
- CMS3150/Celebrity Culture

- JOU3020/Reporting the Regions
- JOU3090/The Art of the Interview
- JOU3200/Feature Writing
- JOU3374/The Literature of Journalism
- JOU3540/Freelance Writing: Finding your Digital Voice
- HIS3027/History's Places and Spaces: Museums, Movies and Materials
- HIS3575/History of Popular Culture in the United States
- HIS3687/Historia, Memoria, e Identidad
- HIS3855/Oral History Workshop
- HIS3875/Digital Histories Studio: Oral Narratives and Archives
- PHO3755/Introduction to Photoshop
- SOC3455/Conflict Management and Mediation

9. COM4800/Senior Capstone: 4 credits

Note:

Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete ***dual degree policy.***

Note that additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

Students who entered into the program prior to Fall 2024, follow this curriculum:

In addition to meeting **General Education requirements**, all communications majors must complete the following requirements (35-36 credits):

1. COM 1500/Intro to Communication: 4 credits
2. COM 2010/Group Collaboration: 3 credits OR JOU2515/Journalism I, 4 credits (as of Fall 2023)
3. One of the following courses: COM 1400/Intro to Video Techniques and Technology: 3 credits COM 2050/Intro to Media Writing: 4 credits COM 2020/Visual Communication: 4 credits
4. COM 3100/Communication Research: 4 credits

5. COM 3110/Strategic Message Design: 4 credits
6. *Area of Interest*: TV Production OR Advertising and Public Relations * (choose from a list of courses below): 12 credits. Out of the 12 credits 8 credits must be upper level.
7. COM 4800/Senior Capstone: 4 credits

A minimum grade of C- is required for all classes applied towards major requirements.

Areas of Interest

TV Production

- COM2710/A Critical Look at Television in Society
- COM3020/Law, Ethics, and the Media
- COM3040/Mass Media: A Cultural History
- COM3320/Documentary Production
- COM3350/Persuasive Speaking
- COM3365/Advanced Psychology of Communication
- COM3375/Podcasting and Audio Storytelling
- COM3720/TV Laboratory
- COM4720/Advanced TV Laboratory
- FLM3025/Documentary Filmmaking
- HIS3687/Historia, Memoria e Identidad
- HIS3855/Oral History Workshop
- JOU3100/Photojournalism
- JOU3160/Broadcast News I
- JOU3170/Broadcast News II
- JOU3360/Narrative Nonfiction Podcasting
- JOU3500/Video Journalism I
- JOU4030/Socially Engaged Multimedia
- JOU4040/Video Journalism II
- LIT3025/Women in Film
- MSA3020/Reality TV
- NME2420/Video Art I
- PHO3755/Introduction to Photoshop
- PSW1010/Screenwriting I

- PSW1050/Intro to Television Writing
- PSW3120/The Writer and the Documentary
- PSW3300/Writing for Television
- PSW3400/The TV Writer's Room
- PSW3500/Writing the Web Series

Advertising and Public Relations

- AMG2300/Communicating the Arts
- AMG3520/Marketing the Arts
- AMG3610/Social Media and the Arts
- COM2000/Spoken Word
- COM2005/Public Speaking
- COM2020/Visual Communication
- COM2030/Sport Intercultural Communication
- COM3020/Law, Ethics, and the Media
- COM3040/Mass Media: A Cultural History
- COM3120/Negotiation Skills
- COM3130/Public Communication Campaigns
- COM3300/Management and Communication
- COM3350/Persuasive Speaking
- COM3365/Advanced Psychology of Communication
- COM3370/Crises Communication
- COM3375/Podcasting and Audio Storytelling
- COM3700/Teamwork Through Meetings
- COM3701/The Business of Writing
- COM3880/Integrated Marketing Communication
- HIS3027/History's Places and Spaces: Museums, Movies and Materials
- HIS3575/History of Popular Culture in the United States
- HIS3687/ Historia, Memoria e Identidad
- HIS3875/ Digital Histories Studio
- HIS3855/Oral History Workshop
- JOU3020/Reporting the Region

- JOU3200/Feature Writing
- JOU3090/The Art of the Interview
- JOU3374/The Literature of Journalism
- PHO3755/Introduction to Photoshop
- SOC3455/Conflict Management and Mediation

Faculty

Carlos Amado

Assistant Professor of Communications and French

- BA International Development, Brigham Young University
- MBA International Administration, Thunderbird School of Global Management
- MA French Studies, Brigham Young University
- MA French, Vanderbilt University
- PhD French, Vanderbilt University

John Delate

Lecturer of Communications

- BS, Mansfield University
- MS. Mansfield University
- MA, Clark University
- PhD, Clark University

Brian Maston

Adjunct Assistant Professor of Communications
MA, University of Amsterdam

Melissa Rodriguez

Lecturer of Communications

- MFA, Brooklyn College, Film and Television Production
- BA, SUNY Purchase

Megan Zahay

Assistant Professor of Communications
PhD, University of Wisconsin Madison

Kevin Czerwinski

Adjunct Lecturer of Communications
BA Literature & Communications, Pace University

Allison Kahn

Lecturer of Communications

- BA, Hunter College
- MFA, Hunter College

Rachael McArthur

Lecturer

Megan Rossman

Associate Professor of Communications

- BFA, Rochester Institute of Technology
- MFA, Hunter College

Sharon Zechowski

Assistant Professor of Communications

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

Contributing Faculty

Ndukwe Daniel Agwu

Lecturer, Law and Justice Studies
Lecturer in Communications

- BA, SUNY Purchase
- JD, Touro College

Melissa Forstrom

Associate Professor of Global Studies and Arts Management

- BS, Northeastern University
- MA, PhD, University of Westminster (England)

Rachael McArthur

Lecturer

Janis Astor del Valle

Assistant Professor of Practice in Arts Management

- BA, Marymount Manhattan College
- MFA, Columbia University

Alysa Hantgan

Lecturer of Writing

- BA, University of Michigan
- MFA, Sarah Lawrence College

Anna Ozbek

Assistant Professor of Journalism

- BA, University of Washington
- MFA, Hunter College

Courses

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 otherentertainment industries. Areas of focus will include crisis communications, branding, and buzz generating strategies.

Credits: 3

AMG 3520: Principles of Arts Marketing

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: 3

PREREQ: AMG1100 Or COM1500

ARH 3162: American Art and Identity to 1914

This course focuses on American traditions of art, looking at racial construction, class hierarchies, gender and representation, patronage and politics, as well as the impact of new technologies. Together we ask how did colonialism, notions of frontier, forced enslavement, ideas about domesticity, and other historical phenomena shape American conceptions of art and artists to 1914?

Credits: 4

ARH 3235: Disability, Communication and Visual Culture

Examining the intersections of visual culture, communications, and disability, this course reconsiders our basic concepts of communication, technology and culture; at the same time it also develops new understandings of disability and the technocultural environments in which it exists. Students explore critical accounts of disability, measuring them against theories of the visual, technology and communication.

Credits: 4

PREREQ: ARH1010 Or ARH1020 Or COM1500

ASN 2020: Manhattan Chinatown: Labor, Gentrification, and Resistance

Students learn the origins of Manhattan's Chinatown in racist immigration and housing policies and explore how decades of organized resistance have challenged these forces for better conditions for workers, tenants, and community members. Students investigate the legacies of the Asian American Movement and how radical practices from that time are interpreted by contemporary activist groups fighting against gentrification and displacement.

Credits: 4

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

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: 4

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

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

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

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: 4

COM 2030: Sport and Intercultural Communication

Sports have become contemporary intercultural communication bridges across peoples and societies. In this course, we will approach sports as communication tools, from individual expressions of identity to collective manifestations of support or rejection of societal traditions and practices. We will study the production, performance, consumption, organization, and social impact of sports and the individuals involved in them.

Credits: 4

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

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

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

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

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

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: 3

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

COM 3250: Business Communication

This advanced business communication course helps students develop professional writing, presentation, and digital communication skills. Emphasis is placed on leadership communication, ethics, intercultural awareness, and adapting messages for diverse stakeholders in a globalized business environment. Practical projects will prepare students for workplace success. Students will also analyze case studies, create strategic business messages, and deliver persuasive presentations.

Credits: 4

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

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

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

PREREQ: COM1400 Or FLM1050

COM 3340: Platforming Justice

Students critically examine the complex interplay between digital platforms and social structures, focusing on issues of justice, equity, and democracy. Students investigate how platforms, from social media and artificial intelligence to gig economy services, shape and are shaped by social, political, and economic forces. Through hands-on projects, students analyze current challenges and design improved platform futures.

Credits: 4

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

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

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

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

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

COM 3720: TV Laboratory

Students learn the purpose and use of working in a TV studio from conceptualization to post-production. Through readings and in small groups, students will gain a practical understanding of writing, camera work, editing and working with on-camera personalities.

Credits: 4

PREREQ: COM1400 Or FLM1050

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: COM3720 Or JOU3160 Or PSW3400

COM 4800: Senior Capstone

One-semester media project or research paper that involves empirical research or library investigation. Course sections are overseen by faculty within each concentration to foster integration of prior coursework, and should be selected in consultation with academic advisors.

Credits: 4

PREREQ: WRI1110 Or WRI2110 Or Or

HIS 3024: Producing History: Power, Media, and the Past

Explore how history is produced and represented in various media, including documentary film, podcasts, Twitter, blogs and other forms of professional writing. In addition to learning from real-world examples, gain experience analyzing and constructing compelling

historical narratives for broad audiences, including researching, writing, producing, recording, and editing a history-based podcast or other multimedia project.

Credits: 4

HIS 3875: Digital Histories Studio: Oral Narratives and Archives in Production

This hands-on course invites students to transform oral histories into captivating digital projects. From archiving and transcribing interviews to producing video and audio clips, podcasts, and interactive maps, participants will learn the art of narrative production. Students work on uncovering the past and the present by amplifying voices, and creating a lasting legacy through the lens of modern technology.

Credits: 4

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: JOU2515 Or COM1400

JOU 3360: Narrative Nonfiction Podcasting

Building on skills developed in COM3375 Podcasting and Audio Storytelling, students will create longer audio reporting projects with more complex structures. Focus will be on audio documentary and nonfiction narrative storytelling and production.

Credits: 4

PREREQ: COM3375

JOU 3500: Video Journalism I

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

JOU 3540: Freelance Writing: Finding your Digital Voice and Platform

In today's evolving publishing landscape, writers produce impactful work and discover audiences independently. This course empowers students to find their digital voices and navigate complexities of new media environments. Students will hone personal narratives and establish online platforms perfect for their style. Trace the cultural rise and learn the craft of freelancing while exploring innovative ways to tell your story.

Credits: 4

JOU 4040: Video Journalism II

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

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

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*), a student-run literary journal under the stewardship of the creative writing program, showcases the talent and diversity of SUNY Purchase 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** for more information.

Requirements:

In addition to meeting **General Education** requirements and **other 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 3110/Writing Home
  - CWR 3125/ Alternate Worlds
  - CWR 3200/Art of the Novella
  - CWR 3215/ Editing and Production: Editing
  - CWR 3220/ Editing and Production: Production
  - CWR 3450/ Poets at Work: First Books.
- Two English and Global 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** for more information.

Examples:

Examples of English and Global 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 2115/Loneliness, Environment, and the Modern Mind
LIT 2235/Animals and the Environment
LIT 2305/Contemporary Global Literature
LIT 2387/Literature of the South Asian Diaspora
LIT 2570/Survey of U.S. Literature II
LIT2645/Gender, Revolution, Livelihood: Modern Chinese Women Writers
LIT 2775/From Beowulf to Lucifer
LIT 2776/Survey of British Literature II: From Patronage to Print Culture
LIT 3007/Visions of Dystopia
LIT 3008/Literature of Disruption
LIT 3025/ Women and Film
LIT 3082/19th Century British Literature and Empire
LIT 3095/Literature of Race and Human Rights
LIT 3137/From Romance to Fantasy
LIT 3160/Literature of the High Middle Ages
LIT 3216/Twentieth Century South Asian History and Literature
LIT 3217/Oceanic Fictions
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 3347/Transatlantic Romanticism
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 Berserk: Religion, Drugs, and Terrorism in Recent Fiction
LIT 3665/American Women Writers
LIT 3680/Surrealism and its Legacy
LIT 3685/Modern Novel of Latin America
LIT 3755/Poetry and the Avant Garde
LIT 3823/Anxiety and Monstrosity in Early British Literature
LIT 3940/Literature of War
LIT 4690/Contemporary U.S. Poetry
SPA3650/Modern Latino American Poetry
SPA 3700/The Latin American Short Story*
THP 3140/Medieval and Renaissance English Drama
THP 3495/Black American Drama

*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. Students will need 3-4 credits in this category.

Conservatory of Music:

MCO1130/Introduction to Studio Recording*
MPE1232/Hand Drumming*
MPE1245/Soul Voices Ensemble*
MPE1600/Purchase Latin Jazz Orchestra*
MTH 3180/Electroacoustic Music*
MUS 1250/ Chorus*
MUS 3370/ Acoustics and Design*

Conservatory of Theatre Arts:
TDT 3008/Costume Design Seen Through Film
THP1055/Fundamentals of Acting
THP3004/Creative Expression

THP 3050/ Voice and Speech Essentials
THP3120/Gameplay and Performance
THP 3140/Transmedia and Performance

Conservatory of Dance:

DPB1060/Introduction to Ballet*
DPM1170/Fundamentals of Voguing*

School of Art+Design:
PAD1210/Introduction to Drawing
PRT1500/Introduction to Printmaking
PHO1100/Introduction to Digital Photography
PHO2100/Introduction to Color Photography
SCP1200/Introduction to Video Art
SCP1500/Introduction to Sculpture
SCP 2110/ Thinking in Three Dimensions
SCP2150/Introduction to Wood
SCP 3155/Performance Art
SCP 3530/ Animation
SCP 3650/Immersive Sound Architectures
VIS 1060/ Foundation Drawing
VIS 1080/ Visual Language
VIS 1330/ Lens and Time
VIS 3000/Art in the Age of Electronic Media

School of Humanities:

COM1400/Introduction to Video Techniques and Technology

*Please note: courses with an * are less than 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.

Faculty

Lee Conell

Assistant Professor of Creative Writing

- MFA, Vanderbilt University
- BA and MA, SUNY New Paltz

Ben Janse

Lecturer of Creative Writing

- MFA, New School

Mehdi Tavana Okasi

Associate Professor of Creative Writing
Juanita and Joseph Leff Distinguished Professor 2024-2026

- BA, Connecticut College
- MFA, Purdue University

Monica Ferrell

Professor of Creative Writing

- BA, Harvard University
- MFA, Columbia University

Jess Mehr

Lecturer of Creative Writing

- Ph.D, Masters, 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

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: 4

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

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

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)

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

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

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

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: CWR3400 Or CWR3500 Or CWR3200

CWR 3220: Editing and Production Workshop: Production

Through hands-on collaboration, students apply their editing skills to the production of the creative writing program¹s 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

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

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

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

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

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

History

Description:

The goal of the history major at SUNY Purchase 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 Education** requirements and **other 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 a Declaration of Minor Form found on the **Registrar's**

webpage. 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

Patrick Angiolillo

Adjunct Assistant Professor of History

- BA, Boston College
- MAR, Yale Divinity School
- MPhil, New York University
- 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

- B.A. in Communications
- M.A. in American History, Fordham University
- Ph.D. in American History, The Graduate Center, CUNY

Lisa Keller

Professor of History

- BA, Vassar College
- PhD, University of Cambridge (England)

Jenna Schultz

Lecturer of History

- BA, University of Wisconsin-Eau Claire
- MA, University of Wisconsin- Madison
- PhD, University of Wisconsin- Madison

Christian Bailey

Associate Professor of History

- BA, University of Oxford (England)
- MA, University of Sussex (England)
- PhD, Yale University

Laura M. Chmielewski

Professor of History

- BA, St. Joseph's University
- MA, Fordham University
- MPhil, PhD, Graduate Center, City University of New York

Rachel Hallote

Professor of History

- BA, Bryn Mawr College
- MA, PhD, University of Chicago

George Keteku

Lecturer, Global Studies

- BS, MA, Brooklyn College, City University of New York
- PhD, Binghamton University, SUNY

Chen Zhang

Lecturer of History

- BA, International Studies College (Beijing, China)
- MA, Shanghai Normal University
- MA, University of Minnesota

Contributing Faculty

Paula Halperin

Associate Professor of Cinema Studies and History
Director of the School of Film and Media Studies
PhD, University of Maryland

Courses

ASN 2020: Manhattan Chinatown: Labor, Gentrification, and Resistance

Students learn the origins of Manhattan's Chinatown in racist immigration and housing policies and explore how decades of organized resistance have challenged these forces for better conditions for workers, tenants, and community members. Students investigate the legacies of the Asian American Movement and how radical practices from that time are interpreted by contemporary activist groups fighting against gentrification and displacement.

Credits: 4

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

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

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

HIS 1010: Money, Sex & Power: Origins of the West

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

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

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

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

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

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

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

HIS 1850: Special Topics in History

Topics in history to be determined each semester.

Credits: 3

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

HIS 2025: Religion in the Greco-Roman World

An exploration of the relationship between Judaism and other religions and cultures in the ancient Mediterranean world. Students will study the historical development of and religious innovation within Judaism in the context of intercultural and interreligious contact in the Greco-Roman period

Credits: 4

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

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

HIS 2045: Cults in the Ancient World

An exploration of the many religious cults that populated the ancient world from Greece to Egypt to the near East. Students will study the history and development of counter-cultural movements like the

Greek cults of Asclepios and Isis, the Jewish sect of Essenes, the messianic Jesus movement, and Roman Mithraism. Students will also examine the distinction between a "religion" and a "cult".

Credits: 4

HIS 2050: Jewish Music: A Transnational History

Students will learn about the place and development of music in Jewish culture and liturgy from ancient times to the modern, with a particular focus on Italy, the Netherlands, Germany, and New York. The course will discuss Ashkenazi and Sephardic compositions, male and female composers, important genres and styles within classical music, and exchanges with Christian culture in each era.

Credits: 4

HIS 2150: Rock, Pop, and Jazz: A History of Jewish Creativity in Music

Jewish individuals have had a major impact on modern music, including musical theatre, jazz, pop, rock, and more. The course covers a wide array of music from Drake to Bob Dylan to Sondheim and explores some of the most important musical innovations in North American music. By tracing historical trajectories that brought Jewish approaches to music from Europe to America in the twentieth century, we will examine the complexities of Jewish culture as a case study in the formation of modern American identity and how these identities are reflected in music. The ability to read music is welcome but not required for this course.

Credits: 4

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

HIS 3024: Producing History: Power, Media, and the Past

Explore how history is produced and represented in various media, including documentary film, podcasts, Twitter, blogs and other forms of professional writing. In addition to learning from real-world examples, gain experience analyzing and constructing compelling historical narratives for broad audiences, including researching, writing, producing, recording, and editing a history-based podcast or other multimedia project.

Credits: 4

HIS 3026: History in the Classroom: An Introduction to Social Studies Education

Provides students with a variety of methods and strategies for teaching history to middle and high school students. Classes are focused on developing lessons that make historical content relevant to adolescents and training them on how to write and discuss history. The course also provides an introduction to working in a public K-12 education setting.

Credits: 4

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

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

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

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

HIS 3050: Early America: Colonies and Revolution, 1607-1783

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

HIS 3065: The Passions: A Historical Exploration

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[1] self-understandings and provoked wider social change.

Credits: 4

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

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

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

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

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

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

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

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

HIS 3185: Fragile Earth: An Environmental History

This course offers a broad survey of environmental history. Students are introduced to major debates in the field, for instance regarding the impact of capitalism and imperialism on the environment, and whether, and for how long, we have lived in an Anthropocene age. Readings include journalistic investigations and science fiction, alongside more conventional historical, philosophical and scientific sources.

Credits: 4

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

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

HIS 3222: Medieval Health and 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

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

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

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

HIS 3257: Antiquity and the Enlightenment

Explores important works of ancient literature in conversation with important Enlightenment texts and ideas. Students will read selections from the Bible and Greek literature and study the reception of their ideas and ideals in the work and thought of prominent Enlightenment authors.

Credits: 4

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

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

HIS 3287: Multicultural Europe: A History of the Present

This course retraces the history of Europe's multicultural present. Students excavate aspects of Europe's colonial and postcolonial past

and explore how migration from within and beyond Europe has transformed concepts of national citizenship and European identity in recent decades. In so doing, students are equipped to reexamine concepts of race and ethnicity and models of multiculturalism that have been developed in the US context.

Credits: 4

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

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

HIS 3333: Do Humans Dream of Electric Sheep? An Introduction to Digital Humanities

The last sixty years have witnessed a digital revolution that has forever changed scientific practices. In this course stu-dents will gain valuable technical experience with sophisticated off-the-shelf software solutions and discuss what role these digital technologies should have in traditionally anthropocentric fields such as the humanities and

social scienc-es. Students will need a computer, but there are no technological prerequisites.

Credits: 4

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

HIS 3345: Classic Hollywood Meets Early America, 1936-1962

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

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

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

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

HIS 3463: From Haiti to Ferguson: The Global Black Freedom Struggle since Slavery

Explores the global and historical dimensions of the black freedom struggle. Students are challenged to reflect on the contingent nature of identity and power by historicizing self-proclaimed black movements on five continents. Assignments move students to practice civic and scholarly engagement around past silences through research and multimedia history-telling.

Credits: 4

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

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

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

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

HIS 3535: Battle Cry of Freedom: The US 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

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

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

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

HIS 3577: Exploring Race, Culture, and American History Through Jazz

This course examines the history of jazz in conjunction U.S. history, with a focus on American racial politics. We will read, listen, watch, and discuss examples of jazz performance, exploring how historical context shaped the music and how jazz can help us to better understand the history, culture, and politics of race in the twentieth and twenty-first century United States.

Credits: 4

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

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

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

HIS 3645: American Frontiers: Westward Movement, 1450-1900

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

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

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

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

HIS 3687: Historia, Memoria e Identidad: The Latinx Experience through Oral Storytelling

Spanish Heritage Speaker students learn skills in the field of oral history to produce histories of the Latinx experience in the U.S. Students study theories and methodologies of oral storytelling and collect family and community histories to contribute to the production of a digital archive on Latinxs lives, developing community identity, history, and memory. Students practice language skills in Spanish.

Credits: 4

HIS 3721: Local History Workshop

Combines classroom learning with practical experience. Lectures, discussions, and reading in urban, regional, and local history alternate with library and on-site archival education. Students spend half the semester on campus and half the semester at the Westchester County Archives.

Credits: 4

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

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

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

HIS 3875: Digital Histories Studio: Oral Narratives and Archives in Production

This hands-on course invites students to transform oral histories into captivating digital projects. From archiving and transcribing interviews to producing video and audio clips, podcasts, and interactive maps, participants will learn the art of narrative production. Students work on uncovering the past and the present by amplifying voices, and creating a lasting legacy through the lens of modern technology.

Credits: 4

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

LIT 2635: Introduction to China: Literature, History, and Thought

Through studying modern Chinese literature, this course offers students an opportunity to approach China in depth in its social, historical, cultural, and political aspects. The stories of people and land, revolutions and traumas, and dream and utopia make it possible to comprehend this vast and seemingly impenetrable entity in an intimate and critical way.

Credits: 4

LIT 3216: 20th Century South Asian History and Literature

In this interdisciplinary course students explore the disciplines of history and literature in order to study South Asia, one of the most significant sites of English-language literary production in the 20th and 21st centuries. The course takes a historicist approach to South Asian literature of the last two centuries. Topics covered: Empire; Nationalism; Religion; Modernity; Independence; Development; and Diaspora.

Credits: 4

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: 6

Jewish Studies Minor

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 Declaration of Minor Form found on the **Registrar's website** 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

HIS 2025: Religion in the Greco-Roman World

An exploration of the relationship between Judaism and other religions and cultures in the ancient Mediterranean world. Students will study the historical development of and religious innovation within Judaism in the context of intercultural and interreligious contact in the Greco-Roman period

Credits: 4

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

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

HIS 2045: Cults in the Ancient World

An exploration of the many religious cults that populated the ancient world from Greece to Egypt to the near East. Students will study the history and development of counter-cultural movements like the Greek cults of Asclepios and Isis, the Jewish sect of Essenes, the messianic Jesus movement, and Roman Mithraism. Students will also examine the distinction between a "religion" and a "cult".

Credits: 4

HIS 2050: Jewish Music: A Transnational History

Students will learn about the place and development of music in Jewish culture and liturgy from ancient times to the modern, with a particular focus on Italy, the Netherlands, Germany, and New York. The course will discuss Ashkenazi and Sephardic compositions, male and female composers, important genres and styles within classical music, and exchanges with Christian culture in each era.

Credits: 4

HIS 2150: Rock, Pop, and Jazz: A History of Jewish Creativity in Music

Jewish individuals have had a major impact on modern music, including musical theatre, jazz, pop, rock, and more. The course covers a wide

array of music from Drake to Bob Dylan to Sondheim and explores some of the most important musical innovations in North American music. By tracing historical trajectories that brought Jewish approaches to music from Europe to America in the twentieth century, we will examine the complexities of Jewish culture as a case study in the formation of modern American identity and how these identities are reflected in music. The ability to read music is welcome but not required for this course.

Credits: 4

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

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

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

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

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

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

HIS 3257: Antiquity and the Enlightenment

Explores important works of ancient literature in conversation with important Enlightenment texts and ideas. Students will read selections from the Bible and Greek literature and study the reception of their ideas and ideals in the work and thought of prominent Enlightenment authors.

Credits: 4

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

HIS 3577: Exploring Race, Culture, and American History Through Jazz

This course examines the history of jazz in conjunction U.S. history, with a focus on American racial politics. We will read, listen, watch, and discuss examples of jazz performance, exploring how historical context shaped the music and how jazz can help us to better understand the history, culture, and politics of race in the twentieth and twenty-first century United States.

Credits: 4

JST 2020: The Bible as Literature

Students learn how the Bible is the essential foundation for Judaic and Christian cultures, and how it has impacted world history. The course starts with Genesis, the Old Testament, and ends with Revelations, New Testament. Students do close readings of the Bible's remarkable collection of stories, poems, proverbs and more, all in an historical context.

Credits: 4

JST 2780: American Jewish Culture in the 20th Century

Examining fiction, poetry, film and art, students explore how Jewish Americans engaged in America's cultural development in the post-World War II era. Writers and poets include Isaac Asimov, Philip Roth, Cynthia Ozick, Isaac Bashevis Singer, Grace Paley, James McBride, Allen Ginsberg, Bob Dylan, Rosebud Ben-Oni, Adrienne Rich, and Leonard Cohen. Movies include works by Steven Spielberg and the Coen Brothers.

Credits: 4

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

Journalism

Description:

The journalism major at SUNY Purchase 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 SUNY Purchase, 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 Education** requirements and **other 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
JOU2160/News Literacy
JOU 3040/Race, Gender, and the Media
JOU 3100/Photojournalism*
JOU 3120/First-Person Reporting
JOU 3130/Documentaries and Journalism
JOU 3160/Broadcast News I*
JOU 3170/Broadcast News II
JOU 3200/Feature Writing
JOU 3220/The Art of Sports writing
JOU 3230/The Beat of Music Journalism
JOU 3350/Community Reporting
JOU 3360/Narrative and Nonfiction Podcasting
JOU 3374/The Literature of Journalism
JOU 3500/Video Journalism I*
JOU3540/Freelance Writing: Finding your Digital Voice and Platform
JOU 3600/News Editing
JOU 3700/The Beat, Magazine Production
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
PSW3120/Writer and the Documentary

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.

Minor requirements:

The minor in journalism is designed for undergraduate students in all disciplines at SUNY Purchase who are interested in the field of journalism.

Students interested in this minor should submit a completed Declaration of Minor form found on the **Registrar's website** 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

Ross A. Daly

Associate Professor of Journalism

- BA, University of Minnesota
- MS, Columbia University Graduate School of Journalism

Andrew Salomon

Associate Professor of Journalism

- BA, American 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

Simon Surowicz

Associate Professor of Journalism

- BA, MA, Empire State College, SUNY

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

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

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

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

JOU 2160: News Literacy

A weekly exploration and examination of current events from a journalistic perspective. Students learn to analyze and understand the news and how it impacts society in our daily lives.

Credits: 2

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

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

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

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

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

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

JOU 3130: Documentaries and Journalism

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

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: JOU2515 Or COM1400

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

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

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

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

JOU 3360: Narrative Nonfiction Podcasting

Building on skills developed in COM3375 Podcasting and Audio Storytelling, students will create longer audio reporting projects with more complex structures. Focus will be on audio documentary and nonfiction narrative storytelling and production.

Credits: 4

PREREQ: COM3375

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

JOU 3500: Video Journalism I

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

JOU 3540: Freelance Writing: Finding your Digital Voice and Platform

In today's evolving publishing landscape, writers produce impactful work and discover audiences independently. This course empowers students to find their digital voices and navigate complexities of new media environments. Students will hone personal narratives and establish online platforms perfect for their style. Trace the cultural rise and learn the craft of freelancing while exploring innovative ways to tell your story.

Credits: 4

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

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 judgment. Passion for journalism and the ability to work independently, and with peers, are a must.

Credits: 2

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

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

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 Or JOU3700

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

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)

JOU 4040: Video Journalism II

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

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

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

PHI 3085: Objectivity

Is there such a thing as objectivity, journalistic or otherwise? How do accounts of reality in the natural sciences, social sciences, and the humanities differ, and is any account more objective than the others? How do narratives tell the truth, and how do they lie? What might people mean by the term "truth," anyway? Course readings are interdisciplinary; the course style is philosophical.

Credits: 4

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

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

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: 3

PREREQ: WRI1110 Or WRI2110

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 **General Education** 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 Declaration of form obtained from the **Registrar's website**.

Related Interdisciplinary Minors:

Asian Studies | **Latin American, Caribbean, and LatinX Studies**

Requirements:

In addition to meeting **General Education** requirements and **other 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

- FRE3225/Sociolinguistic Issues in the French Speaking World (4 credits)
- FRE3015/Advanced French I (4 credits)
- FRE 3100/French Pronunciation Through Phonetics (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

- HIS3687 Historia, Memoria e Identidad: The Latinx Experience through Oral Storytelling.
- LIT1610/Introduction to Latinx Literature
- LIT3227/Revolutionary Havana: The Cuban Revolution and the Havana Imaginary
- LIT3685/Modern Novel of Latin America
- LIT 3755/Poetry and the Avant-Garde
- 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
- ARH 2885/Women Artists and Feminist Critique
- ARH3630/French Art from LaTour to David
- CIN3420/Contemporary Euripean Cinema
- CIN3550/Francophone Cinema
- CIN3835/Andre Bazin, Realism, and Cinema
- CIN3855/French Cinema
- CIN4210/Theory and Praxis: Welles and Resnais
- FRE 3100/Developing French Pronunciation through Phonetics
- 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
- CHI3010Advanced Chinese I
- CHI3020/Advanced Chinese II
- ITA2010/Intermediate Italian I
- ITA2020/Intermediate Italian II
- LAC3000/Syntax and Semantics
- 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

Carlos Amado

Assistant Professor of Communications and French

- BA International Development, Brigham Young University
- MBA International Administration, Thunderbird School of Global Management
- MA French Studies, Brigham Young University
- MA French, Vanderbilt University
- PhD French, Vanderbilt University

Xiang He

Adjunct Assistant Professor of Chinese and Asian Studies
PhD, NYU

Gari Laguardia

Associate Professor of Spanish and Literature
Chair of Language and Culture and Linguistics

- BA, Columbia University
- PhD, University of Pennsylvania

Andoveloniaina Rasolofo

Lecturer of French

- Licence-ès-Lettres, Maitrise-ès-Lettres, University of Antananarivo (Madagascar)
- MA, University of Cincinnati
- PhD, University of Oregon

Deborah Symons Roldan

Lecturer of Spanish

Patrizia Farina

Lecturer of Italian

- BA, University of Pisa (Italy)
- PhD, University of Alberta (Canada)

Camilla Jantke-Chiappari

Lecturer of German

- BA, Humberside Business School (UK)
- BA, Fachhochschule Münster (Germany)
- MA, Manhattanville College

Ernesto Menedez-Conde

Adjunct Assistant Professor of Language and Culture

- Ph.D Philosophy, Romance Languages, and Linguistics, Duke University

Chris Reineck

Lecturer, American Sign Language

- BA University of Wisconsin
- MA, Gallaudet University

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

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

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

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

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

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

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

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

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

FRE 1070: Intensive Beginning French

For students who have had little or no previous exposure to the language. 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

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

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

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

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

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

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

FRE 3100: Developing French Pronunciation through Phonetics

Some disconnect seems to exist between perception and production of letters, words, or sentences and spelling. French is no exception. In this course, students improve their comprehension and pronunciation skills by recognizing and applying the mechanism behind consonant

and vowel sound productions. They also investigate the prosodic aspect of French language through its intonation, stress, syllabification, and rhythm patterns.

Credits: 4

PREREQ: FRE2020

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

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

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

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

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

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

HIS 3687: Historia, Memoria e Identidad: The Latinx Experience through Oral Storytelling

Spanish Heritage Speaker students learn skills in the field of oral history to produce histories of the Latinx experience in the U.S. Students study theories and methodologies of oral storytelling and

collect family and community histories to contribute to the production of a digital archive on Latinxs lives, developing community identity, history, and memory. Students practice language skills in Spanish.

Credits: 4

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

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

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

ITA 2020: Intermediate Italian II

A continuation of ITA 2010. Weekly compositions serve as an aid for grammar review.

Credits: 4

PREREQ: ITA2010

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

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

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

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

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

LAC 3450: Introduction to Literary Translation

An exploration of literary translation for the contemporary moment. Students learn the basics of literary translation craft. Knowledge of languages other than English is not required for this course. Readings include Mary Jo Bang's translation of Dante's Purgatorio, Cecilia Rossi's translations of Alejandra Pizarnik, and Victor Montejo's translations of Jakaltek Mayan folktales. Students develop their own literary translations.

Credits: 4

LIT 3227: Revolutionary Havana: The Cuban Revolution and the Havana Imaginary

"Havana is a city that has been constructed with bricks and words." In this course, students explore the extent to which Havana has been constructed as a foundational idea of the Cuban Revolution, from 1959 until today. Students study literary, visual, and sonic texts that have contributed to the formulation of this post-revolutionary Havana imaginary.

Credits: 4

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

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

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

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

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

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

SPA 2030: Spanish for Heritage Speakers I

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

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

SPA 3030: Spanish for Native Speakers II

A continuation of SPA2030. Students explore Hispanic culture and their heritage identity via discussion of films andreadings. Students learn advanced grammar, expand their vocabulary and refine their orthographic skills.

Credits: 4

PREREQ: SPA2030

SPA 3260: Advanced Spanish Reading and Conversation

This course develops students' ability to generate and articulate fluent conversations in Spanish. Readings are selected from contemporary Hispanic print media.

Credits: 4

SPA 3715: Translating Modern Latin American Theatre

This theatrical translation workshop combines literary analysis and creative writing. Students read Latin American plays in Spanish, discuss them in English, and translate scenes, examining not only the words, but also gestural, visual and cultural meanings. For the final project, class collaboratively translates an entire play and stages a reading. Students should comprehend written Spanish. (Contact professor with questions.)

Credits: 4

SPA 3735: Spanish Translation

Students learn translation theory and methodology applied to Spanish. Students practice translation techniques applied to a variety of text types, such as poetry, fiction, comics and films.

Credits: 4

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 a Declaration of Minor Form on the **Registrar's webpage** 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

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 Declaration of Minor form on the **Registrar's webpage**. 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
  - FRE3225: Sociolinguistic Issues in the French Speaking World, 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.

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 Declaration of Minor form on the **Registrar's website.** The student is assigned a minor advisor in Italian after consultation with the **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

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 Declaration of Minor form on the **Registrar's website**. 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 Declaration of Minor Form on the **Registrar's website.**

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:
  FRE3225/Sociolinguistic Issues in the French Speaking World
  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
  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 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

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

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

LAC 3450: Introduction to Literary Translation

An exploration of literary translation for the contemporary moment. Students learn the basics of literary translation craft. Knowledge of languages other than English is not required for this course. Readings include Mary Jo Bang's translation of Dante's Purgatorio, Cecilia

Rossi's translations of Alejandra Pizarnik, and Victor Montejo's translations of Jakaltek Mayan folktales. Students develop their own literary translations.

Credits: 4

Latin American, Caribbean, and Latinx Studies

Description:

The major in Latin American, Caribbean, and Latinx studies at SUNY Purchase 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.

Requirements:

In addition to meeting **General Education** requirements and **other 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, Psychology, 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 and Television Studies (School of Film and Media Studies):
CIN 3000/Cinema and Revolution
CIN3065/Netflix in Latin America
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):
HIS1600/Introduction to Latin American Studies
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)*
HIS3127/Poverty and the Informal City in Latin America
HIS3357/US Latin American Relations
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
HIS3687/Historia, Memoria, Identidad
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):
LIT1610/Introduction to LatinX Literature
LIT 3217/Oceanic Fictions
LIT3227/Revolutionary Havana: The Cuban Revolution and the Havana Imaginary
LIT 3685/Modern Novel of Latin America

Music (Conservatory of Music):
MTH 2230/World Music and Jazz Traditions

Psychology (School of Natural and Social Sciences)
PSY3325/Psychology of Latine Identity

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

SOC3515/Education Across Cultures
SOC 3661/Border Wars and Transnational Human Rights
SOC 3725/Globalization, Culture, Social Change: Latin America
SOC4025/Critical Race Theory

Spanish (School of Humanities):
SPA 2030/Spanish for Heritage Speakers I
SPA 3320/Masterpieces of Hispanic Poetry
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

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 Declaration of Minor form found on the **Registrar's website.** Because new courses may be added to the curriculum from time to time, students should also consult with the Chair 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
Department Chair 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

Mariana Carreño King

Associate Professor of Playwriting

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

Gari Laguardia

Associate Professor of Spanish and Literature
Chair of Language and Culture and Linguistics

- BA, Columbia University
- PhD, University of Pennsylvania

Andrea Thome

Assistant Professor of Theatre and Performance
Co-Chair

- BA, Harvard University
- MFA, New York University

Carlos Amado

Assistant Professor of Communications and French

- BA International Development, Brigham Young University
- MBA International Administration, Thunderbird School of Global Management
- MA French Studies, Brigham Young University
- MA French, Vanderbilt University
- PhD French, Vanderbilt University

Paula Halperin

Associate Professor of Cinema Studies and History
Director of the School of Film and Media Studies
PhD, University of Maryland

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

Mariel Rodney

Associate Professor of Literature

- BA, Queens College, City University of New York
- MA, PhD, Columbia University

Agustín Zarzosa

Associate Professor of Cinema Studies
Chair of Cinema and Television Studies and Co-Chair of Playwriting and Screenwriting

- 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

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

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

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

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

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

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

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

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

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

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

HIS 3687: Historia, Memoria e Identidad: The Latinx Experience through Oral Storytelling

Spanish Heritage Speaker students learn skills in the field of oral history to produce histories of the Latinx experience in the U.S. Students study theories and methodologies of oral storytelling and collect family and community histories to contribute to the production of a digital archive on Latinxs lives, developing community identity, history, and memory. Students practice language skills in Spanish.

Credits: 4

HIS 3875: Digital Histories Studio: Oral Narratives and Archives in Production

This hands-on course invites students to transform oral histories into captivating digital projects. From archiving and transcribing interviews to producing video and audio clips, podcasts, and interactive maps, participants will learn the art of narrative production. Students work on uncovering the past and the present by amplifying voices, and creating a lasting legacy through the lens of modern technology.

Credits: 4

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

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

LIT 3227: Revolutionary Havana: The Cuban Revolution and the Havana Imaginary

"Havana is a city that has been constructed with bricks and words." In this course, students explore the extent to which Havana has been constructed as a foundational idea of the Cuban Revolution, from 1959 until today. Students study literary, visual, and sonic texts that have contributed to the formulation of this post-revolutionary Havana imaginary.

Credits: 4

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

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

POL 3361: Cuba, Latin America, and the U.S.

The course revolves around the international political and economic dynamics that have existed historically between the U.S. and Cuba. Although the course emphasizes the post-1959 era (the Castro years), readings introduce students to the imperial relationship that evolved in the early 20th century. Topics include foreign policy, war, human rights, the U.S. embargo, and the politics of Fidel Castro.

Credits: 4

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

PSY 3325: Psychology of Latine Identity

This course explores the cultural, social, and psychological factors that shape Latinx individuals and communities in the United States using contemporary research and theories. Topics include immigration, acculturation, biculturalism, family dynamics, and mental health. Students engage in experiential learning through community-based projects, interviews, and analysis of real-world issues to develop a nuanced understanding of Latinx identity and psychology.

Credits: 4

PREREQ: PSY1530

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

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

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

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

SPA 2030: Spanish for Heritage Speakers I

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

SPA 3715: Translating Modern Latin American Theatre

This theatrical translation workshop combines literary analysis and creative writing. Students read Latin American plays in Spanish, discuss them in English, and translate scenes, examining not only the words, but also gestural, visual and cultural meanings. For the final project, class collaboratively translates an entire play and stages a reading. Students should comprehend written Spanish. (Contact professor with questions.)

Credits: 4

THP 3650: Contemporary U.S. Latine 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

English and Global Literatures

Description:

Students majoring in English and Global Literatures at SUNY Purchase 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:

As of Fall 2023, Literature's title has changed to *English and Global Literatures*. In addition to meeting **General Education** requirements and **other degree requirements**, 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 SUNY Purchase.
- Students may not use the required Shakespeare course to satisfy the Sequence I requirement. For example, THP 2215 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 3705/Cervantes (in English)

LIT 3822/Dread, Sadness, and Grief in Early English Literature
LIT 3823/Anxiety and Monstrosity in Early British 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
THP 2215/Gender, Sex, and Shakespeare*
THP2220/Race, Ethnicity, and Shakespeare
THP 2885/Theatre Histories I*
THP 3140/Medieval and Renaissance English Drama*

Sequence II: 1750–1900

LIT 2375/Classics of European Fiction*
LIT 2560/US Literature I: Whose Freedom?
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 LIT 3340/Romanticism II
LIT3347/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 2305/Intro to Contemporary Global Literature*
LIT 2387/Literature of the South Asian Diaspora*
LIT 2388/Literature of the African Diaspora*
LIT2645/Gender, Revolution, Livelihood: Modern Chinese Women Writers*
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*
LIT3216/20th Century South Asian History and Literature*
LIT 3226/Literature of Decolonization in South Asia*
LIT3227/Revolutionary Havana: The Cuban Revolution and the Havana Imaginary
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 and 21st 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
LAC 3450/Introduction to Literary Translation
LIT 1610/Intro to Latinx Literature
LIT 1065/Only Connect: Difference and Otherness in Literature

LIT 1140/The West and Others
LIT 2590/Mythologies
LIT 3157/Novel Pairings
LIT3227/Revolutionary Havana: The Cuban Revolution and the Havana Imaginary
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 English and Global Literatures is designed to provide students with an opportunity to study literature in a comparative context.

Students interested in the minor should submit a completed Declaration of Minor form found on the **Registrar's website** to the Department Chair of English and Global Literatures.

Academic Requirements for the Minor in English and Global Literatures

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 chosen from two different literature **sequences**.
d. Of the five courses, one must be **comparative**.

Faculty

Anthony Paul Domestico

Associate Professor of Literature

- AB, Harvard University
- MA, MPhil, PhD, Yale University

Paul Megna

Associate Professor of Literature

- BA, SUNY Buffalo
- MA, University of Rochester

- PhD, University of California, Santa Barbara

Mariel Rodney

Associate Professor of Literature

- BA, Queens College, City University of New York
- MA, PhD, Columbia University

Gari Laguardia

Associate Professor of Spanish and Literature
Chair of Language and Culture and Linguistics

- BA, Columbia University
- PhD, University of Pennsylvania

Gaura Narayan

Associate Professor of Literature

- BA (Honors), University of Delhi (India)
- MA, MPhil, PhD, Columbia University

Aviva Taubenfeld

Associate Professor of Literature and Writing
Director, School of Humanities
BA, MA, PhD, Columbia University

Courses

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

JST 2020: The Bible as Literature

Students learn how the Bible is the essential foundation for Judaic and Christian cultures, and how it has impacted world history. The course starts with Genesis, the Old Testament, and ends with Revelations, New Testament. Students do close readings of the Bible's remarkable collection of stories, poems, proverbs and more, all in an historical context.

Credits: 4

JST 2780: American Jewish Culture in the 20th Century

Examining fiction, poetry, film and art, students explore how Jewish Americans engaged in America's cultural development in the post-World War II era. Writers and poets include Isaac Asimov, Philip Roth, Cynthia Ozick, Isaac Bashevis Singer, Grace Paley, James McBride, Allen Ginsberg, Bob Dylan, Rosebud Ben-Oni, Adrienne Rich, and Leonard Cohen. Movies include works by Steven Spielberg and the Coen Brothers.

Credits: 4

LAC 3450: Introduction to Literary Translation

An exploration of literary translation for the contemporary moment. Students learn the basics of literary translation craft. Knowledge of languages other than English is not required for this course. Readings include Mary Jo Bang's translation of Dante's Purgatorio, Cecilia Rossi's translations of Alejandra Pizarnik, and Victor Montejo's translations of Jakaltek Mayan folktales. Students develop their own literary translations.

Credits: 4

LBS 2315: Re-presenting Africa: Restoration and Restitution

Students read postcolonial African novels, short stories, and plays that thematize the role and place of art and culture within African communities, histories, and epistemologies. Learning about the curation of African objects in Western institutions, students study issues of restoration, restitution, and repatriation. Through engagement with African cultural objects in the Neuberger Museum's permanent collection, students gain hands-on experience.

Credits: 4

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

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 Babbington Macaulay, Aphra Behn, Mary Shelley, Emily Brontë, William Beckford, Rudyard Kipling, E.M. Forster, Katherine Mayo, and Rukeya Sakhawat Hossein.

Credits: 4

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

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

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

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

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

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

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

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

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

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

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

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

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

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

LIT 2560: US Literature I: Whose Freedom?

Covers the diverse literary voices addressing empire, genocide, and enslavement from the 15th-century European invasion of North America through the founding of the United States and the beginning of the Civil War. Particular attention will be paid to the relationship between identity, justice, and writing.

Credits: 4

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

LIT 2635: Introduction to China: Literature, History, and Thought

Through studying modern Chinese literature, this course offers students an opportunity to approach China in depth in its social, historical, cultural, and political aspects. The stories of people and land, revolutions and traumas, and dream and utopia make it possible to comprehend this vast and seemingly impenetrable entity in an intimate and critical way.

Credits: 4

LIT 2645: Gender, Revolution, Livelihood: Modern Chinese Women Writers

This course both surveys representative works of modern Chinese women writers and examines general problems such as equality and liberation, desire and subjectivity.

Credits: 4

LIT 3007: Visions of Dystopia

Examines literary depictions of dystopia, from classics of the genre such as Huxley's and Orwell's, to contemporary examples from Atwood and others. Topics to be explored include homogenization of humanity in the name of progress; the strategies by which tyranny operates; and social, political, and environmental catastrophe.

Credits: 4

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

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

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

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 (Hurston, Woolf, Faulkner) and some of her most cherished contemporaries (James Baldwin, Toni Cade Bambara).

Credits: 4

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

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

LIT 3095: Literature of Race and Human Rights

Students evaluate the intersections of race and human rights in contemporary global novels, memoirs, and film, considering the narrative strategies and genres that writers have used to publicize discrepancies between Western discourses of freedom and liberality and the realities of genocide, apartheid, and neocolonialism. Students read works by Tsitsi Dangarembga, Indra Sinha, Véronique Tadjo, and Antjie Krog.

Credits: 4

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

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

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

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

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

LIT 3216: 20th Century South Asian History and Literature

In this interdisciplinary course students explore the disciplines of history and literature in order to study South Asia, one of the most significant sites of English-language literary production in the 20th and 21st centuries. The course takes a historicist approach to South Asian literature of the last two centuries. Topics covered: Empire; Nationalism; Religion; Modernity; Independence; Development; and Diaspora.

Credits: 4

LIT 3224: Shakespeare and Rebellion

Was Shakespeare a rebel? Was he a reactionary? To address these complex questions, students explore Shakespeare's varied depictions of characters rebelling against patriarchal gender norms, tyrannical leaders, and corrupt governments. In addition to reading plays including As You Like It, Julius Caesar, Richard II, 2 Henry VI, Coriolanus, and Macbeth, students analyze various modern adaptations of these and related works.

Credits: 4

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

LIT 3227: Revolutionary Havana: The Cuban Revolution and the Havana Imaginary

"Havana is a city that has been constructed with bricks and words." In this course, students explore the extent to which Havana has been constructed as a foundational idea of the Cuban Revolution, from 1959 until today. Students study literary, visual, and sonic texts that have contributed to the formulation of this post-revolutionary Havana imaginary.

Credits: 4

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

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 "prophesy" and mythmaking to the radical and dissenting imagination.

Credits: 4

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

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

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

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

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

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

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

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

LIT 3427: 20th and 21st Century World Literature

Students consider world literature of the 20th and 21st 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.

Credits: 4

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

LIT 3497: Gothic

In this Art History and Literature course, the first wave of Gothic novels from the mid-18th century to the mid-19th century is examined in relation to visual representations of the themes 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

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

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

LIT 3575: Virginia Woolf

An examination of the novels, short stories, and essays of Virginia Woolf.

Credits: 4

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

LIT 3940: Literature of War

Examines the central role of war in Western literature, with a concentration on English and American texts.

Credits: 4

LIT 3985: Teaching Literature

This course is designed for students interested in pursuing a career in teaching literature. Topics include how to teach different genres (poetry, prose, and drama), how to sustain classroom conversation, and how to design syllabi and writing assignments.

Credits: 4

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

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

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

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

LIT 4890: Senior Project Seminar II: Advanced Senior Project Workshop

This course provides continued structure in the form of writing deadlines for those students who have successfully completed Senior Project Seminar in the fall. Students workshop completed chapters and share, annotate, and incorporate secondary sources.

Credits: 2

PREREQ: LIT4885

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

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

THP 2215: Gender, Sex, and Shakespeare

Students explore themes of gender and sexuality in Shakespeare's sonnets and plays. Students learn to read, edit, and modernize Shakespeare's words, and discover how he promoted, ridiculed, and subverted the sexual norms of his time. The course engages with modern productions, many of which subvert the toxic elements of Shakespeare's work in provocative ways.

Credits: 3

THP 2220: Race, Ethnicity, and Shakespeare

Students explore how Shakespeare's works contributed to the historical formation of various racial and ethnic identities and how the global tradition of Shakespearean performance intermittently perpetuates and refutes racial and ethnic stereotypes. Additionally, students study how non-White authors and performers have and continue to respond to racism within the Shakespeare tradition. Students learn to write critically about race in Shakespeare.

Credits: 4

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

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

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

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

THP 3495: Black American Drama

This course aims to define a decolonized canon of Black American dramatic works. Plays are read as literature and considered in sociopolitical contexts, alongside study of significant creative movements and influential artists. Playwrights studied span the 20th and 21st centuries, including James Baldwin, Katori Hall, Lorraine Hansberry, Adrienne Kennedy, Tarell Alvin McCraney, and Tyler Perry, among others.

Credits: 4

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

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

THP 3725: Adapting Literature for Performance

Is there a childhood picture or storybook or graphic novel that you've always wanted to see onstage? This course studies the contexts and conventions related to page-to-stage adaptations of children's literature. Through the interpretation of source materials, and the development of dramatic and sensory storytelling techniques, students will create multigenerational theatre designed to foster empathy, inclusion and imagination.

Credits: 4

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

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: 3

PREREQ: WRI1110 Or WRI2110

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

Liberal Arts

Description:

Students who wish to pursue an individualized, interdisciplinary program of study that cannot be accommodated within another major at SUNY Purchase 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 Education** requirements and **other 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 SUNY Purchase faculty
3. demonstrate why established majors or programs of study at SUNY Purchase 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 SUNY Purchase, according to the student's specific area of interdisciplinary study.

Questions? Contact **aviva.taubenfeld@purchase.edu**

Faculty

Aviva Taubenfeld

Associate Professor of Literature and Writing
Director, School of Humanities
BA, MA, PhD, Columbia University

Philosophy and Critical Thought

Description:

The Philosophy and Critical Thought 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 and Critical Thought 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 SUNY Purchase, 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:

Effective for students entering Fall 2023, *Philosophy's* title has changed to *Philosophy and Critical Thought.*

In addition to completing **General Education requirements** and **other degree requirements**, all Philosophy and Critical Thought majors must complete a minimum of nine courses in philosophy, (40 credits) plus an 8-credit senior project:

- PHI 1515/Ancient Greek Philosophy: Philosophy of the Polis 4 credits
- PHI 2110/Modern European Philosophy: Descartes to Kant 4 credits
- PHI —/One elective in the history of philosophy from below: 4 credits
    - LEG3024/Theories of Justice
    - PHI1530/Ideas of Good and Evil
    - PHI1610/Reorienting Asian Thought
    - PHI2060/Existentialism
    - PHI2400/Introduction to Asian Thought

    - PHI2430/Classical Buddhist Philosophy
    - PHI3211/Enlightenment and Revolution
    - PHI3212/Realizing Freedom and Equality: From Hegel to Nietzsche
    - PHI3360/Responsibility and Judgement: Postwar European Philosophy
    - PHI3365/Democracy and its Discontents
    - PHI3592/ Phenomenology and Embodiment
    - PHI3595/From Phenomenology and Embodiment
    - PHI4170/Consciousness
- PHI —/One seminar on a major figure (typically Plato, Kant, Hegel, or Heidegger/Arendt) or issue from below: 4 credits **(Upper level)**
    - PHI4100/Plato Seminar
    - PHI4110/Aristotle
    - PHI4120/Heidegger/Arendt Seminar
    - PHI4130/James and Dewey Seminar
    - PHI4150/Nietzsche Seminar
    - PHI4160/Crimes and Punishments: Foucault/Arendt Seminar
    - PHI4200/Kant Seminar
    - PHI4250/Kant/Hegel Seminar
    - PHI4310/Hegel Seminar
- At least two additional philosophy courses* 8 credits (minimum 4 credits must be upper level)
  **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: 2 credits*
- PHI 4890/Senior Seminar: 2 credits
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

*Effective Spring 2024, PHI4860/Senior Colloquium is changing from 1 to 2 credits.

Additional notes:

- 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 and Critical Thought is designed for students with a general interest in philosophy.

Students interested in pursuing a minor offered by the program should submit a completed Declaration of Minor form found on the **Registrar's website** 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 and Critical Thought

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

Faculty

Emiliano Diaz

Associate 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

Jennifer K. Uleman

Associate Professor of Philosophy

- BA, Swarthmore College

- PhD, University of Pennsylvania

Alexander Edwards

Adjunct Assistant Professor of Philosophy

- PhD Philosophy, University of Ottawa

Morris B. Kaplan

Professor of Philosophy

- BA, Williams College
- MA, JD, Yale University

Courses

LEG 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

LEG 3310: Law at the Margins

A seminar that examines the legal, political, and social history of critical legal theory related to race, gender, indigeneity, and the environment. Students engage with case law and theoretical texts that explore the power dynamics embedded in law, historically and into the present day, with a focus on alternative frameworks that surface at the margins of dominant legal structures.

Credits: 3

PREREQ: LEG2015 Or LBS3024

PHI 1515: Ancient Greek Philosophy: Philosophy and the Polis

The emergence of Western philosophy in ancient Greece during the age of Aeschylus, Sophocles, Plato, and Aristotle.

Credits: 4

PHI 1530: 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

PHI 1540: 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

PHI 1610: Reorienting Asian Thought

This course aims to provide perspectives both critical and celebratory regarding Asian philosophy, Asian practices, and Asian media representations. Beginning with Edward Said's classic Orientalism and focusing primarily on East Asian philosophy and religion, students will explore the difference between cultural appropriation and cultural appreciation through the lenses of primary sources, movement practices, and contemporary film and literature.

Credits: 4

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

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

PHI 2110: Modern European Philosophy: 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

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

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

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

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

PHI 2540: Beauty: Philosophy, Art, Politics

Examines how philosophical ideas about beauty, ancient and modern, continue to inspire fresh debates about artistic, moral, and political life. Key questions include: Is there a single universal standard of beauty, or are all such standards "relative"? Must good art always be beautiful? Why do disagreements about standards of beauty so often become fiercely political? Examples are drawn from the arts and from students' personal experiences.

Credits: 4

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

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

PHI 2800: Philosophies of Spiritual Life

Examines influential theories about spiritual and religious belief and experience in multiple world traditions. Key questions include: Can spirituality flourish apart from religion? Are scientific and religious beliefs compatible? Can the universe exhibit intelligent design without God? Does human evolution "hard-wire" us to need something like religion? Is there a single "true" religion? Readings from modern, medieval, Western, and non-Western sources.

Credits: 4

PHI 2820: Philosophy of the Environment

An examination of the deep relationships—metaphysical, ethical, and spiritual—between human beings and all other nonhuman species and ecosystems in the natural world. Key questions include: What does it mean, metaphysically, to say that humans are (or are not) "part of nature"? Do humans have duties towards nonhuman species? Do any nonhuman species have rights? When do ecological philosophies become politically controversial? Readings from selected contemporary and traditional philosophers and environmental thinkers.

Credits: 4

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

PHI 3085: Objectivity

Is there such a thing as objectivity, journalistic or otherwise? How do accounts of reality in the natural sciences, social sciences, and the humanities differ, and is any account more objective than the others? How do narratives tell the truth, and how do they lie? What might people mean by the term "truth," anyway? Course readings are interdisciplinary; the course style is philosophical.

Credits: 4

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

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

PHI 3212: Realizing Freedom and Equality: 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

PHI 3365: Democracy and its Discontents: Power, Violence, Politics

Seminar investigates the ethical and political implications of attempts to realize freedom and equality through non-violent action. Engaged thinkers who bridge the gap between theory and practice include Frederick Douglass, Frantz Fanon, Hannah Arendt, Michel Foucault, Angela Davis and Judith Butler.

Credits: 4

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

PHI 3515: What is Education?

What is education? What is its nature? Its value? How can it help, and how can it harm? Students read and debate the answers to these questions offered by Plato, Aristotle, and Rousseau, Booker T. Washington, W.E.B. DuBois, Maria Montessori, Paulo Freire, and

others, and critically analyze the positions and policies of contemporary educational policymakers and activists.

Credits: 4

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

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

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

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

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

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

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

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

PHI 4160: Crimes and Punishments: 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

PHI 4170: Consciousness

An examination of what it means to be aware of oneself and one's world. Questions discussed will include the following: Is a unified self necessary for experience? What constitutes our sense of self? How does our social existence influence the character of consciousness? What is it like to be conscious? When we are conscious of something, what exactly is it we are conscious of?

Credits: 4

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

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

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: 2

PREREQ: PHI4890

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

School of Natural and Social Sciences

Degree programs in the School of Natural and Social Sciences give students an appreciation for the complex relationships that exist among scientific systems of inquiry (economic, mathematical, physical, political, psychological, and social). Students learn to think independently, communicate effectively, do serious research, and use community resources. Our faculty members encourage learning by doing in both the lab and the field. This hands-on philosophy culminates in the senior year, when each student completes a year-long research project under the close supervision of a faculty mentor.

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 SUNY Purchase 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 education requirements** and **other 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 (*offered in the spring for Juniors)
    - ANT 3560/Fieldwork: Qualitative Methods: 4 credits (*offered in the fall for Juniors)
    - ANT 4070/Current Anthropological Literature: 4 credits (*offered in the fall for Seniors)
    - 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 Declaration of Minor Form found on the **Registrar's website**. 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

- 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

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

Shaka McGlotten

Professor of Media Studies
Juanita and Joseph Leff Distinguished Professor 2023-2024

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

Ragnhild Utheim

Director, School of Liberal Studies
Associate Professor of Global Studies and Anthropology

- 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
- Chancellor's Award for Excellence in Faculty Service
- Chancellor's Award for Excellence in Innovative Study Abroad

Courses

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

ANT 2125: Israel's Immigrants and Emigrants

Students explore through fiction, nonfiction, film and artwork stories of immigration and emigration that have made Israel a space of transit, transition and settlement. What has drawn peoples to this land and what do they encounter when they arrive? Who decides to stay and who leaves? Focus on Soviet, Eastern European, Ethiopian and North American Jews, and Christians and Arabs.

Credits: 3

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

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

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

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

ANT 2475: Museums and Communities

Students examine and interrogate commonsense distinctions between 'traditional' museums and other spaces of cultural-historical exhibition. The aim is to partner with local communities to mount shows that resonate with community aesthetic, political, social and ecological concerns and, in the process, teach apprenticing curators how cultural institutions might become more inclusive and achieve relevance in the daily lives of their patrons.

Credits: 3

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

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

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

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

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

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 ANT2055

ANT 3195: Tourism and Travel

This course explores the benefits and drawbacks of tourism as experienced by tourists, travel-industry workers, and local and Indigenous community residents in various global contexts. Topics include affective labor, cultural commodification, heritage tourism, study abroad, voluntourism, selfie tourism, digital nomads, travel writing and vlogging, and debates over environmental and social sustainability.

Credits: 4

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

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

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 MSA1050

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

ANT 3355: Children's Media Cultures

This course takes an interdisciplinary and global approach to children's media cultures drawing on fields of cultural studies, media studies, ethnomusicology, and cultural anthropology. Topics include cuteness and grossness, tiny things and miniatures, consumption, nostalgia, and play. Students will also explore a range of media forms aimed at children including music, TV/film, books, and toys.

Credits: 4

PREREQ: ANT1500 Or MSA1050

ANT 3390: Ethnography of Communication

Students examine how language is used with other media to convey meanings and build social connections in particular cultural contexts. Focus on ethnographic approaches to spoken and written communication, paying attention to genres and norms of interaction and performance. Students carry out original research, using linguistic-anthropological theories to analyze real-life instances of language use and consider their broader sociocultural significance.

Credits: 4

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 MSA1050

ANT 3425: The Pleasures and Politics of Pop Music

Drawing on the fields of ethnomusicology, anthropology, and popular music studies, this course explores the politics of popular music in relation to critical theory, affect, race, class, gender, and sexuality. Topics include: pop idol industry, the boy band phenomenon, heavy metal and masculinity, music and moral panics, music as a form of protest and censorship, afro-futurist music, androgyny and new wave, and diasporic pop musics.

Credits: 4

PREREQ: ANT1500 Or MSA1050

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 MSA1050

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

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

ANT 4180: Ethnography of the American Rural

Explore the rural as a meeting place of working-class expressive cultures, an atmosphere of slow or strange time, a dramatic history of industry and agriculture, a notoriously tense racial zone, and a place of exuberant stories and poetics. Examine the vital ideological function of the rural as the urban's dark twin in American myth throughout history and today.

Credits: 4

PREREQ: MSA1050 Or ANT1500

ANT 4860: Special Topic: Geographic Area

Special anthropological topics by geographic area.

Credits: 4

PREREQ: ANT1500 Or MSA1050

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

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

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

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

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

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 Education requirements** and **other 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
Department Chair of Biochemistry and Chemistry

- BSc, PhD, University of Exeter (England)

Zhanna Glazenburg

Lecturer of Physics

- BS at New York University
- MA Teachers College, Columbia University

Joseph Skrivanek

Distinguished Service Professor of Chemistry

- BS, MS, University of Scranton
- PhD, Pennsylvania State University

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

Contributing Faculty

James G. Daly

Associate Professor of Biology

- BS, PhD, University of Guelph (Canada)

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 SUNY Purchase 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 SUNY Purchase 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, and the six 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. **Note: AP Biology cannot satisfy the requirement for General Biology I and/or II.**

In addition to meeting **General Education requirements** and **other 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
- Six upper-level biology electives required for graduation, 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. No more than two non-BIO upper-level electives may count toward the major.
  - One of the following courses in biological mechanisms:
    BIO 3160/Genetics
    BIO 3170/Developmental Biology
    BIO 3250/Animal Physiology
    BIO3530/Cell Biology
    BIO 4620/Molecular Biology
  - One of the following courses in biodiversity and ecology:
    BIO 3360/Microbiology
    BIO 3600/Parasitology
    BIO 3430/Vertebrate Zoology
    BIO 3440/Invertebrate Zoology
    BIO 3850/Coral Reef Biology and Ecology
    BIO 4720/Evolution
    ENV 3080/Wildlife Ecology
    ENV 3120/General Ecology
    ENV 3165/Ornithology
    ENV 3250 /Ecology of Urban Environments
    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
  If a student elects to conduct a senior project in an area other than the life sciences, two additional biology courses are required.

Note: As of Fall 2025 for new students entering, Cell Biology is no longer required. Six upper level electives will be required.

Basic Science Support Courses

- CHE 1550 and 1551/General Chemistry I and Lab
- CHE 1560 and 1561/General Chemistry II and Lab
- **Note: As of Fall 2025 for new students entering, Organic Chemistry I and II and lab are no longer required.**
  - 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, and the eight 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
- Eight upper-level biology electives required for graduation, 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. No more than two non-BIO upper-level electives may count toward the major.
  - 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
    BIO3530/Cell Biology
    BIO 4620/Molecular Biology
  - One of the following courses in biodiversity and ecology:
    BIO 3360/Microbiology
    BIO 3430/Vertebrate Zoology
    BIO 3440/Invertebrate Zoology
    BIO3600/Parasitology
    BIO 3850/Coral Reef Biology and Ecology
    BIO4720/Evolution
    ENV 3080 / Wildlife Ecology
    ENV 3120/General Ecology
    ENV 3165/Ornithology
    ENV 3250 /Ecology of Urban Environments
    ENV 3805/Conservation Biology
  - Five 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.

Note:

As of Fall 2025 for new students entering, Cell Biology is no longer required. Eight upper level electives 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

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

* Only one statistics course can count towards major requirements.

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).

Note: *Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete* ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

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 Declaration of Minor Form found on the **Registrar's website** 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:

- BIO1110/Evolution for Everyone
- BIO 1200/Plagues: Past and Present
- BIO 1210/Life on the Edge
- 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

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 3530/Cell Biology
  BIO 3600/Parasitology
  BIO 3610/Parasitology Lab
  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 Declaration of Minor. 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, SUNY Purchase
- 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

Associate 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

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 1110: Evolution for Everyone

Evolution is the foundational principle of the biological sciences and is intersectional to our everyday lives and decisions. In this course we will survey fundamental concepts in evolution such as; Natural Selection, Artificial Selection, Genetic Variation, Antibiotic Resistance and Human Evolution. This course will focus on critical reasoning and exploring treatments of evolution in popular culture.

Credits: 4

BIO 1200: Plagues: Past and Present

Students examine what constitutes disease, the conditions that may predetermine their outbreak at a particular point in time, and how

modern medical science is trying to alleviate disease with both drugs and vaccines. Students will discover the basic science of why diseases occur, and examining how epidemics and plagues have shaped history and caused social change.

Credits: 4

BIO 1210: Life at the Edge

This course explores how modern biology confronts the most urgent scientific and societal questions of our time. Through the lens of neuroscience, genomics, climate change, biodiversity, and evolution, students examine how scientific knowledge is generated, tested, and applied. Emphasis is placed on scientific reasoning, experimental design, quantitative analysis, and interpretation of real research data. Students engage with primary scientific literature, perform analytical problem solving, and develop the skills needed to evaluate scientific claims in an increasingly complex world. By the end of the course, students will understand both the power and the limits of scientific inquiry at the frontiers of biological discovery.

Credits: 4

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

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

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

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

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

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

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

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

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

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

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 BIO1560

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: BIO1550 And BIO1560

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

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 And CHE1560 And BIO1550 And BIO1560

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

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 And BIO1550 And BIO1560

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) And BIO1550 And BIO1560

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 And BIO1550 And BIO1560

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 And BIO1560 And BIO3530 And CHE1550 And CHE1560 And BIO3250

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: CHE1550 And CHE1560 And BIO1550 And BIO1560

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: BIO1550 And BIO1560

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: BIO1550 And BIO1560

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 And BIO1560 And BIO2890 And CHE1550

BIO 3600: Parasitology

This course takes a conceptual approach to introduce students to the biology of parasites with an emphasis on evolutionary and ecological perspectives; including transmission strategies, virulence, host specificity, coevolution, and the role of parasites in structuring populations and communities. The course also introduces foundational ideas in disease ecology, global health, biodiversity and how human activity influences the spread and persistence of infectious diseases.

Credits: 4

PREREQ: BIO1550 And BIO1560

BIO 3610: Parasitology Lab

Parasitology is a critical component of evolution, ecosystems, and the spread of infectious diseases, providing essential insight into biodiversity, public health, and global environmental change. Students will explore the diversity of parasitic organisms—including protozoa, helminths, and arthropods. Learn how to identify and preserve specimens. Collect experimental data and formulate hypotheses. The course also introduces foundational concepts in epidemiology and disease ecology.

Credits: 1.5

PREREQ: BIO1550 And BIO1560 And BIO3600

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 And BIO1560

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 BIO1550 And BIO1560

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

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: BIO1550 And BIO1560

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 And BIO1550 And BIO1560

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 ampliflication; 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 And BIO1550 And BIO1560

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: BIO1550 And BIO1560

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

BIO 4720: Evolution

Theory, evidence, and mechanisms of evolution. Students explore evolutionary principles through lectures, readings, discussions, hands-on activities, and computer simulations. Topics include natural selection and adaptation; population genetics; mutation, recombination; genetic drift; speciation; evolutionary developmental biology; genomic evolution; phylogenetics; human evolution. Students also explore topics at the intersection of evolution, society, and human health, including the emerging field of Darwinian Medicine.

Credits: 4

PREREQ: BIO1550 And BIO1560

BIO 4721: Evolution Lab

Students engage in hands-on experiments to explore evolutionary concepts in real-world contexts. Topics include artificial selection in bacteria, yeast, animals, and plants; evolutionary genomics; genetic variation; mutation; natural selection; genetic drift; computer simulations; and human evolution. Interactive labs emphasize critical thinking, data analysis, and practical applications of evolutionary theory.

Credits: 1.5

PREREQ: BIO4720

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: BIO1550 And BIO1560

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

Pre-Medical Studies Certificate

Description:

Students in SUNY Purchase's Pre-Medical Studies program are awarded a Post-Baccalaureate Certificate upon completion of courses required in order to prepare for the application process to medical and health-related professional programs, and additionally to prepare for related entrance examinations.

Students who enroll in the Pre-Med program can come from any major, including the social sciences, humanities, and the arts. If students have already completed some relevant coursework in their undergraduate career, they are restricted to non-duplicative courses required by prospective medical schools. (Note: Prior learning credit cannot be applied to this certificate program, and courses applicable to the Certificate that have been previously taken by a student prior to admission into this program cannot be used to satisfy program requirements.) The Pre-Medical Studies program can be completed on a part-time basis within two semesters, but students may proceed at their own pace. Students receive an individualized program of study after consultation with the college's Pre-Medical Faculty Advisory Committee.

Requirements:

Students must complete a minimum of 20 credits of course work from the available courses listed below, chosen in consultation with an advisor based on a review of already completed course work and the particular requirements of the graduate medical or health-related program to which the student seeks to apply. It is possible that additional related courses may also be available to students and apply to program requirements on a case-by-case basis, at the discretion of an advisor.

Students must maintain a cumulative GPA of 2.0 and above in order to remain in good standing. (this also includes maintaining a C or above in all courses) If students have already completed some relevant coursework in their undergraduate career, they are restricted to nonduplicative courses required by prospective medical schools. (Note: Prior learning credit cannot be applied to this certificate program.)

Total Required Credits: 20

BIO1550/Gen Bio 1, 4 credits
BIO1551/Gen Bio 1 Lab, 1 credit
BIO1560/Gen Bio 2, 4 credits
BIO1561/Gen Bio 2 lab, 1 credit
BIO3160/Genetics, 4 credits
BIO3170/Developmental Biology, 4 credits
BIO3200/Biotechnology 1, 3.5 credits
BIO3205/Biotechnology 2, 5.5 credits
BIO3250/Animal Physiology, 4 credits
BIO3360/Microbiology , 5.5 credits

BIO3430/Vertebrate Zoology, 5.5 credits
BIO3530/Cellular Biology, 4 credits
BIO4300/Genomics, 4 credits
BIO4620/Molecular Biology, 4 credits
CHE1550/Gen Chemistry 1, 4 credits
CHE1551/Gen Chemistry 1 Lab, 1 credit
CHE1560/General Chemistry II, 4 credits
CHE1561/General Chemistry II lab, 1credit
CHE3310/Organic Chemistry 1, 4 credits
CHE3311/Organic Chemistry 1 lab, 1 credit
CHE3320/Organic Chemistry 2, 4 credits
CHE3321/Organic Chemistry 2 lab, 1 credit
CHE4610/Biochemistry, 4 credits
MAT 1500/Calculus I, 4 credits
MAT1600/Statistics, 4 credits
PHY1510/Introductory to Physics I, 4 credits
PHY1511/Introductory to Physics I lab, 1 credit
PHY1520/Introductory to Physics II, 4 credits
PHY1521/Intro to Physics II lab, 1 credit
PSY 1530/Intro Psychology, 4 credits
SOC 1500/Intro Sociology, 3 credits
WRI 1110/College Writing, 4 credits

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 is 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 Education requirements** and **other 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 3740/Medicinal Chemistry: 3 credits
  CHE 3997/Independent Study: 1–3 credits
  CHE 4610/Biochemistry: 4 credits
  CHE 4611/Biochemistry Lab: 2 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 Declaration of Minor Form found on the **Registrar's website** to the Department Chair of Chemistry.

Academic Requirements for the Minor in Chemistry

- 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)

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

Department Chair of Biochemistry and Chemistry

- BSc, PhD, University of Exeter (England)

Zhanna Glazenburg

Lecturer of Physics

- BS at New York University
- MA Teachers College, Columbia University

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 MAT1500

CHE 1551: General Chemistry I Lab

Emphasizes basic techniques in synthetic and analytical chemistry.

Credits: 1

COREQ: CHE1550

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 And (MAT1150 Or MAT1500)

CHE 1561: General Chemistry II Lab

Emphasizes basic techniques in synthetic and analytical chemistry.

Credits: 1

COREQ: CHE1560

PREREQ: CHE1551

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

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

CHE 3311: Organic Chemistry I Lab

Lab experience in organic chemistry, with an emphasis on microscale techniques.

Credits: 1

COREQ: CHE3310

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

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

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 And MAT1510

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 CHE3015 Or CHE3350

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

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 CHE3350 Or CHE3015

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

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

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

PHY 1510: Introductory Physics I

Lecture course for students of both biological and physical science, as well as students of the humanities or social sciences with a background in high school physics or chemistry. Topics include kinematics, Newtonian dynamics, work and conservation of energy, mass-energy relationships, the laws of thermodynamics, and the kinetic properties of matter.

Credits: 4

PREREQ: MAT1150 Or MAT1500

PHY 1511: Introductory Physics I Lab

Demonstrations and participatory experiments are used to increase the student's working physical knowledge of the natural world.

Credits: 1

PREREQ: PHY1510

PHY 1520: Introductory Physics II

A continuation of PHY 1510. Topics include electric and magnetic fields, electromagnetic waves, optics, and some ideas from modern physics.

Credits: 4

PREREQ: PHY1510

PHY 1521: Introductory Physics II Lab

Demonstrations and participatory experiments are used to make students familiar with gravitational and electromagnetic forces in nature and foundations of optics.

Credits: 1

PREREQ: PHY1520

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 SUNY Purchase 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 SUNY Purchase 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 SUNY Purchase, 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 Education** requirements and **other 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:(4 credits)
  - ECO 2040/Essentials of Statistics for Decision Making *or*
  - MAT1600/Introductory Statistics *or*
  - PSY 2320/Behavioral Statistics
- ECO 3070/Econometrics (4 credits) *Required for students entering fall 2024 and later.*
- 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 3550/Law and Economics
- 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 3390/Economics of the Public Sector
- ECO 3400/Business, Government, and Society
- ECO 3440/Sports Economics
- ECO 3600/Behavioral Economics
- ECO 3650/Special Topics in Economics
- ECO 3660/Data Analysis and Visualization I
- ECO3665 Data Analysis and Visualization II
- ECO 4250/Advanced Seminar in Economics

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 Declaration of Minor form, found on the **Registrar's website**.

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 2040/Essentials of Statistics for Decision Making
- 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 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 3390/Economics of the Public Sector
- ECO 3400/Business, Government, and Society
- ECO 3430/Entrepreneurship, Public Policy, and the Law
- ECO 3440/Sports Economics
- ECO 3550/Law and Economics
- ECO 3600/Behavioral Economics
- ECO 3650 Special Topics in Economics
- ECO 3660/Data Analysis and Visualization I
- ECO3665 Data Analysis and Visualization II
- ECO 4250/Advanced Seminar in Economics

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

Zachary Santamaria

Visiting Assistant Professor of Economics

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)

Phyllis Fein

Lecturer, Arts Management

- ED.D, Executive Doctor of Education, Manhattanville College
- MBA, Marketing, Leonard Stern School of Business, New York University
- BS, Marketing, Leonard Stern School of Business, New York University
- Professional Certificate in Innovation and Technology in Entrepreneurship, Massachusetts Institute of Technology

David Seabrook

Lecturer of Economics

- BEng (Bachelor's of Engineering) University of Queensland, Brisbane, Australia
- MBA New York University
- MBA London Business School, London, England

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

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

ECO 2040: Essentials of Statistics for Decision Making

An introductory course in statistics focusing on applications of descriptive and inferential statistics. Students are introduced to the meaning and role of statistics in decision making in business, economics, policy, and in the analysis of data driven information. Students learn essential statistical techniques and to manage and analyze data in Excel. Students apply statistical inference to make informed managerial decisions.

Credits: 4

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

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

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

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

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

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

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 PSY2320 Or ECO2040

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

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

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

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

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 ECO1510

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

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 ECO1510 Or ECO2085

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: ECO1500 ECO1000-1994

ECO 3390: Economics of the Public Sector

This course critically examines the role and size of government in the U.S. economy. Topics include market failure, government failure, public goods, with emphasis on efficiency, equity, and policy evaluation.

Credits: 2

PREREQ: ECO1500 Or ECO1510 Or POL1570 Or POL2110 Or ENV3030 Or SOC1500 Or LEG3024

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: ECO1500 Or ECO1510

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

ECO 3550: 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 ECO1510 Or ECO2085 Or LEG2015

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

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

ECO 3660: Data Analysis and Visualization I

Students explore data analysis using regression methods in R. The course emphasizes data cleaning, exploratory analysis, model estimation, and interpretation of results. Students learn to translate research questions into empirical models and clearly communicate statistical findings.

Credits: 1

ECO 3665: Data Analysis and Visualization II

Students develop advanced data visualization skills to communicate empirical results. The course focuses on visualizing data using time-series plots, distributional graphs, regression visualizations, and geographic maps. Students learn principles of visual design and graphical storytelling to present complex data clearly for academic and professional audiences.

Credits: 1

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

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 And ECO1510 And (ECO3260 Or ECO3010)

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 And ECO1510 And (ECO3260 Or ECO3010) And (ECO3360 Or ECO3070)

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 SUNY Purchase 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 Education** requirements and **other degree requirements**, environmental studies majors must complete the following requirements (77-78 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 1310/Personal Defense
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
  ENV2060/Climate Change: Science, Impacts, and Response
  ENV 2300/Physical Geography
  ENV 3153/GIS Certification Lab
  ENV 3080/Wildlife Ecology and lab *(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 and lab
  ENV 3251/Urban Ecology Lab
  ENV 3640/Watershed Science
  ENV 3700/Natural Resources and lab
  ENV 3720/Aquatic Pollution

ENV 3805/Conservation Biology
ENV 4460/Marine Ecology and lab

Policy Concentration

Two of the following courses in **political science** or **economics**:

POL 1570/Introduction to United States Politics and
POL2110/Introduction to Political Theory*

or
ECO 1500/Macroeconomic Theory I *and*
ECO 3550/Law and Economics *or*
ECO 3200/The Global Economy

or
ECO 1510/Microeconomics I *and*
ECO 2280/Environmental Economics

- ***Note:** Effective Fall 2024, students will take POL2110, Intro to Political Theory instead of POL2180/Political Theory II: Hobbes to the Present.
- **Note:** Effective Fall 2026, POL2360/Politics in American Democracy is no longer offered.

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
ECO3400/Business, Government and Society
ECO3550/Law and Economics
ECO 3600/Behavioral Economics
ECO3990/Economics of the Public Sector
ENV 2030/Computer Applications in the Sciences
ENV 2040/Introduction to Renewable Energy

ENV 2050/Wildlife Toxicology
ENV 2060/Climate Change: Science, Impacts, and Response
ENV 3153/GIS Certification Lab
ENV 3250/Ecology of Urban Environments
ENV 3700/Natural Resources
ENV 3805/Conservation Biology
LEG 3025/Environmental Law
PHI 2820/Philosophy of the Environment
POL2005/Introduction to Comparative Politics
POL2080/Environmental Justice
POL3050/American Constitutional Law
POL3540/Politics of Public Policy
SOC 2165/Culture, Consumption, and the City
SOC 3255/Environmental Sociology

Minor requirements:

Students who are interested in the environmental studies minor should submit a completed Declaration of Minor form found on the **Registrar's website** 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

Allyson K. Jackson

Associate 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

George P. Kraemer

Professor of Environmental Studies

- BS, Florida Institute of Technology
- MS, Texas A&M University
- PhD, University of California, Los Angeles

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 Emerita of Biology

- BS, Southeastern Massachusetts University
- MA, PhD, University of California, Davis
- 2021 SUNY Chancellor's Award for Excellence in Teaching

Sanford Ikeda

Professor Emeritus 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

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

ENV 1200: Areology: Exploring Mars

Explore the science of Mars from ancient observations to today's robotic missions. Investigate planetary geology, climate history, and the search for life, while examining cultural and ethical issues around human exploration. Learn how scientists ask big questions about other worlds—and how we answer them. No science background needed—just curiosity about Mars and our place in the cosmos.

Credits: 4

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

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

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

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

ENV 2060: Climate Change: Science, Impacts, and Response

The scope and rate of climate change, and the current and predicted impacts make climate change a pressing societal issue. This course summarizes our current understanding of the phenomenon, describes the science underlying, and the social consequences deriving from climate change, and examines personal actions that can mitigate greenhouse gas emissions and adapt to our changing world.

Credits: 3

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

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

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

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 Or LEG2015

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

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)

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

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

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

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

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

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 And BIO1561)

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

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

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: 5

PREREQ: ENV1500

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

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)

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

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

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 Education** requirements and **other degree requirements**, students majoring in mathematics/computer science must complete each of the following requirements. A grade of a C or higher in MAT1500,

MAT1510, MAT1520, and MAT3120 is required. All other courses below excluding the senior project require a C-.

For Students Entering Fall 2026 and Later:

- MAT 1500, 1510, and 3150/Calculus I, II, and III
- MAT 1520 and 1540/Computer Science I and II
- MAT3120, Discrete Mathematics. Note that this course is a prerequisite for some additional upper level courses taken later in the curriculum.
- MAT 3170/Linear Algebra
- Four upper-level electives (16 credits) in mathematics/computer science chosen from the list below. One of the electives may be fulfilled by a tutorial, independent study, learning assistantship, or internship with the approval of the faculty advisor.
  - ECO 3070/Econometrics
  - ECO 3080/Game Theory
  - MAT 3160/Differential Equations
  - MAT 3205/Origins of Mathematics
  - MAT 3300/Data Science and Statistics
  - MAT 3430/Number Theory
  - MAT 3440/Creating User Interfaces
  - MAT 3540/Social Software
  - MAT 3550/Numerical Analysis
  - MAT 3650/Networking and Security
  - MAT 3710/Data Structures
  - MAT 4225/Topics in Advanced Mathematics
  - MAT 4230/Topics in Advanced Computing
  - MAT 4520/Computability
  - MAT 4530/Artificial Intelligence Fundamentals
  - NME 3215/Experimental Game Lab
  - NME 3240/Drawing, Moving and Seeing with Code
  - NME 3560/Physical Computing
  - NME 4150/Special Projects in Tiny Computing
- Two Science General Education courses (minimum 6–8 credits). To see a list of courses that count as General Education, please refer to the course search or speak with your advisor.
- MAT 3880/Junior Seminar in Mathematics/Computer Science
- MAT 4880/Mathematics Senior Seminar I (MAT 3880 Junior Seminar is prerequisite).

- MAT 4890/Mathematics Senior Seminar II (MAT3880 Junior Seminar is Co-requisite OR MAT4880 Senior Seminar I is prerequisite).
- SPJ 4990/Senior Project I
- SPJ 4991/Senior Project II

For students in the program prior to fall 2024 follow these requirements:

- 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 3880 Junior Seminar is prerequisite).
- MAT 4890/Mathematics Senior Seminar II (MAT3880 Junior Seminar is Co-requisite OR MAT4880 Senior Seminar I is prerequisite).
- SPJ 4990/Senior Project I
- SPJ 4991/Senior Project II

***Note:** 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 Declaration of Minor form found on the **Registrar's webpage** 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

Associate Professor of Mathematics/Computer Science

- BA, Columbia University
- PhD, The Graduate Center, City University of New York

David H. Jameson

Lecturer of Computer Science

- BA, MS, PhD, Trinity College, University of Dublin (Ireland)

Barbara E. McMullen

Lecturer of Mathematics

- BS, Pennsylvania State University
- MPA, New York University

Irina Shablinsky

Lecturer of Mathematics/Computer Science

- MS, PhD, St. Petersburg State University (Russia)
- MS, Columbia University

Knarik Tunyan

Visiting Assistant Professor of Mathematics/Computer Science

- MS, Yerevan State University (Armenia)
- PhD (Doctor of Technology), Tampere University of Technology (Finland)

Amy Daniel

Lecturer of Mathematics/Computer Science

- BS, MS, Texas A&M University

Martin Lewinter

Professor Emeritus of Mathematics

- BA, Brooklyn College, City University of New York
- MS, Polytechnic Institute of New York
- PhD, City University of New York
- MFA, SUNY Purchase

Jeanine Meyer

Professor Emerita of Mathematics/Computer Science

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

Howard Stern

Lecturer in Mathematics/Computer Science

- BA, Earlham College
- EdM, Harvard University
- MSEd, Lehman College, City University of New York

Les Wertheim

Lecturer of Mathematics and Computer Science

- BA - SUNY Binghamton
- MBA - Columbia 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

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

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

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

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

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

MAT 1420: Programming Games

An introduction to traditional and modern concepts in programming. Traditional concepts covered include variables, expressions, data representation, logic, arrays, functions, and pseudo-random numbers. The modern concepts include graphical constructs and event-driven programming. This course uses familiar games as projects, because implementing games requires an understanding of important programming concepts and attention to the human-computer interface.

Credits: 4

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

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

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

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

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

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 MAT1510 Or MAT1150

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

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

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) And MAT3120

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 And MAT3120

MAT 3300: Data Science and Statistics

Data Science is an important field of study that bridges all disciplines and organizations. It combines the tools, methods, and technologies to glean meaning from massive amounts of data. Using Python, students learn how to mine, manage, model, and analyze data. Topics include Exploratory Data Analysis (EDA), statistics, visualization, regression, and machine learning techniques.

Credits: 4

PREREQ: MAT1520

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 MAT1520 Or NME1450 Or MAT1540) And MAT3120

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 NME1450

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

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 And MAT1520

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

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 And MAT3120

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: 2

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.

Credits: 4

PREREQ: MAT1510 And MAT3170 And MAT3120

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

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 And MAT3120

MAT 4530: Artificial Intelligence Fundamentals

Students explore the core mathematical concepts of Artificial Intelligence and gain hands-on experience by implementing various

methods using Python. Key topics include supervised and unsupervised learning, decision-making strategies, knowledge representation, machine learning, natural language processing, and neural networks. Programming projects are selected from diverse applications. Students also study the history of Artificial Intelligence and discuss its ethical implications.

Credits: 4

PREREQ: MAT1520 And MAT3120 And MAT3170

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

PREREQ: MAT3880

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

PREREQ: MAT4880 Or MAT3880

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 SUNY Purchase.

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 SUNY Purchase, 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 Education requirements** and **other 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:

1. POL 1570/Introduction to U.S. Politics (3 credits; freshman or sophomore year)
2. POL2110/Introduction to Political Theory (4 credits)
3. 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
4. Two courses in U.S. politics and law, 2000-level or above (6–8 credits)
   -POL 2040/Women In Politics
   -POL 2080/Environmental Justice
   -POL 2130/Race and Politics
   -POL 2210/Intro to Political Theory
   -POL 2340/Beyond Voting
   -POL 2600/Courts, Judges, and Politics
   -POL 2610/Americas on Film
   -POL 2650/Culture, Identity and Behavior
   -POL 3045/Sex, Politics and Health
   -POL 3050/American Constitutional Law
   -POL 3070/ U.S. Foreign Policy Since 1945
   -POL 3090/Race, Gender and the Law
   -POL 3095/Queer Politics in the U.S.
   -POL 3130/Immigration Policy & Political Inc.
   -POL 3160/Civil Liberties and Civil Rights
   -POL 3230/Presidential Politics
   -POL 3330/ Radical Organizing
   -POL 3400/Crises in Health Care
   -POL 3465/Polarized Politics: Congress
   -POL 3530/The Art of Culture and War in America
   -POL 3540/The Politics of Public Policy
   -POL 3670/Politics and Religion in America
5. Three courses in comparative politics and international relations, 2000-level or above (9–12 credits)
6. POL 3880/Junior Seminar in Political Science (4 credits)
7. POL 4885Political Science Senior Seminar I (1 credit)
8. POL 4890/Political Science Senior Seminar II (1 credit)
9. SPJ 4990/Senior Project I (4 credits)
10. 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

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 **Chair** of the political science program, then submit a completed Declaration of Minor form found on the **Registrar's website**.

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

Diana Cassells

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

Sam Galloway

Assistant Professor of Political Science

- BA, SUNY Purchase
- MA, The University of Chicago
- PhD, The University of Chicago

Courses

PHI 3365: Democracy and its Discontents: Power, Violence, Politics

Seminar investigates the ethical and political implications of attempts to realize freedom and equality through non-violent action. Engaged thinkers who bridge the gap between theory and practice include Frederick Douglass, Frantz Fanon, Hannah Arendt, Michel Foucault, Angela Davis and Judith Butler.

Credits: 4

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.SR. 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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

POL 3235: Globalization, Development, and Poverty

People produce enough food to feed the world's population, yet thousands of children die every day due to malnutrition and other poverty-related factors. This course studies the scope and distribution of global poverty. Topics include political and cultural factors that cause or aggravate the problem in developing countries; economic and political aspects of globalization; and the impact of international organizations, development strategies, and relief efforts.

Credits: 4

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

POL 3361: Cuba, Latin America, and the U.S.

The course revolves around the international political and economic dynamics that have existed historically between the U.S. and Cuba. Although the course emphasizes the post-1959 era (the Castro years), readings introduce students to the imperial relationship that evolved in the early 20th century. Topics include foreign policy, war, human rights, the U.S. embargo, and the politics of Fidel Castro.

Credits: 4

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

POL 3530: The Art of (Culture) War in American Politics

Whether banning LGBTQ+ books, taking a knee during the National Anthem, panic over the gender identity of an M & M candy, or the exhortation for young voters to "Pokemon Go… to the polls," popular culture is a perennial source of political appropriation and

contestation. Comprising a guide on the model of an "art of war," students examine specific episodes in the Culture Wars, from the late 20th century to the present, to investigate how culture informs political identities and party affiliations, mobilizes electoral politics and social movements, contours the socialization of the electorate, and affects shifts in public opinion and policy preference.

Credits: 4

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

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

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

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

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 POL2110

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

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

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

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 SUNY Purchase 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:

Effective for Students Entering the Program beginning Fall 2026

In addition to meeting **General Education requirements** and **other degree requirements,** all psychology majors must meet the following requirements: (42-43 major credits)

1. PSY 1530/Introduction to Psychology (4 credits)
2. PSY 2320/Behavioral Statistics (4 credits)
3. PSY 3550/Experimental Psychology* (5 credits). Prerequisites: PSY1530/Introduction to Psychology with a C grade; any Psych elective with a B-; 50+ in progress credits. Can be taken at the same time as Behavioral Statistics though not recommended.

4. PSY3890/Psychology Junior Seminar (4 credits). Pre-requisites: C in PSY3350/Experimental Psychology and PSY2320/Behavioral Statistics and PSY1530/Introduction to Psychology)
5. Four electives in psychology
   - At least 1 elective course from each of the following three categories below. Of those electives, a minimum of 3 must be upper level (3000-4989) that are completed at Purchase. **Note:** independent studies, tutorials, internships, learning assistantships, and PSY 3850/Practicum in Child Development **do not** fulfill the electives requirement.

Psychobiology Elective

- PSY 3660: Physiological Psychology
- PSY 3705: Special Topics in Neuropsychology
- PSY 3715: Human Neuropsychology
- PSY 3735: Cognitive Neuroscience
- PSY 4180: Seminar on Neurocognitive Aging

Social or Cultural Psychology Elective

- PSY 2140: Social Issues
- PSY 2170: Social Psychology
- PSY 2520: Personal/Social Relationships
- PSY 2745: Psychology of Stereotypes, Prejudice, and Discrimination
- PSY 2210: Health Disparities in America: Poverty, Race, and Medical Care
- PSY 3010: Origins of Prejudice
- PSY 3090: The Psychology of Stigma
- PSY 3120: Psychological Perspectives on the Self
- PSY3135:Psychology of Men
- PSY 3165: Psychology of Belonging, Identity and Mentorship
- PSY 3300: Cultural Psychology
- PSY3325: Psychology of Latine Identity

- PSY 3330: Social Development
- PSY 3301: Health Psychology
- PSY 3405: Psychology of Music
- PSY 3440: Social Issues in Developmental Psychology
- PSY 3445: Topics in Social Psychology
- PSY 3510: Social Cognition
- PSY 3690: Personality Assessment
- PSY 3760: Psychology of Personality

Cognitive or Development Psychology Elective

- PSY 2250: Sensation and Perception
- PSY 2650: Child Development
- PSY 2450: Learning and Memory
- PSY 2500: Adolescent Psychology
- PSY 3010: Origins of Prejudice
- PSY 3125: Adult Development
- PSY3135: Psychology of Men
- PSY3315: The Psychology of Aging
- PSY3320: Language and Thought
- PSY3330: Social Development
- PSY3345: Cognitive Development
- PSY3405: Psychology of Music
- PSY3440: Social Issues in Developmental Psychology
- PSY3490:Development of Language
- PSY3350: Developmental Psychology
- PSY3745: Human Memory
- PSY3770:Cognitive Psychology
- PSY3845:Gender Development
- PSY3725: Developmental Psychopathology
- PSY4180: Seminar on Neurocognitive Aging

One Additional Psychology Elective (min. 3 credits)

See list of **courses.**

6. PSY4880 and 4890/Psychology Senior Seminar I (prerequisite) and Senior Seminar II (1 credit each)
7. SPJ 4990/Senior Project I (4 credits) and SPJ4991/Senior Project II (4 credits) **or** PSY4800/Senior Capstone (4 credits) and a Psychology Elective (4 credits).*

***Note:** Effective Fall 2026, students have the option of either a full academic year Senior Project **or** a one semester Capstone plus a four credit Psychology elective. Learning Assistant, Independent Study, internships and Practicum in Developmental Psychology are excluded from the list of electives. Students must receive at least a C in the Psychology elective course.

Minimum Grade Requirements:

"C" or higher in all courses used to complete the psychology major excluding the senior project and Capstone (PSY4800).

Students who do not meet these standards are required to retake or substitute courses as needed.

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. Upper-level Psychology credits completed at other institutions can be transferred as lower-level Psychology electives only (not upper-level).

Students who plan to transfer to SUNY Purchase from another college should familiarize themselves with the degree requirements.

For students who entered the program prior to Fall 2024, please see these curricular requirements:

In addition to meeting **General Education requirements**, all psychology majors must meet the following requirements: (46-48 major credits)

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
   PSY3705/Special Topics in Neuropsychology
   PSY3715/Human Neuropsychology
   PSY3735/Cognitive Neuroscience
   PSY3780/Psychopharmacology
   PSY4180/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. PSY 4880 and 4890/Psychology Senior Seminar I and II
7. SPJ 4990/Senior Project I
8. SPJ 4991/Senior Project II

***Prerequisite:** 40 credits, including PSY 1530 with a grade of C or higher

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Minimum Grade Requirement

"C" or higher in all courses used to complete the psychology major excluding the senior project.

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 SUNY Purchase 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 Declaration of Minor form, found on the **Registrar's website.**

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

Caroline Arout

Lecturer of Psychology

- BA, The College of Staten Island of the City University of New York
- MA, Queens College City University of New York
- MPhil Graduate Center of the City University of New York
- PhD Graduate Center City University of New York

Carolyn B. Cates

Assistant Professor of Psychology

- BA, BS, MS, PhD Lehigh University

Meagan Curtis

Director of the School of Natural and Social Sciences
Associate Professor of Psychology

- BA, Hampshire College
- PhD, Dartmouth College

Adar Eisenbruch

Assistant Professor of Psychology

- BA, Johns Hopkins University
- MA, Queens University, Belfast
- PhD, University of California, Santa Barbara

Lauren Harburger

Assistant Professor of Psychology

- BS, Cornell University
- MS, Yale University
- PhD, Yale University

Cat Munroe

Assistant Professor of Psychology

- PhD, Miami University
- MA, Miami University
- AB, Smith College

Paul Siegel

Professor of Psychology

- BA, Amherst College
- PhD, Adelphi University

Allison Williams-Gant

Visiting Assistant Professor

- BA Rider University
- MS University of Louisville
- PhD University of Louisville

Jessica J. Carnevale

Associate Professor of Psychology
Department Chair of Psychology

- BA, Boston University
- MA, PhD, Ohio State University

Jason Clarke

Lecturer, Psychology
BA, University College of London
MA, New School for Social Research
PhD, Cognitive Psychology

Alexia Toskos Dils

Associate Professor of Psychology

- BS, Indiana University
- PhD, Stanford University

Lupita Gonzalez

Assistant Professor of Psychology

- BA, Bethel College
- PhD, The University of Texas at Austin

Yanine Hess

Associate Professor of Psychology

- BA, New York University
- MA, PhD, University of California, Davis

Krystal Perkins

Associate Professor of Psychology
Chair of Global Black Studies

- BA, SUNY Purchase
- PhD, Graduate Center, City University of New York

Christopher Williams

Lecturer of Psychology

- B.A., Morehouse College
- M.A., Ph.D., Northeastern University
- Post-Doctoral Training: Columbia University
- Certificate: Harvard University Medical School

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 MSA1050

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

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

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

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

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

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

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

PREREQ: PSY1530

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

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

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

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: 4

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

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

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

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

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

PSY 2870: Psychopathology

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

PREREQ: PSY1530

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

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

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

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

PSY 3135: Psychology of Men

Students explore the psychology of men from evolutionary, social, developmental, and cognitive perspectives. Topics include the development of sex and gender, individual differences in sex and gender, evolutionary approaches to sex differences, relationships, aggression, risk-taking, testosterone, work, fatherhood, and mental

health. Students engage in seminar-style discussions of assigned short readings, as well as a group-based book review project.

Credits: 4

PREREQ: PSY1530

PSY 3165: Psychology of Belonging, Identity and Mentorship

Students examine scientific research on the factors that contribute to a sense of belonging to groups, communities, places, and organizations. Topics emphasize the role of identity and situational factors, and how leaders or mentors can impact a sense of belonging and how to study these issues scientifically. Students in this course engage in mentorship to apply course concepts.

Credits: 4

PREREQ: PSY1530

PSY 3300: 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

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

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

PSY 3325: Psychology of Latine Identity

This course explores the cultural, social, and psychological factors that shape Latinx individuals and communities in the United States using contemporary research and theories. Topics include immigration, acculturation, biculturalism, family dynamics, and mental health. Students engage in experiential learning through community-based projects, interviews, and analysis of real-world issues to develop a nuanced understanding of Latinx identity and psychology.

Credits: 4

PREREQ: PSY1530

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

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

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

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

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

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

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

PSY 3460: Clinical Psychology

The course emphasizes both the practice and science of clinical psychology. Topics include the theoretical foundations of clinical practice and research, clinical assessment (mental status, clinical interviewing, psychological testing), psychotherapy modalities (cognitive-behavioral, psychodynamic) and techniques, and clinical research methods. A series of in-depth case studies are used to illustrate clinical theory, assessment, and treatment.

Credits: 4

PREREQ: PSY2870 Or PSY3725

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

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

PSY 3550: Experimental Psychology

A study of the application of the scientific method to the study of human and animal behavior. Topics include experimental design, respondent and operant conditioning, psychophysics, perception, and cognitive processes. Students conduct experiments as a group and prepare scientific reports on their results. Students design and carry out an original research project. The lab is required.

Credits: 5

PREREQ: PSY1530 And PSY2320 And (PSY2140 Or PSY2170 Or PSY2210 Or PSY2250 Or PSY2350 Or PSY2450 Or PSY2455 Or PSY2500 Or PSY2520 Or PSY2650 Or PSY2745 Or PSY2755 Or PSY2860 Or PSY2870 Or PSY3010 Or PSY3090 Or PSY3110 Or PSY3120 Or PSY3125 Or PSY3135 Or PSY3140 Or PSY3165 Or PSY3185 Or PSY3300 Or PSY3301 Or PSY3315 Or PSY3320 Or PSY3330 Or PSY3345 Or PSY3350 Or PSY3405 Or PSY3410 Or PSY3420 Or PSY3440 Or PSY3445 Or PSY3460 Or PSY3490 Or PSY3510 Or PSY3580 Or PSY3610 Or PSY3660 Or PSY3690 Or PSY3705 Or PSY3715 Or PSY3720 Or PSY3725 Or PSY3730 Or PSY3735 Or PSY3745 Or PSY3760 Or PSY3770 Or PSY3845 Or PSY3850 Or PSY4180)

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 And (PSY2170 Or PSY2210 Or PSY2250 Or PSY2320 Or PSY2455 Or PSY2520 Or PSY2650 Or PSY2745 Or PSY2755 Or PSY2860 Or PSY2870)

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

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

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

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

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

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

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

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

PSY 3735: Cognitive Neuroscience

This course examines how cognitive neuroscience—the scientific study of the mind, brain, and behavior—is used to understand brain function and mental processing. Students explore the different neuroimaging methods and experimental designs commonly used in cognitive neuroscience research. Topics may include brain structure and function, perception, attention, memory, learning, executive function, social cognition, and decision-making.

Credits: 4

PREREQ: PSY1530

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

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

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

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

PSY 3850: Practicum in Child Development

Students work with preschool children for eight hours per week at the SUNY Purchase 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

PSY 3890: Psychology Junior Seminar

Under the guidance of a faculty member, each student conducts an in-depth critical review of research in a narrowly defined area. The aim is to develop critical-thinking skills and to teach close reading of primary sources and writing in the style of the discipline.

Credits: 4

PREREQ: PSY3550 And PSY1530 And PSY2320

PSY 4800: Psychology Senior Capstone

One-semester capstone project that examines a psychological question. Topics are developed in consultation with faculty mentors with relevant topic and methodological expertise. Students develop critical thinking skills, the ability to synthesize across sources and evidence. Students produce an independent review of the literature.

Credits: 4

PREREQ: PSY3890

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 Or PSY3890

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 Or PSY3890) And (PSY4880 Or PSY4880)

Early Childhood Development Certificate

Description:

The certificate program in early childhood development is designed for students who wish to pursue concentrated study in the area of child development and to gain practical experience working with young children.

Please note that this certificate does not provide teacher licensure. To enhance employment opportunities, students are advised to combine the certificate with an undergraduate degree.

The curriculum consists of four courses (16 credits total). Through this coursework, students are provided with broad exposure to important areas of study in general and child psychology. The practicum offers hands-on experience in working with young children at the SUNY Purchase **Children's Center.**

Individual courses may be taken without commitment to the entire program. Day and evening courses are available; however, because the Children's Center offers daytime child care, PSY 3850 is offered only during the day. Some courses may be offered during summer session, but not every course is offered every year. At least two semesters are required for completion of the program.

Requirements:

Required Courses

1. PSY 1530/Introduction to Psychology
2. PSY 2650/Child Development or PSY 3350/Developmental Psychology

3. PSY 3850/Practicum in Child Development*
4. One elective in the field of child development, chosen from the following:
    - PSY 3330/Social Development*
    - PSY 3345/Cognitive Development*
    - PSY 3440/Social Issues in Developmental Psychology*
    - PSY 3490/Development of Language*
    - PSY 3725/Developmental Psychopathology*
    - PSY 3845/Gender Development*
    - PSY 3855/Seminar in Early Childhood Development*

*These courses have prerequisites. To earn the certificate, students must be high school graduates and earn a grade of C or higher in certificate courses.

Students must also complete an application for the certificate:

Application for the Early Childhood Development Certificate (.doc)

This form may also be obtained from the instructor for PSY 3850.

For more information, please contact **Dr. Carolyn Cates**, (914) 251-6654.

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 SUNY Purchase 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:

Effective for Students Fall 2027 and later:

In addition to meeting General Education requirements and other degree requirements, all sociology majors must must complete the following requirements: (42-43 credits)

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3405/Research Methods: 4 credits [FALL JR only]
3. SOC 3850/Sociological Theory: 4 credits [FALL JR only]
4. At least four electives. Two of the four electives must be upper level and at least three should be from sociology. (See Sociology electives below). The fourth elective should be from sociology, anthropology, psychology, political science, history, environmental science or another approved class: 15–16 credits.
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. SPJ 4990/Senior Project I: 4 credits
8. SPJ 4991/Senior Project II: 4 credits

Electives

- SOC 1030/Cultural Activism in the Americas
- SOC 2020/Human Sexuality
- SOC 2050/Social (In)Justice and the Law
- SOC 2105/Art and Outsiderness
- SOC 2140/Race and Ethnicity
- SOC 2165/Culture, Consumption, and the City

- SOC 2210/Sociology of Gender
- SOC 2365/Self and Society
- SOC 3005/Feminism. Art and Reform
- SOC 3035/Birth and Death
- SOC 3056/Global Social Movements
- SOC 3095/Introduction to Counseling Theory and Professions
- SOC 3125/Social and Cultural Studies of Food
- SOC 3135/Politics, Policy, and Society
- SOC 3137/Contemporary Issues in Bioethics
- SOC 3155/Sociology of the Body and Embodiment
- SOC 3175/Sociology of Health and Illness
- SOC 3203/Introduction to Teaching
- SOC3215/Unveiling the "Bro Code"
- SOC3245/Art Monsters
- SOC 3255/Environmental Sociology
- SOC 3265/Critical Animal Studies
- SOC 3266/Urban Sociology
- SOC 3275/Critical Disability Studies
- SOC 3287/Science and Technology Studies
- SOC3325/ On FashionSOC 3455/Conflict Management and Mediation
- SOC 3375/Global Inequalities
- SOC 3365/Social Movements, Action, Advocacy
- SOC 3385/Culture and Collective Memory: Latin America
- SOC 3435/Cults, Sects, and New Religious Movements
- SOC3475/Surveillance, Technology, Society
- SOC 3495/Art Worlds and Their Discontents
- SOC3500/Sociology of Education
- SOC 3515/Education Across Cultures
- SOC 3585/Communities, Ethnicities, and Exclusion
- SOC 3595/Public Health: Selected Topics
- SOC 3615/Families, Communities, Cultures
- SOC 3625/Sex, Drugs, and Gray Hair
- SOC 3655/Sociology of Childhood
- SOC 3670/Contemporary Sociological Theory
- SOC 3661/Border Wars and Transnational Human Rights

- SOC 3670/Contemporary Sociological Theory
- 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

For Students Prior to Fall 2027:

In addition to meeting **General Education requirements** and **other degree requirements**, all sociology majors must must complete one of the following concentrations (40–45 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 (42–43 credits; self-design)

*Effective Fall 2025 for new students entering, SOC3015/Proseminar in Sociology is no longer a requirement.

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3405/Research Methods: 4 credits [FALL JR only]
3. SOC 3850/Sociological Theory: 4 credits [FALL JR only]
4. At least four sociology electives, chosen from Group A, B, and C (at least one in each group): 15–16 credits
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. SPJ 4990/Senior Project I: 4 credits
8. SPJ 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
SOC3215/Unveiling the "Bro Code"
SOC 3265/Critical Animal Studies
SOC 3385/Culture and Collective Memory: Latin America
SOC3325/ On Fashion
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

Group B: Social Institutions

SOC 2050/Social (In)Justice and the Law
SOC 3135/Politics, Policy, and Society
SOC 3137/Contemporary Issues in Bioethics
SOC 3175/Sociology of Health and Illness
SOC 3203/Introduction to Teaching
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 3056/Global Social Movements
SOC 3125/Social and Cultural Studies of Food
SOC 3255/Environmental Sociology
SOC 3266/Urban Sociology
SOC 3275/Critical Disability Studies
SOC 3365/Social Movements, Action, Advocacy
SOC 3375/Global Inequalities
SOC 3005/Feminism. Art and Reform
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 3661/Border Wars and Transnational Human Rights
SOC 3670/Contemporary Sociological Theory
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 (45–46 credits)

*Effective Fall 2025 for new students entering: SOC 3015/ProSeminar in Sociology is no longer a requirement.

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3405/Research Methods: 4 credits [FALL JR only]
3. SOC 3850/Sociological Theory: 4 credits [FALL JR only]
4. One internship*, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
5. SOC 3885/Sociology Junior Seminar: 4 credits [SPR JR only]

6. SPJ 4990/Senior Project I: 4 credits
7. SPJ 4991/Senior Project II: 4 credits
8. 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

9. 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 (40–42 credits)

* Effective Fall 2025 for new students entering: SOC 3015/ProSeminar in Sociology is no longer a requirement.

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3405/Research Methods: 4 credits [FALL JR only]

3. SOC 3850/Sociological Theory: 4 credits [FALL JR only]
4. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
5. SOC 3885/Sociology Junior Seminar: 4 credits [SPR JR only]
6. SPJ 4990/Senior Project I: 4 credits
7. SPJ 4991/Senior Project II: 4 credits
8. Three of the following courses (10-12 credits):

Concentration 3 Electives

LBS4105 Climate Change and the Global Goals: Cross-Cultural Practicum
LIT3227/Revolutionary Havana: The Cuban Revolution and the Havana Imaginary
SOC2050/Social (In) Justice and the Law
SOC 2255/Environmental Sociology
SOC 3056/Global Social Movements
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 3585/Communities, Ethnicities, and Mediation
SOC 3515/Education Across Cultures
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

9. 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 (44–46 credits)

* Effective Fall 2025 for new students entering: SOC 3015/ProSeminar in Sociology is no longer a requirement.

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3405/Research Methods: 4 credits [FALL JR only]
3. SOC 3850/Sociological Theory: 4 credits [FALL JR only]
4. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
5. SOC 3885/Sociology Junior Seminar: 4 credits [SPR JR only]
6. SPJ 4990/Senior Project I: 4 credits
7. SPJ 4991/Senior Project II: 4 credits
8. Three courses from the following list (11–12 credits):

Concentration 4 Electives

PSY 2500/Adolescent Psychology
PSY 2650/Child Development
PSY 3850/Practicum in 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

9. 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 Declaration of Minor form found on the **Registrar's website.**

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

Alexis M. Silver

Associate Professor of Sociology
Department Chair of Sociology

- BA, Colorado College
- MA, PhD, University of North Carolina, Chapel Hill

Matthew Immergut

Associate Professor of Sociology

- BA, Prescott College
- MA, PhD, Drew University

Lisa Jean Moore

Distinguished Professor of Sociology and Gender Studies

- BA, Tufts University

- MPH, University of California, Berkeley
- PhD, University of California, San Francisco

Danielle George-Lucas

Lecturer, Sociology

- BA Hartwick College
- PhD in progress at University at Albany, SUNY

Marin Kosut

Professor of Sociology

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

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

LBS 3029: Collaboration and Adaptive 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: 3

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

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

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

SOC 2050: Social (In)Justice and the Law

Students examine sociological perspectives on the law and how it operates to exert social control, define social norms, and propel social progress. Moving from theory to practical analysis, the course focuses on the ways in which the law reinforces inequality and affects social change. Additionally, student explore how cultural shifts and social movements can influence the law.

Credits: 3

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

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

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

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

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

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: 1

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 ANT1500 Or GND1200

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 ANT1500 Or GND1200

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

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

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 ANT1500

SOC 3175: Sociology of Health and Illness

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

SOC 3215: Unveiling the Bro Code

The "Bro Code" is an everyday term that describes an unspoken set of social guidelines among men, influencing their friendships, interactions and behavior. In this course, students will delve into the world of the "Bro Code," masculinity, manhood, sexuality and gender through a critical sociological lens, uncovering the ways seemingly trivial social norms can reproduce larger social structures and inequalities.

Credits: 4

SOC 3245: Art Monsters

We study artists as "monsters"—actors who disturb, provoke outrage, and expose contradictions in capitalism, race, gender, and sexuality. While queering monstrousness as a means of possibility, the course treats art as a social force embedded in inequality and power. Artists include Nan Goldin, Bob Flanagan, and Crackhead Barney.

Credits: 4

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

SOC 3325: On Fashion

This course examines fashion, as both clothing and aesthetic category, focusing on how style connects to power and resistance in contemporary and historical contexts. Students explore clothing as a social product, marker of self, and its symbolic meanings in relationship to class, gender, race, age and other social identities. Examples include goth, athleisure, streetwear, business casual, bohemian.

Credits: 4

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

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

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

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

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

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

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

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

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 ANT1500

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

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

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

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

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

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

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

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

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

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: 6

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

School of Liberal Studies

The Liberal Studies programs 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

Education Studies Minor

Description:

The Education Studies minor provides students considering careers or graduate studies in education-related fields insight into the role and function of education across society.

The minor is interdisciplinary, exposing students to an array of relevant topics, and is designed to complement a student's main program of study. It can provide a preparatory pathway for subject-specific teacher training in a range of majors from across the arts, humanities, social sciences, or natural sciences.

Students are exposed to education theory, practice, and pedagogy broadly, laying the foundation for future study and career opportunities, whether this be in elementary or secondary schools, educational counseling, museums and galleries, child and youth organizations, or youth civic engagement programs. Students select courses that target teaching in areas of greatest interest to them.

Minor requirements:

1. Foundations course: PHI3515/What is Education? (4 credits) *
2. Three Elective courses chosen from the list below (12 credits)
3. 3 or 4 credits of Internship or Practicum chosen from the following options:
    i. EDG 3995/Internship (must be pre-approved by an Advisor) **
    ii. AMG 3025/Arts in Education Practicum
    iii. AMG 3430/Museum Education and Learning
    iv. AMG 4420/Exhibition Education: Theories and Practice
    v. PSY 3850/Practicum in Child Development
    vi. VIS 4050/Peer Mentoring
    vii. LIT3455/Teaching Good Prose

*Students unable to register for the Education Studies Foundations course *What is Education* (PHI3515) may substitute the requirement with an equivalent course and should contact their advisor for more information.

** Internships undertaken to fulfil this requirement must be pre-approved by an Advisor and can include assistantships at a local kindergarten, school, or community education program; serving as a Learning Assistant at SUNY Purchase; tutoring at the Learning Center or Einstein Corner; or interning at the Neuberger Museum of Art, the Performing Arts Center, the **SUNY Purchase Children's Center**, or the **Great Potential Program.**

The internship requirement may be completed over several semesters (e.g. 1 or 2 credits over two or more semesters) for a total of 4 required credits.

For more information about credit hours and how to register for internships, see the **Academic Internships** page on the SUNY Purchase website.

Note: The minor does not provide eligibility for a New York State teacher certificate but helps to prepare students for further study and teacher certification at the graduate level.

Elective Courses

Below are the course descriptions and options of courses students can take in the minor. **Note that certain electives have a prerequisite, require permission of instructor, or are restricted to certain majors only (during the Fall/Spring semesters).**

AMG3025: Arts In Education Practicum (Offered in spring)

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.

AMG3430: Museum Education and Learning

Provides a global overview of the field of museum education and community-based learning. Museum education is examined in relation to its constituent learning communities, including K-12 classes, tourists, and life-long learners, among others. Topics include: the educational role of museums; participatory approaches to learning; teaching from objects; program creation, implementation, and assessment; and exhibition tour development and execution.

AMG4420: Exhibition Interpretation: Theories and Practice

Exploring the exhibition within new museology, students are introduced to key concepts and practices in museum and exhibition interpretation. Coursework examines the history of exhibitions, what it means to be "exhibition literate," and how interpretive meaning is inscribed onto museum objects or exhibition content. Students gain hands-on collaborative experience creating interpretation for an exhibition.

HIS3026: History in the Classroom: An Introduction to Social Studies Education

Provides students with a variety of methods and strategies for teaching history to middle and high school students. Classes are focused on developing lessons that make historical content relevant to adolescents and training them on how to write and discuss history. The course also provides an introduction to working in a public K-12 education setting.

LAC3360: Methods of Language Teaching (Offered in spring)

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.

LIT3455: Teaching Good Prose (Offered in the fall)

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.

LIT3985: Teaching Literature

This course is designed for students interested in pursuing a career in teaching literature. Topics include how to teach different genres (poetry, prose, and drama), how to sustain classroom conversation, and how to design syllabi and writing assignments.

PSY2450: 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.

PSY2520: Personal and Social Relations

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.

PSY2650: 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.

PSY2745: Psychology of Stereotypes, Prejudice and Discrimination

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.

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. PREREQ: PSY1530

SOC3500: 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.

SOC3515: 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.

SOC3655: 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.

VIS3850: Teaching Art

Students will explore art materials and processes to broaden their artistic practice and develop learning experiences for a variety of settings including the tradition classroom, museum spaces, community centers, and pop up events. Through individual and group projects, students will exercise problem solving, leadership, organization collaboration and communication skills necessary to successfully teach hands-on art projects.

General Studies

Description:

The General Studies program provides an expedient pathway to degree completion for students who have completed 60 or more credits of undergraduate study.

Students may transfer up to 90 credits from accredited colleges and institutions, and work in close collaboration with faculty and advisers to complete a degree tailored to their personal and professional interests.

The flexible degree requirements and wide array of courses that students may choose from is what makes General Studies attractive. The program enables students to explore their intellectual curiosity in a variety of course offerings from across the natural sciences, social sciences, humanities, and arts, with specialized focus on a primary and secondary concentration area.

Students graduate with the broad intellectual foundation and core competencies needed to pursue their future aspirations, including professional careers or advanced study.

Note: Due to the nature of this program's requirements and its intent to facilitate degree completion, matriculated students are not permitted to declare General Studies as a second major at SUNY Purchase.

Requirements:

We recommend that students complete 60 credits before transferring into the program. Transfer credits from prior institutions are approved on a case-by-case basis in consultation with advisors, faculty, and the registrar. In addition to meeting **General Education** requirements and **other degree requirements**, students in the General Studies program complete courses in the following focus areas:

1. Humanities: 12 credits
2. Natural Sciences: 12 credits
3. Social Sciences: 12 credits
4. Arts: 12 credits
5. *Upper Level Courses
    - Primary Focus Area (concentration): 12 credits
    - Secondary Focus Area: 8 credits
6. LBS 3880/Capstone Proseminar: 4 credits
7. CAP4800/E Portfolio Capstone: 4 credits

*Students Choose from Humanities, Natural Sciences, Social Sciences or Arts courses **and are required to declare a concentration in their Primary Focus Area in order to complete program requirements.**

Students must earn a minimum of a C- in course work for upper level focus areas and Junior Seminar. Please note: Due to the broad array of courses in different disciplines, availability will vary on a semester by semester basis. Students should carefully consult with their advisor before registering for any classes. Some courses may be restricted to students in that major or minor, or may have prerequisites. This will be clearly noted in the course descriptions within the course search.

Due to the nature of this program's requirements and its intent to facilitate degree completion, matriculated students are not permitted to declare General Studies as a second major at SUNY Purchase.

The following academic departments offer courses with the specified subject prefix that count as satisfying the required focus areas of study. **Each course can satisfy one requirement**. For example, successful completion of LBS3040/Exploring Cultural Heritage can fulfill either a humanities or social science area, but will only

be counted for one requirement. Note: Additional courses may be available if you have equivalency to the listed prerequisites.

Humanities

- **Art History (ARH)**
- **Cinema and Television Studies (CIN and CMS)**
- **Communications (COM)**
- **English and Global Literatures (LIT)**
- **Jewish Studies (JST, HEB)**
- **Journalism (JOU)**
- **Language and Culture (ASL, CHI, FRE, GER, HEB, ITA, LAC, POR, SPA)**
- **History (HIS)**
- **Philosophy and Critical Thought (PHI)**
- Religious Studies (REL courses offered in the **winter** and **summer** sessions)
- **Writing (WRI, EAL)**
- **LBS** Specified Courses below:
    - LBS2017/Structured Inquiry
    - LBS2029/Collaboration and Adaptive Leadership
    - LBS2315/African Literature as Restoration
    - LBS3014 /Fundamentalism
    - LBS3015/Artificial Intelligence
    - LBS3018/Diverse Abilities
    - LBS3019/Migration World on the Move
    - LBS3022/Housing Humanity
    - LBS3024/Theories of Justice
    - LBS3025/Belonging: Space, Place, Collective Identity
    - LBS3027/Truth and Digital Citizenship
    - LBS3040/Exploring Critical Heritage
    - LEG3350/Landmarks and Monuments

Natural Science

- **Biochemistry (BCM)**
- **Biology (BIO)**
- DPD specified courses below:
    - DPD3200/Brain on Art Neuroaesthetics
    - DPD 1250, Anatomy for Dancers
- **Chemistry (CHE)**
- **Environmental Studies (ENV)**
- Science in the Modern World (FRS)
- **Mathematics/Computer Science (MAT)**
- **Psychology (PSY)**
- Physics (PHY)
- **LBS** specified courses below:
    - LBS1030/Exploring the Hudson Valley
    - LBS3010/Transportation
    - LBS3011/Health and Human Rights
    - LBS3012/Water
    - LBS3013/Food For Thought
    - LBS3021/Energy and Society
    - LBS3016/Science of Happiness
    - LBS3023/Waste Worldwide
    - LBS3028/Animas and Humans and Cross Roads
    - LBS3032/The Buzz About the Bees

Social Sciences

- **Anthropology (ANT)**
- **Arts Management (AMG)**
  Please note that the following Arts Management courses are exceptions that do not satisfy the Social Sciences requirement in General Studies, though they do satisfy the Arts requirement:
    - AMG1010/ Introduction to the Performing Arts

    - AMG1100/ Introduction to Art, Society, and the Creative Industries
    - AMG3025/ Arts in Education Practicum
    - AMG3070/ Cross-Disciplinary Partnerships in the Arts
    - AMG3610/ Social Media and the Arts
    - AMG4100/ Entrepreneurship in the Arts
- **Economics (ECO)**
- **Gender Studies (GND)**
- **Law and Justice Studies (LEG)**
- **Media Studies (MSA)**
- **Political Science (POL)**
- **Sociology (SOC)**
- **LBS** specified courses below:
    - LBS1030/ Exploring the Hudson Valley
    - LBS1500/ Interdisciplinary Foundation of Globalization
    - LBS2017/ Structured Inquiry
    - LBS2029/ Collaboration and Adaptive Leadership
    - LBS3010/ Transportation
    - LBS3011/ Health and Human Rights
    - LBS3012/ Water
    - LBS3013/ Food For Thought
    - LBS3014/ Fundamentalism
    - LBS3015/ Artificial Intelligence
    - LBS3016/ The Science of Happiness
    - LBS3018/ Fundamentalism
    - LBS3019/ Migration: World on the Move
    - LBS3020/ The Power of Art
    - LBS3021/ Energy and Society
    - LBS3022/ Housing Humanity
    - LBS3023/ Waste Worldwide
    - LBS3024/ Theories of Justice
    - LBS3025/ Belonging: Space, Place, Collective Identity
    - LBS3026/ Leisure, Play and Imagination
    - LBS3027/ Truth and Digital Citizenship
    - LBS3028/ Animals Humans and Cross Roads
    - LBS3030/ Decolonization and Arts Global Perspective

    - LBS3031/ Public Art and Civic Space
    - LBS3032/ The Buzz About the Bees
    - LBS3040/Exploring Critical Heritage
    - LBS3800/ Special Topics
    - LBS4000/ Peer Mentorship
    - LBS4105/Climate Change and the Global Goals: Cross-cultural Practicum
- VIS specified courses below:
    - VIS3500/Arts for Social Change

Arts

- **Acting (ACT)***
- **Arts Management (AMG)** specified courses: AMG1010/Introduction to the Performing Arts; AMG1100/Introduction to Art, Society, and the Creative Industries; AMG3025/Arts in Education Practicum; AMG3070/Cross-Disciplinary Partnerships in the Arts; AMG3610/Social Media and the Arts; AMG4100/Entrepreneurship in the Arts
- **Arts Open Access** (AOA)
- **Creative Writing** (CWR)*
- **Dance Performance (DPB, DPC, DPD, DPM) ***
- **Film (FLM)***
- Liberal Studies (**LBS**) specified courses: LBS3020/The Power of Art; LBS3030/Decolonization and Arts Global Perspectives; LBS3031/Public Art and Civic Space
- **Music (MTH, MPE, MUS, MCO) ***
- **New Media (NME)**
- **Playwriting and Screenwriting (PSW)**
- **Visual Arts (DES, PAD, PHO, PRT, SCP,VIS)***
- **Theatre Design Technology** (TDT)*
- **Theatre and Performance (THP)**

*Courses completed in these disciplines prior to declaring a major in General Studies will count towards the "art" requirement. NOTE: At

Purchase, many courses in these departments are only available to students who declare the program as their major. General Studies majors may not be eligible to register for these courses. Please check the course search for up-to-date information about course prerequisites and restrictions.

Faculty

Kerry Manzo

Assistant Professor of Global Studies
Chair of General Studies

- BA and MA, University of Texas, El Paso
- PhD, Texas Tech University

Global Studies

Description:

Global Studies is an interdisciplinary program featuring courses that converge around 21st century problems and their implications for a sustainable future. 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 a global world and workforce – 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.

Global Studies Concentrations

Students have the option to choose a concentration in **International Relations**, **Global Sustainability**, or **Culture and Global Futures** (effective fall 2027).

Requirements:

Effective Fall 2027: Students have the option to choose a concentration.

Students must fulfill the major requirements below in addition to meeting the **General Education** requirements and **other degree requirements.**

1. LBS1500/Interdisciplinary Foundations of Global Studies (3 credits)
2. LBS2017/Structured Inquiry Across the Disciplines (3 credits)
3. LBS3029/Collaboration and Adaptive Leadership OR AMG3035/Intercultural Leadership and Management (3 credits)
4. Five upper-level Global Studies Core (3000-4000 level except LBS30029) or designated cognate courses (15 credits) from list below.

Cognate Courses

- ANT3195/Tourism and Travel
- LEG3450/Incarceration in Global Perspective
- PHI 3515/What is Education?
- POL3235/Globalization-Development-Poverty
- POL3780/Money, Power, Democracy
- POL4060/Cross Cultural Solutions to Climate Change
- SOC3661/Border Wars

5.LBS3880/Capstone Proseminar (4 credits)
6.CAP4800/E Portfolio Capstone (4 credits)

Total Credits: 32

Optional Concentration Requirements:

A complete list of requirements for the Global Studies concentrations are found on the following pages:

- **Requirements for the International Relations Concentration**
- **Requirements for the Global Sustainability Concentration**
- **Requirements for the Culture and Global Futures Concentration**

Notes:

- *A minimum grade of C- is required for all classes applied towards major requirements.*
- Prerequisite LBS2017/Structured Inquiry Across the Disciplines (Minimum grade of C-)

For students entering the program Fall 2025:

Students must fulfill the major requirements below in addition to meeting the **General Education** requirements and **other degree requirements.**

1. LBS1500/Interdisciplinary Foundations of Global Studies (3 credits)
2. LBS2017/Structured Inquiry Across the Disciplines (3 credits)
3. LBS3029/Collaboration and Adaptive Leadership OR: AMG3035/Intercultural Leadership and Management (3 credits)
4. Five upper-level core LBS prefix courses (3000-4000 level except LBS3029) or designated cognate courses (15 credits) **See Cognate course list below.**
5. LBS3880/Capstone Proseminar (4 credits)
6. CAP4800/E Portfolio Capstone (4 credits)

Total Credits: 32

Cognate Courses

- ANT3195/Tourism and Travel
- LEG3450/Incarceration in Global Perspective
- PHI 3515/What is Education?
- POL3235/Globalization-Development-Poverty
- POL3780/Money, Power, Democracy
- POL4060/Cross Cultural Solutions to Climate Change
- SOC3661/Border Wars

Students enrolled in the program prior to Fall 2025 are subject to the following requirements under Liberal Studies:

Effective Fall 2024, the name of the Liberal Studies program has changed to Global Studies.

1. LBS 3017/Structured Inquiry Across the Disciplines (4 credits)
2. 5 upper-level core LBS courses* (20 credits)
3. LBS 3880/Junior Seminar (4 credits)
4. CAP/4800 Senior Capstone (4 credits)

Notes:

- As of fall 2023, Structured Inquiry has changed from a 3000 level to a 2000 level course, with credit units reduced from 4 to 3 credits
- *A minimum grade of C- is required for all classes applied towards major requirements.*
- Prerequisite LBS2017/Structured Inquiry Across the Disciplines (Minimum grade of C-)
- * For students entering the program prior to 2021, 6 upper-level core LBS courses (24 credits) are required.

Faculty

Ragnhild Utheim

Director, School of Liberal Studies
Associate Professor of Global Studies and Anthropology

- BS, Hunter College, City University of New York
- PhD, Graduate School and University Center, City University of New York

Emily Blumenfeld

Lecturer, Global Studies

- BA, Trinity College
- MA, Washington University

Shinelle Espaillat

Lecturer, Global Studies

- BA, Hunter College, City University of New York
- MA, Temple University

Stephen Harris

Associate 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

Matthew Immergut

Associate Professor of Sociology
- BA, Prescott College
- MA, PhD, Drew University

Kerry Manzo

Assistant Professor of Global Studies
Chair of General Studies
- BA and MA, University of Texas, El Paso
- PhD, Texas Tech University

Sade Meeks

Lecturer, Global Studies
- BS, Mississippi University for Women
- MS, California State University, Los Angeles

Alexis M. Silver

Associate Professor of Sociology
Department Chair of Sociology
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- 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

Sabrina Charney Hull

Lecturer, Global Studies
- BA Sociology/Women's Studies, The Pennsylvania State University
- MS Urban and Regional Planning/Water Resources, University of Wisconsin-Madison

Melissa Forstrom

Associate Professor of Global Studies and Arts Management
- BS, Northeastern University
- MA, PhD, University of Westminster (England)

Mara T. Horowitz

Assistant Professor of Global Studies

- BA, Sarah Lawrence College
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George Keteku

Lecturer, Global Studies

- BS, MA, Brooklyn College, City University of New York
- PhD, Binghamton University, SUNY

Shaka McGlotten

Professor of Media Studies

Juanita and Joseph Leff Distinguished Professor 2023-2024

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

Lisa Jean Moore

Distinguished Professor of Sociology and Gender Studies

- BA, Tufts University
- MPH, University of California, Berkeley
- PhD, University of California, San Francisco

Kyle Sitzman

Lecturer, Global Studies

- BS, SUNY Oneonta
- MLA, Cornell University

Courses

CAP 4800: e-Portfolio Capstone

A culminating project-based requirement that builds on Capstone Proseminar (or LEG3065) and prior coursework. Students pursue their interests, incorporating library research, field-based inquiry, and/or an applied learning experience. Capstone projects can take various forms, but all must include long-form written content that involves research, analysis, and critical reflection assembled into an ePortfolio.

Credits: 4

PREREQ: WRI1110 Or WRI2110 Or Or

LBS 1500: Interdisciplinary Foundations of Globalization

Introduces interdisciplinary study of politics, socioeconomics, culture, and knowledge diversity on the global stage. Coursework examines the history and theories of globalization, origins of the United Nations as a formative global institution, and the ambitions behind the 17 Sustainable Development Goals (SDGs). Students explore the local-global dimensions of relevant topics (i.e., environmental justice, human rights, global health, gender inequality, etc.).

Credits: 3

LBS 2017: 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: 3

LBS 2315: Re-presenting Africa: Restoration and Restitution

Students read postcolonial African novels, short stories, and plays that thematize the role and place of art and culture within African communities, histories, and epistemologies. Learning about the

curation of African objects in Western institutions, students study issues of restoration, restitution, and repatriation. Through engagement with African cultural objects in the Neuberger Museum's permanent collection, students gain hands-on experience.

Credits: 4

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: 3

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: 3

LBS 3012: Water

An interdisciplinary course that examines how people across the world interact with water as an indispensable source of all life. Coursework investigates water access and usage across fields (i.e., agriculture, sanitation, industrial production, recreation, cultural purposes). Students explore the politics of water and impact of climate change on

the water cycle through the sciences, participatory art, and policy planning.

Credits: 3

LBS 3013: Food for Thought

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: 3

LBS 3014: Fundamentalism

Explores fundamentalist movements and dynamics across time and space, in relation to geopolitics, religion, social psychology and more. What common worldviews and predispositions do political and religious fundamentalists share? How do fundamentalist movements intersect with ethnic, national and political identities? In what ways do intergenerational trauma, endemic violence or protracted warfare, resource scarcity, and social disenfranchisement factor into fundamentalist commitments?

Credits: 3

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: 3

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: 3

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: 3

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: 3

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: 3

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: 3

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: 3

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: 3

LBS 3025: Place, Space and Belonging

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: 3

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: 3

LBS 3027: Truth and Digital Citizenship

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: 3

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: 3

LBS 3029: Collaboration and Adaptive 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: 3

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: 3

LBS 3031: Public Art and Civic Space

Examine the histories and meanings of public art from interdisciplinary perspectives. How does artistic expression intersect with public planning to cultivate civic space and democratic participation? Coursework explores how artists, urban planners and architects of the built environment come together to inform the publics, engage in civics, and create public realms that reflect diverse communities of belonging.

Credits: 3

LBS 3032: The Buzz About Bees

Bees are instrumental to the preservation of biodiversity and ecological balance. Together with other insects, they pollinate close to three quarters of the plants that produce 90 percent of food worldwide. Students learn about these indispensable creatures from biological, ecological, and sociological perspectives, examining the

interspecies relationships surrounding their labor. Coursework includes fieldwork at our campus honey bee hives.

Credits: 3

LBS 3040: Exploring Critical Heritage

An interdisciplinary exploration of heritage and its contested meanings amid heightened global conflict over the politics of representation. Coursework examines the social, political and nation-building processes implicated in heritage-making, and the role of cultural institutions in shaping heritage ideology. Who, we ask, controls heritage, and what ideologies are mobilized in the construction of national, ethnic, religious, and indigenous community identities?

Credits: 3

LBS 3880: Capstone Proseminar

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

PREREQ: LBS2017 Or LBS3017

LBS 4000: Peer Mentorship Practicum

A seminar that exposes students to the methods and praxis of mentorship in preparation for peer mentorship in the School of Liberal Studies. Coursework introduces creative activities alongside theories

of inclusive leadership and community engagement to facilitate peer support systems that complement academic programming. Participants meet weekly for guidance and to exchange experiences, identify challenges, and refine best practices.

Credits: 3

LBS 4105: Climate Change and the Global Goals: Cross-cultural Practicum

A practicum grounded in fieldtrip excursions and experiential learning. Using the 17 Sustainable Development Goals (SDGs), coursework explores how social, political, and cultural factors in another country differentially shape anthropogenic drivers of climate change. Students broaden their global knowledge about the impact of human activity on the environment, including the importance of government policy and planning for future sustainability.

Credits: 6

AMG 3035: Intercultural Leadership and Management

Students explore communication, collaboration, creativity, and flexibility as the hallmarks of effective management practices, disrupting hidden assumptions and entrenched biases. Coursework critically examines organizational and leadership theory in intercultural perspective to reimagine ethical approaches that are inclusive, adaptive, and transformative. Students explore how to lead and manage enterprises across industries and global landscapes, using critical theories.

Credits: 3

ANT 3195: Tourism and Travel

This course explores the benefits and drawbacks of tourism as experienced by tourists, travel-industry workers, and local and Indigenous community residents in various global contexts. Topics include affective labor, cultural commodification, heritage tourism, study abroad, voluntourism, selfie tourism, digital nomads, travel writing and vlogging, and debates over environmental and social sustainability.

Credits: 4

ASN 2020: Manhattan Chinatown: Labor, Gentrification, and Resistance

Students learn the origins of Manhattan's Chinatown in racist immigration and housing policies and explore how decades of organized resistance have challenged these forces for better conditions for workers, tenants, and community members. Students investigate the legacies of the Asian American Movement and how radical practices from that time are interpreted by contemporary activist groups fighting against gentrification and displacement.

Credits: 4

HIS 3287: Multicultural Europe: A History of the Present

This course retraces the history of Europe's multicultural present. Students excavate aspects of Europe's colonial and postcolonial past and explore how migration from within and beyond Europe has transformed concepts of national citizenship and European identity in recent decades. In so doing, students are equipped to reexamine concepts of race and ethnicity and models of multiculturalism that have been developed in the US context.

Credits: 4

LEG 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

PHI 3515: What is Education?

What is education? What is its nature? Its value? How can it help, and how can it harm? Students read and debate the answers to these questions offered by Plato, Aristotle, and Rousseau, Booker T. Washington, W.E.B. DuBois, Maria Montessori, Paulo Freire, and others, and critically analyze the positions and policies of contemporary educational policymakers and activists.

Credits: 4

POL 3235: Globalization, Development, and Poverty

People produce enough food to feed the world's population, yet thousands of children die every day due to malnutrition and other poverty-related factors. This course studies the scope and distribution of global poverty. Topics include political and cultural factors that cause or aggravate the problem in developing countries; economic and political aspects of globalization; and the impact of international organizations, development strategies, and relief efforts.

Credits: 4

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

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

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: 6

VIS 3105: The Power of Art: Activism and Creative Expression

Explores the sociopolitical dimensions of the arts across diverse creative outlets. Students examine and make 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: 6

Global Studies: Culture and Global Futures Concentration

Description:

The Culture and Global Futures concentration explores the interconnectedness of the world and its diverse cultural manifestations. Students examine how global forces impact culture, politics, economics, and society at local, regional, and global scales. This concentration builds on the fields of anthropology, global communication, and media studies, and prepares students for work in arts and culture, museums and cultural heritage, tourism and travel, and communications and media.

Requirements:

Requirements Effective Fall 2027

Total Credits for Concentration: 15-18

One of the following introductory cognate courses:

- AMG 1100: Introduction to Art, Society, and the Creative Industries (3 credits)
- ANT 1500: Introduction to Anthropology (3 credits)
- ANT 2175: Language, Culture and Society (3 credits)
- MSA 1050: Introduction to Media Studies (3 credits)

At least one of the following Global Studies courses

- LBS 2315: Re-presenting Africa (3 credits)
- LBS 3020: The Power of Art (3 credits)
- LBS 3030: Decolonization & the Arts (3 credits)
- LBS 3031: Public Art & Civic Space (3 credits)
- LBS 3040: Exploring Critical Heritage (3 credits)

Three Cognate courses (9-12 credits) from the list below:

Cognate Courses

- AMG 3430: Museum Education and Learning (3 credits)
- AMG 4420: Exhibition Interpretation (3 credits)
- ANT 2250: Film and Anthropology (3 credits)
- ANT 2320: Performing Arts in Cross-Cultural Perspective (3 credits)
- ANT 2475: Museums and Communities (3 credits)
- ANT 2555: Magic, Witchcraft, and Modernity (3 credits)
- ANT 2610: Introduction to Ethnomusicology (3 credits)
- ANT 2730: New Black Ethnographies (3 credits)
- ANT 2755: Global Sexualities (3 credits)
- ANT 3195: Tourism and Travel (4 credits)
- ANT 3215: Anthropology of Religion (4 credits)
- ANT 3255: Urban Life in Africa (4 credits)
- ANT 3345: Media and Performance in Africa (4 credits)
- ANT 3350: Myth, Ritual, and Performance (4 credits)
- ANT 3355: Children's Media Cultures (4 credits)
- ANT 3390: Critical Perspectives on Language & Culture (4 credits)
- ANT 3415: Anthropology of Sound & Listening (4 credits)
- LEG 3100: Copyright and Culture (3 credits)
- LEG 3350: Landmarks and Monuments (4 credits)
- MSA 2200: Media Institutions and Forms (3 credits)
- MSA 2210: Transhumanist Media (3 credits)
- MSA 2325: Class Conflict in Popular Culture (4 credits)
- MSA 3160: Queer Media Convergence (4 credits)
- SOC 3495: Art Worlds and Their Discontents (4 credits)

Global Studies: Global Sustainability Concentration

Description:

The Global Sustainability concentration prepares students to tackle pressing global issues and their implications for the environment. Students learn to problem-solve 21st century topics that transcend geographical borders (i.e., food, water, transportation, energy) and become future thought leaders. Complementing the program's core curricular content are courses drawn from adjacent majors including environmental studies, political science, and sociology.

Requirements:

Requirements Effective Fall 2027

Total Credits for Concentration: 17-18 credits

One of the following introductory Cognate courses:

- ENV 1500: Intro to Environmental Science (4 credits)
- ENV 2060: Climate Change: Science, Impact and Response (4 credits)

Two of the following Global Studies courses (one of which may overlap with a Global Studies core required course):

- LBS 3010: Transportation (3 credits)
- LBS 3012: Water (3 credits)
- LBS 3013: Food for Thought (3 credits)
- LBS 3021: Energy and Society (3 credits)
- LBS 3023: Waste Worldwide (3 credits)
- LBS 3028: Animals and Humans at the Crossroads (3 credits)
- LBS 3032: The Buzz About Bees (3 credits)

Two Cognate courses from the list below:

- ECO 2280: Environmental Economics (4 credits)
- ENV 2040: Intro to Renewable Energy (4 credits)
- ENV 2300: Physical Geography (4 credits)
- ENV 3030: Environmental Policy (4 credits)
- ENV 3300: Environmental Regulations (3 credits)
- ENV 3720: Aquatic Pollution (4 credits)
- ENV 3805: Conservation Biology (4 credits)

- POL 2080: Environmental Justice (4 credits)

Global Studies: International Relations Concentration

Description:

The International Relations concentration prepares students for careers in global governance and policy, international business, and humanitarian organizations. Students learn about politics, economics, and law, including relations between political parties, international organizations, and non-governmental organizations (NGOs). Building on the fields of political science, law and justice, and economics, students choose from a range of courses that address global economics and development, human rights and ethics, international law, and policy and planning.

Requirements:

Requirements Effective Fall 2027

Total Credits for the concentration: 15 credits

One of the following introductory cognate courses:

- POL 1500: Intro to Political Science (4 credits)
- POL 2005: Intro to Comparative Politics (4 credits)
- POL 2010: Governments & Politics Worldwide (4 credits)
- POL 2020: Intro to International Relations (4 credits)

At least one of the following Global Studies courses:

- LBS 3011: Health and Human Rights (3 credits)
- LBS 3014: Fundamentalism (3 credits)
- LBS 3019: Migration: World on the Move (3 credits)
- LBS 3022: Housing Humanity (3 credits)
- LBS 3027: Truth and Digital Citizenship (3 credits)

Two cognate courses from the list below:

- POL 1120: West Meets the Non-west (4 credits)
- POL 2005: Introduction to Comparative Politics (4 credits)
- POL 2010: Governments and Politics Worldwide (4 credits)
- POL 2020: International Politics (4 credits)

- POL 2110: Introduction to Political Theory (4 credits)
- POL 3235: Globalization, Development & Poverty (4 credits)
- POL 3245: Gender & Health: International Issues (4 credits)
- POL 3280: Globalization of International Security (4 credits)
- POL 3285: The United Nations (4 credits)
- POL 3361: Cuba, Latin America, and the U.S. (4 credits)
- POL 3570: Human Rights (4 credits)
- POL 3573: Human rights and Literature (4 credits)

Law and Justice Studies

Description:

The BA in Law and Justice Studies is an interdisciplinary program that critically engages law's political, historical, economic, and global dimensions, considering the theoretical frameworks and institutional forces at play.

The curriculum approaches the study of law from an applied perspective to address the role of law in social policy and practice. Students choose from a range of legal studies courses taught by practicing lawyers, alongside relevant courses from across fields of inquiry.

Coursework explores topical areas in law and the ways in which law mediates questions of authority and power, tensions between individual liberty social responsibility, and interpretations of justice, fairness, and equality. The program is designed to build substantive knowledge in various areas of interest, while developing skills and analysis, argumentation, research and writing.

Updated 1/20/2023

Requirements:

Effective Fall 2023 *Liberal Studies: Legal Studies* has changed the title to *Law and Justice Studies*. Students who declare the Law and Justice Studies major beginning Fall 2025 and later should follow the requirements below:

Law and Justice Studies

In addition to completing **General Education requirements** and **other degree requirements**, all Law and Justice Studies majors must complete a minimum of ten courses, per below, including a 4-credit Senior Capstone e-Portfolio:

- LEG 2015/Interpreting Law and Society (3 credits)*
- LEG 3024/Theories of Justice (4 credits)

- LEG 3065/Legal Research (4 credits)
- Two Law and Justice Studies electives (LEG prefix) (6-8 credits)
- Four upper-level (3000-4000-level) electives (12-16 credits):
  - Two upper-level Law and Justice Studies electives (LEG prefix) or one elective **and** POL3050/American Constitutional Law (6-8 credits)
  - Two upper-level cognate courses (non-LEG prefix), listed below (6-8 credits)
- CAP 4800/e-Portfolio Capstone (4 credits)

*Transfer students may substitute Introduction to Criminal Law, Introduction to Civil Law, or other introductory legal studies course approved by program chair.

Note: Students must maintain a C- for required courses except e-Portfolio Capstone.

Students who double-major in another degree program in which a Senior Project is required must complete that program's Senior Project requirement. The Law and Justice e-Portfolio Capstone requirement will be waived for those students, pending satisfactory completion of the Senior Project.

Total 33-39 credits

Note: As of Fall 2025, new students entering will be required to take 2 Law and Justice electives w/ LEG prefix (6-8 cr.) This requirement was formerly 3 Law and Justice electives w/ LEG prefix (9-12 cr.). Additionally, students entering as of Fall 2025 will be required to take 2 Upper Level Law and Justice electives or POL Con. Law (6-8 cr.) This requirement was formerly 1 Upper Level Law and Justice elective or POL Con. Law (3-4 cr.)

Upper Level Law and Justice Studies Cognate Courses

- AMG3170/Arts and Entertainment Law
- AMG3205/Negotiation for Artists
- AMG4090/Law and the Arts
- COM3020/Law, Ethics and the Media
- COM3120/Negotiation Skills
- COM3340/Platforming Justice
- ECO3550/Law and Economics
- ENV3030/Environmental Policy
- ENV3300/Environmental Regulations
- ENV3045/Environmental Impact Assessment

- JOU3080/Freedom and the Media
- LBS3011/Health and Human Rights
- PHI3085/Objectivity
- PHI3360/Responsibility and Judgement: Postwar European Philosophy
- PHI3365/Democracy and its Discontents
- POL3050/American Constitutional Law
- POL3090/Race, Gender and the Law
- POL3130/Immigration Policy and Political Incorporation
- POL3160/Civil Liberties and Civil Rights
- POL3570/Human Rights
- POL3573/Human Rights and Literature
- PSY3110/Forensic Psychology
- SOC3475/Surveillance, Technology, Society
- SOC3661/Border Wars and Human Rights
- SOC4025/Critical Race Theory

Liberal Studies: Legal Studies

While fulfilling General Education requirements, and all other degree requirements, students who are currently enrolled in *Liberal Studies: Legal Studies (prior to fall 2023)* should follow these requirements below:

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. Legal Studies Electives (15 credits)
6. Upper Level courses
   - Social Sciences (12 credits) including LEG3065/Legal Research
   - One of the following
     - LEG3020/Law and Family
     - LEG3185/The Nature and Function of Law
     - LEG3480/Censorship
     - POL3050/American Constitutional Law
7. Humanities or Natural Science Electives (8 credits)
8. CAP4800/E Portfolio (4 credits)

Total: 90 credits

Minor requirements:

Students interested in this minor should contact the Chair of the Law and Justice Studies minor, **Laura Ricciardi**.

Three courses in Law and Justice Studies (LEG prefix courses)

and

Two Law and Justice cognate courses:

- AMG 3170: Arts and Entertainment Law
- AMG 3205: Negotiation for Artists
- AMG 4090: Law and the Arts
- COM 3020: Law, Ethics, and the Media
- COM3340: Platforming Justice
- ECO 3550: Law and Economics
- ENV 3030: Environmental Policy
- ENV 3300: Environmental Regulations
- ENV 3045:Environmental Impact Assessment
- JOU 3080: Freedom and the Media
- PHI 1530: Introduction to Philosophy: Ideas of Good and Evil
- PHI 2120: Methods of Reasoning
- PHI 2500: Gender and Power
- 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
- POL3090: Race, Gender, and the Law
- POL3130: Immigration Policy and Political Incorporation
- POL 3160: Civil Liberties and Civil Rights
- POL3570: Human Rights
- POL3573: Human Rights and Literature
- PSY3110: Forensic Psychology
- SOC2050: Social Injustice and the Law
- SOC 3475: Surveillance, Technology, Society
- SOC 3661: Border Wars and Human Rights

Faculty

Ragnhild Utheim

Director, School of Liberal Studies
Associate Professor of Global Studies and Anthropology

- BS, Hunter College, City University of New York
- PhD, Graduate School and University Center, City University of New York

Brigitte Bürgler

Lecturer of Law and Justice Studies

- BA, Pomona College, California
- MS, American University, Washington DC
- MA, New York University, New York

Colleen Duffy

Lecturer, Law and Justice Studies

- BA, College of New Rochelle
- MS, Boston University
- JD, New York University

Laura Ricciardi

Assistant Professor of Arts Management and Law and Justice Studies

- BA, Yale University
- JD, New York University

Jennifer K. Uleman

Associate Professor of Philosophy

- BA, Swarthmore College
- PhD, University of Pennsylvania

Ndukwe Daniel Agwu

Lecturer, Law and Justice Studies
Lecturer in Communications

- BA, SUNY Purchase
- JD, Touro College

Emiliano Diaz

Associate Professor of Philosophy

- BA, University of Montana
- MA, Duquesne University

- PhD, Stony Brook University, SUNY

Kristyan Gilmore

Assistant Professor of Law and Justice Studies

- JD, Howard University
- MA, Regent University
- BA, University of Oklahoma

Patricia Szobonya

Lecturer, Law and Justice Studies
JD, New York Law School
BS, St. Frances College

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: 3

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

LEG 2015: Interpreting Law and Society

A course that examines legal literacy and its conventions, and how law merges moral argument, interpretive practice, and the use of power in the regulation of social life. Students engage with primary legal texts and explore their interpretations, meanings and applications in the world, while building skills in analysis, argumentation, research and writing.

Credits: 3

LEG 2020: Crime and Forensic Science

An introduction to forensic science that combines lecture, discussion, lab investigation, and case studies. Students examine the history, concepts, and physical evidence of crime scenes, and experiment with common techniques used in forensics (i.e., fingerprinting, DNA extraction, shoe/tire imprints, broken glass, ballistics, hair and fibers, chromatography, forgery, blood spatter, arson, toxicology). Coursework employs interactive case law analysis to contextualize topics.

Credits: 3

LEG 2120: The Law and Film

An examination of how law functions (or malfunctions), using contemporary films to illustrate the U.S. criminal justice system. Students review a series of films and compare them to literature and contemporary realities. Topics include arrest, interrogation, and the right to an attorney; preparation for trial and jury selection; the conduct of a trial, including opening statements, examinations and cross-examinations of witnesses, and sentencing; and imprisonment.

Credits: 3

LEG 2420: Law, Rights, and Resistance

Battles over civil rights in the U.S. have involved both civil disobedience and widespread violence. This course examines the legal context of civil disobedience, key periods of political unrest and resistance in U.S. history, and the wider sociolegal changes associated with them. Students engage with landmark constitutional cases, statutory frameworks, and relevant legal theory.

Credits: 4

LEG 2460: Youth Justice and the Law

Introduces the juvenile justice system and alternatives to traditional justice responses. Coursework examines the history of youth in the U.S. justice system alongside emergent comprehensive intervention approaches, including positive youth development, trauma-informed praxis, integration of social services, restorative justice, community justice, and related policy reform initiatives. Students explore the cradle-to-prison pipeline and youth pathways through the justice system.

Credits: 3

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

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

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

LEG 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

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

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

LEG 3100: Copyright and Culture

Examines copyright law in artistic practice from a global and multidisciplinary perspective. Students examine rules that govern the protection of creative work and explore the role law plays in mediating questions of authorship, attribution, and creative control. Coursework covers applications of copyright in music, visual art, performance, literature, video games, fashion, and social media. Students engage in legal analysis and artistic experimentation in parallel.

Credits: 3

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

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

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

LEG 3310: Law at the Margins

A seminar that examines the legal, political, and social history of critical legal theory related to race, gender, indigeneity, and the environment. Students engage with case law and theoretical texts that explore the power dynamics embedded in law, historically and into the present day, with a focus on alternative frameworks that surface at the margins of dominant legal structures.

Credits: 3

PREREQ: LEG2015 Or LBS3024

LEG 3350: Landmarks, Monuments and the Contested Past

Debates over historical monuments, statues, and collective memory have become flashpoints across the United States and the world. How do we understand the contentious historical landscapes that configure these debates? How do we reconcile painful truths from the past, reclaim erased histories, and address questions of representation and belonging? Coursework explores how law, policy and collective identity inform such questions.

Credits: 4

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

LEG 3480: Censorship

Freedom of expression is constitutionally protected and often extolled as the cornerstone of U.S. democracy. But what is the relationship between freedom and expression? Coursework examines the legal, political, historical, and sociocultural landscape of censorship in global comparison. Topics include defamation, seditious speech, hate speech, obscenity, campaign finance, book bans, de-platforming, and the influence of technology on free speech.

Credits: 3

LEG 3500: Law and Justice Clinic

A combination lecture and practicum course, that connects classroom learning to real-world application of law with community impact. Coursework combines legal training and classroom simulation with supervised fieldwork (i.e., legal analysis, documentation, client counseling). By working directly with clients to secure critical benefits and outcomes, students translate legal theory and ethics into practice and gain hands-on experience with legal problem-solving and advocacy.

Credits: 3

LEG 3515: Legal Storytelling: Migration Narratives in Italy

This course examines the role of migration in shaping Italian identities from 19th century to present day, focusing on narratives traditionally excluded from, but relevant to, legal and judicial processes. Students explore legal, historical, and theoretical texts while engaging in fieldwork to conduct qualitative interviews, employing legal storytelling techniques to recover narratives and reframe questions of justice around human experiences.

Credits: 4

LEG 3800: Special Topics in Law and Justice

Advanced study of a particular area of Law and Justice Studies. Topics vary each semester.

Credits: 4

PREREQ: LEG1510 Or LEG1520 Or LEG2015

LEG 4010: Comparative Constitutional Law

A course that compares approaches to constitutional structure, design, and interpretation internationally. Students compare constitutional rights related to a range of issues in cross-cultural perspective, including freedom of speech and expression, religious practices, gender and sexuality, citizenship, race and ethnic identity, human and non-human rights, socioeconomic rights, and due process of law.

Credits: 3

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 LEG1520

AMG 3205: Negotiation for Artists

A practicum course in which students engage in negotiations involving artistic activities and creative enterprises. Focuses on legal and ethical questions, with an emphasis on collaborative endeavors. Students develop proficiency in reading and interpreting contracts, as well as basic contract drafting skills, exploring negotiation theory alongside practical considerations such as labor unions, employment law regulations, and intellectual property licensing.

Credits: 3

PREREQ: AMG1100

AMG 4090: 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

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

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: 3

COM 3340: Platforming Justice

Students critically examine the complex interplay between digital platforms and social structures, focusing on issues of justice, equity, and democracy. Students investigate how platforms, from social media and artificial intelligence to gig economy services, shape and are shaped by social, political, and economic forces. Through hands-on projects, students analyze current challenges and design improved platform futures.

Credits: 4

ECO 3550: 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 ECO1510 Or ECO2085 Or LEG2015

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 Or LEG2015

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

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

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

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: 3

LBS 4000: Peer Mentorship Practicum

A seminar that exposes students to the methods and praxis of mentorship in preparation for peer mentorship in the School of Liberal Studies. Coursework introduces creative activities alongside theories of inclusive leadership and community engagement to facilitate peer support systems that complement academic programming. Participants meet weekly for guidance and to exchange experiences, identify challenges, and refine best practices.

Credits: 3

PHI 1530: 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

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

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

PHI 3085: Objectivity

Is there such a thing as objectivity, journalistic or otherwise? How do accounts of reality in the natural sciences, social sciences, and the humanities differ, and is any account more objective than the others? How do narratives tell the truth, and how do they lie? What might people mean by the term "truth," anyway? Course readings are interdisciplinary; the course style is philosophical.

Credits: 4

PHI 3365: Democracy and its Discontents: Power, Violence, Politics

Seminar investigates the ethical and political implications of attempts to realize freedom and equality through non-violent action. Engaged thinkers who bridge the gap between theory and practice include Frederick Douglass, Frantz Fanon, Hannah Arendt, Michel Foucault, Angela Davis and Judith Butler.

Credits: 4

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

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

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

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

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

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

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

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

SOC 2050: Social (In)Justice and the Law

Students examine sociological perspectives on the law and how it operates to exert social control, define social norms, and propel social progress. Moving from theory to practical analysis, the course focuses on the ways in which the law reinforces inequality and affects social

change. Additionally, student explore how cultural shifts and social movements can influence the law.

Credits: 3

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

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

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

School of the Arts

Undergraduate Courses

Arts Management

Description:

The BA program in arts management at SUNY Purchase is designed for students seeking careers in a wide range of creative industries or planning to pursue graduate study.

Classes prepare future leaders, managers, and innovators interested in various areas of arts and entertainment, including dance and theatre, galleries and museums, civic and community arts centers, festival and concert venues, and music and recording industries.

As of fall 2025, the program features two concentrations in arts and entertainment:

Music Industry: designed to build knowledge and competencies in preparation for careers in music production, trouring, distribution, management, and recording.

Performing Arts: designed to build knowledge and competencies in preparation for careers in creating, producing, managing, and promoting performance-based theatre and dance.

Students may also opt to pursue the general Arts Management degree and/or add a minor in **Museum Studies**.

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 SUNY Purchase, 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:

Students who joined the program prior to Fall 2025 should refer to Previous Program Requirements listed below current requirements.

Current Requirements: Effective Fall 2025, in addition to meeting General Education requirements and other degree requirements, all Arts Management majors must meet the following requirements:

Arts Management Core Requirements (32 credits)

1. AMG 1100/Introduction to Art, Society, and the Creative Industries (3 credits)
2. LBS2017/Structured Inquiry Across the Disciplines (3 credits)*
3. AMG 2200/Finance for the Arts I **or** AMG3030/Finance for the Arts II (3 credits)
4. AMG3015/Leadership and Management Techniques **or** AMG3035/Intercultural Leadership and Management (3 credits)
5. AMG 3100/Funding the Arts **or** AMG 4115/Arts Funding and Capital Formation (3 credits)
6. AMG 3170/Arts and Entertainment Law (4 credits) **or** AMG4090/Law and the Arts (3 credits)
7. AMG 3520/Principles of Arts Marketing (3 credits) **or** AMG4060/Digital Marketing and the Arts (3 credits)
8. AMG 3995/Arts Management Internship (3 credits)
9. One of the following:
    a. SPJ4990/Senior Project I AND SPJ4991/Senior Project II (8 credits) **or**
    b. AMG3880/ Capstone Proseminar (4 credits) AND AMG4800/Senior Capstone (4 credits) *Note: Capstone Proseminar will replace Senior Project I for all students beginning Fall 2026, and Senior Capstone will replace Senior Project II for students beginning Spring 2027.

In addition, students electing **not** to pursue the optional Music Industry or Performing Arts concentrations (see below) must meet the following requirements:

11. Elective courses in literary, performing, or visual arts history, theory, or practice (1000/2000 level, 8 credits)
12. Upper-Level electives from list below: (3000/4000 level, 6-8 credits)

Upper-Level Electives

3000-4000 level AMG prefix elective course
DPD 3455 Embodied Exchange: Dance, Creativity, and Ethnographic Explorations of the Benin Republic
LBS 3020 The Power of Art: Activism and Creative Expression
LBS 3025 Place, Space, and Belonging
LBS 3030 Decolonization and the Arts in Global Perspective
LBS 3031 Public Art and Civic Space
LBS 3040 Exploring Critical Heritage
LEG 3100 Copyright and Culture
LEG 3350 Landmarks, Monuments, and the Contested Past

Optional Concentrations in Music Industry and Performing Arts

A complete list of requirements for the optional Arts Management concentrations in Music Industry and Performing Arts are found on the following pages:

- **Requirements for the Music Industry concentration in Arts Management**
- **Requirements for the Performing Arts concentration in Arts Management**

Note**: Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete **dual degree policy.

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

Previous Program Requirements

Students enrolled in the Arts Management program prior to Fall 2025 are subject to the following requirements:

1. AMG 1100/Fundamentals of Arts Management (4 credits)

2. AMG 2200/Finance for the Arts (4 credits) **or** AMG3030/Finance for the Arts II (3 credits) **or** ECO 2085/Arts and Entertainment in Economics (4 credits)
3. AMG 2300/Communicating the Arts **or** AMG3035/Intercultural Leadership and Management(3 credits)
4. Elective courses in literary, performing, or visual arts history, theory, or practice (1000 or 2000 level, 6 credits). At least 3 credits should be completed in the freshman year and before registering for AMG 1100.
5. AMG 3100/Funding the Arts (4 credits) **or** AMG 4115/Arts Funding and Capital Formation (3 credits)
6. AMG 3170/Arts and Entertainment Law (4 credits) **or** AMG4090/Law and the Arts (3 credits)
7. AMG 3520/Principles of Arts Marketing (4 credits) **or** AMG4060/Digital Marketing and the Arts (3 credits)
8. AMG 3995/Arts Management Internship (4 credits)
9. AMG —/Arts management elective (3000/4000 level, 3-4 credits)
10. LBS2017/Structured Inquiry Across the Disciplines (3 credits)*
11. SPJ 4990/Senior Project I (4 credits)
12. SPJ 4991/Senior Project II (4 credits)

Additional 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.
4. *Effective Fall 2024, LBS 2017/Structured Inquiry Across the Disciplines replaced AMG 3880/Junior Seminar as a program requirement.

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 Declaration of Minor form found on the **Registrar's webpage**. to the Chair 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/Introduction to Art, Society, and the Creative Industries (3 credits)
2. AMG 2200/Finance for the Arts (3 credits)
3. AMG 3100/Funding the Arts (3 credits) **or** AMG 4115/Arts Funding and Capital Formation (3 credits)
4. AMG 3170/Arts and Entertainment Law (4 credits) **or** AMG4090/Law and the Arts (3 credits)
5. AMG 3520/Principles of Arts Marketing (3 credits) **or** AMG4060/Digital Marketing and the Arts (3 credits)

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

Associate Professor of Global Studies and Arts Management

- BS, Northeastern University
- MA, PhD, University of Westminster (England)

Eh-den Perlove

Lecturer, Arts Management

- Ph.D. Candidate (graduating May 2025), Arts and Cultural Management, University of Manchester (U.K.)
- M.A., Business Design and Arts Leadership, Savannah College of Art and Design
- B.A., Stage Management, Pace University

Kate Scorza Ingram

Lecturer in Arts Management

- BA, Bryn Mawr College
- MBA, Yale School of Management

Phyllis Fein

Lecturer, Arts Management

- ED.D, Executive Doctor of Education, Manhattanville College
- MBA, Marketing, Leonard Stern School of Business, New York University
- BS, Marketing, Leonard Stern School of Business, New York University
- Professional Certificate in Innovation and Technology in Entrepreneurship, Massachusetts Institute of Technology

Maria Guralnik

Assistant Professor of Practice in Arts Management

- BS, New York University
- MNO, Case Western Reserve University

Laura Ricciardi

Assistant Professor of Arts Management and Law and Justice Studies

- BA, Yale University
- JD, New York University

Jordan Shue

Assistant Professor of Practice in Arts and Cultural Management
Chair

- BS, MS, Drexel University

Courses

AMG 1010: Introduction to the Performing Arts

A survey course that overviews the historical context, creative forms, business structures, and social impact of contemporary theater, dance, and music industries. Students explore creative processes, production, and presentation models as well as audience development and community engagement through readings, discussion, experiential learning activities, and live event attendance.

Credits: 3

AMG 1100: Introduction to Art, Society, and the Creative Industries

Examines the foundational theories, structures, and practices central to the arts and creative sectors through interdisciplinary and global approaches. Students engage with key historical developments and contemporary issues to explore the tensions between artists, audiences, communities, and organizational and environmental sustainability. Emphasis is placed on developing the communication, interpersonal, and leadership skills necessary for career pathways in arts management.

Credits: 3

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

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: 3

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

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

AMG 3015: 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

PREREQ: AMG1100

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

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

AMG 3035: Intercultural Leadership and Management

Students explore communication, collaboration, creativity, and flexibility as the hallmarks of effective management practices, disrupting hidden assumptions and entrenched biases. Coursework critically examines organizational and leadership theory in

intercultural perspective to reimagine ethical approaches that are inclusive, adaptive, and transformative. Students explore how to lead and manage enterprises across industries and global landscapes, using critical theories.

Credits: 3

AMG 3040: Survey of the Music Industry

Provides an overview of the business models, structures, stakeholders, practices, and issues that shape today's dynamic and complex music industry. Students engage in creative problem-solving activities and collaborative projects to develop entrepreneurial and managerial skills for non-profit and commercial music settings. Topics include live performance and touring, recording, publishing, licensing, artist management, and career development.

Credits: 3

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

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

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 otherentertainment industries. Areas of focus will include crisis communications, branding, and buzz generating strategies.

Credits: 3

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: 3

PREREQ: AMG1100 And (AMG2200 Or ECO2085)

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 LEG1520

AMG 3205: Negotiation for Artists

A practicum course in which students engage in negotiations involving artistic activities and creative enterprises. Focuses on legal and ethical questions, with an emphasis on collaborative endeavors. Students develop proficiency in reading and interpreting contracts, as well as basic contract drafting skills, exploring negotiation theory alongside practical considerations such as labor unions, employment law regulations, and intellectual property licensing.

Credits: 3

PREREQ: AMG1100

AMG 3305: StatueFest at Purchase

Students are introduced to StatueFest, a theatrical project inspired by discourse on monuments and the dearth of statues reflecting the lives of women. Exploring the notion “Who deserves a statue?” students research, write and produce monologues celebrating the contributions of statue-worthy women. Guest speakers include librarians, historians and artists from previous StatueFest productions. The course culminates with a public performance.

Credits: 3

PREREQ: WRI1110

AMG 3415: Front of House Practicum

Through hands-on experience, students explore roles and responsibilities related to Front of House (FOH) management for performing arts venues. Designed to prepare students to work FOH positions in the Conservatories, PAC and other venues, the course introduces students to FOH strategies and duties before, during and after a performance. Focus is on ensuring the safety and well-being of every patron.

Credits: 2

AMG 3430: Museum Education and Learning

Provides a global overview of the field of museum education and community-based learning. Museum education is examined in relation to its constituent learning communities, including K-12 classes, tourists, and life-long learners, among others. Topics include: the educational role of museums; participatory approaches to learning; teaching from objects; program creation, implementation, and assessment; and exhibition tour development and execution.

Credits: 3

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

AMG 3520: Principles of Arts Marketing

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: 3

PREREQ: AMG1100 Or COM1500

AMG 3555: Idea to Start-Up: Strategic Entrepreneurship

A survey of the theory and practice of planning and evaluation as they relate to social and creative entrepreneurship. Topics include lean start-up principles, minimum viable product, goals, strategies, and research and development for social enterprises.

Credits: 3

PREREQ: AMG1100

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

AMG 3880: Capstone Proseminar

A course that guides students through synthesizing prior learning in preparation for their culminating capstone. Students integrate research methods, conduct library research, develop literature reviews, explore cross-disciplinary theoretical connections, draft a project proposal, and begin assembling components of their capstone project.

Credits: 4

PREREQ: LBS2017

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

AMG 4090: 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

AMG 4100: Entrepreneurship in the Arts

It is critical for students in the arts to imagine new cultural landscapes and develop fresh ideas for revitalizing the impact of the arts in society. In this course, students explore and shape innovative, creative ideas; learn how to develop and mold them into feasible forms; and then build both linear and nonlinear business plans for their new projects and enterprises.

Credits: 3

PREREQ: AMG1100

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

AMG 4115: Arts Funding and Capital Formation

Examines nonprofit fundraising and capital formation for commercial entities, including the rapidly expanding world of crowdfunding and digital fundraising, with focus on relationship building and techniques for identifying sources of both earned and contributed revenue. Students learn accounting principles and financial reporting for both nonprofit and commercial entities and develop pro forma budgets for startup creative enterprises.

Credits: 3

PREREQ: AMG1100 And (AMG2200 Or ECO2085 Or AMG3030)

AMG 4120: Creative Producing Practicum

Students explore the creative process by envisioning and developing a visual or performing arts project. Participants build innovative and critical thinking skills while applying basic principles and practices of arts management including fund development and marketing needed to connect and sustain their ventures in today's challenging marketplace. The course culminates with a public presentation of individual and team projects.

Credits: 3

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

AMG 4200: Understanding Audiences

Audiences are an integral, but often overlooked community in the arts, heritage, and cultural sectors. Who are audiences? And what are their roles as participatory and receptive agents of arts and culture? Coursework includes theories and methods of audience research, including hands-on data collection and reporting. For the final, students design and conduct an evaluation for a cultural organization.

Credits: 3

AMG 4205: Demystifying Data for Arts and Culture

Understanding data analytics is essential to careers across arts and culture industries. This course demystifies how data is collected, analyzed, and translated into real-world outcomes. Through hands-on activities, students learn to manage and present quantitative and qualitative data for marketing, policy, and content purposes. Topics include coding, theme development, storytelling, data ethics, and best practices for reaching diverse audiences.

Credits: 3

AMG 4420: Exhibition Interpretation: Theories and Practice

Exploring the exhibition within new museology, students are introduced to key concepts and practices in museum and exhibition interpretation. Coursework examines the history of exhibitions, what it means to be "exhibition literate," and how interpretive meaning is inscribed onto museum objects or exhibition content. Students gain hands-on collaborative experience creating interpretation for an exhibition.

Credits: 3

AMG 4800: Senior Capstone

A culminating project-based requirement that builds on Capstone Proseminar and prior coursework. Students pursue their interests, incorporating library research, field-based inquiry, and/or an applied learning experience. Capstone projects can take various forms, but all must include long-form written content that involves research, analysis, and critical reflection assembled into an ePortfolio.

Credits: 4

PREREQ: AMG3880

ANT 2475: Museums and Communities

Students examine and interrogate commonsense distinctions between 'traditional' museums and other spaces of cultural-historical exhibition. The aim is to partner with local communities to mount shows that resonate with community aesthetic, political, social and ecological concerns and, in the process, teach apprenticing curators how cultural institutions might become more inclusive and achieve relevance in the daily lives of their patrons.

Credits: 3

DPD 3455: Embodied Exchange: Dance, Creativity, and Ethnographic Explorations of the Benin Republic

Through cultural immersion students engage in Contemporary and Traditional Beninese dance and create choreography at the intersection of movement, history, and culture. Field visits and community activities deepen student understanding of dance as research and cultural exchange. Pre-and-post travel sessions provide a framework for ethnography, action research, and postcolonial theory. The course culminates in a performance and written research.

Credits: 6

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

EDG 1055: First-Year Seminar: Connecting Arts and Community at Purchase

A seminar that brings first-year and new transfer students together as a community to share their experiences of college, encourage intellectual exchange, and navigate campus life. Students are introduced to Purchase's academic and arts programming, extracurricular activities, support services, administrative offices, the library, and more. Field trips showcase the Neuberger Museum, Performing Arts Center (PAC), conservatory performances, and select events.

Credits: 2

LBS 2017: 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: 3

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: 3

LBS 3025: Place, Space and Belonging

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: 3

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: 3

LBS 3031: Public Art and Civic Space

Examine the histories and meanings of public art from interdisciplinary perspectives. How does artistic expression intersect with public planning to cultivate civic space and democratic participation? Coursework explores how artists, urban planners and architects of the built environment come together to inform the publics, engage in

civics, and create public realms that reflect diverse communities of belonging.

Credits: 3

LBS 3040: Exploring Critical Heritage

An interdisciplinary exploration of heritage and its contested meanings amid heightened global conflict over the politics of representation. Coursework examines the social, political and nation-building processes implicated in heritage-making, and the role of cultural institutions in shaping heritage ideology. Who, we ask, controls heritage, and what ideologies are mobilized in the construction of national, ethnic, religious, and indigenous community identities?

Credits: 3

LBS 4000: Peer Mentorship Practicum

A seminar that exposes students to the methods and praxis of mentorship in preparation for peer mentorship in the School of Liberal Studies. Coursework introduces creative activities alongside theories of inclusive leadership and community engagement to facilitate peer support systems that complement academic programming. Participants meet weekly for guidance and to exchange experiences, identify challenges, and refine best practices.

Credits: 3

LEG 3100: Copyright and Culture

Examines copyright law in artistic practice from a global and multidisciplinary perspective. Students examine rules that govern the protection of creative work and explore the role law plays in mediating questions of authorship, attribution, and creative control. Coursework covers applications of copyright in music, visual art, performance,

literature, video games, fashion, and social media. Students engage in legal analysis and artistic experimentation in parallel.

Credits: 3

LEG 3350: Landmarks, Monuments and the Contested Past

Debates over historical monuments, statues, and collective memory have become flashpoints across the United States and the world. How do we understand the contentious historical landscapes that configure these debates? How do we reconcile painful truths from the past, reclaim erased histories, and address questions of representation and belonging? Coursework explores how law, policy and collective identity inform such questions.

Credits: 4

MTH 2030: Foundations of Music

An introductory course designed for non-music majors that provides an overview of music theory and forms in global perspective. Students build music appreciation and explore basic vocabulary, including pitch, melody, tempo, rhythm, instrument families, styles, and social uses. Coursework examines the evolution of music composition, recording, and production, including the impact of new tools, technologies, and approaches.

Credits: 3

MTH 2035: History of Music

An introductory course designed for non-music majors that overviews the origins and evolution of music across time and place. Students explore the genres, artists, composers, and innovators that have shaped music, its functions, and its social impact. Coursework

examines seminal music visionaries and milestones within their relevant historical periods.

Credits: 3

THP 2800: Managing the Production

An introduction to the management side of building your own work. Students learn skills in production management, stage management and company management as well as producing, fundraising and marketing. The course culminates in students developing detailed plans for new productions.

Credits: 3

THP 3560: Collaborating with Technology

Students explore the use of technology and new media as a real-time collaborator in the theatrical creation process. By integrating software and hardware early in the rehearsal process, students are able to investigate and experiment with new radical performance processes. Through discussion, laboratory-style work sessions, and small-scale creative assignments, students will engage with technology as a dynamic and responsive collaborator with unexpected and unexplored capabilities.

Credits: 3

VIS 3105: The Power of Art: Activism and Creative Expression

Explores the sociopolitical dimensions of the arts across diverse creative outlets. Students examine and make 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: 6

Arts Management: Music Industry Concentration

Description:

The Arts Management Music Industry concentration supports independent musicians and aspiring professionals committed to creative enterprise in live and recorded music.

In partnership with the college's Conservatory of Music, the program promotes innovative and socially responsible approaches to the music industry across commercial and nonprofit settings.

Requirements:

In addition to meeting **General Education** requirements and **other degree requirements**, all Arts Management majors with a Music Industry concentration must meet the following requirements:

Arts Management Core Requirements (32 credits)

1. AMG 1100/Introduction to Art, Society, and the Creative Industries (3 credits)
2. LBS 2017/Structured Inquiry Across the Disciplines (3 credits)
3. AMG 2200/Finance for the Arts I **or** AMG3030/Finance for the Arts II (3 credits)
4. AMG 3015/Leadership and Management Techniques **or** AMG3035/Intercultural Leadership and Management (3 credits)
5. AMG 3100/Funding the Arts **or** AMG 4115/Arts Funding and Capital Formation (3 credits)
6. AMG 3170/Arts and Entertainment Law (4 credits) **or** AMG4090/Law and the Arts (3 credits)
7. AMG 3520/Principles of Arts Marketing (3 credits) **or** AMG4060/Digital Arts Marketing and the Arts (3 credits)
8. AMG 3995/Arts Management Internship (3 credits)
9. One of the following:
   a. SPJ 4900/Senior Project I AND SPJ4991/Senior Project II (8 credits) **OR**
   b. AMG 3880/Capstone Proseminar (4 credits) AND AMG4800/Senior Capstone (4 credits)*

*Note: Capstone Proseminar will replace Senior Project I for all students beginning Fall 2026, and Senior Capstone will replace Senior Project II for students beginning

Spring 2027.

Additional Music Industry Concentration Requirements

11. Choose a Foundations of Music course: MUS1060/Reflections of the Western World in Music **or** MTH 2030/Foundations of Music (3 credits)
12. AMG 3040/Survey of the Music Industry (3 credits)
13. Music In Global Perspective (2-4 credits). Choose from list below.
14. Music Industry Electives (5-7 credits). Choose from list below.
15. Music History Elective (3 credits). Choose from list below.

Music in Global Perspective Electives

- ANT 2320/Performing Arts in Cross-Cultural Perspective (3 credits)
- ANT 2610/Introduction to Ethnomusicology (3 credits)
- HIS2150/Rock, Pop and Jazz: A History of Jewish Creativity in Music
- MTH 3400/Jazz History I (3 credits)
- MTH 3450/Jazz History II (3 credits)
- MTH 4340/World Traditions in Music and Culture (2 credits)

Music Industry Electives

- AMG 3010/Making the Case for Arts (3 credits)
- AMG 3025/Arts in Education Practicum (4 credits)
- AMG 3205/Negotiation for Artists (3 credits)
- AMG 3450/Managing Artists (3 credits)
- AMG 4100/Entrepreneurship in the Arts (3 credits)
- AMG 4120/Creative Producing Practicum (3 credits)
- AMG 4155/Programming the Arts (3 credits)
- LEG 3100/Copyright and Culture (3 credits)
- MCO 1130/Intro to Studio Recording (2 credits)
- MCO1310 /Studio Composition I

- MCO 1320/Songwriting I (2 credits)
- MCO1330/Songwriting II
- MCO 3330/Studio Production
- MCO 3712/Contracts, Copyrights and Publishing (2 credits)
- MCO 3722/Touring, Promotion, and Distribution (2 credits)
- MUS4522/Establishing a Professional Musical Life
- TDT1020/Sound Fundamentals

Music History Electives

- MTH 2035/History of Music
- MTH 2510 Survey of Music History I
- MTH 2520 Survey of Music History II
- MTH 3578 Music Since 1945
- MTH 4120 History of Recorded Music I
- MTH 4130 History of Recorded Music II

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.

Arts Management: Performing Arts Concentration

Description:

The Arts Management Performing Arts concentration supports aspiring artists, producers, and managers committed to sustaining creative enterprise in theater, dance, and other forms of performance art.

In partnership with the college's Conservatory of Theatre Arts, the program promotes innovative and socially responsible approaches to performance-based industries across the arts.

Requirements:

In addition to meeting **General Education** requirements and **other degree requirements**, all arts management majors with a Music Industry concentration must meet the following requirements:

Arts Management Core Requirements (32 credits)

1. AMG 1100/Introduction to Art, Society, and the Creative Industries (3 credits)
2. LBS 2017/Structured Inquiry Across the Disciplines (3 credits)
3. AMG 2200/Finance for the Arts I **or** AMG3030/Finance for the Arts II (3 credits)
4. AMG 3015/Leadership and Management Techniques **or** AMG3035/Intercultural Leadership and Management (3 credits)
5. AMG 3100/Funding the Arts **or** AMG 4115/Arts Funding and Capital Formation (3 credits)
6. AMG 3170/Arts and Entertainment Law (4 credits) **or** AMG4090/Law and the Arts (3 credits)
7. AMG 3520/Principles of Arts Marketing (3 credits) or AMG4060/Digital Marketing and the Arts (3 credits).
8. AMG 3995/Arts Management Internship (3 credits)
9. One of the following:
   a. SPJ 4990/Senior Project I AND SPJ4991/Senior Project II (8 credits) **OR**
   b. AMG 3880/Capstone Proseminar (4 credits) and AMG4800/Senior Capstone (4 credits)*

***Note:** Capstone Proseminar will replace Senior Project I for all students beginning Fall 2026, and Senior Capstone will replace Senior Project II for students beginning Spring 2027.

Additional Performing Arts Concentration Requirements

11. Choose one course from the following: THP 2020/Introduction to Theater and Performance Studies **or** AMG 1010/Introduction to the Performing Arts **or** AOA 1000/Discovering the Arts (3 credits)
12. History of Performing Arts (3 credits minimum). Choose from list below.
13. Performing Arts in Global Perspective (2-4 credits). Choose from list below.
14. Performing Arts Production and Management (3 credits minimum). Choose from list below.
15. Performing Arts electives (6 credits minimum). Choose two from list below.

History of Performing Arts Electives

- DPD 1100/The Best of 20th and 21st Century Dance (3 credits)
- DPD 2060/Western Dance History 1 (4 credits)
- DPD 2070/Western Dance History II (4 credits)
- DPD 3330/20th and 21st Century Performance 1 (2 credits)
- DPD 3331/20th and 21st Century Performance II (2 credits)
- DPD 3455/Embodied Exchange: Dance, Creativity, and Ethnographic Explorations of the Benin Republic (6 credits)
- MTH 2035/History of Music (3 credits)
- MTH 2510/Survey of Music History (3 credits)
- MTH 2520/Survey of Music History II
- MTH 3400/Jazz History I (3 credits)
- MTH 3450/Jazz History II (3 credits)
- MTH 3578/Music Since 1945 (2 credits)
- MTH 4120/History of Recorded Music I: Blues to Bebop (2 credits)
- MTH 4130/History of Recorded Music II: Bebop to Hip-Hop (2 credits)
- PSW 3305/History of the American Musical (4 credits)
- THP 2225/Foundations of Black Performance (4 credits)
- THP 2885/Theatre Histories (3 credits)
- THP 2890/ Theater Histories II

Performing Arts in Global Perspective Electives

- ANT 3345/Media and Performance in Africa (4 credits)
- DPD 1090/Dance Black America (3 credits)
- DPD 3455/Embodied Exchange: Dance, Creativity, and Ethnographic Explorations of the Benin Republic (6 credits)
- MTH 4340/World Traditions in Music and Culture (2 credits)
- THP 3125/Performing Black Theater (4 credits)
- THP 3190/Asian American Theater and Performance (4 credits)

- THP 3260/Theater and Asia (4 credits)
- THP 3300/Women in Performance (4 credits)
- THP 3495/Black American Dram (4 credits)
- THP 3525/LGBTQ Drama (4 credits)
- THP 3535/Contemporary Indigenous Theater and Performance (3 credits)
- THP 3650/Contemporary US Latine Theater (4 credits)
- THP 3675/Theaters of Disability (4 credits)
- THP 4180/Women, Water, and Autonomy: Ecofeminism in Performance (4 credits)
- THP 4190/The Performance of Political Ideology (4 credits)

Performing Arts Production and Management Electives

- AMG 3305/Statue Fest at Purchase (3 credits)
- AMG 3415/Front of the House Practicum (2 credits)
- AMG 4120/Creative Producing (3 credits)
- DPD 1710/Dance Production I (2 credits)
- DPD 1720/Dance Production I (2 credits)
- TDT 3620/Company Management
- THP 2800/Managing the Production (3 credits)
- THP 2895/Production Practicum (4 credits)
- THP 3450/Stage Management (3 credits)
- THP 3560/Collaboration through Technology (3 credits)
- THP 3640/Theatre Design for Directors (4 credits)
- THP 3680/Directing I: The Directors Craft (4 credits)
- THP 3681/Directing II: Radical Imagination (4 credits)

Performing Arts Electives

- AMG 3010/Making the Case for Arts (3 credits)
- AMG 3025/Arts in Education Practicum (4 credits)

- AMG 3205/ Negotiation for Artists (3 credits)
- AMG 3305/Statue Fest (3 credits)
- AMG 4100/Entrepreneurship in the Arts (3 credits)
- AMG 4155/Programming the Arts (3 credits)
- DPD 3280/Your Brain on Art (4 credits)
- DPD 3455/Embodied Exchange: Dance, Creativity, and Ethnographic Explorations of the Benin Republic (6 credits)
- LEG 3100/Copyright and Culture (3 credits)
- THP 2050/Intro to Theater for Social Change, Community and Education (3 credits)
- THP 2220/Race, Ethnicity, and Shakespeare (3 credits)
- THP 2215/Gender, Sex, and Shakespeare (3 credits)
- THP 3000/Dramaturgy (4 credits)
- THP 3004/Creative
- THP 3115/Immersive Storyworlds (4 credits)
- THP 3120/Gameplay and Performance (3 credits)
- THP 3130/Transmedia and Performance (4 credits)
- THP 3180/Revolutionary Laughter: Satire and Social Dialogue (4 credits)
- THP 3500/Documentary Theatre: Performing in Real Life (4 credits)
- THP 3250/Theories of Drama and Performance (4 credits)
- THP 3670/It's a Small World: International Theme Park Performances (4 credits)
- PSW 1250/Plays and Playgoing (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.

Graduate Courses

Arts and Cultural Management (MA) – Online

Description:

Note: This program was previously known as Entrepreneurship in the Arts

The Arts and Cultural Management MA addresses the global need for innovative and dynamic leadership across commercial and nonprofit creative industries. Future arts and cultural entrepreneurs and leaders must be prepared to combine business management practices with social responsibility and intercultural competency in response to the triple bottom line: profit, people, planet.

This program trains students in management and leadership skills, guided by social impact accountability and global citizenship across relevant fields of expertise, including arts and entertainment, communication, media, and community engagement. The curriculum integrates creative design and entrepreneurship with organizational administration, research and development, marketing, and finance.

Whether aspiring to lead contemporary cultural institutions, manage arts and entertainment businesses, launch nonprofit or for-profit creative enterprises, or coordinate media projects across emerging creative economies, students in the Arts and Cultural Management MA will prepare students for careers in the arts and cultural industries.

Learn more about **application requirements and how to apply** or contact Program Chair **Jordan Shue** for more information**.**

Requirements:

Requirements for the graduate major in Arts and Cultural Management include 10 courses (33 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 SUNY Purchase. In the final semester, students create a plan for a new business venture in their master's thesis, the capstone experience.

For Students Entering Fall 2026 and later:

First Year: 24 credits

Fall: 12 credits

- AMG 5105/Theories of Arts and Cultural Management/ 3 credits
- AMG 5025/Start-Up Capital Formation/ 3 credits **or** AMG5115/Arts Funding and Capital Formation/ 3 credits
- AMG 5015/Leadership and Management Techniques/ 3 credits **or** AMG 5055/Intercultural Leadership and Management/ 3 credits
- Choice of Elective from list below 5****/Elective* /3 credits

Spring: 12 credits

- AMG 5060/Digital Marketing and the Arts/ 3 credits
- AMG5300/Research and Development/ 3 credits
- Choice of Elective from list below 5****/Elective* /3 credits
- Choice of Elective from list below 5****/Elective* /3 credits

Second Year: 9 credits

Fall: 9 credits

- Choice of elective from list below 5***/Elective*/3 credits
- AMG 5090/Law and the Arts/ 3 credits **or** AMG5095/Arts and Entertainment Law
- AMG 5150/Master's Capstone in Arts and Cultural Management/ 3 credits

*Note: Elective courses include:

- AMG 5005/Entrepreneurship in the Arts
- AMG5021/The Power of Art: Activism and Creative Expression
- AMG 5026/Place, Space and Belonging

- AMG 5041/Exploring Critical Heritage
- AMG 5045/Public Art and Civic Space
- AMG 5050/Idea to Start-Up Strategic Entrepreneurship
- AMG 5110/Cross-Disciplinary Partnerships in the Arts
- AMG 5120/Creative Producing Practicum
- AMG 5125/Copyright and Culture
- AMG 5200/Understanding Audiences
- AMG5205/Demystifying Data for Arts and Culture
- AMG5350/Landmarks, Monuments, and Contested Past
- AMG 5420/Exhibition Interpretation: Theories and Practice
- AMG 5430/Museum Education and Learning

For Students Prior to Fall 2026:

First Year: 24 credits

Fall: 12 credits

- AMG 5005/Entrepreneurship in the Arts/ 3 credits
- AMG 5025/Start-Up Capital Formation/ 3 credits **or** AMG5115/Arts Funding and Capital Formation, 3 credits
- Choice of Elective from list below 5****/Elective* /3 credits
- AMG 5015/Leadership and Management Techniques/ 3 credits **or** AMG5055/Intercultural Leadership and Management/ 3 credits

Spring: 12 credits

- AMG 5040/Seminar in Arts Entrepreneurship/ 3 credits **or** choice of elective from list below 5***/Elective/3 credits*
- AMG 5060/Digital Marketing and the Arts/ 3 credits
- AMG 5110/Cross-Disciplinary Partnerships in the Arts/ 3 credits
- AMG 5050/Idea to Start-Up Strategic Entrepreneurship/ 3 credits

Second Year: 9 credits

Fall: 9 credits

- Choice of elective from list below 5***/Elective*/3 credits
- AMG 5090/Law and the Arts/ 3 credits **or** AMG5095/Arts and Entertainment Law
- AMG 5150/Enterprise Creation/ 3 credits

*Note: Elective courses include:

- AMG5021/ The Power of Art: Activism and Creative Expression
- AMG 5026/Place, Space and Belonging
- AMG 5041/Exploring Critical Heritage
- AMG 5045/Public Art and Civic Space
- AMG 5120/Creative Producing Practicum
- AMG 5125/Copyright and Culture
- AMG 5200/Understanding Audiences
- AMG5205/Demystifying Data for Arts and Culture
- AMG5350/Landmarks, Monuments, and Contested Past
- AMG 5420/Exhibition Interpretation: Theories and Practice
- AMG 5430/Museum Education and Learning

Faculty

Janis Astor del Valle

Assistant Professor of Practice in Arts Management

- BA, Marymount Manhattan College
- MFA, Columbia University

Maria Guralnik

Assistant Professor of Practice in Arts Management

- BS, New York University
- MNO, Case Western Reserve University

Jordan Shue

Assistant Professor of Practice in Arts and Cultural Management

Chair

- BS, MS, Drexel University

Melissa Forstrom

Associate Professor of Global Studies and Arts Management

- BS, Northeastern University
- MA, PhD, University of Westminster (England)

Alysa Hantgan

Lecturer of Writing

- BA, University of Michigan
- MFA, Sarah Lawrence College

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

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

AMG 5021: 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: 3

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

AMG 5026: Place, Space, and Belonging

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: 3

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

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

AMG 5041: Exploring Critical Heritage

An interdisciplinary exploration of heritage and its contested meanings amid heightened global conflict over the politics of representation. Coursework examines the social, political and nation-building processes implicated in heritage-making, and the role of cultural institutions in shaping heritage ideology. Who, we ask, controls heritage, and what ideologies are mobilized in the construction of national, ethnic, religious, and indigenous community identities?

Credits: 3

AMG 5045: Public Art and Civic Space

Examine the histories and meanings of public art from interdisciplinary perspectives. How does artistic expression intersect with public planning to cultivate civic space and democratic participation? Coursework explores how artists, urban planners and architects of the built environment come together to inform the publics, engage in civics, and create public realms that reflect diverse communities of belonging.

Credits: 3

AMG 5050: Idea to Start-Up: Strategic Entrepreneurship

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

AMG 5055: Intercultural Leadership and Management

Students explore communication, collaboration, creativity, and flexibility as the hallmarks of effective management practices, disrupting hidden assumptions and entrenched biases. Coursework critically examines organizational and leadership theory in intercultural perspective to reimagine ethical approaches that are inclusive, adaptive, and transformative. Students explore how to lead and manage enterprises across industries and global landscapes, using critical theories (feminist, race, queer, indigenous).

Credits: 3

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

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

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

AMG 5095: 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: 3

AMG 5105: Theories of Arts and Cultural Management

A course that examines arts and cultural theory and its debates. Students are introduced to formative figures in the field and engage with key concepts, analytical categories, and related discourse. Bridging theory and practice, coursework explores the social, economic, and political forces that shape global arts and cultural organizations, with emphasis on leadership, governance, policy, education, and community engagement.

Credits: 3

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

AMG 5115: Arts Funding and Capital Formation

Examines nonprofit fundraising and capital formation for commercial entities, including the rapidly expanding world of crowdfunding and digital fundraising, with focus on relationship building and techniques for identifying sources of both earned and contributed revenue. Students learn accounting principles and financial reporting for both nonprofit and commercial entities and develop pro forma budgets for startup creative enterprises.

Credits: 3

AMG 5120: Creative Producing Practicum

Students explore the creative process by envisioning and developing a visual or performing arts project. Participants build innovative and critical thinking skills while applying basic principles and practices of arts management including fund development and marketing needed to connect and sustain their ventures in today's challenging marketplace. The course culminates with a public presentation of individual and team projects.

Credits: 3

AMG 5125: Copyright and Culture

Examines copyright law in artistic practice from a global and multidisciplinary perspective. Students examine rules that govern the protection of creative work and explore the role law plays in mediating questions of authorship, attribution, and creative control. Coursework covers applications of copyright in music, visual art, performance, literature, video games, fashion, and social media. Students engage in legal analysis and artistic experimentation in parallel.

Credits: 3

AMG 5150: Master's Capstone in Arts and Cultural Management

Students build on, expand, and apply knowledge acquired throughout coursework to complete a culminating capstone. Projects may include completing original empirical research, launching an entrepreneurial project, producing a creative work, and/or designing a community-based program. Emphasis is placed on critical inquiry, methodological rigor, and articulating a meaningful contribution to the field.

Credits: 3

AMG 5200: Understanding Audiences

Audiences are an integral, but often overlooked community in the arts, heritage, and cultural sectors. Who are audiences? And what are their roles as participatory and receptive agents of arts and culture? Coursework includes theories and methods of audience research, including hands-on data collection and reporting. For the final, students design and conduct an evaluation for a cultural organization.

Credits: 3

AMG 5205: Demystifying Data for Arts and Culture

Understanding data analytics is essential to careers across arts and culture industries. This course demystifies how data is collected, analyzed, and translated into real-world outcomes. Through hands-on activities, students learn to manage and present quantitative and qualitative data for marketing, policy, and content purposes. Topics include coding, theme development, storytelling, data ethics, and best practices for reaching diverse audiences.

Credits: 3

AMG 5300: Research and Development

A course that equips students with advanced research methods and strategic development tools for the arts and cultural sector. Emphasizing qualitative and quantitative methods, evaluation, audience research, fundraising strategies, and project design, students learn to generate actionable insights that inform programming, partnerships, and institutional growth within diverse cultural contexts. Students conduct research and gather data needed for their capstone projects.

Credits: 3

AMG 5350: Landmarks, Monuments and the Contested Past

Debates over historical monuments, statues, and collective memory have become flashpoints across the United States and the world. How do we understand the contentious historical landscapes that configure these debates? How do we reconcile painful truths from the past, reclaim erased histories, and address questions of representation and belonging? Coursework explores how law, policy and collective identity inform such questions.

Credits: 3

AMG 5420: Exhibition Interpretation: Theories and Practice

Exploring the exhibition within new museology, students are introduced to key concepts and practices in museum and exhibition interpretation. Coursework examines the history of exhibitions, what it means to be "exhibition literate," and how interpretive meaning is inscribed onto museum objects or exhibition content. Students gain hands-on collaborative experience creating interpretation for an exhibition.

Credits: 3

AMG 5430: Museum Education and Learning

Provides a global overview of the field of museum education and community-based learning. Museum education is examined in relation to its constituent learning communities, including K-12 classes, tourists, and life-long learners, among others. Topics include: the educational role of museums; participatory approaches to learning; teaching from objects; program creation, implementation, and assessment; and exhibition tour development and execution.

Credits: 3

AMG 5520: Principles of Arts Marketing

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: 3

PREREQ: AMG5005

Conservatory of Dance

The Conservatory of Dance in the School of the Arts at SUNY Purchase 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, students may apply for one of the following concentrations: 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 Education** requirements and **other 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

DPB 1010 and 1020/Ballet Technique I* (Arts Core)

1.5 credits each

DPD1040/Dance Athletic Training
1 credit each (taken fall and spring)

DPM 1010 and 1020/Modern Technique I* (Arts Core)
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 1665/Men's Class/Variation 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 1551-1561, in the spring semester.
0.5 credits

DPD 2060 and 2070/Western Dance History I and II
2 credits each

Sophomore Year

• **DPB 2010 and 2020/Ballet Technique II* OR** • **DPB3130 and 3840/Ballet Technique, Ballet Concentration**
0.5-1.5 credits each

DPD1040/Dance Athletic Training
1 credit each (taken fall and spring)

• **DPM 2010 and 2020/Modern Dance Technique II* (Arts Core)OR** • **DPM 3130 and 3840/Modern Technique, Ballet Concentration**
1.5 credits each

Any two of the following courses each semester: • **DPB 1655 and1665/Men's Class/Variation** • **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** • **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

DPD3330 AND 3331/20th and 21st Century Performance
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" OR "Pilates Mat Instructor Training III or IV" course numbered from DPM 1551-1561, 3550, 3551
0.5 to 1.0 credit each

Junior Year

• DPB 3010 and 3020/Ballet Technique III *, OR • DPB 3130 and 3840/Ballet Technique, Ballet Concentration
1.5 credits each

DPD1040/Dance Athletic Training

1 credit each (taken fall and spring)

• **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 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 3880/Junior Project
1 credit

DPD3653/Music III Topics in Music (Spring only)
2.5 credits

Each semester, one "Somatic Practice for Dancers" OR "Pilates Mat Instructor Training II or IV" course numbered from DPM 1551-1561, 3550 or 3551
0.5 to 1.0 credit each

Senior Year

• **DPB 4010 and 4020/Ballet Technique IV* OR** • **DPB 3130 and 3840/Ballet Technique Concentration**
1.5 credits each

DPD1040/Dance Athletic Training
1 credit each (taken fall and spring)

• **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 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 students must successfully complete:

- 4 courses of Ballet Partnering (DPB 1600, 1610, 1671, 3570, 3571) or Modern Partnering (DPM 3570 and 3571). Modern Partnering is only available to students in the last two years of study.
- In addition to DPM 1555 which is taken in the first year by all dance majors, an additional 3 courses in Somatic Practice are required (DPM 1551–1554, 1556-

1561)

Note: *Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete* ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

Faculty

Darrah Carr

Associate Professor of Dance
Director of the Conservatory of Dance

- BFA, Wesleyan University
- MFA, New York University
- PhD, Texas Woman's University

Gail Baldoni

Lecturer of Dance
Wardrobe Coordinator

Maria Bauman

Lecturer of Dance

Larry Clark

Associate Professor of Dance

- BFA, Ohio State University

Bradley Teal Ellis

Lecturer of Dance

- BFA, University of North Carolina, Greensboro

Lisa Frey

Lecturer of Physical Education; Lecturer of Dance

- BA, Boston College

Ted T. Kivitt

Associate Professor of Dance

- Principal dancer, American Ballet Theatre

Joseph Malbrough

Lecturer of Dance

- Principal dancer, Chicago City Ballet, Ballet Chicago, Makarova and Company, Pennsylvania Ballet, and L'Opera de Lausanne, Switzerland

Melanie Noblit-Gambino

Lecturer of Dance

- BFA, SUNY Purchase

Yael Levitin Saban

Assistant Professor of Dance

- MFA, Hunter College
- BA, Columbia College, Chicago
- RAD Certified, Bat Dor Israel

Linda Celeste Sims

Assistant Professor of Modern Dance
BS, Empire State University

Stephanie Tooman

Associate Professor of Dance

- BFA, The Juilliard School
- MFA, SUNY Purchase

Nelly van Bommel

Associate Professor of Dance

- License (BFA), Universite de Nice Sophia Antipolis (France)
- License (BA), Universite de Provence (France)
- Maitrise (MA), University of Burgundy (France)
- MFA, SUNY Purchase
- DEA, University of Paris, Sorbonne (France)

Megan Williams

Lecturer of Dance

Thomas Baird

Lecturer of Dance; Lecturer of Music

- BA, Empire State College, SUNY

Kimberly Bartosik

Lecturer of Dance

Billy Blanken

Lecturer of Dance

- BS, Ball State University

Caroline Copeland- Nizam

Lecturer of Dance

- MFA in Dance from Sarah Lawrence College
- BA Goucher College

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, SUNY Purchase

Martin Løfsnes

Assistant Professor 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

Rosalind Newman

Lecturer of Dance

- BS, University of Wisconsin
- PhD, University of Kent (England)

Jason Rodriguez

Lecturer of Dance

BA, Arts Management, SUNY Purchase

Peter James Saleh

Lecturer of Dance

- BA, BM, Rutgers University
- MM, University of North Texas

Lamine Thiam

Lecturer of Dance

Michelle Thompson Ulerich

Lecturer of Dance

Doug Varone

Teaching Guest Artist

- BFA, SUNY Purchase

Courses

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

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

DPB 1060: Introduction to Ballet

Classical ballet course designed especially for students in all disciplines.

Credits: 1.5

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

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

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

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

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

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

DPB 1800: Special Ballet Technique: First Year

Classical ballet technique class for freshman dance majors.

Credits: 1

DPB 1820: Special Ballet Technique: First Year

Classical ballet technique class for freshman dance majors.

Credits: 1

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

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

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

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

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

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

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

DPB 3540: Ballet Technique: Advanced Pointe II/Variation

A continuation of DPB 3530 and 3535. Audition required.

Credits: 1

PREREQ: DPB3535

DPB 3545: Ballet Technique: Advanced Pointe II/Variation

A continuation of DPB 3530 and 3535. Audition required.

Credits: 1

PREREQ: DPB3535 Or DPB3540

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

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

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

DPB 3800: Special Ballet Technique

Classical ballet technique class.

Credits: 1

DPB 3820: Special Ballet Technique

Classical ballet technique class.

Credits: 1

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

DPB 4010: Ballet Technique IV

A year-long technique class. Placement audition required, placement by faculty.

Credits: 1.5

PREREQ: DPB3020

DPB 4020: Ballet Technique IV

A year-long technique class. Placement audition required, placement by faculty.

Credits: 1.5

PREREQ: DPB4010

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

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

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

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

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

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

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

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

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

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

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

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 SUNY Purchase community by fostering dialogues, small group discussions and large group activities.

Credits: 1

DPD 1040: Dance Athletic Training

"Dance Athletic Training", a course focusing on athletic training, injury prevention, and health & wellness education; required for all Dance BFA students.

Credits: 1

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

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

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

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

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

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

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

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

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

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

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

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

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: DPD2650

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

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

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

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

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

DPD 3455: Embodied Exchange: Dance, Creativity, and Ethnographic Explorations of the Benin Republic

Through cultural immersion students engage in Contemporary and Traditional Beninese dance and create choreography at the intersection of movement, history, and culture. Field visits and community activities deepen student understanding of dance as research and cultural exchange. Pre-and-post travel sessions provide a framework for ethnography, action research, and postcolonial theory. The course culminates in a performance and written research.

Credits: 6

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DPM 1559: Somatic Practice for Dancers: Mind/Body Explorations

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

DPM 1560: Somatic Practice for Dancers: Floorwork Alignment

This course explores Floor Alignment, a technique utilizing the floor to improve body alignment. It includes gentle exercises to strengthen joints, increase vitality, and help rehabilitate injuries without the pressure of gravity. The course focuses on flexibility and strength, which are both important elements to maintain as a professional dancer. It has a positive impact on postural issues, rebuilds strength, and enables natural mobility.

Credits: .5

DPM 1561: Somatic Practice for Dancers: Core Connections

This course explores the deep awareness and connection of the body's core to support unification of the upper and lower body. Building this core connection enables access to the strength we do have and enable us to more efficiently built further strength and flexibility. Students will explore a variety of circular cyclical movement pattern intending to open energy pathways while simultaneously strengthen and lengthen the body. Exercises will be performed on the floor, seated on a stool as well as standing.

Credits: .5

PREREQ: DPM1555

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

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

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

DPM 1800: Special Modern Technique: First Year

Class in modern/contemporary dance technique for freshman dance majors.

Credits: 1

DPM 1820: Special Modern Technique: First Year

Class in modern/contemporary dance technique for freshman dance majors.

Credits: 1

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DPM 3800: Special Modern Technique: Upper Level

Class in modern/contemporary dance technique.

Credits: 1

DPM 3820: Special Modern Technique: Upper Level

Class in modern/contemporary dance technique.

Credits: 1

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

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

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

Ballet Concentration

Description:

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.

Requirements:

Ballet Concentration Requirements

In addition to meeting **General Education** requirements and **other degree requirements**, all students in the ballet concentration are required to:

- Take a least five ballet classes in addition to two modern or contemporary classes a week.

- Audition or sign up for all ballet repertory 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

Description:

The Composition Committee is composed of members of the Composition and Improvisation faculty. Students apply for the Composition Concentration in the first week of the 2nd semester of their sophomore year.

Requirements:

Composition Concentration Requirements

Students must meet all **General Education** requirements and **other degree requirements**, as well as conservatory requirements for graduation.

Once approved, the student will:

1. Maintain a minimum of A in all comp class work.
2. Complete one semester of art history, aesthetics or a course concerned with art making as advised by the Composition Committee.
3. Complete *Interdisciplinary Movement Theater* course in the fall of their Junior Year (preferably) or in the fall of their senior year.
4. Present a Junior Project with guidelines specific to the Composition Concentration
5. Present two Senior Projects with specific guidelines

6. Participate in an internship with Conservatory of Theater Arts productions

Production Concentration

Description:

Students in the dance production concentration can choose to either perform repertoire or present a composition.

Requirements:

Dance Production Concentration Requirements

Students must meet all **General Education** requirements and **other degree requirements**, and conservatory requirements for graduation.

First 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. First year students 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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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 track a variety of instruments together. Culminates in a complex overdubbed class project.

Credits: 2

PREREQ: MCO1320 And MCO4360

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

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

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

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

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 SUNY Purchase film students is encouraged.

Credits: 2

PREREQ: MCO3500

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

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

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

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

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

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

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

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

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

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: 2

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: 2

PREREQ: MCO4711

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

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

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

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

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

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

PREREQ: MPE0201

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

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

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

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

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

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

MPE 1030: Studio Skills Ensemble

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: 2

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. Students must bring their own instruments in good working order. This class is not open to vocalists. Taught by a faculty member of the jazz studies program.

Credits: 2

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

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

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

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

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

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

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

MPE 1211: Woodwind Instrumental Lab

Elective performance lab for participants in MPE 1210.

Credits: .5

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MPE 2450: Studio Composition and Studio Production Performance Ensemble: Vocal Techniques

This class is for students interested in performing their own compositions that involve singing as an aspect of their performance. Students will be expected to perform original material for many of the classes, receiving performance-focused feedback, and practice specific singing techniques in real time, simulating a live performance setting. The class will culminate in a final live performance.

Credits: 2

MPE 2451: Studio Composition and Studio Production Performance Ensemble: Stage Techniques

This class is for students interested in performing their original compositions, instrumental or including vocals. Students will perform original material for many of the classes, practicing essential live performance techniques in real time, and simulating the collaboration between performers and live sound engineers in a live performance setting. The class will culminate in a final live performance.

Credits: 2

MPE 2452: Studio Composition and Studio Production Performance Ensemble: Live Production

This class is for students interested in live sound engineering. Students will focus on stage setup and practicing essential live sound techniques in real time, simulating the collaboration and communication necessary from both performers and sound engineers in a live performance setting. The class will culminate in a final live performance.

Credits: 2

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

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

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

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

MPE 2610: Collaborative Piano

Study of the art of accompanying singers and instrumentalists. Members of the class perform regularly.

Credits: 1

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

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

MPE 3355: Opera Workshop Lab

A practical application of opera rehearsal techniques as studied in MPE 3350.

Credits: 1

COREQ: MPE3350

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

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

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

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

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

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

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

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

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

MPE 4350: Private Study: For Students in Other Disciplines

This course is designed for non-music majors. One hour per week, students will meet with a private study instructor in their specific instrument of choice. (brass, piano, woodwinds, guitar, voice and opera performance, strings, percussion, harp, jazz studies). The goal is for the student to learn the basics of instrumental performance technique and to ensure that the student gains a general understanding of how to execute the technique while learning different musical styles within their chosen area of concentration. For additional information, please contact the Director of Music

Credits: 3

MPE 4375: Russian Diction

Basics of Russian stage diction, through the basic study of the alphabet, diction use, and study of repertoire

Credits: 1

MPE 4540: Purchase Brass Collective

Purchase Brass Collective (PBC) is an ensemble comprising 3-5 trumpets, 3 trombones, 5 saxophones (2 alto/2 tenor/ 1 baritone) and percussion (plus occasional piano/double bass) from the Classical Music, Jazz, and Music and Technology programs. Students learn interdisciplinary ensemble skills from cross-genre rehearsals and performances, with musicians from all genres in the Conservatory of Music.

Credits: 2

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

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

MTH 1300: Music Theory Intensive I

This class is for students who need extra support covering the material in Models I and/or Theory I. Permission of instructor is required.

Credits: 2

MTH 1310: Music Theory Intensive II

This class is for students who need extra support covering the material in Models II and/or Theory II. Permission of instructor is required.

Credits: 2

PREREQ: MTH1300

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

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

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

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

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

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

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

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

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

MTH 2030: Foundations of Music

An introductory course designed for non-music majors that provides an overview of music theory and forms in global perspective. Students build music appreciation and explore basic vocabulary, including pitch, melody, tempo, rhythm, instrument families, styles, and social uses. Coursework examines the evolution of music composition, recording, and production, including the impact of new tools, technologies, and approaches.

Credits: 3

MTH 2035: History of Music

An introductory course designed for non-music majors that overviews the origins and evolution of music across time and place. Students explore the genres, artists, composers, and innovators that have shaped music, its functions, and its social impact. Coursework examines seminal music visionaries and milestones within their relevant historical periods.

Credits: 3

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

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

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

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

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

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

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

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

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

MTH 2510: Survey of Music History I

An overview of the evolution and development of music from pre-history to the end of the 19th century. From Ancient Greece on, musical events are given historical context in political and social issues of the time to help understand how everyday occurrences impacted on music through the ages.

Credits: 3

MTH 2520: Survey of Music History II

A continuation of Survey of Music History I and an overview of the development of music during the 20th century. Musical events are given historical context in political and social issues of the time to help students understand how everyday occurrences impacted on music in the last century.

Credits: 3

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

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: MTH1020 Or MCO2020

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

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

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

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

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

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

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

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

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

MTH 3455: 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

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

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

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 WRI1110

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

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

MTH 3680: Shostakovich and the Soviet Era

Examines the works of Dmitri Shostakovich, the greatest of the Soviet-era Russian composers and one of the top symphonists of the 20th century. Soviet history and politics are examined in relation to the arts, as well as the

larger theme of creativity under an authoritarian government. Further topics include Shostakovich's official condemnations and rehabilitations, and his major works in a variety of genres.

Credits: 2

PREREQ: MTH4050 And MCO2020 And MTH2440

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

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

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

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

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 Oliver Messiaen, and music by living composers. Major political and social changes during the century are factored into the musical discussions.

Credits: 2

MTH 4105: Bach Meets Jazz

Jazz greats from Mingus to Mehldau have found inspiration in the music of Bach. What did they find so appealing, and how did they integrate it into

their personal styles? This course addresses those questions by, each week, isolating a particular trait of Bach's compositional technique and coaching students to use it in composition exercises and real-time improvisation.

Credits: 2

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

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

MTH 4135: Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince

This course will examine the lives and careers of three musical legends from different musical backgrounds. For each, students will study how each intersected with significant social, political, and artistic movements of their time. They will also examine the evolutionary process of each with the goal of understanding how and why an artist's language might change over time.

Credits: 2

PREREQ: WRI1110

MTH 4145: Henry Purcell and Restoration England

An audio/visual lecture series about the life and times of Henry Purcell, the most famous English composer in 17th century: his day-to-day life in London, the music, art, theatre, literature, dance, fashion, architecture, and science, all given historical context in contemporary social & political events, including William Penn's association with Quakerism in the US, and the founding of Pennsylvania.

Credits: 2

PREREQ: MTH2510 And MTH2520

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

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

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

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

MTH 4230: The Operas 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

PREREQ: MTH2510 And MTH2520

MTH 4235: Kings and Queens: Homoeroticism on the Operatic Stage

The past two decades of American classical music have witnessed a quiet revolution in opera, with queer stories finally taking place front and center. This in spite of the historical importance of gay artists in the making of opera, as well as the importance of a loyal gay fanbase. With a special focus on

recent/current operas by Purchase faculty members Laura Kaminsky and Gregory Spears.

Credits: 2

MTH 4260: 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

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

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

Additional Studies

MUS 1035: Purchase Jazz Choir

Students work as a group, performing arrangements of music from many sources, including the American Popular, Jazz-specific, African-American and Folk traditions. While the instructor is responsible for the provision of arrangements, students are encouraged, with the instructor's guidance, to bring their own arranging work to the group.

Credits: 2

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

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

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

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

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

MUS 1330: Songwriting II

A continuation of MUS 1320. Further study of the craft of songwriting.

Credits: 2

PREREQ: MUS1320

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MUS 4460: 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: 2.5

MUS 4465: 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: 2.5

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

MUS 4522: Establishing a Professional Musical Life

Addresses taxes, management of debt, unions, gigging, choice of professional location, professional behavior, and networking.

Credits: 1

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

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

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

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

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

MCO 5211: 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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MPE 5211: Woodwind Instrumental Lab

Companion performance lab for participants in MPE 5450.

Credits: .5

MPE 5221: Brass Instrumental Lab

Companion performance lab for participants in MPE 5142.

Credits: .5

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

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

MPE 5253: Opera Workshop Lab

A practical application of opera rehearsal techniques as studied in MPE 5250.

Credits: 1

COREQ: MPE5250

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

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

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

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

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

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

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

MPE 5330: Alexander Technique

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

MPE 5365: 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 5385.

Credits: 1.5

MPE 5366: 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 5386.

Credits: 1.5

MPE 5371: 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 5390.

Credits: 1.5

MPE 5372: 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 5382.

Credits: 1.5

MPE 5375: Russian Diction

Basics of Russian stage diction, through the basic study of the alphabet, diction use, and study of repertoire

Credits: 1

MPE 5376: 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

MPE 5377: 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

MPE 5382: 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 5372.

Credits: 1

MPE 5385: 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

MPE 5386: 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 5366.

Credits: 1

MPE 5390: French Diction II

An exploration of the principles of French diction. The international phonetic alphabet is employed to indicate correct pronunciation.

Credits: 1

MPE 5391: German Diction II

An exploration of the principles of German diction. The international phonetic alphabet is employed to indicate correct pronunciation.

Credits: 1

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MPE 5540: Purchase Brass Collective

Purchase Brass Collective (PBC) is an ensemble comprising 3-5 trumpets, 3 trombones, 5 saxophones (2 alto/2 tenor/ 1 baritone) and percussion (plus occasional piano/double bass) from the Classical Music, Jazz, and Music and Technology programs. Students learn interdisciplinary ensemble skills from cross-genre rehearsals and performances, with musicians from all genres in the Conservatory of Music.

Credits: 2

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

MPE 5560: Contemporary Ensemble

Presents the opportunity to study and perform contemporary works by established composers for diverse instruments, in all styles.

Credits: 2

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

MPE 5610: Collaborative Piano

Study of the art of accompanying singers and instrumentalists. Members of the class perform regularly.

Credits: 1

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

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

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

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

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

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

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

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

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

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

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

MTH 5105: Bach Meets Jazz

Jazz greats from Mingus to Mehldau have found inspiration in the music of Bach. What did they find so appealing, and how did they integrate it into their personal styles? This course addresses those questions by, each week, isolating a particular trait of Bach's compositional technique and coaching students to use it in composition exercises and real-time improvisation.

Credits: 2

MTH 5135: Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince

This course will examine the lives and careers of three musical legends from different musical backgrounds. For each, students will study how each intersected with significant social, political, and artistic movements of their time. They will also examine the evolutionary process of each with the goal of understanding how and why an artist's language might change over time.

Credits: 2

MTH 5145: Henry Purcell and Restoration England

An audio/visual lecture series about the life and times of Henry Purcell, the most famous English composer in 17th century: his day-to-day life in London, the music, art, theatre, literature, dance, fashion, architecture, and science, all given historical context in contemporary social & political events, including William Penn's association with Quakerism in the US, and the founding of Pennsylvania.

Credits: 2

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

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

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

MTH 5235: Kings and Queens: Homoeroticism on the Operatic Stage

The past two decades of American classical music have witnessed a quiet revolution in opera, with queer stories finally taking place front and center. This in spite of the historical importance of gay artists in the making of opera, as well as the importance of a loyal gay fanbase. With a special focus on recent/current operas by Purchase faculty members Laura Kaminsky and Gregory Spears.

Credits: 2

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

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

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

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

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

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

MTH 5578: 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

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

MTH 5621: 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

MTH 5680: Shostakovich and the Soviet Era

Examines the works of Dmitri Shostakovich, the greatest of the Soviet-era Russian composers and one of the top symphonists of the 20th century. Soviet history and politics are examined in relation to the arts, as well as the larger theme of creativity under an authoritarian government. Further topics include Shostakovich's official condemnations and rehabilitations, and his major works in a variety of genres.

Credits: 2

MTH 5760: Mahler and Strauss

Examines lives and works of Gustav Mahler and Richard Strauss in the context of political and social upheavals (anti-Semitism, German nationalism, influence of Freud, late Romantic art). Open to students from all areas of the College. Ability to read music is not required.

Credits: 2

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

MUS 5035: Purchase Jazz Choir

Students work as a group, performing arrangements of music from many sources, including the American Popular, Jazz-specific, African-American and Folk traditions. While the instructor is responsible for the provision of arrangements, students are encouraged, with the instructor’s guidance, to bring their own arranging work to the group.

Credits: 2

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

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

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

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

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

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

MUS 5410: 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: 3

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

MUS 5522: Establishing a Professional Musical Life

Addresses taxes, management of debt, unions, gigging, choice of professional location, professional behavior, and networking.

Credits: 1

Music History, Theory, Solfège, and Keyboard Studies

Faculty

Graham Ashton

Professor of Music

- Performance Diploma, Royal Academy of Music (England)

Stephen Buck

Visiting Assistant Professor of Music

- BA, Johns Hopkins University
- MM, University of Michigan
- MMA, DMA, Yale University

David Recca

Lecturer

- MusB, Performers Certificate, SUNY Purchase
- MM, Eastman School of Music, University of Rochester
- MMA, Yale University
- DMA, Yale University

Jennifer Undercofler

Associate Professor of Practice in Music

- BM, MM, The Juilliard School
- DMA, Eastman School of Music, University of Rochester

Stephanie Brown

Associate Professor of Music
- BM, The Juilliard School

Gerard Hecht

Associate Professor of Music
- BA, Yale University
- MM, Manhattan School of Music

David Srebnik

Lecturer of Music History and Theory
BM, University of Southern California

Music Minor

Description:

A Minor in Music is offered for Jazz Studies, Instrumental Performance, Voice and Opera Studies, and Classical Composition majors ONLY. No Minor is offered for Studio Production or Studio Composition.

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 study in the area of specialization
- Two semesters of theory
- 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. The **deadlines** for spring and fall admission are the same as for undergraduate majors.

If you are a prospective student (i.e. applicants who are not current SUNY Purchase students), you can only apply for a minor after you are admitted to SUNY Purchase. Typically students apply for a minor after their first semester. Please email **music@purchase.edu** for more details.

If you are a current SUNY Purchase Student then you may apply for a minor by submitting the **Music Internal Transfer Form**.

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 Education** requirements and **other degree requirements**, undergraduate composition majors must complete the following conservatory requirements (96 credits). Of the 96 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: 28 credits

Fall: 13.5 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
- MCO 3010/Composition Seminar/1 credit

Spring: 14.5 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
- MCO 3010/Composition Seminar/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

Note:

Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

*Music History Electives (Effective Fall 2020):

HIS2150/ Rock, Pop, and Jazz: A History of Jewish Creativity in 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
MTH3455/Topics in Music History
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
MTH4135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH4145/Henry Purcell and Restoration England
MTH4230/The Operas and Vocal Works of Benjamin Britten
MTH 4235/Opera Queens: LGBTQ Representation in Opera Onstage and Off

MTH 4340/World Traditions in Music
MUS1035/Jazz Choir
MUS 1060/Reflections Western Music
MUS 4520/Trends in Music in Society

Minor of Music Requirements:

The minor in Classical Composition is open to all music majors and non music majors.

22 credits total:

- MPE 4110/Private Study: Classical Composition, 4 semesters (12 credits)
- MCO3010/Composition Seminar, 4 semesters (4 credits)
- MTH3070/Orchestration I and MTH 3080/Orchestration II (4 credits)
- MPE1165/ Purchase New Music (2 credits)

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 SUNY Purchase students), you can only apply for a minor after you are admitted to SUNY Purchase. Typically students apply for a minor after their first semester. Please email **music@purchase.edu** for more details.

If you are a current SUNY Purchase student, please email **music@purchase.edu** for more information.

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 SUNY Purchase.

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
- 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
- MTH or MUS 5 –/Music 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

- 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
MTH5154/Henry Purcell and Restoration England
MTH5135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH 5235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 5270/Techniques of Composition for Performers
MTH 5540/Topics in Music History (fall)
MTH 5710/Music, Culture, and Ideas (spring)
MTH5760/Mahler and Strauss

Faculty

Laura Kaminsky

Professor of Music/Head of Classical Composition

- BA, Oberlin College
- MA, City College of New York

Gregory Spears

Lecturer of Music, Classical Composition

- BM, Eastman School of Music, University of Rochester
- MM, Yale University
- PhD, Princeton University

Sequoia Sellinger

Lecturer of Classical Composition
BMus, SUNY Purchase
MFA, New York University

Instrumental Performance

For the serious developing musician, the Conservatory of Music in the School of the Arts at SUNY Purchase 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 Education** requirements and **other 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

Note: *Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete* ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

*Music History Electives (Effective Fall 2020):

HIS2150/ Rock, Pop, and Jazz: A History of Jewish Creativity in 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
MTH3455/Topics in Music History
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
MTH4135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH4145/Henry Purcell and Restoration England
MTH4230/The Operas and Vocal Works of Benjamin Britten
MTH 4235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 4340/World Traditions in Music
MUS1035/Jazz Choir
MUS 1060/Reflections Western 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 SUNY Purchase. 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 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
MTH5154/Henry Purcell and Restoration England
MTH5135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH 5235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 5270/Techniques of Composition for Performers
MTH 5540/Topics in Music History (fall)
MTH 5710/Music, Culture, and Ideas (spring)
MTH5760/Mahler and Strauss

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
Program Head

- Performance Diploma, Royal Academy of Music (England)

Anthony Kadleck

Lecturer Emeritus of Classical Music, Trumpet

- BM, Manhattan School of Music

William Owens

Lecturer of Music, trumpet

Jack Schatz

Lecturer of Trombone, Euphonium, Bass Trumpet, Tuba

William C. De Vos

Lecturer of Music, French Horn

- MM, State University of New York, SUNY Purchase
- BM, Conservatorium of Music, Brisbane Australia

Adolfo Monterroso

Lecturer of Music, Tuba

- BM, SUNY Purchase
- MM, The Juilliard School

Peter Reit

Lecturer Emeritus 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 Education** requirements and **other 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):

HIS2150/ Rock, Pop, and Jazz: A History of Jewish Creativity in 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

MTH3455/Topics in Music History
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
MTH4135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH4145/Henry Purcell and Restoration England
MTH4230/The Operas and Vocal Works of Benjamin Britten
MTH 4235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 4340/World Traditions in Music
MUS1035/Jazz Choir
MUS 1060/Reflections Western 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

Note: *Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete* ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

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 SUNY Purchase. 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 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
MTH5154/Henry Purcell and Restoration England
MTH5135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH 5235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 5270/Techniques of Composition for Performers

MTH 5540/Topics in Music History (fall)
MTH 5710/Music, Culture, and Ideas (spring)
MTH5760/Mahler and Strauss

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, SUNY Purchase
- MM, Florida State University

Harp (Instrumental Performance)

Description:

The harp program at SUNY Purchase 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 Education** requirements and **other 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

Note: *Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete* ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

*Music History Electives (Effective Fall 2020):

HIS2150/ Rock, Pop, and Jazz: A History of Jewish Creativity in 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
MTH3455/Topics in Music History
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
MTH4135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH4145/Henry Purcell and Restoration England
MTH4230/The Operas and Vocal Works of Benjamin Britten

MTH 4235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 4340/World Traditions in Music
MUS1035/Jazz Choir
MUS 1060/Reflections Western 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 SUNY Purchase. 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 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
MTH5154/Henry Purcell and Restoration England
MTH5135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH 5235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 5270/Techniques of Composition for Performers
MTH 5540/Topics in Music History (fall)
MTH 5710/Music, Culture, and Ideas (spring)
MTH5760/Mahler and Strauss

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

- 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 SUNY Purchase 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. SUNY Purchase 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 Education** requirements and **other 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

Note: *Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete* ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

*Music History Electives (Effective Fall 2020):

HIS2150/ Rock, Pop, and Jazz: A History of Jewish Creativity in 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
MTH3455/Topics in Music History
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
MTH4135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH4145/Henry Purcell and Restoration England
MTH4230/The Operas and Vocal Works of Benjamin Britten
MTH 4235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 4340/World Traditions in Music
MUS1035/Jazz Choir
MUS 1060/Reflections Western 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 SUNY Purchase.

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 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
MTH5154/Henry Purcell and Restoration England
MTH5135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH 5235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 5270/Techniques of Composition for Performers
MTH 5540/Topics in Music History (fall)
MTH 5710/Music, Culture, and Ideas (spring)
MTH5760/Mahler and Strauss

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, SUNY Purchase
- 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 SUNY Purchase 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 Education** requirements and **other 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: 14.5 credits

- MPE 4250/Private Study: Piano/ 3 credits
- MPE 1110/Chamber Music/ 2 credits
- MPE1480/Piano Performance/ 1 credit
- 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
- MTH —/Music history* or theory elective/ 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

Note: *Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete* ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

*Music History Electives (Effective Fall 2020):

HIS2150/ Rock, Pop, and Jazz: A History of Jewish Creativity in 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
MTH3455/Topics in Music History
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
MTH4135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH4145/Henry Purcell and Restoration England
MTH4230/The Operas and Vocal Works of Benjamin Britten
MTH 4235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 4340/World Traditions in Music
MUS1035/Jazz Choir
MUS 1060/Reflections Western 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 SUNY Purchase. 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 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
MTH5154/Henry Purcell and Restoration England
MTH5135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH 5235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 5270/Techniques of Composition for Performers
MTH 5540/Topics in Music History (fall)
MTH 5710/Music, Culture, and Ideas (spring)
MTH5760/Mahler and Strauss

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
Head of Piano

- BM, The Juilliard School

Paul Ostrovsky

Professor Emeritus of Music, Piano

- MM, Moscow State Conservatory of Music

Paul Boyd

Director of the Conservatory of Music
Professor of Music, Piano

- DMA, Music Education, University of Houston Moores School of Music
- MM, Piano Performance, University of Houston

Contributing Faculty

Stephen Buck

Visiting Assistant Professor of Music
Head of Music History, Theory, Solfège, and Keyboard Studies

- BA, Johns Hopkins University
- MM, University of Michigan
- MMA, DMA, Yale University

Jennifer Undercofler

Associate Professor of Practice in Music

- BM, MM, The Juilliard School
- DMA, Eastman School of Music, University of Rochester

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 Education** requirements and **other 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

Note: *Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete* ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

*Music History Electives (Effective Fall 2020):

HIS2150/ Rock, Pop, and Jazz: A History of Jewish Creativity in 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
MTH3455/Topics in Music History
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
MTH4135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH4145/Henry Purcell and Restoration England
MTH4230/The Operas and Vocal Works of Benjamin Britten
MTH 4235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 4340/World Traditions in Music
MUS1035/Jazz Choir
MUS 1060/Reflections Western Music
MUS 4520/Trends in Music in Society

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 SUNY Purchase. 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 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
MTH5154/Henry Purcell and Restoration England
MTH5135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH 5235/Opera Queens: LGBTQ Representation in Opera Onstage and Off

MTH 5270/Techniques of Composition for Performers
MTH 5540/Topics in Music History (fall)
MTH 5710/Music, Culture, and Ideas (spring)
MTH5760/Mahler and Strauss

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

Caleb van der Swaagh

Lecturer of Music, Cello
Head of Strings

- BA, Columbia University, The Julliard School joint program
- MM, The New England Conservatory of Music
- Professional Studies Certificate, Manhattan School 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

Ramon E. Carrero Martinez

Lecturer of Music

Abigail Fayette

Lecturer of Music, Violin

Carmit Rinehart Zori

Assistant Professor Emeritus of Music, Violin

- BM, Curtis Institute of Music

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 Education** requirements and **other 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

Note: *Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete* ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

*Music History Electives (Effective Fall 2020):

HIS2150/ Rock, Pop, and Jazz: A History of Jewish Creativity in 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
MTH3455/Topics in Music History
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
MTH4135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH4145/Henry Purcell and Restoration England
MTH4230/The Operas and Vocal Works of Benjamin Britten
MTH 4235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 4340/World Traditions in Music
MUS1035/Jazz Choir
MUS 1060/Reflections Western 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 SUNY Purchase.

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 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
MTH5154/Henry Purcell and Restoration England
MTH5135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH 5235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 5270/Techniques of Composition for Performers
MTH 5540/Topics in Music History (fall)
MTH 5710/Music, Culture, and Ideas (spring)
MTH5760/Mahler and Strauss

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

Ayako Oshima Neidich

Assistant Professor of Music, Clarinet
Head of Woodwinds

- BM, Toho School of Music (Tokyo)
- additional studies, Eastman School of Music, University of Rochester

Isabel Lepanto Gleicher

Lecturer of Music, Flute
BM, SUNY Purchase, SUN
MM, Yale University
MM, Manhattan School of Music

Tara Helen O'Connor

Associate Professor Emerita of Music, Flute

- BA, MM, DMA, Stony Brook University, SUNY

Alexander Davis

Lecturer of Music, Bassoon

- BM, SUNY Fredonia
- MM, Stony Brook University
- Performers Certificate, Manhattan School of Music
- PhD candidate, Stony Brook University

Kemp Jernigan

Lecturer, Oboe

- BM, The Hartt School at The University of Hartford
- Performer's Certificate, SUNY Purchase
- MM, Yale University

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 Education** requirements and **other 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

- * Jazz Keyboard Studies (MPE1015, MPE1025, MPE2015, MPE2025) is not required for students who have a Jazz Piano Concentration.

Note:

Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete ***dual degree policy.***

Note that additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

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 SUNY Purchase.

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 5997/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 5997/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 5997/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 5997/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

Kate Baker

Lecturer of Jazz Studies, Voice
BA, William Patterson University

Tyler Blanton

Lecturer of Jazz Studies

Jon Faddis

Professor of Music, Trumpet

- Studied at the Manhattan School of Music

Pasquale Grasso

Lecturer of Jazz Studies, 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

William E. Jones, III

Lecturer of Jazz Studies

Andrew LaVerne

Visiting Affiliate Artist, Piano

- Studied at The Juilliard School, Berklee College, and New England Conservatory

Michael Mossman

Lecturer, Jazz Studies

- MM, Rutgers University

Rodolfo Edward Perez

Lecturer of Jazz Studies

Aaron Seeber

Lecturer of Jazz Studies

Wayne Tucker

Lecturer of Jazz Studies

Matthew Wilson

Visiting Affiliate Artist, Drums

- BM, Wichita State University

Adam Birnbaum

Associate Professor of Jazz Studies
Chair Jazz Studies

- B.S. Boston College
- A.D.The Juilliard School

James Burton

Lecturer of Jazz Studies, Trombone
- The Julliard School, Artist Diploma, Jazz Studies
- The Julliard School, MM Jazz Studies
- Hartt School of Music, University of Hartford, BM Jazz Studies

Andy Farber

Lecturer of Jazz Studies, Arranging
BM, Manhattan School of Music

John Hasselback, III

Assistant Professor of Jazz Studies
- D.M.A. Eastman School of Music
- M.M. SUNY SUNY Purchase
- B.M. The Hartt School of Music, Jackie McLean Institute of Jazz

Knoelle Higginson

Lecturer, Soul Voices

Ralph Lalama

Lecturer of Music, Saxophone
- BMEd, Youngstown State University

Pete Malinverni

Professor of Jazz Studies, Piano
- BM, SUNY Potsdam
- MM, SUNY Purchase

Ugonna Okegwo

Lecturer of Jazz Studies
Bass
- BFA, Long Island University

Benjamin Rice

Lecturer of Jazz Studies

Gary Smulyan

Lecturer of Music, Saxophone
Studied at SUNY Potsdam and Hofstra University

Noriko Ueda

Lecturer of Jazz Studies, Composition
BM, Berklee College of Music

David Wong

Lecturer, Jazz Bass

Studio Composition

Description:

Studio composition at SUNY Purchase 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 SUNY Purchase. 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.

Bachelor of Music Requirements:

In addition to meeting **General Education requirements** and **other 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 OR MCO4125/Studio Production Master Class
- 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 OR MCO4125/Studio Production Master Class
- 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 OR
  MCO4125/Studio Production Master Class
- 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 2020/Models IV/ 3 credits
- MCO 4120/Studio Composition Master Class/ 3 credits OR
  MCO4125/Studio Production Master Class
- 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 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 OR MCO4125/Studio Production Master Class
- MTH 3180/Electroacoustic Music I/ 2 credits OR MCO2310/Midi Comp 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 OR MCO2320/Midi Comp 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 OR MCO4125/Studio Production 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 OR MCO4125/Studio Production Master Class
- Music electives/ 4 credits

- MPE 4993/Senior Recital: Studio Composition/ 1 credit

*Music History Electives (Effective Fall 2020):

HIS2150/ Rock, Pop, and Jazz: A History of Jewish Creativity in 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
MTH3455/Topics in Music History
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
MTH4135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH4145/Henry Purcell and Restoration England
MTH4230/The Operas and Vocal Works of Benjamin Britten
MTH 4235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 4340/World Traditions in Music
MUS1035/Jazz Choir
MUS 1060/Reflections Western Music
MUS 4520/Trends in Music in Society

Note:

Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

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 SUNY Purchase.

First Year: 21 credits

Fall: 11 credits

- MPE 5110/Private Study: Composition/ 3 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

Abby Ahmad

Lecturer of Music
BA, University of Pittsburgh

Nicholas Barbato

Lecturer, Studio Composition

- BM, Berklee College of Music
- MM, New York University

Rebecca Haviland

Assistant Professor of Music and Technology
Head of Studio Composition (Undergraduate Studies)

- MusB, SUNY Purchase
- MA, Entrepreneurship in the Arts, SUNY Purchase

Jamie Leonhart

Lecturer of Studio Composition, Voice

Elliot Moss

Lecturer of Studio Composition

Adam Pietrykowski

Assistant Professor of Music
Head of Studio Composition (Graduate Studies)

- MusB., SUNY Purchase
- MM, SUNY Purchase

Marian Villota

Lecturer of Studio Production and Studio Composition

Chris Anderson

Lecturer of Music

- BM, Hartt School of Music, University of Hartford
- MM, SUNY Purchase

Peter Denenberg

Associate Professor of Music

- BPS, Empire State College, SUNY

Howie Kenty

Assistant Professor of Studio Composition

- BS, Northeastern University\
- MA, Aaron Copland School of Music, CUNY Queens College
- PhD, SUNY Stony Brook University

Michael Leonhart

Lecturer of Studio Composition

Matt Noble

Lecturer of Studio Composition and Studio Production

Haralabos (Harry) Stafylakis

Lecturer of Music, Studio Composition

- BMus, McGill University
- MA, DMA, The Graduate Center, CUNY

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 SUNY Purchase. 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 Education requirements** and **other 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 OR MCO4120/Studio Composition 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 OR MCO4120/Studio Composition Master Class
- 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 OR MCO4120/Studio Composition 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 OR
  MCO4120/Studio Composition 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 OR
  MCO4120/Studio Composition 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 OR
  MCO4120/Studio Composition 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 OR MCO4120/Studio Composition 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 OR MCO4120/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):

HIS2150/ Rock, Pop, and Jazz: A History of Jewish Creativity in 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
MTH3455/Topics in Music History
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
MTH4135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH4145/Henry Purcell and Restoration England
MTH4230/The Operas and Vocal Works of Benjamin Britten
MTH 4235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 4340/World Traditions in Music
MUS1035/Jazz Choir
MUS 1060/Reflections Western Music
MUS 4520/Trends in Music in Society

Note:

Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

Faculty

Jeffrey Berner

Lecturer of Studio Production

Peter Denenberg

Associate Professor of Music

- BPS, Empire State College, SUNY

Jonathan Jetter

Lecturer of Music

- MusB, MM, SUNY Purchase

Mark Marshall

Lecturer of Studio Production

Matt Noble

Lecturer of Studio Composition and Studio Production

Steven Salcedo

Lecturer

Michael Umile

Lecturer of Music

- MusB, SUNY Purchase
- MS, Rensselaer Polytechnic Institute

Brendan Williams

Lecturer, Studio Production

Silas Brown

Associate Professor of Music

- MusB, SUNY Purchase

Christopher Greco

Lecturer

- Diploma, DeVry University

Phil Joly

Visiting Affiliate Artist

- MusB, SUNY Purchase

Phil Moffa

Lecturer of Music

- BM, SUNY Purchase
- MM, SUNY Purchase

Adam Pietrykowski

Assistant Professor of Music
Head of Studio Composition (Graduate Studies)

- MusB., SUNY Purchase
- MM, SUNY Purchase

Mark Schwartz

Lecturer of Music

- BA, Cornell University
- JD, University of California, Los Angeles

Marian Villota

Lecturer of Studio Production and Studio Composition

Voice and Opera Studies

Description:

Vocal performance at SUNY Purchase 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 Education requirements** and **other 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

*Music History Electives (Effective Fall 2020):

HIS2150/ Rock, Pop, and Jazz: A History of Jewish Creativity in 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
MTH3455/Topics in Music History
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
MTH4135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH4145/Henry Purcell and Restoration England
MTH4230/The Operas and Vocal Works of Benjamin Britten
MTH 4235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 4340/World Traditions in Music
MUS1035/Jazz Choir
MUS 1060/Reflections Western Music
MUS 4520/Trends in Music in Society

Note:

Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

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 SUNY Purchase.

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 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
MTH5154/Henry Purcell and Restoration England
MTH5135/Decades of Greatness: The Evolution and Impact of Stevie Wonder, Dolly Parton, and Prince
MTH 5235/Opera Queens: LGBTQ Representation in Opera Onstage and Off
MTH 5270/Techniques of Composition for Performers
MTH 5540/Topics in Music History (fall)
MTH 5710/Music, Culture, and Ideas (spring)
MTH5760/Mahler and Strauss

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

Djordje Nesic

Lecturer

- BM, Belgrade University of the Arts

David Recca

Lecturer

Chorus Director

- MusB, Performers Certificate, SUNY Purchase

- 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

Bryan Murray

Lecturer, Voice and Opera Studies

Sherry Overholt

Adjunct Assistant Professor of Music
- BM, University of Miami
- MM, MMA, DMA, Yale University

Kaori Sato

Assistant Professor of Music
- BM, Miyagi Gakuin Women's University (Japan)
- MM, Mannes College of Music

Margaret Vignola

Lecturer
- MusB, SUNY Purchase

Conservatory of Theatre Arts

The Conservatory of Theatre Arts in the School of the Arts at SUNY Purchase offers intensive, highly selective and focused BFA training programs in **acting** and **theatre design/technology** for students who seek to pursue professional careers in these fields. As one of five schools in the Consortium of Professional Theatre Training Programs, Purchase is one of a handful of colleges in the world capable of training artists at this level—and of drawing a faculty from the ranks of professional theatre.

The **theatre and performance BA program** is for those interested in exploring the history and aesthetics of world drama and performance and the possibilities of theatrical

expression—as performers, directors, and playwrights—within a broader liberal arts context.

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 Education requirements** and **other 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.

Note:

Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic

*requirements for each degree and major. See complete **dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

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 of Acting
Co-Chair of Acting

- MFA, Rutgers University
- BA Union College

Laura Esposito

Lecturer of Acting

- MFA, Yale University
- BFA, New York University

Le'Asha Julius

Lecturer of Acting
BFA, State University of New York, SUNY Purchase

Scott McCrea

Lecturer of Acting

- MFA, Columbia University
- BA, Duke University

Gregory Perri

Lecturer, Acting

- MFA Acting, Rutgers University
- BA History, BA Theater, Binghamton University

Stephanie Prugh

Lecturer of Acting

- PhD in Theatre, University of Colorado, Boulder
- MA, University of Colorado, Boulder
- BA, University of Colorado, Denver

Maggie Surovell

Assistant Professor of Acting
Co-Chair of Acting

- MFA, University of
- BA, Temple University

Cezar Williams

Lecturer of Theatre and Performance
Director of New Plays Now
BS, New York University

Jill Echo

Lecturer of Acting

- BFA, MFA, SUNY Purchase

Brandalyn Fulton

Lecturer of Acting

- BA, University of Michigan

Mitchell McCoy

Lecturer in Acting

- BFA, New York University

Kate Murray

Lecturer, Acting

Sarah Petersiel

Lecturer of Acting

- BA, Brown University

Susan Shopmaker

Lecturer of Acting

- BA, Hamilton College

Aya Tucker

Lecturer, Acting

- MFA in Lecoq-Based Actor Created Theatre from Naropa University (hosted at London International School of Performing Arts, London, UK)
- BA in Languages from International Christian University (Tokyo, Japan)

Rosalyn Coleman Williams

Lecturer of Acting

- MFA, Yale School of Drama
- BFA, Howard University

Contributing Faculty

David Recca

Lecturer
Chorus Director

- MusB, Performers Certificate, SUNY Purchase
- MM, Eastman School of Music, University of Rochester
- MMA, Yale University
- DMA, Yale University

Cezar Williams

Lecturer of Theatre and Performance
Director of New Plays Now
BS, New York University

Jack Tamburri

Lecturer of Theatre Arts

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

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

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

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

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

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

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

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

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

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

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

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

ACT 1670: Improvisation I

An intensive workshop focused on building an understanding of the techniques and applications of improvisatory practice.

Credits: 1

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

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

ACT 2100: History of Theatre

A study of the history of world theatres from their origins through the present.

Credits: 4

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

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

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

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

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

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

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

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

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

ACT 2700: Introduction to Rehearsal and Performance

Rehearsal and added performance of selected plays produced before the public.

Credits: 1

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

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

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

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

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

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

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

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

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

ACT 3670: Improvisation II

Continued exploration of improvisatory technique for advanced acting students.

Credits: 1

PREREQ: ACT1670

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: ACT2700

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: ACT2700

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: ACT2700

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

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

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 And ACT3170

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

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

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

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: ACT4550

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

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

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

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

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

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

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**
7. **sound design**

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 Education requirements** and **other 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
- PAD2100/Figure Drawing/3 credits (Costume Design and Costume Technology concentrations only).

**Part Two*

Sophomore through Senior Year: Academic Requirements by Concentration

Scenic Design
Costume Design
Lighting Design
Costume Technology
Stage Management
Technical Direction/Production Management
Sound Design

Note:

Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

Faculty

Evan Adamson

Lecturer of Theatre Design/Technology
BFA, Purchase College, SUNY

Michael J. Cesario

Associate Professor Emeritus of Theatre Design/Technology

- BFA, University of Wisconsin
- MFA, Ohio University

Tracy Christensen

Lecturer of Theatre Design/Technology

- MFA, Rutgers University
- BS, Northwestern University

Steven Dalton

Lecturer, Theatre Design Technology

Murielle Etienne

Lecturer of Theatre Design/Technology
First Hand, Costume Shop
BFA, Purchase College, SUNY

Stephanie Fallone

Lecturer of Theatre Design Technology
Paint Shop Supervisor
BFA, SUNY Purchase

Colyn Fiendel

Lecturer of Theatre Design/Technology
BFA, State University of New York, Purchase College

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

Lecturer of Theatre Design/Technology

- MFA, New York University
- BA, University of Minnesota

Alison Hublard Hershman

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- MFA, Yale School of Drama

Johnny Milani

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Scene Shop Supervisor

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Grant Wilcoxen

Lecturer of Theatre Design/Technology
BFA, Purchase College, SUNY

David Woolard

Lecturer of Theatre Design/Technology
BFA, Southern Methodist University

Contributing Faculty

- ### Brandalyn Fulton

  Lecturer of Acting
  - BA, University of Michigan

Courses

TDT 1020: Sound Fundamentals

Sound Design Fundamentals allows students to explore sound and music through projects, sound experimentation and creation. Covering topics like sound synthesis, sampled instruments, basic music composition, foley as well as recording and post processing techniques for voiceover and field recordings.

Credits: 3

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

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

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

PREREQ: TDT1100

TDT 1120: Production I

A studio course in which freshmen are assigned to the scene, prop, costume, electric, paint, and sound shops and crews on a rotating basis. Intended as a reinforcement of the methodologies taught in TDT 1100 and 1110. The

specific course schedule may vary depending on the needs of a given production, so days and times the class will meet will fluctuate.

Credits: 3

TDT 1130: Production I

A studio course in which freshmen are assigned to the scene, prop, costume, electric, paint, and sound shops and crews on a rotating basis. Intended as a reinforcement of the methodologies taught in TDT 1100 and 1110. The specific course schedule may vary depending on the needs of a given production, so days and times the class will meet will fluctuate.

Credits: 3

PREREQ: TDT1120

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

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

PREREQ: TDT1200

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

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

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: TDT2080

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. The specific course schedule may vary depending on the needs of a given production, so days and times the class will meet will fluctuate.

Credits: 3

PREREQ: TDT1130

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. The specific course schedule may vary depending on the needs of a given production, so days and times the class will meet will fluctuate.

Credits: 3

PREREQ: TDT2120

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

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

PREREQ: TDT2140

TDT 2160: Costume Construction I

Training in costume construction: hand-sewing techniques, machine operations, pattern layout, and fabric identifications.

Credits: 3

PREREQ: TDT1210

TDT 2170: Costume Construction I

Training in costume construction: hand-sewing techniques, machine operations, pattern layout, and fabric identifications.

Credits: 3

PREREQ: TDT1110

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

PREREQ: TDT1110

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

PREREQ: TDT1110

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: TDT1210

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: TDT2200

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

TDT 2300: Costume Design I

An introduction to concept, costume rendering, character extension, and historical research.

Credits: 3

PREREQ: TDT1210

TDT 2310: Costume Design I

An introduction to concept, costume rendering, character extension, and historical research.

Credits: 3

PREREQ: TDT2300

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

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: TDT2400

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: TDT1210

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: TDT2440

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

PREREQ: TDT1210

TDT 2501: Sound Design I

Description: Students explore acoustics, basic sound reinforcement system and computer audio playback used in the in theatrical production for theatre sound engineers.

Credits: 3

PREREQ: TDT1210

TDT 2511: Sound Design I

Students explore the application of the fundamental elements of sound design, script analysis and research techniques to create sound designs for theatrical production.

Credits: 3

PREREQ: TDT2501

TDT 2540: Sources of Stage Design

Lectures and research assignments in historical modes of decorative art and ornamentation (Greek through 18th century).

Credits: 3

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

PREREQ: TDT1110

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

PREREQ: TDT2600

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

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

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: TDT3080

TDT 3120: Production III

An intensive studio course in which juniors are assigned to designer/technical director, crew head, and/or other crew positions. The specific course schedule may vary depending on the needs of a given production, so days and times the class will meet will fluctuate.

Credits: 3

PREREQ: TDT2130

TDT 3130: Production III

An intensive studio course in which juniors are assigned to designer/technical director, crew head, and/or other crew positions. The specific course schedule may vary depending on the needs of a given production, so days and times the class will meet will fluctuate.

Credits: 3

PREREQ: TDT3120

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

PREREQ: TDT2170

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

PREREQ: TDT3160

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

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: TDT3200

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

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: TDT3300

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

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

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: TDT3400

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

PREREQ: TDT2200

TDT 3495: Model-Making Seminar II

Students learn and practice materials and methods used to construct scenic models for the designer. Students will learn techniques that allow them to build accurate presentation models and work safely with various materials. These will be a continuation and expansion of the techniques and practices learned in TDT 3490.

Credits: 1

PREREQ: TDT2210

TDT 3501: Sound Design II

Students explore the practice of current techniques employed by sound reinforcement system techniques for live theatrical productions. Emphasis will be on digital audio system, digital wireless microphones, live musical mixing technique, and show control programming.

Credits: 3

PREREQ: TDT2511

TDT 3511: Sound Design II

Students explore the advanced study of sound design for the different genres of plays with a special focus on original composition for theatrical

production.

Credits: 3

PREREQ: TDT3501

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

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

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

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: TDT3600

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

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

PREREQ: TDT1110

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

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

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

PREREQ: TDT2460

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

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: TDT4080

TDT 4120: Production IV

An intensive studio course in which seniors are assigned to design, technical direct, assist, hold crew head and/or crew positions. The specific course schedule may vary depending on the needs of a given production, so days and times the class will meet will fluctuate.

Credits: 3

PREREQ: TDT3130

TDT 4130: Production IV

An intensive studio course in which seniors are assigned to design, technical direct, assist, hold crew head and/or crew positions. The specific course schedule may vary depending on the needs of a given production, so days and times the class will meet will fluctuate.

Credits: 3

PREREQ: TDT4120

TDT 4140: Stage Management/Tech/Design Production

An intensive studio course in which senior stage management, tech, and design students staff conservatory productions on a supervisory level. The specific course schedule may vary depending on the needs of a given production, so days and times the class will meet will fluctuate.

Credits: 6

PREREQ: TDT3130

TDT 4150: Stage Management/Tech/Design Production

An intensive studio course in which senior stage management, tech, and design students staff conservatory productions on a supervisory level. The specific course schedule may vary depending on the needs of a given production, so days and times the class will meet will fluctuate.

Credits: 6

PREREQ: TDT4140 Or TDT4120

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

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

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

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: TDT4200

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

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: TDT4300

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

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: TDT4400

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

TDT 4501: Sound Design III

Students explore the advanced study of system sound design process and applications for Broadway musicals. This course focuses on the pre-production process.

Credits: 3

PREREQ: TDT3511

TDT 4511: Sound Design III

An advanced study of system sound design process and applications for Broadway musicals. Part 2 the continuous class of Part 1 and focuses on from the shop prep to the production process.

Credits: 3

PREREQ: TDT4501

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

TDT 4615: Stage Management Seminar

Focuses on methods, practices, theory, and organizational structures specific to Broadway and other commercial production environments.

Credits: 3

PREREQ: TDT4605

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

TDT 4880: Portfolio

Discussion of the skill sets, techniques, and requirements needed to enter the professional community.

Credits: 1

PREREQ: TDT4120 Or TDT4140

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 Education requirements** and **other degree requirements**, all undergraduate theatre design/technology majors concentrating in costume design must complete the following requirements. 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 Education requirements** and **other degree requirements**, all undergraduate theatre design/technology majors concentrating in costume technology must complete the following requirements. 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

*Part One and Two (two-semester course)

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 Education requirements** and **other degree requirements**, all undergraduate theatre design/technology majors concentrating in lighting design must complete the following requirements. 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 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

Spring: 15 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 3710/CAD for the Theatre/ 3 credits

*Part One and Two (two-semester course)

Junior Year: 26 credits

Fall: 15 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
- TDT 2501/Sound Design I/ 3 credits**

**Formerly TDT2500/ Intro to Sound Design. Effective Fall 2024, changed from 2 to 3 credits.

*Part One and Two (two semester course)

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 Education requirements** and **other degree requirements**, all undergraduate theatre design/technology majors concentrating in scenic design must complete the following requirements. 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: 15 credits

- TDT 2120/Production II*/ 3 credits
- TDT 2140/Scene Painting* / 2 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

*Part One and Two (two-semester course)

Spring: 14 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
- TDT3490/ Model Making Seminar/ 1 credit**
- TDT 3710/CAD for the Theatre/3 credits

*Part One and Two (two-semester course)
** For students entering the program fall 2024 and later

Junior Year: 26 credits

Fall: 13 credits

- TDT 2080/Theatre Technology I/ 3 credits

- TDT 3120/Production III* / 3 credits
- TDT 3200/Scene Design II* 3 credits
- TDT 3495/Model Making Seminar II/ 1 credit**
- TDT 3520/Vector Works / 3 credits

*Part One and Two (two-semester course)
** For students entering the program fall 2024 and later

Spring: 14 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
- TDT 4770/Seminar in Production Design/Art Direction / 3 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

*Part One and Two (two-semester course)

Spring: 11 credits

- ACT 2100/History of the Theatre/ 4 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)

Sound Design (Theatre Design/Technology)

Description:

Students who complete the Sound Design concentration will gain the knowledge and skills to be well-positioned for a variety of career opportunities within On/Off-Broadway theatre and shops, musical national/international tours, regional theatres, the media and music industries, audio/video installation companies and corporate event-planning companies.

Students will gain valuable knowledge and competencies in acoustics, electric theory, sound contents and system design, audio networking, music theory, composition, live sound reinforcement, studio recording, mixing and mastering, post-production and music technology, drawing on coursework within and beyond Theatre Arts, and intersecting most immediately with the college's Conservatory of Music and the New Media program housed within the School of Film and Media Studies.

Requirements:

Students must satisfy the **General Education requirements** (both SUNY and SUNY Purchase Health and Wellness requirement) in addition to the major requirements below. ACT 1250, TDT1210 (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: 26 credits

Fall: 17 credits

- TDT 2120/Production II*/ 3 credits
- TDT 2501/Sound Design I*/ 3 credits
- TDT 1020/Sound Fundamentals/ 3 credits
- TDT 2080/Theatre Technology I/ 3 credits
- TDT 3520/Vector Works/ 3 credits
- MTH 1300/Music Theory Intensive I/ 2 credits

*Part One and Two (two-semester course)

Spring: 9 credits

- TDT 2130/Production II*/ 3 credits
- TDT 2511/Sound Design I*/ 3 credits
- MTH 1310/Music Theory Intensive II/ 2 credits
- TDT 2045/Music Reading for Stage Managers/ 1 credit

*Part One and Two (two-semester course)

Junior Year: 29 credits

Fall: 13 credits

- TDT 3120/Production III* / 3 credits
- TDT 3501/Sound Design II* / 3 credits
- TDT 2200/Scene Design I* / 3 credits
- MTH 4035/Recording and Mixing for Musicians I / 2 credits
- MCO 1310/Studio Composition I / 2 credits

*Part One and Two (two-semester course)

Spring: 16 credits

- TDT 3130/Production III* / 3 credits
- TDT 3511/Sound Design II*/ 3 credits
- TDT 4460/Collaborative Process/ 2 credits
- MTH 4036/Recording and Mixing for Musicians II / 2 credits
- MCO 1320/Studio Composition II/ 2 credits
- ACT 2100/History of the Theatre/ 4 credits

*Part One and Two (two-semester course)

Senior Year: 23-26 credits

Fall: 14-16 credits

- TDT 4120/Production IV* / 3 credits
- TDT 4501/Sound Design III* / 3 credits
- TDT 2400/Lighting Design I / 3 credits
- TDT 2600/Introduction to Stage Management / 3 credits
- Choose New Media/Music Electives (Upper Level) / 2-4 credits total
    - NME3230/Real-Time Media Processing, 4 credits
    - MCO3330/Studio Production I*, 2 credits
    - MCO4125/ Music Master Class, 3 credits
    - MTH3180/ Electroacoustic Music I*, 2 credits
    - SCP3630/ Sound Interactive Media I, 3 credits

*Part One and Two (two-semester course)

Spring: 9-10 credits

- TDT 4130/Production IV* / 3 credits
- TDT 4511/Sound Design III*/ 3 credits
- TDT 4880/Portfolio/ 1 credit

- Choose 1: Art + Design /New Media/Music Elective (Upper Level) 2-3 credits
    - MCO3340/Studio Production II* 2 credits
    - MCO4125/ Master Class Production, 3 credits
    - MTH3190/ Electroacoustic Music II*, 2 credits
    - SCP3630/ Sound/Interactive Media I, 3 credits

*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 Education requirements** and **other degree requirements**, all undergraduate theatre design/technology majors concentrating in stage management must complete the following requirements. ACT 1250 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 2080/Theatre Technology I/ 3 credits
- TDT 2120/Production II*/ 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: 12 credits

- TDT 2400/Lighting Design 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 Education requirements** and **other degree requirements**, all undergraduate theatre design/technology majors concentrating in technical direction/production management must complete the following requirements. 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: 17 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
- TDT 3700/CAD for the Theatre/ 3 credits

Spring: 12 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

* Part One and Two (two-semester course)

Junior Year: 28 credits

Fall: 14 credits

- TDT 2140/Scene Painting/ 2 credits
- TDT 2200/Scene Design I/ 3 credits
- TDT 2540/Sources of Stage Design/ 3 credits
- TDT 3080/Theatre Technology II*/ 3 credits
- TDT 3120/Production III*/ 3 credits

*Part One and Two (two semester course)

Spring: 14 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 2501/Sound Design I/ 3 credits**
- TDT 4080/Theatre Technology III*/ 3 credits
- TDT 4140/Stage Management/Tech/Design Production*/ 6 credits

**Formerly TDT 2500/Intro to Sound Design. Effective Fall 2024, changed from 2 to 3 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 Education requirements** and **other degree requirements**, and all other degree requirements, including Senior Project, all theatre and performance majors must meet the following major requirements (54-66 credits).

Beginning with the class entering in Fall 2023, the Theatre and Performance major requires a Concentration to be declared no later than the fourth semester.

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)*
- **One of the following Shakespeare-focused courses:**
  - LIT3224/Shakespeare and Rebellion (4 credits)
  - LIT3618/Shakespearean Wonder (4 credits)
  - PHI3205/Shakespeare and Philosophy (4 credits)
  - THP2215/Gender, Sex, and Shakespeare (3 credits)
  - THP2220/Race, Ethnicity, and Shakespeare (4 credits)
  - THP3620/Shakespeare and Film (4 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 once (1 credit).

Five elective courses: 16–20 credits (minimum 12 upper-level credits)

Students choose five electives in consultation with their faculty advisor. Independent studies and internships cannot be used to satisfy this requirement. The remaining three must include one upper-level Theatre and Performance Elective course, one course in Dramatic Literature/Theory and one upper-level course in BIPOC Literature/Performance/Culture. **Note**: If the same course is used to fulfill both the Dramatic Literature/Theory and BIPOC Literature/Performance/Culture requirements then an additional upper-level elective is required.

At least one upper-level (3000–4000) THP elective

At least one upper-level course in Dramatic Literature or Theory

- ANT3350/Myth, Ritual, and Performance (4 credits)
- LIT3225/Shakespeare and Rebellion (4 credits)
- LIT3532/Body, Race, Performance (4 credits)
- PHI3205/Shakespeare and Philosophy (4 credits)
- SPA3715/Translating Modern Latin American Theatre (4 credits)
- THP3140/Medieval and Renaissance English Drama (4 credits)
- THP3180/Revolutionary Laughter: Satire and Social Dialogue (4 credits)
- THP3245 /Ancestral Theatre (4 credits) (Note: Prerequisites include THP2020 and THP2885)
- THP3250/Theories of Drama & Performance (4 credits)
- THP3260/Theatre and Asia (4 credits)
- THP3270/Theatre, Truth, and Reconciliation (4 credits)
- THP3300/Women in Performance (4 credits)
- THP 3370/Staging Italian Stories: Devising Theatre for a Community
- THP 3379/Staging Italian Stories: Devising Theatre for a Community
- THP3410/Adapting Virginia Woolf (4 credits)
- THP3495/Black American Drama (4 credits)
- THP3525/LGBTQ Drama (4 credits)
- THP3535/Contemporary Indigenous Theatre & Performance (4 credits)
- THP3650/Contemporary U.S. Latine Theatre (4 credits)
- THP3670/It's a Small World: International Theme Park Performances (4 credits)
- THP3675/Theatres of Dis/ability (4 credits)
- THP3730/Collaborative Directing and Devising (4 credits)
- THP3750/European Drama In Our Time (4 credits)
- THP4100/Hits: Broadway's Popular Plays (4 credits)
- THP4180/Women, Water and Autonomy: Ecofeminism in Performance (4 credits)
- THP4190/The Performance of Political Ideology

- THP4250/The 1980s: Dramatic Tension (4 credits)

At least one upper-level course in BIPOC Literature, Performance, or Culture

- DPD3455/Embodied Exchange: Dance ,Creativity, and Ethnographic Explorations of the Benin Republic (6 credits)
- LIT3532/Body, Race, Performance (4 credits)
- SPA3715/Modern Hispanic Theatre (4 credits)
- THP3125/Performing Black Theatre (4 credits)
- THP3180/Satire and Social Dialogue (4 credits)
- THP3190/Asian American Theatre (4 credits)
- THP3260/Theatre and Asia (4 credits)
- THP3405/Indigenous Rights & Performing Arts in Guatemala (3 credits)
- THP3495/Black American Drama (4 credits)
- THP3530/Black and Gay in Performance (4 credits)
- THP3535/Contemporary Indigenous Theatre and Performance (4 credits)
- THP3650/Contemporary U.S. Latine Theatre (4 credits)
- THO3670/ It's a Small World: International Theme Park Performances (4 credits)

In some cases, courses taken to fulfill these upper-level elective requirements also fulfill concentration requirements.

Synthesis courses: 12 credits

- THP 3890/Junior Seminar (4 credits)
- SPJ 4990/Senior Project I (4 credits)
- SPJ 4991/Senior Project II (4 credits)

Students normally take THP3890/Junior Seminar in the spring of their junior year, during which they develop and submit their senior project proposal for approval. The senior project is completed during the fall and spring of the senior year.

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.

Concentrations and Senior Projects

Theatre and Performance majors must declare one of the following concentrations prior to enrolling in Junior Seminar. Each concentration requires particular courses, and the declared concentration will determine the nature of the student's senior project. The number of students pursuing a particular concentration may be limited, and is subject to approval by the Theatre and Performance faculty. The concentration-specific requirements listed here should be completed prior to enrolling in Senior Project I, unless specified otherwise. Students should consult closely with their faculty advisor every semester to ensure that these courses have been completed successfully by the end of the junior year.

Directing Concentration (12 credits)

- THP 3680/Directing I: The Director's Craft (4 credits)
- THP 3681/Directing II: Radical Imagination (4 credits)
- One of the following upper-level Directing electives - may be taken concurrently with Senior Project I
    - THP 3115/Immersive Storyworlds (4 credits)
    - THP3560/Collaboration through Technology (3 credits)
    - THP 3640/Theatre Design for Directors (4 credits)
    - THP 3730/Collaborative Directing and Devising (4 credits)
    - THP 3735/Embodied Images: Directing as Composition (4 credits)
    - THP4180/Woman, Water and Autonomy: Ecofeminism in Performance (4 credits)
    - THP 4150/Directing Chekhov (4 credits)

Recommended:
Internship, dramaturg, or assistant director experience with

productions in the Conservatory of Theatre Arts (junior or senior year)

Writing for the Stage (12 credits)

- PSW 1000/Playwriting I (4 credits)
- PSW 2010/Playwriting II (4 credits) (or an alternative course in performance composition, approved by THP Chair)
- PSW3155/The Art of Rewriting (4 credits) OR THP2610/Worldbuilding for Fiction (4 credits) (or an alternative course in performance composition, approved by THP Chair) - may be taken concurrently with Senior Project I

Production (9-10 credits)

- THP 2800/Managing the Production (3 credits)*
- One of the following Production electives:
    - THP3320/Concepts in Costuming (3 credits)
    - THP3560/Collaboration through Technology (3 credits)
    - THP 3640/Theatre Design for Directors (4 credits)
    - THP3645/Projection Design for Performance (3 credits)
- One of the following design or management courses (3 credits)*:
    - TDT 1210/Design Fundamentals*
    - TDT 2080/Theatre Technology I*
    - TDT 2160/Costume Construction*
    - TDT 2200/Scene Design I*
    - TDT 2300/Costume Design I*
    - TDT 2400/Lighting Design I*
    - TDT 2500/Intro to Sound Design*
    - TDT 2600//Intro to Stage Management*
    - THP 3450/ Stage Management
    - THP3560/Collaboration Through Technology

Notes:

1. Students who successfully complete THP 2800/Managing the Production, may be allowed to enroll in TDT 2600/Introduction to State Management
2. Students who successfully complete THP 2895/Production Practicum, may be allowed to enroll in Theatre Design/Technology [TDT] courses marked with an asterisk (*)

Performance Practice (15-16 credits)

- THP 1055/Fundamentals of Acting (3 credits)
- THP 3070/Acting Scene Study (3 credits)
- One of the following courses in voice and speech:
    - THP 3050/Voice and Speech Essentials (3 credits)
    - THP 4316/The Actor's Voice: Stage and Screen (3 credits)
- One of the following courses in movement:
    - DPD3020/ Interdisciplinary Movement Theatre (2 credits)
    - DPD3455/Embodied Exchange: Dance, Creativity, and Ethnographic Explorations of the Benin Republic (6 credits)
    - THP 2500/Movement for Performers I (2 credits)
    - THP 2770/ Movement: The Physical Instrument (2 credits)
    - THP 3150 / Dance Theatre Physical Performance (3 credits)
    - THP 3370/Staging Italian Stories: Devising Theatre for a Community (6 credits)
    - THP3685/Ensemble Creation: Movement Based Theatre (3 credits)
- One of the following courses in performance composition, directing, or writing for the stage: (3-4 credits)
    - PSW1000/Playwriting I
    - PSW4150/Making New Plays

- THP2000/Acting the Classics
- THP2380/Performing Oral History and Poetry
- THP3040/Creative Collaboration 1 for Actors & Directors
- THP3110/Commedia and Pantomime
- THP3180/Satire & Social Dialogue
- THP3350/Speaking Shakespeare
- THP3375/Devising the Now
- THP3500/Documentary Theatre
- THP3510/Solo Performance
- THP3555/Michael Chekhov Technique
- THP3560/Collaboration through Technology
- THP3680/Directing I
- THP3730/Collaborative Devising & Directing
- THP3735/Embodied Images
- THP3760/Poetry In Performance
- THP4180/Women, Water and Autonomy: Ecofeminism in Performance

Alternative Performance Practices (11-13 credits)

- THP1055/Fundamentals of Acting (3 credits)
- One of the following courses in movement:
  - DPD3020/Interdisciplinary Movement Theatre (2 credits)
  - DPD3455/Embodied Exchange: Dance, Creativity, and Ethnographic Explorations of the Benin Republic (6 credits)
  - THP 2500/Movement for Performers I (2 credits)
  - THP 3150/ Dance Theatre and Physical Performance (3 credits)
  - THP 2770/ Movement: The Physical Instrument (2 credits)

    - THP 3370/Staging Italian Stories: Devising for a Community
    - THP 3685/Ensemble Creation: Movement Based Theatre (3 credits)
- One of the following courses in voice and speech:
    - THP 3050/Voice and Speech Essentials (3 credits)
    - THP 4316/Advanced Vocal Exploration (3 credits)
- One of the following courses in performance composition:
    - PSW4150/Making New Plays (3 credits)
    - THP3375/Devising the Now: Current Events in Performance (3 credits)
    - THP3510/Solo Performance (4 credits)
    - THP3560/Collaboration through Technology
    - THP3680/Directing I: The Director's Craft (4 credits)
    - THP3730/Collaborative Devising and Directing (4 credits)
    - THP3735/Embodied Images: Directing as Composition (4 credits)
    - THP3760/Poetry in Performance (4 credits)
    - THP4180/Women, Water and Autonomy: Ecofeminism in Performance (4 credits)

Theatre for Social Change, Community, and Education (formerly Applied Theatre*)(9-13 credits). (*Note: Students who entered the program prior to Fall 2025 remain enrolled under the former concentration name.)

- THP 2050/Introduction to Theatre for Social Change, Community, and Education (3 credits)
- Two of the following Theatre for Social Change, Community, and Education electives:
    - SCP 3356/Theatre of the Oppressed (3 credits)
    - THP 3245/Ancestral Theatre (4 credits)
    - THP 3270/Theatre, Truth and Reconciliation (4 credits)

- THP3370/Staging Italian Stories: Devising Theatre for a Community
- THP3405/ Indigenous Rights and Performing Arts in Guatemala (3 credits)
- THP 3500/Documentary Theatre (4 credits)
- THP 3660/Theatre and the Climate Crises (4 credits)
- THP4180/Women, Water and Autonomy: Ecofeminism in Performance (4 credits)
- Internship with applied Theatre Ensemble (4 credits)*

* Note: Students who complete a 4 credit internship with an applied theatre ensemble can have those credit count towards this requirement by asking their major advisor to submit a waiver/substitution form on their behalf.

Dramaturgy (8 credits)

- THP 3000/Dramaturgy (4 credits)
- One of the following courses in composition for the stage:
  - PSW 1000/Playwriting I (4 credits)
  - THP 2225/Foundations of Black Performance (4 credits)
  - THP 3500/Documentary Theatre: Performing Real Life (4 credits)
  - THP 3680/Directing I (4 credits)

Theatre History, Theory, or Criticism (8 credits)

- THP 3250/Theories of Drama and Performance (4 credits)
- An additional upper-level course in dramatic literature (4 credits)
  - ANT3350/Myth, Ritual, and Performance
  - LIT3224/Shakespeare and Rebellion
  - LIT3532/Body, Race, Performance
  - PHI3205/Shakespeare and Philosophy

- SPA3715/Modern Hispanic Theatre
- THP3180/Satire and Social Dialogue
- THP3250/Theories of Drama & Performance
- THP3260/Theatre & Asia
- THP3270/Theatre, Truth, and Reconciliation
- THP3300/Women In Performance
- THP3400/Theatre In Prague
- THP3410/Adapting Virginia Woolf
- THP3495/Black American Drama
- THP3525/LGBTQ Drama
- THP3535/Contemporary Indigenous Theatre & Performance
- THP3650/Contemporary US Latine Theatre
- THP3675/Theatres of Dis/ability
- THP3750/European Drama In Our Time
- THP4100/Hits: Broadway's Popular Plays

Students who are planning a senior project in performance studies should consult with their faculty advisor about additional course options.

The senior project in Theatre and Performance is a rigorous project which requires research and writing, regardless of concentration. All concentrations except Theatre History/Theory/Criticism require the execution of a creative project (such as the performance of a production or the writing of a script) as well as the following scholarly components: a statement of artistic aims, a contextual research essay, and a technical essay evaluating the process and results of the creative project. The concentration in Theatre History/Theory/Criticism does not require a creative component, and consists solely of a scholarly project.

In most cases, students must receive formal faculty approval of their specific 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.

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.

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 Declaration of Minor form found on the **Registrar's webpage**. 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:

- **Two** of the following lower-level foundation courses:
  - THP 2020/Introduction to Theatre and Performance Studies (3 credits)
  - THP 2050/Theatre for Social Change, Community and Education (3 credits)
  - THP 2205/Shakespeare Then and Now (3 credits)
  - THP2215/Gender Sex and Shakespeare (3 credits)
  - THP2220/Race, Ethnicity, and Shakespeare (4 credits)
  - THP 2885/Theatre Histories I (3 credits)
  - THP 2890/Theatre Histories II (3 credits)
- **Three** electives in theatre and performance
  - Two electives at any level (can include courses from the above lower level foundation list.)
  - One elective at the upper-level (3000+). Examples of courses include:
    - JOU 3780/Criticism/Reviewing Workshop
    - LIT3224/Shakespeare and Rebellion
    - LIT3532/Body, Race and Performance
    - PHI3205/Shakespeare and Philosophy
    - PSW3155/The Art of Rewriting, Killing our Darlings
    - PSW3310/Book Writing, Story Structure in Musical Theatre
    - THO3560/Collaboration through Technology
    - SCP3356/Theatre of the Oppressed, Process to Action
    - SPA3715/Modern Hispanic Theatre

Faculty

Michi Barall

Assistant Professor of Theatre and Performance

- PhD, Columbia University
- MFA, NYU
- AB, Stanford University

Alex Correia

Lecturer of Theatre and Performance

- BFA, Marymount Manhattan College
- Directing program (three-year graduate-level fellowship), The Juilliard School

Lora LaVon Dole

Lecturer of Theatre and Performance

- MFA, Yale University
- BFA, New York University

Donnie Mather

Lecturer of Theatre and Performance
BFA, Western Kentucky University

Lisa McGinn

Lecturer, Theatre and Performance

William Bryant Miles

Assistant Professor of Theatre and Performance
Co-Chair

- MA, Goldsmiths, University of London
- BFA, Howard University

Stephanie Prugh

Lecturer of Acting

- PhD in Theatre, University of Colorado, Boulder
- MA, University of Colorado, Boulder
- BA, University of Colorado, Denver

Attilio Rigotti

Visiting Assistant Professor

- MFA, New York University
- BA, NYU Abu Dhabi

Steven Sapp

Lecturer of Theatre and Performance

Jeana Scotti

Lecturer, Theatre and Performance

- MFA, Rutgers Mason Gross
- BA , Theatre and Performance, SUNY Purchase

Andrea Thome

Assistant Professor of Theatre and Performance
Co-Chair

- BA, Harvard University
- MFA, New York University

Tania Chelnov- Snitow

Lecturer of Theatre and Performance

- MFA, UNC Chapel Hill
- BA, Smith College

Rachel Dickstein

Associate Professor of Theatre and Performance
Co-Chair of Theatre and Performance

- BA, Yale University

Cyndi Feinman

Lecturer, Theatre and Performance

Mitchell McCoy

Lecturer in Acting

- BFA, New York University

Paula McGonagle

Lecturer, Theatre and Performance

Goldie Patrick

Lecturer of Theatre and Performance
MFA, Columbia University

Rebecca Rich

Director of the Conservatory of Theatre Arts
Associate Professor of Theatre

- MFA, Acting - Temple University
- BFA, Musical Theatre - Ithaca College

Andrew Saito

Assistant Professor of Theatre and Performance
- MFA, University of Iowa
- BA, UC Berkeley

Jordan Schildcrout

Professor of Theatre and Performance
Co-Chair

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

Jack Tamburri

Lecturer of Theatre Arts

Cezar Williams

Lecturer of Theatre and Performance
Director of New Plays Now
BS, New York University

Contributing Faculty

Jill Echo

Lecturer of Acting
- BFA, MFA, SUNY Purchase

Paul Megna

Associate Professor of Literature
- BA, SUNY Buffalo
- MA, University of Rochester
- PhD, University of California, Santa Barbara

Mariana Carreño King

Associate Professor of Playwriting

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

Courses

AMG 3305: StatueFest at Purchase

Students are introduced to StatueFest, a theatrical project inspired by discourse on monuments and the dearth of statues reflecting the lives of women. Exploring the notion "Who deserves a statue?" students research, write and produce monologues celebrating the contributions of statue-worthy women. Guest speakers include librarians, historians and artists from previous StatueFest productions. The course culminates with a public performance.

Credits: 3

PREREQ: WRI1110

AMG 3415: Front of House Practicum

Through hands-on experience, students explore roles and responsibilities related to Front of House (FOH) management for performing arts venues. Designed to prepare students to work FOH positions in the Conservatories, PAC and other venues, the course introduces students to FOH strategies and duties before, during and after a performance. Focus is on ensuring the safety and well-being of every patron.

Credits: 2

AMG 4120: Creative Producing Practicum

Students explore the creative process by envisioning and developing a visual or performing arts project. Participants build innovative and critical thinking skills while applying basic principles and practices of arts management including fund development and marketing

needed to connect and sustain their ventures in today's challenging marketplace. The course culminates with a public presentation of individual and team projects.

Credits: 3

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

DPD 3455: Embodied Exchange: Dance, Creativity, and Ethnographic Explorations of the Benin Republic

Through cultural immersion students engage in Contemporary and Traditional Beninese dance and create choreography at the intersection of movement, history, and culture. Field visits and community activities deepen student understanding of dance as research and cultural exchange. Pre-and-post travel sessions provide a framework for ethnography, action research, and postcolonial theory. The course culminates in a performance and written research.

Credits: 6

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

LIT 3224: Shakespeare and Rebellion

Was Shakespeare a rebel? Was he a reactionary? To address these complex questions, students explore Shakespeare's varied depictions of characters rebelling against patriarchal gender norms, tyrannical leaders, and corrupt governments. In addition to reading plays including As You Like It, Julius Caesar, Richard II, 2 Henry VI, Coriolanus, and Macbeth, students analyze various modern adaptations of these and related works.

Credits: 4

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

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

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

PSW 1250: Plays and Playgoing

What makes a play alive, provocative, and vital? Using classics of dramatic literature as well as plays that are new to the stage, students read and study the ideas and mechanics of the play. An examination of some key texts and theories, including Aristotle's Poetics, Brecht's Epic Theatre, Artaud's Theatre of Cruelty, and Boal's Theatre of the Oppressed lead to a fresh look at the old and the new. Students attend plays on campus and in New York City, and meet some of today's leading theatre artists.

Credits: 4

PREREQ: PSW1000

PSW 3155: The Art of Rewriting

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

PSW 3305: History of the American Musical

Students will examine songs, scenes, and the stories behind musicals from Vaudeville, "Golden Age," megamusicals, "contemporary musical theatre," all the way into the ever-expanding, excitingly diverse peripherals and new perspectives of what musical theatre in the now, fostering inspiration and creating room for what the American Musical Theatre has yet to become.

Credits: 4

PREREQ: PSW1000

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

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

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

SPA 3715: Translating Modern Latin American Theatre

This theatrical translation workshop combines literary analysis and creative writing. Students read Latin American plays in Spanish, discuss them in English, and translate scenes, examining not only the words, but also gestural, visual and cultural meanings. For the final project, class collaboratively translates an entire play and stages a reading. Students should comprehend written Spanish. (Contact professor with questions.)

Credits: 4

TDT 1020: Sound Fundamentals

Sound Design Fundamentals allows students to explore sound and music through projects, sound experimentation and creation. Covering topics like sound synthesis, sampled instruments, basic music composition, foley as well as recording and post processing techniques for voiceover and field recordings.

Credits: 3

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

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, "Improvization 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

THP 1240: Group Voice: Ensemble for Musical Theatre

An introductory course for performers focusing on group and ensemble vocal performance in musical theatre. Students will study and perform ensemble numbers from Golden Age through contemporary musicals. Emphasis is placed on vocal blending, character intention, basic music theory, and taking musical direction in a group setting.

Credits: 2

THP 2000: Acting the Classics

Students participate in an ensemble-based studio production of a single classical text. The course is equal parts textual analysis and skills development for actors (gesture as action, rhetoric, meter, speech, diction, clowning and stage combat). Includes a lab dedicated performing heightened text with freedom and spontaneity. All are welcome. There is no audition required, no previous acting experience is necessary.

Credits: 4

THP 2001: Acting the Classics Lab

Students participate in an ensemble-based studio production of a single classical text. The course is equal parts textual analysis and skills development for actors (gesture as action, rhetoric, meter, speech, diction, clowning and stage combat). Includes a lab dedicated performing heightened text with freedom and spontaneity. All are welcome. There is no audition required, no previous acting experience is necessary.

Credits: 0

COREQ: THP2000

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

THP 2050: Introduction to Theatre for Social Change, Community, and Education

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

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

THP 2210: Consent in Performance

This class introduces students to the language, process, and best practices of intimacy direction and coordination for consent in the creation and realization of performance. Students engage in discussions of terms and theory, learning the fundamentals of approaching material that is intimate in nature, and creating artistic settings where best practices can be enacted and assessed.

Credits: 3

THP 2215: Gender, Sex, and Shakespeare

Students explore themes of gender and sexuality in Shakespeare's sonnets and plays. Students learn to read, edit, and modernize Shakespeare's words, and discover how he promoted, ridiculed, and subverted the sexual norms of his time. The course

engages with modern productions, many of which subvert the toxic elements of Shakespeare's work in provocative ways.

Credits: 3

THP 2220: Race, Ethnicity, and Shakespeare

Students explore how Shakespeare's works contributed to the historical formation of various racial and ethnic identities and how the global tradition of Shakespearean performance intermittently perpetuates and refutes racial and ethnic stereotypes. Additionally, students study how non-White authors and performers have and continue to respond to racism within the Shakespeare tradition. Students learn to write critically about race in Shakespeare.

Credits: 4

THP 2225: Foundations of Black Performance

This course provides students with a foundational understanding of Black performance in several disciplines including theatre, film, dance and music. Students will learn how Black performance has evolved in response to political and cultural shifts and explore artists and historical moments including the Harlem Renaissance, Black Arts Movement and Hip-Hop.

Credits: 4

THP 2230: AI-Enhanced Performance and Interactive Media

Discover how to bring your stories to life using the latest artificial intelligence tools and interactive media. The course focuses on narrative design and methods to enhance live performances through various forms of interactive media. It offers an introduction to production with a 21st-Century toolset or audience immersion and interactivity, taking a design-based approach to content creation.

Credits: 4

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

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

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

THP 2610: Worldbuilding for Fiction

Students explore worldbuilding techniques and tools, covering geography, history, culture, conflict, storytelling, mythology, and religion. This course is designed to provide students with the skills and knowledge needed to create realistic and believable fictional worlds. At the end of the course, students will be able to develop unique and compelling fictional worlds that engage and excite their audiences.

Credits: 4

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

THP 2800: Managing the Production

An introduction to the management side of building your own work. Students learn skills in production management, stage management and company management as well as producing, fundraising and marketing. The course culminates in students developing detailed plans for new productions.

Credits: 3

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

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

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

THP 3000: Dramaturgy

Through practical experience working as a production dramaturg, students learn research methods that bring textual analysis, social context, and theoretical concepts into the creative process. This course functions as a workshop for students to develop dramaturgical materials that will expand and enrich the theatrical experience for both artists and audiences.

Credits: 4

PREREQ: THP2885 Or THP2890

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

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

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

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 THP1055

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: ACT1055 Or THP1055 Or ACT%

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

THP 3120: Gameplay and Performance

Explores interactive theater, immersive performance, alternate reality, and pervasive gaming as an alternative to traditional performance by visual artists, actors, dancers, and musicians. Building from video games, the course works through applied theatre techniques that center the spectator and participant in the creation of work. Students examine the blurred distinctions between game and narrative and design and stage interactive performances.

Credits: 4

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

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

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

THP 3150: Dance Theatre and Physical Performance

A practical exploration of the intersection between dance and theater by focusing on the body as generator and creator of meaning. Students explore a range of dance/theater and body-centric approaches to creating theater, including Lecoq, Buffon, Commedia, Japanese Butoh, Contact Improv and the gestural work of Pina Bausch and William Forsythe.

Credits: 3

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

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

THP 3210: Future Stories

The use of multiple mediums and immersive narrative design principles is reinventing storytelling. Students explore the bridge between traditional narratives, the emerging demands of mixed reality, and the metaverse. We will also explore how Storytelling affects changes in society. The course will introduce the use of virtuality and augmented design alongside real-world immersive environments.

Credits: 4

THP 3245: Ancestral Theatre

Without our ancestors, we wouldn't be here. They deserve celebration. But sometimes they did things we'd rather avoid. Students will research one or several ancestors, to honor them, and also to hold them accountable. Students will engage with family and community to research their familial and cultural pasts and relate them with our present and future through creating plays.

Credits: 4

PREREQ: THP2020 And THP2885

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)

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

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

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

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

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

THP 3370: Staging Italian Stories: Devising Theatre for a Community

Students engage in creating and performing an original community-based piece on site in Italy, built with Law and Justice students through an ethically designed interview-based process with local residents and refugees. In collaboration with program partner La Mama Umbria, students share a culminating project as part of the Spoleto Open Fringe Festival, hosted by the Festival Dei Due Mondi.

Credits: 4

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: 6

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

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

THP 3495: Black American Drama

This course aims to define a decolonized canon of Black American dramatic works. Plays are read as literature and considered in sociopolitical contexts, alongside study of significant creative movements and influential artists. Playwrights studied span the 20th and 21st centuries, including James Baldwin, Katori Hall, Lorraine Hansberry, Adrienne Kennedy, Tarell Alvin McCraney, and Tyler Perry, among others.

Credits: 4

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

THP 3510: Solo Performance

Invites students on an introspective journey that uses performance to answer the question "Who am I?" Throughout the semester, students will explore various styles of solo performance, including as creator, audience and/or subject. Assignments include both creative and writing based projects.

Credits: 4

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

THP 3530: Black and Gay in Performance

Students analyze film, television and stage performances that depict Black gay men. Students synthesize historical and political context, artistic perspectives, and the unique intersectional realities of Black and gay identity towards a deeper understanding of these artistic and cultural perspectives. Works studied include both mainstream hits that permeate the zeitgeist, and niche, yet culturally significant works that shift the narrative.

Credits: 4

THP 3535: Contemporary Indigenous Theatre and Performance

This course investigates indigenous theatrical literature and performances from the 1970s to the present. This global course examines indigenous theatre from North and South America, the Pacific Rim, and the Middle East. Attention is given to patterns of colonialism and capitalism, along with designing plans of action to initiate racial, economic, and environmental justice in response to works examined.

Credits: 4

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 Or THP1055

THP 3560: Collaborating with Technology

Students explore the use of technology and new media as a real-time collaborator in the theatrical creation process. By integrating software and hardware early in the rehearsal process, students are able to investigate and experiment with new radical performance processes. Through discussion, laboratory-style work sessions, and small-scale creative assignments, students will engage with technology as a dynamic and responsive collaborator with unexpected and unexplored capabilities.

Credits: 3

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

THP 3640: Theatre Design for Directors

A team-taught introduction to collaboration between designers and directors with a focus on communication in realizing a given theatrical production. Students focus on the scenic designer and director collaboration with guest artists from other design and production areas. For directing and production concentrations in THP and anyone interested in learning skills of collaboration in the theatre.

Credits: 4

PREREQ: THP2895

THP 3645: Projection Design for Performance

An immersion in project-based study of projection design for theater and contemporary performance. Students will develop designs based on script analysis, visual interpretation and collaboration with other designers and directors. Alongside learning principles of video projection and techniques for image editing and visualization, students will be introduced to software applications used in professional theatre.

Credits: 3

THP 3650: Contemporary U.S. Latine 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

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

THP 3670: It's a Small World: International Theme Park Performances

Together we map a geography of tourist productions across the globe. Through readings, lectures, fieldwork and archival research, students explore concepts related to tourist conventions and the tourist gaze. Topics include display culture and performances of ethnicity and identity; experience economies and the politics of travel and leisure; globalization and the commodification of culture and place.

Credits: 4

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

THP 3680: Directing I: The Director's Craft

An introduction to directing plays. Students stage scenes from a diverse array of contemporary plays and investigate methods for preparation, text analysis, research, and the rehearsal/ production process. Readings from Anne Bogart, Katie Mitchell and others introduce the basics of the director's craft while also imagining how to discover and shape the impact, or the "why now?" of a production.

Credits: 4

THP 3681: Directing II: Radical Imagination

Study the craft of directing through staging a classic experimental play in translation, creating theatrical responses that radically interrogate form and trace its legacy in contemporary performance. Students explore language, intention, time, space and multidisciplinary tools while also learning best practices in collaboration. Study of innovative productions that re-imagine/explode classical work complements this invention, inspiring students' own developing directorial voice.

Credits: 4

PREREQ: THP3680

THP 3685: Ensemble Creation: Movement Based Theatre

In this introduction to strategies of collective creation, students are engaged in a process that culminates in an end-of-semester performance. Students engage with multiple modes of physical theatre creation, including training in Viewpoints, Laban and Lecoq.

Credits: 3

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

THP 3725: Adapting Literature for Performance

Is there a childhood picture or storybook or graphic novel that you've always wanted to see onstage? This course studies the contexts and conventions related to page-to-stage adaptations of children's literature. Through the interpretation of source materials, and the development of dramatic and sensory storytelling techniques, students will create multigenerational theatre designed to foster empathy, inclusion and imagination.

Credits: 4

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: 4

PREREQ: THP3680 Or THP3685

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

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

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

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 THP2885 And THP2890 And (THP2205 Or LIT3224 Or LIT3618 Or PHI3205 Or THP2215 Or THP2220 Or THP3620)

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

THP 4170: Contemporary Queer Performance

Examines queer performance beyond traditional drama and theatre including drag shows, stand-up comedy, and live music. Students critically analyze and explore the ways in which queer performance engages with current struggles surrounding issues of queer identity, community, and representation. Assignments include both creative and writing projects.

Credits: 4

THP 4180: Women, Water, and Autonomy: Ecofeminism in Performance

This course offers a workshop in creating performance/installation adapted and devised from these writings to celebrate how femme bodies (both human and from nature) rise and rebel against systematic abuse. Students study the ecofeminist movement, and performance that addresses climate change to guide their own investigations into creating original work about rising sea levels and female agency.

Credits: 4

THP 4190: The Performance of Political Ideology

This course puts theatre and other modes of performance from the Nazi Era in conversation with contemporary works that address the legacies of fascism today. Through the exploration of plays, films, music, visual art, historical documents, and theoretical writings, students examine how the arts have participated in promoting and resisting fascist ideology.

Credits: 4

THP 4250: The 1980s: Dramatic Tension

A deep dive into the theatrical culture of the 1980s—from Broadway musicals (Dreamgirls, Sunday in the Park with George) and popular plays (Neil Simon, August Wilson) to experimental theatre (Caryl Churchill, María Irene Fornés)—in an era pulled between multiculturalism and conservatism. The dramatic arts are positioned within a broader cultural landscape including film, music, television, and visual art.

Credits: 4

PREREQ: THP2890

THP 4316: The Actor's Voice: Stage and Screen

How do we as actors use our voices to convey story, character, opinion, emotion and information to the audience? Students work to build more dynamic, flexible, present and responsive physical instruments through the practice of tangible, reliable skills and techniques that integrate the breath, the body and the voice into text and performance.

Credits: 3

School of Art+Design

Undergraduate Courses

Graphic Design

Description:

The Graphic Design area offers a distinctive and forward-thinking program that embraces both the art and practice of print and digitally-based graphic design. From letterpress printing to artist books, interactive digital installations to virtual reality projects, by incorporating both historical and the latest trends in graphic design, we prepare our students for the evolving landscape of visual communication. As of Fall 2025, students have the option of choosing to concentrate in **Illustration**.

Design is the language of communication, and its power has never been more vital. Mastering visual communication is essential for today's interconnected world.

Our program approaches graphic design as a dynamic and vital field of professional practice shaping culture and society through a diverse array of media, including:

- Augmented Reality (AR) and Virtual Reality (VR) applications
- Data visualization and information design

- Exhibition design
- Motion graphics and animation
- Packaging
- Print and digital books, magazines, brochures, posters, and billboards
- Type design, including variable fonts and advanced typography
- Web, interactive, and responsive design

Recognizing the power of design to influence social change, our curriculum emphasizes **social responsibility** and **ecological awareness**. The program challenges students to consider the role of the artist/designer not only as a creative collaborator but also as an originator of project ideas and as a responsible global citizen.

We encourage critical thinking, curiosity, and innovation, fostering an environment where students can experiment with new forms of media and technology while developing an ethical and socially conscious practice.

To prepare students for the broad range of opportunities in the graphic design field, our program provides a hands-on studio environment that emphasizes the integration of formal and conceptual skills.

After foundational studies in the first year, students embark on a three-year course sequence that begins with training in fundamental principles, skills, theory, and history, progressing toward more advanced and applied applications. Our experienced and professional faculty members guide students in discovering their unique voice and approach to design within facilities that encompass a broad array of print and digital technologies.

The Graphic Design major is both rigorous and flexible, fostering curiosity and deep exploration of visual language. Students are encouraged to engage in semiotic investigations and collaborate across disciplines, embracing inclusive design principles and interdisciplinary learning throughout the college.

In collaboration with the New Media department, we offer interdisciplinary courses that explore the intersection of graphic design with emerging technologies.

Updated 12.6.24

Requirements:

In addition to fulfilling **General Education** requirements and **other degree requirements**, undergraduate students majoring in graphic design must complete the following requirements (85–87 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 **Note: As of Fall 2025, new students entering the curriculum will be required to take DES3500/Junior Seminar and DES3610/Word and Image IV as pre-requisites*.
DES —/Graphic design elective: 3 credits

Visual Arts Studio Electives: 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
NME3050/Information Aesthetics: 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**.

Note:

Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

Faculty

Bill Deere

Associate Professor of Graphic Design

- Bachelor of Environmental Design, North Carolina State University
- MFA, Cranbrook Academy of Art

Roni Gross

Lecturer, Graphic Design

- BA, SUNY Binghamton
- MA, Columbia University, Teachers College

Benjamin Santiago

Assistant Professor of Graphic Design

- MFA, Cranbrook Academy of Art

Hakan Topal

Professor of New Media and Graphic Design

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

Sara Duell

Lecturer of Graphic Design

Timothy Samara

Visiting Assistant Professor in Graphic Design

- BFA, University of the Arts

Deana So Oteh

Assistant Professor of Illustration

Courses

DES 2150: Drawing as Narrative Process

Explores how graphic representation can enhance or transform the meaning of a subject. Students will investigate observed and abstract subject matter; develop a visual vocabulary of mark, gesture, and spatial organization; examine the impact of these on figure and field for storytelling; and use drawing as a method of research and invention to control the conceptual content of an image.

Credits: 3

PREREQ: VIS1060

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

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

DES 2460: Digital Media for Designers II

Students explore the broad visual possibilities of digitally-delivered, time-based interactive media. The course builds on foundational skills in web development and introduces motion graphics. DES 2460 continues the work of DES 2450 and is a required course for Graphic Design majors.

Credits: 3

COREQ: DES2600

PREREQ: DES2450

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

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

DES 2700: Illustration I: Visual Storytelling

As a counterpart to Word and Image I, Visual Storytelling delivers some related investigation in sign and symbol; but, as a continuation of Drawing as Narrative Process, this course begins focused training in illustration-specific concepts and considerations such as mise en scène, i.e. framing and staging and their relationship to storytelling.

Investigates narrative and sequential structures as well as analog and digital media/processes.

Credits: 3

PREREQ: VIS1060

DES 2705: Illustration II: Style and Subject

Directs understanding of conceptual approaches to depiction encountered in Visual Storytelling toward visualization of specific topics (e.g., fashion, medicine, finance, lifestyle) while cultivating individual formal and stylistic approaches to visualization. Students engage notions of stylistic convention, communicative considerations relevant to focused areas of practice, and advanced analog and digital (software-based) drawing techniques.

Credits: 3

PREREQ: DES2700

DES 2720: Drawing as Intentional Mark Making

This course treats drawing as a language of intentional mark-making and perceptual clarity. Students develop expressive perspective, compositional intent, and fluency through deliberate observational practice. Emphasis lies in the thinking hand—drawing as translation rather than replication. Studio-based projects, critiques, and readings—using analog and digital tools—cultivate visual fluency and conceptual confidence in illustration.

Credits: 3

PREREQ: VIS1060

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

DES 3090: Interactive and Experience Design

A focused inquiry into the nature of interaction for entertainment, persuasion, recreation, or human enrichment. Discussions and readings include sociology, anthropology, game theory and urgent topics such as developments in artificial intelligence. Students gain an understanding their role as creator, participant, viewer, and user. Adafruit's Circuit Playground Express and Python are introduced as the technological substrate for their investigative work.

Credits: 3

PREREQ: (DES2460 And DES3510) And DES3200

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

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

DES 3240: Design Issues

Design issues are world issues. Areas of study include architecture, fashion, urban planning, industrial design, visual, and social media. Issues range from historical to contemporary and from individual to societal concerns, both domestic and global. Curated documentaries followed by student-driven discussions and faculty presentations fill the first dozen weeks. The course culminates with student presentations on design issues of interest.

Credits: 3

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)

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

DES 3440: Typographic Investigations

Students are introduced to considerations and practice of designing type. Techniques taught include emerging technologies like variable type, and perennial skills such as calligraphy. Participants learn critical decision-making skills and sensitivities inherent to developing typefaces for print and screen. Topics include legibility, critical theory, systems, and information design. Software includes Glyphs (Mac) and FontForge (PC). Materials include pen and ink.

Credits: 3

PREREQ: DES3200

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

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

COREQ: DES3610

PREREQ: DES3510 And DES3200

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

DES 3700: Illustration III: Series and Sequences

Elaborates on the exploration of visual systems in Graphic Design's Word and Image, focusing solely on the cohesion of form, style, and narrative across multiple images as may be applied to families of communication media: informational icons, a series of covers or product labels, ads in a campaign, sequential literary storytelling, visualization of processes (e.g., instruction manuals), and brand identity programs.

Credits: 3

PREREQ: DES2705

DES 3705: Illustration IV: Imagery in Action

Continues advanced training in illustration-specific concepts and skills around sequentially—first explored in Series + Sequences now extended to time-based expression in both print and digital application: flip books and folding/pop-up media, AR (Augmented Reality) static image manipulations, stop-motion approaches, and extended motion-based animation. Visualization strategies, such as storyboarding, and integration of analog and digital techniques are explored.

Credits: 3

PREREQ: DES2705

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

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

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: DES3550 And DES3610

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

DES 4790: Artist/Writer Workshop

The ideas and skills inherent in visual arts and literature are combined toward an integrated expression in this interdisciplinary course. Students confront issues of physical format, word and image relationships, sequence, storytelling, semiotics, visual/experimental literature and publishing as an artistic practice. Skills are developed through examining the workings of narrative and story, modes of writing (continuous, automatic, multiple points of view); titling objects; building a visual narrative; graphic and compositional story development; typographic settings of original and found text; and writing and designing for the visual book, performance, and other time-based media. Students choose the medium for their final projects; collaborations are encouraged.

Credits: 3

NME 3050: Information Aesthetics

Introduces students to data as a creative tool. Students work with public datasets to build compelling visual stories about social and political issues. The course moves from research to design, covering infographics, mapping, and simple interactive work. Students will leave with strong skills in analysis, visualization, and narrative design.

Credits: 4

PREREQ: NME1160 Or DES2500 Or NME2100 Or DES2600

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

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

Graphic Design: Illustration Concentration

Description:

The Illustration Concentration within the Graphic Design BFA program offers students with a keen interest in image-making and visual communications an opportunity to create complex and multi-dimensional visual narratives and pursue materials, history, context, theory, technologies, and professional practice within the expanding realm of illustration.

The Concentration employs a Graphic Design lens to examine multiple analog and digital modalities of image-making such as drawing, photography, digital

rendering, and collage within contexts such as pattern, ornament, and icon; and time-based, sequential, editorial, and gaming environments. Courses required for the concentration are completed in addition to satisfying the requirements for the BFA in Graphic Design. The Illustration Concentration requires a senior project in the general subject area of the concentration, as well as specific coursework outlined below.

Updated 12.6.24

Requirements:

In addition to fulfilling **General Education** requirements and **other degree requirements**, undergraduate students majoring in the Graphic Design Illustration concentration must complete the following requirements:

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

Illustration Studio Courses: 45 credits

DES2150/Drawing as Narrative **or** visual art studio elective: 3 credits
DES2450/Digital Media I: 3 credits
DES2460/Digital Media II: 3 credits
DES2600/Word and Image II: 3 credits
DES2700/Illustration I: Visual Storytelling: 3 credits
DES2705/Illustration II: Style and Subject: 3 credits
DES2720/Translation Drawing: 3 credits
DES3510/Word and Image III: 3 credits
DES3700/Illustration III: Series and Sequences: 3 credits
DES3705/Illustration IV: Imagery in Action: 3 credits
DES3710/Illustration V: World Building: 3 credits
DES3740/Special Topics in Graphic Design: 3 credits each/6 credits total (2

courses in Visual Arts Studio Elective)
DES4100/Community Design: 3 credits
PAD2100/Figure Drawing: 3 credits
Visual Arts Studio Elective : 6 credits

Synthesis Courses: 9

DES3500/Junior Seminar:3 credits
DES4900/Senior Project I: 3 credits
DES4991/Senior Project II: 3 credits
Total Credits: 82-83

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 Education requirements** and **other degree requirements**, undergraduate students majoring in painting/drawing must complete the following requirements (79-81 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)

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: 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: 12-13 credits

Synthesis Courses: 12 credits

PAD 3010/Junior Seminar: 3 credits
PAD 4010/Senior Seminar and Critique: 3 credits
PAD 4990/Senior Project I: 3 credits*
PAD 4991/Senior Project II: 3 credits*

*Senior Project is changing from 4 to 3 credits applicable to students entering the program Fall 2025.

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**.

Note: *Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete* ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

Faculty

Elizabeth Flood

Assistant Professor of Painting and Drawing

- BA, University of Virginia
- MFA, Boston University

Abbi Kenny

Lecturer of Painting and Drawing
MFA, Boston University

Cynthia Lin

Associate Professor of Painting and Drawing

- BA, University of California, Berkeley
- MA, MFA, University of Iowa, Iowa City

Sarah Peters

Lecturer of Painting and Drawing
MFA- Virginia Commonwealth University BFA- University of Pennsylvania

Virginia Wagner

Full-Time Lecturer, Painting and Drawing

- BA, Oberlin College
- MFA, Maryland Institute College of Art

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

Adam Linn

Lecturer, Painting and Drawing

- MFA, State University of New York, Purchase
- BFA, Rhode Island School of Design

Tova Snyder

Full-Time Lecturer of Painting and Drawing
BA, Yale University
MFA, Tyler School of Art, Temple University

Dave Walsh

Assistant Professor of Art and Design, Painting and Drawing

- BFA, Tyler School of Art
- MFA, Yale School of Art

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

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

PAD 1211: Introduction to Painting

A basic introduction to painting for students from other disciplines. Focus is placed on becoming familiar with the materials and methods of painting. A variety of techniques and materials are used to explore both representational and nonrepresentational image making.

Credits: 3

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

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

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

PREREQ: VIS1060

PAD 2160: Figure Painting

Students paint the human form from direct observation while examining conceptual frameworks surrounding the genre. Key topics are anatomy, process, palette, craft, observation and scale. As students build these foundational skills they also discover their own relationship to depicting the body. Exposure to relevant artistic influences will occur through presentations, readings, in person viewing, and independent research.

Credits: 3

PREREQ: PAD1000

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

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

PAD 3000: Junior Studio

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

COREQ: PAD3010

PREREQ: PAD2000 And PAD2050

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

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

COREQ: PAD3000

PREREQ: PAD2050

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

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

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

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

PAD 3201: Onsite Painting

Students work outside the studio from direct observation. Invention and unique responses are encouraged. Sites have included Rye Beach, The Hudson River, Kensico Dam, Grand Central Station, the Rockefeller Estate, and various locations on campus.

Credits: 3

PREREQ: PAD1000

PAD 3300: Narrative Sketchbook

By treating the sketchbook as a portable studio, students will develop an understanding of first-hand research, sequence, and methods for translating experiences into narrative artworks. Students will work in a variety of media from drawing, water-based painting, and basic digital processes, to experimental book forms.

Credits: 3

PREREQ: VIS1060

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

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

PAD 3520: Queer Strategies

Students explore the impact and legacy of queer theory, artistic practice, and artists throughout time. This course examines how queer aesthetics resist normalization, foster collectivity, and inspire imaginative futures. Through visual, literary, performative, and philosophical lenses, we will engage with the generative power of queer contributions to artistic discourse and cultural production, embracing a spirit of constant transformation.

Credits: 3

PREREQ: VIS1060

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

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 PAD3001

PAD 4040: Special Topics in Painting

An extensive study of a particular topic or technique in painting. Topics vary each semester.

Credits: 3

PREREQ: PAD1000

PAD 4050: Special Topics in Drawing

An extensive study of a particular topic or technique in drawing. Topics vary each semester.

Credits: 3

Photography

Description:

The Photography Program at SUNY Purchase offers an intensive, fine art–focused curriculum that blends traditional, experimental, digital, and emerging AI practices. Students gain a strong technical foundation in darkroom and digital processes while also developing a critical understanding of how photographs function across culture, perception, and meaning. Our graduates are prepared not only to succeed across the full spectrum of photography; art, editorial, commercial, and new media, but also to shape its future.

Students begin with core courses in darkroom printing before moving into a wide selection of technical and conceptual electives. Formats range from 35mm to large format, with advanced instruction available in silver, color, non-silver, digital scanning, editing, printing, video, and artificial intelligence image generation and analysis. Thematic and rotating courses encourage students to merge conceptual thinking with material exploration, ensuring they remain on the cutting edge of contemporary photographic practice.

Facilities
Our state-of-the-art facilities support every stage of the photographic process. Students have access to group darkrooms, private darkrooms, and a non-silver darkroom, alongside a fully equipped digital lab for high-end scanning, editing, and inkjet output. A full shooting studio and access to high-end digital 35mm and medium format cameras prepare students for both professional practice and advanced creative work. Dedicated labs for juniors foster collaborative growth and experimentation, while individual studios for seniors provide the space and independence necessary for capstone projects.

Updated 9.11.2025

Requirements:

In addition to fulfilling **General Education requirements** and **other degree requirements**, undergraduate students majoring in photography must complete the following requirements:

Requirements (80 credits–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) 4 credits
PHO 2511/Social History of Photography I: 2 credits
PHO 2512/Social History of Photography II: 2 credits

Photography Studio Courses: 21 credits

PHO 1010/ Darkroom Photography : 3 credits
PHO 2660/Digital Photography I: 3 credits
PHO 3250/View Camera: 3 credits
PHO 3660/Digital Photography II: 3 credits
PHO —/Photography electives: 9 credits

Note: Effective Fall 2025 for new students entering, PHO3340/Advanced Silver Processes no longer required.

Visual Arts Studio Electives: 15–16 credits

Synthesis Courses: 16 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: 3 credits*
PHO 4991/Senior Project II: 3 credits*

* Senior Project has changed from 4 to 3 credits, applicable to students entering the program as of Fall 2025.

Students are also expected to abide by the policies and procedures laid out in the **A+D Student Handbook**.

Note: *Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must*

satisfy the academic requirements for each degree and major. See complete ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

Faculty

Timothy Briner

Lecturer of Photography

- MFA, Bard College

Joshua Lutz

Associate Professor of Photography

- BFA, Bard College
- MFA, Bard College/International Center for Photography

Katie Murray

Assistant Professor of Photography

- BFA, School of Visual Arts
- MFA, Yale University School of Art

Marisa Scheinfeld

Lecturer of Photography

- MFA, San Diego State University

Robert Kozma

Lecturer of Photography

- BFA, SUNY Purchase

Deborah Mesa-Pelly

Adjunct Assistant Professor of Photography

- BFA, SUNY Purchase
- MFA, Yale University

Adam Pape

Lecturer of Photography

- MFA, Yale University School of Art

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

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

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

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

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

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: PHO1010

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: PHO2660

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

PHO 3210: Portrait/Self-Portrait

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

PHO 3220: Dream and Reality

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

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

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

PREREQ: PHO2660

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: PHO2660

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

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

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

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

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

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

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

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

PHO 4402: Senior Seminar & Critique II

Part two of 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: PHO4401

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

PREREQ: PHO2660 Or PHO1100 Or PHO2100

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 Education requirements** and **other degree requirements,** undergraduate students majoring in printmaking must complete the following requirements (78 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: 27 credits

PRT 2225/Lithography: 3 credits
PRT 2230/Woodcut: 3 credits
PRT 2240/Screen Print: 3 credits
PRT 2320/Intaglio: 3 credits
PRT 3010/Digital Tools for Printmakers: 3 credits*
PRT 3335/Junior Studio I: 3 credits

PRT 4725/Senior Studio: 3 credits
PRT —/Printmaking electives (two): 6 credits

Visual Arts Studio Electives: 11-12 credits

Synthesis Courses: 9 credits

PRT3345/Junior Studio II:3 credits* (previously satisfied by PRT3225/Concepts in Print Media)
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**.

Note:

Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete ***dual degree policy.***

Note that additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

***Effective for new students entering the program Fall 2025**, PRT 4850/Professional Practice: 3 credits is no longer a requirement.

***Effective Fall 2022 for new students entering the program:**

- PRT3010/*Digital Tools for Printmakers* is now required. (3 credits)
- Visual Arts Electives are 11-12 credits total.

Faculty

Stella Ebner

Associate Professor of Printmaking

- BFA, University of Minnesota, Minneapolis
- MFA, Rhode Island School of Design

Cassandra Hooper

Director of the School of Art + Design
Professor of Printmaking

- BFA, California State University, Long Beach
- MFA, SUNY Purchase

Lane Sell

Lecturer of Foundations and Printmaking

Amanda J. Thackray

Visiting Assistant Professor of Printmaking
- BFA, Rutgers University
- MFA, Rhode Island School of Design

ZhiWei Wang

- BFA, Academy of Art University
- MFA, Rhode Island School of Design

Amber Heaton

Lecturer of Printmaking

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

Rob Swainston

Associate Professor of Printmaking
- BA, Hampshire College
- MFA, Columbia University

Loretta Violante

Lecturer of Printmaking
MFA, The City College of New York, CUNY

Courses

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

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

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

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

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

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

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

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

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

PRT 3010: Digital Tools for Printmakers

Gain skills in imaging and prepress software used by professionals in print media and create a body of large-scale digital drawings that use advanced techniques in retouching, color management, selections, masking, layers, channels and separations and working with duotone/tritone/halftones, 4-color processes. We will study

the history and contemporary practice of photomechanical and digital printmaking.

Credits: 3

PREREQ: VIS1070

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

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

PRT 3335: Junior 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

PREREQ: (PRT2320 And PRT2225) Or (PRT2320 And PRT2240) Or (PRT2320 And PRT2230) Or (PRT2225 And PRT2240) Or (PRT2240 And PRT2230) Or (PRT2225 And PRT2230)

PRT 3340: Performing Prints

Games, Props, Souvenirs, Posters, Costumes, Packages, Sets, etc. This class uses a broad interpretation of performance to include prints that are made to serve a function beyond solely hanging on a wall. Considering printmaking's utilitarian history students will make prints that "do things." Relevant historic and contemporary artists are introduced and projects develop students' individual and collective interests.

Credits: 3

PREREQ: VIS1070

PRT 3345: Junior Studio II

Continuation of Junior Studio I. Students work independently and cooperatively on projects to further refine their skills and expressive voice through the printmaking process. Through the framework of a selected theme, each student produces a cohesive body work. Critiques, discussions, and field trips enrich the class experience.

Credits: 3

PREREQ: (PRT2320 And PRT2225) Or (PRT2320 And PRT2240) Or (PRT2320 And PRT2230) Or (PRT2225 And PRT2240) Or (PRT2240

And PRT2230) Or (PRT2225 And PRT2230)

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 (PRT2320 Or PRT2225 Or PRT2240 Or PRT2230)

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

PRT 3440: Special Topics in Printmaking

An extensive study of a particular topic or technique in printmaking. Topics vary each semester.

Credits: 3

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

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

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

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

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

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

PRT 4010: Advanced Lithography

Continuation of PRT 2110 or PRT 2225. Students will experience and develop advanced skills in large format stone printing, plate lithography, color printing and special processes, including photomechanical reproduction and mixed media. The focus is on the

development of a cohesive and complex body of work. Conceptual, technical, and aesthetic concerns are emphasized.

Credits: 3

PREREQ: VIS1070 And (PRT2110 Or PRT2225)

PRT 4100: Advanced Intaglio

For students who have completed an introductory intaglio class and wish to continue to specialize in the medium. Opportunity is provided for advanced work in plate etching, color printing, mixed processes, and innovative processes using photomechanical and digital technologies. Focus is on the development of a cohesive and increasingly complex body of work. Conceptual, technical, and aesthetic concerns are emphasized.

Credits: 3

PREREQ: VIS1070 And (PRT2320 Or PRT2100)

PRT 4200: Advanced Woodcut

For students who have completed an introductory woodcut course and wish to continue to specialize in the medium. Opportunity is provided for advanced work in multiblock printing, color printing, mixed media, and innovative processes using digital technologies. The focus is on the development of a cohesive and increasingly complex body of work. Conceptual, technical, and aesthetic concerns are emphasized.

Credits: 3

PREREQ: VIS1070 And (PRT2230 Or PRT2130)

PRT 4610: Advanced Screen Print

For students who have completed an introductory course in screen printing and wish to continue to specialize in the medium. Opportunity is provided for advanced work and exploration of working in large-scale, color, and mixed media, and using different printing substrates. The focus is on the development of a cohesive and increasingly complex body of work. Conceptual, technical, and aesthetic concerns are emphasized.

Credits: 3

PREREQ: VIS1070 And (PRT2240 Or PRT2120)

PRT 4725: Senior 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

PREREQ: (PRT2320 And PRT2225) Or (PRT2320 And PRT2240) Or (PRT2320 And PRT2230) Or (PRT2225 And PRT2240) Or (PRT2240 And PRT2230) Or (PRT2225 And PRT2230)

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 Education requirements** and **other degree requirements**, undergraduate students majoring in sculpture must complete the following requirements (78-80 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
6 credits in "Making Sculpture" electives from the approved list:
SCP 2150/Intro to Wood
SCP 2080/Direct Metal
SCP 2270/Ceramics
SCP 3480/Multiples
SCP 3070/Bronze
6 credits in Time Based Performance Sculpture electives from approved list 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*

***Senior Project changed from 4 to 3 credits. Applicable to students entering the program Fall 2025.**

Students are also expected to abide by the policies and procedures laid out in the **A+D Student Handbook**.

Note:

Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

Faculty

Kate Gilmore

Professor of Sculpture

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

Samantha Pasapane

Lecturer of Sculpture

Samuel Spillman

Lecturer of Sculpture
MFA, SUNY Purchase

Raphael Zollinger

Lecturer of Sculpture

- BFA, Pratt Institute
- MPS, New York University

Rachel Owens

Professor of Sculpture
- BA, University of Kansas, Lawrence
- MFA, School of the Art Institute of Chicago

Liz Phillips

Lecturer of Sculpture
BA, Bennington College

Lachell Workman

Lecturer, Sculpture
MFA, Visual Arts, SUNY Purchase

Courses

SCP 1200: 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

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

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

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

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

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

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

PREREQ: SCP2110

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

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

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

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

PREREQ: SCP2110

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

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

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 SUNY Purchase campus.

Credits: 3

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

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

SCP 3415: Special Topics in Sculpture

An extensive study of a particular topic or technique in sculpture. Topics vary each semester.

Credits: 3

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

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

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

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

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

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

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

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

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

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

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

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

Fabrication and Material Processes Minor

Description:

Using professional shops and skill training, students prepare for careers in the field of fabrication. From store window displays and cabinetry shops to artist's studios, skills and best practices acquired in this course of study prepares students to produce three-dimensional works for commercial or fine arts applications.

Minor requirements:

Effective for Students Fall 2026 and later:

Requirements: (Minimum Grade of a C in all courses)

- SCP1500/Intro to Sculpture or VIS1260/3D Processes, 3 credits
- SCP2080/Direct Metal, 3 credits
- SCP2150/Introduction to Wood, 3 credits
- Two to Three courses below (6-9 credits):
  - NME 3170/Digital Design and Fabrication **or** SCP3310/Digital Dimensions
  - SCP2270/Ceramic Sculpture
  - SCP2280/Digital Tools
  - SCP3070/Bronze Casting
  - SCP3310/Digital Dimensions
  - SCP3480/Multiples
- A minimum 3 credit Practicum (shop assistant, Learning Assistant in one of the above courses, or approved internship) is required. Credits could vary

between 3-5 for this requirement. Note: The Minor Advisor will submit a waiver/substitution form on the student's behalf after this requirement is successfully completed.

Total Number of Credits: 18-21

Visual Arts (BS)

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 focused study and practice of a fine art discipline within a broad liberal arts context.

The BS program combines the studio foundation program (required for all undergraduates in the School of Art+Design) with studio concentration (Painting & Drawing, Photography, Printmaking or Sculpture) and 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 SUNY Purchase.

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 2.29.24

Requirements:

Effective for Students Entering Fall 2026 and Later:

In addition to fulfilling **General Education requirements** and **other degree requirements**, undergraduate students majoring in the visual arts BS program must complete the following requirements (58-60 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 (freshman) OR VIS 2150/Key Class (transfer students): 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: minimum 12 Credits

- ARH 1020/History of Art Survey II
- ARH1021/History of Art Survey II Discussion
- ARH —/One course in the history of art prior to 1800 (lower-level)
- ARH —/Art history elective (modern/contemporary)

Students choose one Studio Concentration: 21-22 Credits

Painting and Drawing

- PAD 1000 Painting I: 3 credits
- PAD 2000 Painting II: 3 credits
- Upper Level Painting and Drawing elective: 6 credits
- V –/Visual arts studio electives (Lower level): 3 credits
- V –/Visual arts studio electives* (Upper Level): 6 credits

Note: *Studio Assistant (PAD3950) does not count for required electives

Photography

- PHO 1010 Photography I: 3 credits
- PHO 2660 Digital Photography I: 3 credits
- PHO 3690 Junior Seminar and Critique: 3 credits
- PHO 4401 Senior Seminar and Critique I: 2 credits
- PHO 4402 Senior Seminar and Critique II: 2 credits
- V –/Visual arts studio electives (Lower-Level): 3 credits
- V –/Visual arts studio electives* (Upper Level): 6 credits

Note:* Studio Assistant (PHO3950) does not count for required electives

Printmaking

- Choice of 2: PRT 2225 Lithography, PRT 2230 Woodcut, PRT 2240 Screen Print, PRT 2320 Intaglio: 6 credits
- PRT 3335 Junior Studio I: 3 credits
- PRT 4725 Senior Studio: 3 credits
- V –/Visual arts studio electives (Lower Level): 3 credits
- V –/Visual arts studio electives* (Upper Level): 6 credits

*Note: Studio Assistant (PRT3950) does not count for required electives

Sculpture

- SCP 2110 Thinking in 3D: 3 credits
- Lower Level Sculpture elective: 3 credits
- SCP3550 or 3560 Junior Sculpture Studio I or II: 3 credits
- Upper Level Sculpture elective: 3 credits
- V –/Visual arts studio electives (Lower Level) : 3 credits
- V –/Visual arts studio electives* (Upper Level): 6 credits

Note:* Studio Assistant (SCP3950) does not count for required electives

Synthesis Courses: 9 Credits

- VIS 3880/BSVA Seminar: 3 credits*
- VIS 4990/Senior Project I: 3 credits *
- VIS 4991/Senior Project II: 3 credits*

*SPJ 4990 is now VIS 4991 for students entering Fall 2026
*Effective Fall 2026, BSVA Seminar is worth 3 credits

Students are also expected to abide by the policies and procedures laid out in the **A+D Student Handbook**.

Requirements for students in the program prior to Fall 2024:

In addition to fulfilling **General Education requirements**, undergraduate students majoring in the visual arts BS program must complete the following requirements (58-59 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: 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) 4 credits
- ARH —/Art history elective (modern/contemporary) 4 credits

Studio Electives: 18 credits

- V —/Visual arts studio electives: 6 credits
- V —/Visual arts studio electives (upper level): 12 credits

Synthesis Courses: 12 credits

- VIS 3880/BSVA Seminar: 4 credits*
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

*Effective for students entering Fall 2023 and later, VIS 2880 is no longer being offered and VIS3880 is changing from 3 to 4 credits.

Students are also expected to abide by the policies and procedures laid out in the **A+D Student Handbook**.

Courses

Students in Visual Arts (BS) and Visual Arts Interdisciplinary (BFA) can choose courses in the following areas:
Painting and Drawing | Photography | Printmaking | Sculpture

In addition, students in Visual Arts Interdisciplinary (BFA) can choose courses in Graphic Design.

VIS 1050: ComX

What are possible paths for the life and career of an artist or designer? ComX complements Foundations studio courses by bringing first-year Art+Design students together as a community. Classes include visiting lectures, field trips, alumni panels, and experiential activities. Students are assigned an upper-level peer mentor to meet with each week in small groups to help support their curricular experience.

Credits: 2

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

VIS 1070: Extended Media

How do you develop an idea? In this course, students take a thematic journey while learning research skills and building a personal archive. Through monoprint, transfers, screen print and relief printmaking techniques students explore printmaking concepts of series, sequencing and narrative. Emphasis is on the process of making and the challenge of expressing ideas.

Credits: 3

VIS 1080: Visual Language

How do we communicate visually? What makes a compelling visual experience? This course introduces fundamental graphic design-based strategies for making creative thinking visible that are relatable to all visual practices and media. Mixing theory and experimentation, students will engage in a reflective process of research, ideation, and prototyping—learning how to learn in an environment of boldness, joy, and curiosity.

Credits: 3

VIS 1260: 3-D Processes

This course introduces the fundamental skills and vocabulary needed to design, create, and analyze three-dimensional works of art. A variety of materials are explored, including wood, metal, plaster, clay, and mixed media while working with various techniques and tools. Students investigate sculptural concepts as they relate to objects, the body, and built and natural environments.

Credits: 3

VIS 1310: Introduction to Collage

An exploration of collage through two- and three-dimensional methods. Using diverse media and processes, students will construct new compositions from found and original materials while examining formal and conceptual questions. Weekly lectures, demonstrations, and critiques support experimental approaches for making artwork.

Credits: 3

VIS 1330: Lens and Time

Students explore traditional and contemporary approaches to photographic and time-based art. Projects consider pictorial space, narrative strategies, sequence, sound, video, social practice, screen

interaction, and coding. Lectures, practical exercises, and discussions foster artistic growth, providing students a place to develop a focused practice of image-making. Students will explore objective and subjective ways of seeing.

Credits: 3

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

VIS 1720: Form and Color: 2- and 3-Dimensional

Students explore the interdependence of form and color as an aspect of visual language engaging word, image, proportion, and order through 2- and 3-dimensional construction. The study of color as a reflective and contemplative endeavor engages writing and speaking skills.

Credits: 2

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

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

VIS 2045: Digital Media: Photoshop

Students learn how to use Adobe Photoshop to expertly work with images to create expressive works. They experience making digital art for print, multimedia or social media. Each participant will make a body of work that articulates a central idea and their increasingly advanced skills. Readings and lectures will focus on the history of photo-editing software and diverse contemporary applications.

Credits: 3

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

VIS 2105: Art and Artificial Intelligence (Sculpture)

Students use Artificial Intelligence (AI) in the art-making process, exploring different methods for collaboration with AI's. Students explore how the AI's were taught, their defaults or biases, what they reveal about our world and themselves, ethical questions and future implications. The course is centered on hands-on learning through direct experience and reflection, augmented with readings, lectures, and discussion.

Credits: 1

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

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

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

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 SUNY Purchase. 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

VIS 2240: Exhibition Design I: Experimental Observation & Presentation

Students experiment individually and in partnerships within and without the class, broadening and deepening skills in observation & presentation as a primary means of comprehending exhibition design as a purposeful, comprehensive communication of form and content. 2 and 3-dimensional work incorporating journal writing, drawing, and continuing critique in diverse media underscore ongoing exchanges with the Neuberger Museum of Art and Yale University museums/institutes.

Credits: 3

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

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 And SCP2150

VIS 3105: The Power of Art: Activism and Creative Expression

Explores the sociopolitical dimensions of the arts across diverse creative outlets. Students examine and make 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: 6

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

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

VIS 3205: Photo Book – Pisciotta

Using still photography, students make a photo book inspired by their observations and experiences of Pisciotta, Italy. Students develop content using the visual languages of photography and artists' books. Narrative strategies and consideration of sequence, rhythm, design and layout are discussed and tested. Working with digital cameras, editing/layout software and internet publishing, students create a self-published, printed book.

Credits: 4

VIS 3220: Land Foundations I

Students explore the land, our ancestors, and local wildlife to develop our relationship to this particular place. Through a combination of readings, time in the woods, and handcrafts with wild materials, students explore the Purchase campus as a site of past, present, and future interactions between humans, within nature, and human-wild relationships.

Credits: 3

VIS 3240: Exhibition Design II: Experimental Observation & Presentation

Students experiment individually and in partnerships within and without the class, broadening and deepening skills in observation & presentation as a primary means of comprehending exhibition design as a purposeful, comprehensive communication of form and content. 2 and 3-dimensional work incorporating journal writing, drawing, and continuing critique in diverse media underscore ongoing exchanges with the Neuberger Museum of Art and Yale University museums/institutes.

Credits: 3

VIS 3320: Fibers

An exploration of fiber art as an artistic medium through various methods and techniques, including surface/embellishment (embroidery), generative techniques (weaving, felting, crochet work), sculptural/structural techniques, and collage. Students will also investigate political and artistic concepts including cultural and societal implications, the artist-craftsperson, domesticity, gender, and labor.

Credits: 3

VIS 3330: Collage/Assemblage

An interdisciplinary exploration of collage and assemblage. Students will work with both two- and three-dimensional methods of combining materials, imagery, and forms into new compositions while investigating formal, conceptual, and cultural ideas. Working both digitally and physically, students explore found images and objects, and original content. Weekly slide lectures, demonstrations, exercises, and critiques will complement students' own art practice.

Credits: 3

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

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

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: 3

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

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

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

VIS 3850: Teaching Art

Students will explore art materials and processes to broaden their artistic practice and develop learning experiences for a variety of settings including the traditional classroom, museum spaces, community centers, and pop-up events. Through individual and group projects, students will exercise problem solving, leadership, organization, collaboration and communication skills necessary to successfully teach hands-on art projects.

Credits: 3

VIS 3880: BSVA Seminar

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

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

VIS 4015: Advanced Research Seminar

This seminar is focused on artistic research and designed to complement advanced art practice. It prioritizes research, theoretical and art historical readings, discussions, and development of student ideas through writing and presentations. The goal is to prepare students for their senior thesis and post-bac professional opportunities. To achieve this, each student will articulate a series of statements about their work.

Credits: 3

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

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

Visual Arts (BS) faculty include those teaching in the following Art+Design areas: **Foundations**, **Graphic Design**, **Painting and Drawing**, **Photography**, **Printmaking**, and **Sculpture**.

Visual Arts, Interdisciplinary (BFA)

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 Education requirements** and **other degree requirements**, undergraduate students majoring in interdisciplinary visual arts must complete the following requirements (82-84 credits):

Note: All students are expected to have a minimum GPA of 3.0. 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: 33 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): 9 credits*

*Effective for students entering Fall 2025, students need 9 credits of upper level Studio Art courses, not 6.

Visual Arts Studio Electives: 12-13 credits

Synthesis Courses: 9 credits

Choose one from Snythesis Course List: 3 credits

- DES 3550/Junior Seminar
- PAD 3010/Junior Seminar
- PAD 4010/Senior Seminar and Critique
- PHO 2880/Sophomore Review
- PHO 3690/Junior Seminar and Critique
- PHO 4401/Senior Seminar I
- PHO 4402/Senior Seminar II
- PRT 3335/Junior Studio I
- PRT3345/Junior Studio II
- PRT 4725/Senior Studio
- SCP 2880/Sculpture Seminar
- SCP 3550/Junior Sculpture Studio I
- SCP 3560/Junior Sculpture Studio II
- SCP 4800/Senior Seminar I

- SCP 4810/Senior Seminar II

VIS 4990/Senior Project I: 3 credits*
VIS 4991/Senior Project II: 3 credits*

*Senior Project changed from 4 to 3 credits. Applicable to students entering the program Fall 2025.

Students are also expected to abide by the policies and procedures laid out in the **A+D Student Handbook**.

Note:

Students who are wishing to obtain a dual degree (BFA/MUSB degree combined with a BA or BS degree or a BS degree combined with a BA degree) must satisfy the academic requirements for each degree and major. See complete ***dual degree policy.***

Additional credits must be completed in order to obtain a second degree, and that in many cases this will require a student to extend their studies by one or more semesters. Please see your advisor for more information and guidance.

Faculty

Michael Angelis

Lecturer in Visual Arts
- MA in Art Education, Teachers College

Tom Burkhardt

Lecturer of Visual Arts
- BFA, SUNY Purchase

Jesus Benavente

Lecturer of Visual Arts
- MFA, Rutgers University

Visual Arts Minor

Description:

The minor in visual arts is designed to provide students in other disciplines with an understanding of visual arts processes, issues, and skills.

Prerequisite: One visual arts studio course and one **art history course**

Academic Requirements for the Minor in Visual Arts

- In addition to the two prerequisite courses listed above, a total of 12 credits in visual arts studio courses are required. These are to be chosen in consultation with the academic advisor in the School of Art+Design.
- A maximum of 4 transfer credits may be counted toward these academic requirements. All studio courses must be completed with a grade of C or higher to count toward the minor.

Applying for Admission to the Minor

An application and review process are required for admission to the Minor in Visual Arts; acceptance is not automatic. To apply, students must have completed the prerequisite courses and must submit the following to the School of Art+Design:

- a completed **Application for the Minor in Visual Arts**
- a written statement detailing your goals and objectives in pursuing the minor program
- a portfolio consisting of 12-20 examples of your work including:
  - One self-portrait in any medium (upload a PDF or Word document below)
  - Two drawings from direct observation (not from photos, not digital)

Organize all of your images with descriptions (title, medium, size, year created) into one PDF or Word document, and provide a link via a file-sharing service (Google Drive, Dropbox, etc.) below.

Please allow 7-10 business days for a response to your application. If you have further questions, please contact the School of Art+Design at (914) 251-6752 or email **ade@purchase.edu**.

Courses and Faculty

The Visual Arts Minor draws course work from the entire catalog of Art+Design undergraduate courses:
Graphic Design | **Painting and Drawing** | **Photography** | **Printmaking** | **Sculpture** | **Foundations** | **BSVA**

Faculty teaching in the Art+Design areas contribute to the Visual Arts Minor. Questions about this program, contact the Program Coordinator for the School of Art+Design at **ade@purchase.edu**.

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 Academic Requirements

For Students Entering Fall 2026 and Later:

The MFA program is designed to be completed in two years with a minimum requirement of 60-62 graduate credits.

This includes the following requirements:

- *12 credits of the Graduate Studio Critique (VIS5720)*
- *12 credits of Independent Studio work with faculty mentors (VIS5801, VIS5802, VIS5803, VIS5804)*
- *6 credits of Professional Practice classes (VIS5210 and VIS5220)*
- *8 credits of Art History (usually fulfilled as the Graduate Art History Colloquium I ARH5325 & Art History Colloquium II, ARH5326)*
- *3 credits, VIS5005/MFA Thesis Tutorial*
- *3 credits, VIS5804/Graduate Studio Capstone*
- *Graduate-level electives 19-21**

Notes*

While these electives are most commonly "making" classes taken in the School of Art + Design, students are welcome to take any graduate-level classes at SUNY Purchase. Either they register directly, (in the case of 5000 level classes) or register for 5000-level Independent Studies, making specific arrangements with faculty to tailor the class to the needs of the student while fulfilling curricular requirements.

Students wishing to teach undergrad classes must enroll in VIS5870/Graduate Teaching Assistant / 2 credits and pedagogy twice (or can request a review to teach after TA'ing once if students have relevant and commensurate experience).

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.

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.

For Students Prior to Fall 2026:

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*
- *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 SUNY Purchase. 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.*

Notes:

Students must take VIS 5760/Graduate Critical Topics two times.

Students interested in MA/MFA option which is a three year program should follow the curriculum below:

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 SUNY Purchase requires three years of in-residence study with a total course load of 100 credits. For successful progress through the program, a 3.0 (B) GPA must be maintained.

- ARH 5101/Proseminar: Method and Theory in Art History/ 4 credits
- ARH 5990/Master's Thesis I/ 4 credits
- ARH 5991/Master's Thesis II/ 4 credits
- VIS 5150/College Pedagogy or ARH elective/ 3-4 credits

- VIS 5210/Professional Practices: Artists/ 6 credits **or**
  VIS 5220/Professional Practices: Institutions/ 6 credits
- ARH 5325/Master's Colloquium I and ARH 5326/Masters Colloquium II/ 8 credits
- VIS 5720/Graduate Studio Critiques I/ 12 credits
- VIS 5801/Independent Graduate Studio I/ 3 credits
- VIS 5802/Independent Graduate Studio II/ 3 credits
- VIS5803/Independent Graduate Studio III, 3 credits
- VIS 5804/Graduate Studio Capstone/ 3 credits
- Graduate Visual Arts Studio Elective (PAD, PHO, PRT, SCP, VIS) 15 credits
- Free Electives: 8 credits
- ARH 5—/Art history elective**/ 20 credits
- VIS 5005/MFA Thesis Tutorial/ 3 credits

***At least one course elective must deal with art before 1950*

Faculty

Georgina Arroyo

Lecturer

- MFA, SUNY Purchase
- BFA, Lesley University College of Art and Design , Cambridge, MA

Joshua Lutz

Associate Professor of Photography

- BFA, Bard College
- MFA, Bard College/International Center for Photography

Rachel Owens

Professor of Sculpture

- BA, University of Kansas, Lawrence
- MFA, School of the Art Institute of Chicago

Virginia Wagner

Full-Time Lecturer, Painting and Drawing

- BA, Oberlin College
- MFA, Maryland Institute College of Art

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

Katie Murray

Assistant Professor of Photography

- BFA, School of Visual Arts
- MFA, Yale University School of Art

Brooke Singer

Professor of New Media

Doris and Carl Kempner Distinguished Professor 2024-2025

- BA, Wesleyan University
- MFA, Carnegie Mellon University

Contributing Faculty

Michael Bell-Smith

Associate Professor of New Media

- BA, Brown University
- MFA, Bard College

Maximiliano Ferro

Assistant Professor of Animation

- MFA, Mason Gross School of Arts at Rutgers University
- BFA, Cooper Union

Kate Gilmore

Professor of Sculpture

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

Sharon Horvath

Professor of Painting and Drawing

- BFA, Cooper Union
- MFA, Tyler School of Art, Temple University

Adam Pape

Lecturer of Photography
- MFA, Yale University School of Art

Rob Swainston

Associate Professor of Printmaking
- BA, Hampshire College
- MFA, Columbia University

Hakan Topal

Professor of New Media and Graphic Design
- BS, MS, Middle East Technical University (Turkey)
- MA, PhD, New School for Social Research

Lachell Workman

Lecturer, Sculpture
- MFA, Visual Arts, SUNY Purchase

Stella Ebner

Associate Professor of Printmaking
- BFA, University of Minnesota, Minneapolis
- MFA, Rhode Island School of Design

Chancellor's Award of Excellence in Teaching, 2024-25

Elizabeth Flood

Assistant Professor of Painting and Drawing
- BA, University of Virginia
- MFA, Boston University

Cassandra Hooper

Director of the School of Art + Design

Professor of Printmaking

- BFA, California State University, Long Beach
- MFA, SUNY Purchase
- Chancellor's Award for Excellence in Teaching

Cynthia Lin

Associate Professor of Painting and Drawing

- BA, University of California, Berkeley
- MA, MFA, University of Iowa, Iowa City

Janine Polak

Associate Professor of Art+Design

- BA, University of Virginia
- MFA, Yale University

Amanda J. Thackray

Visiting Assistant Professor of Printmaking

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

Dave Walsh

Assistant Professor of Art and Design, Painting and Drawing

- BFA, Tyler School of Art
- MFA, Yale School of Art

Courses

Painting and Drawing

PAD 5040: Special Topics in Painting

An extensive study of a particular topic or technique in painting. Topics vary each semester.

Credits: 3

PAD 5041: 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

PAD 5100: Figure Drawing

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

PAD 5110: 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

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

PAD 5160: Figure Painting

Students paint the human form from direct observation while examining conceptual frameworks surrounding the genre. Key topics are anatomy, process, palette, craft, observation and scale. As students build these foundational skills they also discover their own relationship to depicting the body. Exposure to relevant artistic influences will occur through presentations, readings, in person viewing, and independent research.

Credits: 3

PAD 5201: Onsite 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

PAD 5300: Narrative Sketchbook

By treating the sketchbook as a portable studio, students will develop an understanding of first-hand research, sequence, and methods for translating experiences into narrative artworks. Students will work in a variety of media from drawing, water-based painting, and basic digital processes, to experimental book forms.

Credits: 3

PAD 5301: 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

PAD 5500: 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

PAD 5520: Queer Strategies

Students explore the impact and legacy of queer theory, artistic practice, and artists throughout time. This course examines how queer aesthetics resist normalization, foster collectivity, and inspire imaginative futures. Through visual, literary, performative, and philosophical lenses, we will engage with the generative power of queer contributions to artistic discourse and cultural production, embracing a spirit of constant transformation.

Credits: 3

Photography

PHO 5005: 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

PHO 5010: 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

PHO 5160: Nonsilver Photography

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

PHO 5210: Portrait/Self-Portrait

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

PHO 5220: Dream and Reality

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

PHO 5250: 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

PHO 5320: Still Motion

Photographs and the moving image have been deeply intertwined since the advent of the photography. 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

PHO 5330: Contemplative Photography

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

PHO 5355: Landscape Photography: Creating a Personal Vision

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

PHO 5390: 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

PHO 5500: 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

PHO 5511: 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

PHO 5512: A Social History of Photography II

Continuing from Social History of Photography I, students 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

PHO 5660: 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

PHO 5661: Digital Photography II: Advanced Imaging and Printing

In this continuation of PHO5660, 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

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

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

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

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

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

PRT 5300: 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

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

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

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

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

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

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

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

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

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

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

Sculpture

SCP 5070: 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

SCP 5080: Direct Metal

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

SCP 5150: 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

SCP 5155: 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

SCP 5210: 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

SCP 5270: 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

SCP 5280: 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

SCP 5310: 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: 3

SCP 5350: 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 SUNY Purchase campus.

Credits: 3

SCP 5480: 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

SCP 5530: 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

SCP 5570: 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

SCP 5630: Sound/Interactive Media

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

SCP 5650: Immersive Sound Architecture

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

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

VIS 5105: Art and Artificial Intelligence (Sculpture)

Students use Artificial Intelligence (AI) in the art-making process, exploring different methods for collaboration with AI's. Students explore how the AI's were taught, their defaults or biases, what they reveal about our world and themselves, ethical questions and future implications. The course is centered on hands-on learning through direct experience and reflection, augmented with readings, lectures, and discussion.

Credits: 1

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

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

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

VIS 5320: Fibers

An exploration of fiber art as an artistic medium through various methods and techniques, including surface/embellishment (embroidery), generative techniques (weaving, felting, crochet work), sculptural/structural techniques, and collage. Students will also investigate political and artistic concepts including cultural and societal implications, the artist-craftsperson, domesticity, gender, and labor.

Credits: 3

VIS 5330: Collage/Assemblage

An interdisciplinary exploration of collage and assemblage. Students will work with both two- and three-dimensional methods of

combining materials, imagery, and forms into new compositions while investigating formal, conceptual, and cultural ideas. Working both digitally and physically, students explore found images and objects, and original content. Weekly slide lectures, demonstrations, exercises, and critiques will complement students' own art practice.

Credits: 3

VIS 5720: Graduate Studio Critiques

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

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

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

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

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

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

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

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

*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 Minor

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 Declaration of Minor Form found on the **Registrar's website.** 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 and Television Studies

CIN 3757/New Waves of East Asian Cinema

School of Humanities

Art History

ARH 4710/Exoticism in Modern Art

Asian Studies

ASN2020 Manhattan Chinatown: Labor, Gentrification, and Resistance

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 2635/Introduction to China: Literature, History and Thought
- LIT2645/Gender, Revolution, Livelihood: Modern Chinese Women Writers
- LIT 3216/20th Century South Asian Literature and History

- LIT 3226/Literature of Decolonization in South Asia

Philosophy

- PHI1610/Reorienting Asian Thought
- PHI2400/Intro to Asian Thought
- 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

Contemplative Studies Minor

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: SOC1035/Contemplation, Meditation, and Mind
- 1 Somatics Course (e.g. Yoga, Somatic Dance Fluid Form/Alexander Technique)
  - DPM1551/Somatic Practices for Dancers: Yoga
  - DPM1552/Somatic Practices for Dancers: A Moving Inquiry
  - DPM1553/Somatic Practices for Dancers: Alexander Technique
  - DPM 1559/Somatic Practice for Dancers
  - DPM1553/Somatic Practices for Dancers: Alexander Technique
  - PED1010/Yoga
  - PED1017/Yoga Tools for Relaxation and Peace
  - PED1018/Vinyasa Yoga
  - PED1635/Koru Mindfulness

- PED1640/Personal Health and Wellness
- 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

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

Painting and Drawing

PAD3040/Experimental Drawing

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

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 Education** requirements and **other 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
MSA 4120/Drag Theory and Practice

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
LIT2645/Gender, Revolution, Livelihood: Modern Chinese Women Writers
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
PSY3135/Psychology of Men
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 3530/Black and Gay in Performance
THP 3600/Women and Drama
THP 4170/Contemporary Queer Performance
THP 4180/Women, Water and Autonomy: Ecofeminism in Performance

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 3050/Sports Studies: Queer, Feminist and Trans Approaches
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 Declaration of Minor Form found on the **Registrar's website** 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

Shaka McGlotten

Professor of Media Studies
Juanita and Joseph Leff Distinguished Professor 2023-2024

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

Rachel Dickstein

Associate Professor of Theatre and Performance
Co-Chair of Theatre and Performance

- BA, Yale University

Rudolf Gaudio

Professor of Anthropology

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

Lisa Keller

Professor of History

- BA, Vassar College
- PhD, University of Cambridge (England)

Jane Kromm

Professor of Art History
Chair of Museum Studies Minor

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

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

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

Christian Bailey

Associate 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

Morris B. Kaplan

Professor of Philosophy

- BA, Williams College
- MA, JD, Yale University

Marin Kosut

Professor of Sociology

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

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

Contributing Faculty

Tracy Schpero Fitzpatrick

Director, Neuberger Museum of Art
Associate Professor of Art History (on leave)

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

Jane Kromm

Professor of Art History
Chair of Museum Studies Minor

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

Sam Galloway

Assistant Professor of Political Science

- BA, SUNY Purchase
- MA, The University of Chicago
- PhD, The University of Chicago

Jennifer K. Uleman

Associate Professor of Philosophy

- BA, Swarthmore College
- PhD, University of Pennsylvania
- Chancellor's Award for Excellence in Teaching

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

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

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

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

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

GND 3050: Sports Studies: Queer, Feminist, & Trans Approaches

Interdisciplinary overview of sex and gender in sports. Students learn histories of women and gender nonconformity in sports; past and current LGBTQ activism; race and gender segregation; sex and gender testing; racial and gendered politics of "fairness;" and trans and intersex athletic embodiment.

Credits: 4

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

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

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

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

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

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

LIT 2645: Gender, Revolution, Livelihood: Modern Chinese Women Writers

This course both surveys representative works of modern Chinese women writers and examines general problems such as equality and liberation, desire and subjectivity.

Credits: 4

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

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 (Hurston, Woolf, Faulkner) and some of her most cherished contemporaries (James Baldwin, Toni Cade Bambara).

Credits: 4

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

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

LIT 3575: Virginia Woolf

An examination of the novels, short stories, and essays of Virginia Woolf.

Credits: 4

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

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

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

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

MSA 4120: Drag Theory and Practice

Focuses the politics and aesthetics of drag. Engage classic and contemporary work in gender theory, and also learn how to do drag through a series of practice-based workshops.

Credits: 4

PREREQ: MSA1050

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

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

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

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

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

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

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

PSY 3135: Psychology of Men

Students explore the psychology of men from evolutionary, social, developmental, and cognitive perspectives. Topics include the development of sex and gender, individual differences in sex and gender, evolutionary approaches to sex differences, relationships, aggression, risk-taking, testosterone, work, fatherhood, and mental health. Students engage in seminar-style discussions of assigned short readings, as well as a group-based book review project.

Credits: 4

PREREQ: PSY1530

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

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 ANT1500 Or GND1200

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

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

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

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

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

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

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

THP 3530: Black and Gay in Performance

Students analyze film, television and stage performances that depict Black gay men. Students synthesize historical and political context, artistic perspectives, and the unique intersectional realities of Black and gay identity towards a deeper understanding of these artistic and cultural perspectives. Works studied include both mainstream hits that permeate the zeitgeist, and niche, yet culturally significant works that shift the narrative.

Credits: 4

THP 4170: Contemporary Queer Performance

Examines queer performance beyond traditional drama and theatre including drag shows, stand-up comedy, and live music. Students critically analyze and explore the ways in which queer performance

engages with current struggles surrounding issues of queer identity, community, and representation. Assignments include both creative and writing projects.

Credits: 4

THP 4180: Women, Water, and Autonomy: Ecofeminism in Performance

This course offers a workshop in creating performance/installation adapted and devised from these writings to celebrate how femme bodies (both human and from nature) rise and rebel against systematic abuse. Students study the ecofeminist movement, and performance that addresses climate change to guide their own investigations into creating original work about rising sea levels and female agency.

Credits: 4

Global Black Studies Minor

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 Declaration of Minor Form found on the **Registrar's website.**

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/Introduction to Afro-Atlantic Arts I
ARH 2750/Introduction to Arts of Africa I: Prehistory to 1651
ARH2755/Introduction to Arts of Africa II: 1651 to Present
ARH3080/Introduction to Afro-Atlantic Arts II
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 3463/From Haiti to Ferguson: The Global Black Freedom Struggle since Slavery
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 3635/Race, Ethnicity, and Identity in the US
HIS 3705/Slavery and Social Status in the Atlantic World

Literature

LIT1610/Intro to LatinX Literature
LIT 2100/Freedom Dreams: Introduction to African American Literature
LIT2315/African Literature as Restoration
LIT2388/Literature of the African Diaspora
LIT2765/Child Soldier Narratives
LIT 3011/Literature, Race and the Police State
LIT 3012/The Lives of James Baldwin *(added Fall 2020)*
LIT 3043/Toni Morrison
LIT3228/Decolonizing Sex and Gender
LIT3095/Literature of the Human Race
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
POL3235/Globalization, Development, and Poverty
POL3361/Cuba, Latin America and the U.S

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 2210/Health Disparities in America: Poverty, Race and Medical Care
PSY2745/Psychology of Stereotyping, Prejudice and Discrimination
PSY3300/Cultural Psychology
PSY 3090/Psychology of Stigma

Conservatory of Dance

Dance

DPD 3455/Embodied Exchange: Dance, Creativity, and Ethnographic Explorations of the Benin Republic
DPM 1160/West African Dance
DPM 1170/Fundamentals of Voguing

Conservatory of Music

Music

MPE 1245/Soul Voices Ensemble
MUS 2570/Introduction to Jazz

Conservatory of Theatre Arts

Theatre and Performance

THP 3125/Performing Black Theatre
THP3495/Black American Drama
THP3530/ Black and Gay in Performance

School of Film and Media Studies

Film and Media Studies - Cinema and Television Studies

- CIN3090/Cinema of the Portuguese Speaking World
- CIN3000/ Cinema and Revolution

Faculty

Diana Cassells

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

Rudolf Gaudio

Professor of Anthropology

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

Kerry Manzo

Assistant Professor of Global Studies
Chair of General Studies

- BA and MA, University of Texas, El Paso
- PhD, Texas Tech University

William Bryant Miles

Assistant Professor of Theatre and Performance
Co-Chair

- MA, Goldsmiths, University of London
- BFA, Howard University

Mariel Rodney

Associate Professor of Literature

- BA, Queens College, City University of New York
- MA, PhD, Columbia University

Mtume Gant

Assistant Professor of Film
- BFA, SUNY Purchase

Paula Halperin

Associate Professor of Cinema Studies and History
Director of the School of Film and Media Studies
- PhD, University of Maryland

Shaka McGlotten

Professor of Media Studies
Juanita and Joseph Leff Distinguished Professor 2023-2024
- BA, Grinnell College
- PhD, University of Texas, Austin

Krystal Perkins

Associate Professor of Psychology
Chair of Global Black Studies
- BA, SUNY Purchase
- PhD, Graduate Center, City University of New York

Museum Studies Minor

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 Intro to Art, Society, and Creative Industries
- 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
ARH2110/Introduction to Museums and Society
ARH 2140/Structure and Function of Museums
ARH 3145/Collections Research/Neuberger Museum
ARH 3158/The Display of Objects
ARH 4030/Exhibition Seminar
ARH 4035/Museology
ARH 4037/Critical Curatorial Studies
ARH4065/Curatorial Writing Intensive
ARH 4202/ The Inclusive Museum
ARH 4460/Field Trips to New York Museums and Galleries
ARH 4715/Collect, Display, Exchange

Arts Management

AMG 3100/Funding the Arts
AMG3430/Museum Education and Learning
AMG3440/Museum Visitor Research
AMG4420/Exhibition Interpretation: Theories and Practice
AMG 3520/Marketing the Arts
ANT2475/Museums and Communities. NOTE: this course is considered to be an Arts Management course for the Museum Studies minor

History

HIS 3027/History's Places and Spaces: Museums, Movies and Materials
HIS 3337/Politics and Archeology
HIS3543/Farm Fish Graze Sail
HIS 3721/Local History Workshop
HIS 3855/Oral History Workshop

Faculty

Jane Kromm

Professor of Art History
Chair of Museum Studies Minor

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

Melissa Forstrom

Associate Professor of Global Studies and Arts Management

- BS, Northeastern University
- MA, PhD, University of Westminster (England)

Sarah Warren

Associate Professor of Art History

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

Laura M. Chmielewski

Professor of History

- BA, St. Joseph's University
- MA, Fordham University
- MPhil, PhD, Graduate Center, City University of New York

Rachel Hallote

Professor of History

- BA, Bryn Mawr College

- MA, PhD, University of Chicago

Jonah Westerman

Associate Professor of Art History
Art History MA, Department Chair

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

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 SUNY Purchase 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 their own country, major, and self. In addition, experience abroad can open new and unexpected career options after graduation.

SUNY Purchase offers **short-term summer and winter study abroad programs** led by Purchase faculty. Past countries have included France, Honduras, Benin, Italy, Norway, Czech Republic, and Israel. These programs, which run for three to six 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 19 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, Norway, 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 Collective (ISC) 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 SUNY Purchase **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 SUNY Purchase 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) 251-6032
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

Judy Anker

Certified Lifeguard Instructor Trainer, WSI, Swim

Christopher Bisignano

Director, Center for Physical Education, Recreation, and Athletics

- BS, Pace University
- MS, SUNY Cortland

Natalie Cruz

Lecturer in Physical Education

- BA, Catholic University of America

Scott Fisher

Lecturer in Physical Education

- BS, University of Connecticut
- MS, Pennsylvania State University

Viveca Gardiner

Jared Kirby

Lecturer in Physical Education

- BA, University of Minnesota

Hardeepak Nick Malvai

Jessica Pozzuoli

Lecturer in Physical Education

- BA, Fordham University\
- CMS, Harvard University
- MUP, Hunter College, CUNY

Rachel Rumore

Lecturer in Physical Education

- BA, St. John's University

Jane Bailey

Adjunct Yoga Instructor

- BFA Printmaking, SUNY Purchase

Bina Bora

Lecturer in Physical Education

- Professional belly dancer

Malachi Davis

Lecturer in Physical Education

- BA, SUNY Purchase

Lisa Frey

Lecturer of Physical Education; Lecturer of Dance

- BA, Boston College

Suzannah Kincannon

Lecturer in Physical Education

- Certified Zumba instructor

Francesca Levine

Lecturer in Physical Education

- BS, Marist College
- MBA, Mercy College

Stephen Peters

- BA, City College of NY
- MA, Tufts University

Gavin Pritchard

Lecturer in Physical Education

- BS, University of Colorado, Boulder

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

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

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

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

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

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

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

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

PED 1070: Rockclimbing

Students learn climbing, belaying, and rapelling 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

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

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

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

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

PED 1245: Pickleball for Beginners

Pickleball is a cross between tennis, squash, badminton and table tennis. This course will cover the fundamental rules of the game and participants will learn how to play at the beginner level and some basic paddle technique.

Credits: 1

PED 1255: Intermediate Pickleball

This course is designed for players who already understand the basic rules and techniques of pickleball and want to advance their skills, strategy, and consistency. Students will refine stroke mechanics, develop advanced shot selection, improve doubles teamwork, and apply tactical concepts in match play. Emphasis will be placed on game strategy, positioning, mental focus, and effective communication with partners. By the end of the course, participants will be able to play competitive recreational matches confidently and understand how to train for continued improvement.

Credits: 1

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

PED 1355: Salsa Dance on 2

This course will offer students an opportunity to learn and enjoy salsa dance. Salsa dance originated in Cuba with Spanish, Caribbean and African influences. It is an energetic social dance and one of the most popular and beautiful of the Latin partner dances. It is easy to learn and is danced worldwide. Through two weekly sessions, students will learn to salsa dance with a partner.

Credits: 2

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

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

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

PED 1450: Pre-Bronze Ballroom Dance

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

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

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

PED 1465: Bronze Ballroom Dance

Students will learn from the bronze level International Latin and Standard dances by exploring basic figures, actions, and techniques as established by the syllabi written by the Imperial Society of Teachers of Dance (ISTD). 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

PED 1470: Circus Skills

Students are introduced to a range of circus skills (e.g., juggling, acrobatics, unicycling, trapeze, rolling globe, stilt walking, aerial silks), which may vary depending on physical ability and experience of the class. At the end of the course, students select a minimum of two skills to perform as a required final project.

Credits: 2

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

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

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

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

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

PED 1635: Koru Mindfulness

Provides the foundational instruction of KORU Mindfulness. An instructional course that was created specifically for the emerging adult population by Duke University Psychiatrists. Includes 8 instructional meetings in which the participants will learn and practice mindfulness skills that they will practice independently for 8 weeks. Mindfulness has been shown to reduce anxiety and depression, increase emotional regulation, improve academic performance and concentration and attention, improve sleep and physical health. The e-book "The Mindful Twenty-Something" can be accessed through the SUNY Purchase Library.

Credits: 1

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

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

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

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

PED 2035: Women's Self-Defense with Rape Aggression Defense (RAD)

The Cornerstone of R.A.D. Systems, this course has its foundations in education and awareness. The course includes lecture, discussion and self-defense techniques suitable for women (and for those who identify as women), of all ages and abilities, striving to build self-confidence, self-esteem, and knowledge of personal physical strength.

Credits: 2

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Academic Resources

Advising Center

The Advising Center facilitates the advising system, but also provides outreach and front-line academic service and guidance to any student who is:

- A new Purchase student
- A student in the Undeclared major
- Changing majors/minors or in an academic "re-direction"
- Unclear about an academic policy or degree requirement
- In academic jeopardy or difficulty – and doesn't know what to do

Each undergraduate student is assigned a primary academic advisor in their major. The advisor is central to the network of academic support at SUNY Purchase. For more information on the Advising Center and how to contact an advisor, email **advising@purchase.edu**.

Learning Center

The Learning Center at SUNY Purchase assists students in learning, developing academic skills, and attaining academic success. Students have access to 24/7 online tutoring in a variety of subject areas. In addition, there are peer tutors who are available for in person tutoring as well as tutors in the Einstein Corner, specializing in tutoring in the Natural Sciences.

Library

The Mission of the Library to support research, learning, and community through curated resources.

The **SUNY Purchase Library** building is strategically and conveniently located at the center of campus. Visitors will find that the location creates opportunities for engagement with the Library staff, services, spaces, and collections.

Upon entering the Library, the Circulation Desk is situated immediately to the left. It is the main point of contact for providing library visitors with information on resources that facilitate multi-modal approaches to inquiry, curiosity, research, and community engagement. Full time staff and student workers at the Circulation Desk provide information about library policies, **borrowing and renewing** services, and the library's curated resources. Library visitors can pick up and check-out items from **course reserves**, special collections, and **Interlibrary Loan** (ILL). Visitors can also access **group**

study rooms on the second floor, and/or collaborative writing spaces on the lower level. The Circulation team facilitates the quick and convenient checkout of all library materials that are available for borrowing.

Librarians provide individual assistance to students, faculty, and staff undertaking class assignments, research projects, scholarship, and other modes of inquiry. Each librarian also serves as **a subject liaison** to major and minor programs of study. In addition to in-person service desk assistance and research appointments scheduled in Starfish or by **email**, librarians participate in a statewide **24/7 online chat** service, which also includes text messaging, and video chat (by appointment). In addition, librarians collaborate with teaching faculty to provide **information literacy instruction**, designed to inform, encourage, and produce information literate students.

The Library's collections include digital, media, and print resources, with more than 85,000 unique, full-text online journals, magazines, and newspapers, over 145,000 **ebooks**, and more than 240,000 print volumes. Students, faculty, and staff can **access a wide range of online resources** from any location. The Library's collections are particularly strong in the visual and performing arts, and include a strong collection of music scores and recordings. The **Special Collections and Archives,** available by appointment, feature rare, out-of-print monographs and multi-volume sets, limited editions of seminal works in the fields of art, design, and photography, signed works of historical and political significance, and a teaching collection of artists' publications. As a federal **government documents** depository, the Library collects and preserves official publications, ensuring public access to vital information essential for transparency and civic engagement. Please make **recommendations** when you can't find a resource you are looking for.

The Library is also rich in technology, with public computing spaces in several areas of the Library, including a Digital Media Zone (DMZ), computer labs, large-format scanners, smart classrooms, and computer areas specifically designed for group work. There are over 100 public computers in the Library, including both PCs and Macs. **Assistive technology** designed to help campus community members with visual, hearing, and/or learning disabilities is housed in the Library's Assistive Technology Lab. The **Technology Assistance Office** (TAO) serves as a Campus Technology Services (CTS) outpost within the Library and provides troubleshooting assistance to Library visitors using Library computers, printers, scanners etc. The Library also houses the **Teaching, Learning, and Technology Center** (TLTC), which partners with faculty to enhance teaching and learning at SUNY Purchase through the adoption of innovative and applicable pedagogies and technologies.

Related Campus Resources

Campus Directory

The campus directory contains telephone numbers and email addresses for members of the SUNY Purchase 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 helps students navigate campus policies and processes and ensures student success. They connect students with other offices within their sector, such as the Registrar, Financial Services, Counseling, and Advising, while helping them understand the campus community and the disciplinary system.

For additional information on Student Success and how to navigate the Office of Student Affairs and Enrollment Management, contact: **Barbara Washington, Associate Director of Student Success.**

Career Development Center

The Career Development Center helps students explore career paths and develop into strong, competitive candidates in the career fields that inspire them. We help students discover opportunities, build essential skills, and prepare confidently for their next steps. Our team offers personalized career coaching, connects students with internships and job openings, and provides stipends for unpaid internships. We also assist with résumé and cover letter writing, graduate school planning, interview preparation, and professional networking. Through these services and other skill building experiences, we help ensure that the transition from academic to professional life is smooth, meaningful, 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)
Starbucks
Einstein Bagels

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 SUNY Purchase.

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/Merit Access 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.

Departmental Mission Statement

The Educational Opportunity Program (EOP) and the Merit Access Program (MAP) office at SUNY Purchase work to admit motivated, capable, economically disadvantaged (EOP only) and academically under prepared students who desire to pursue their bachelor's degree at SUNY Purchase.

EOP/MAP assists its students in navigating the requirements, policies, procedures and general complexity of higher education. Through personal counseling, academic tutoring (EOP only), supplemental academic advising, developmental workshops, community building activities and financial support (EOP only); students are guided with strategies to set and meet short and long term goals relevant to student success and the ultimate goal of graduating from SUNY Purchase.

Admissions Process for EOP

First-year Students

Admission to the Educational Opportunity Program is not based on traditional admission criteria. If the candidate is academically eligible (below the college's current academic standard) and demonstrates strong motivation for a college education, they will be conditionally admitted until an economic review is conducted or may be interviewed by a member of the EOP staff. Applicants must

demonstrate financial need based on family income within a specific range.

Applicants to the conservatory programs must pass an audition, interview, or portfolio review by the conservatory which they applied to. After passing this step, candidates will be assessed for economic eligibility to the EOP program.

EOP 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 Summer Academy in addition to the college's regular summer orientation. The summer program for EOP is three weeks in duration. The primary focus is to orient the student to EOP and begin to formally introduce the student to SUNY Purchase and its various supportive services and build college academic 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, also known as the Student Code of Conduct or Code.

Each individual section expands to detail information related to charges that may be applied after the office reviews report(s) of an alleged violation.

A range of sanctions has been authorized for each violation charge. 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**

Academic Integrity

Academic and Professional Integrity

SUNY Purchase 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 SUNY Purchase 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 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. **An individual student or group of students that intentionally, knowingly, or recklessly causes or creates an unreasonable risk of harm to another student as a requirement for initiation into, affiliation with, or continued membership of a recognized or unrecognized student organization, regardless of whether a student willingly participates. This may apply but is not limited to clubs, Student Government Associations, athletic teams, and Greek organizations. Examples of hazing include but are not limited to:**

   a) Whipping, beating, striking, electronic shocking, placement of harmful substances on someone's body or similar activity;
   b) causing, coercing, or otherwise inducing sleep deprivation, exposure to elements, confinement in a small space, extreme calisthenics, or other similar activity;
   c) causing, coercing or otherwise inducing another person to consume food, liquid, alcohol, drugs or other substances;
   d) causing, coercing or otherwise inducing another person to perform sexual acts;
   e) any activity that places another person in reasonable fear of bodily harm through the use of threatening words or conduct;
   f) any activity against another person that includes a criminal violation of local, State or Federal law.

   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: criminal sexual contact; 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 of a person or the College 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: Disciplinary Probation
Maximum: Expulsion
For instances where firearms, explosives, and/or weapons have been used in a threatening and/or intimidating manner, or in a manner that otherwise causes panic or alarm:
Recommended Standard 1 st offense: Suspension for one year; Disciplinary Probation upon return for one year and Parental Notification.
Recommended Standard 2 nd offense: Expulsion and Parental Notification.

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, misuse of fire extinguishers, pulling a fire station with no active emergency in progress, etc.)

Minimum: Disciplinary Probation
Maximum: Expulsion
Recommended Standard 1st Offense: Disciplinary Probation for one year and fire safety education class.
Recommended Standard 2nd Offense: Residence Suspension for one semester and Judicial Educator - Module 10: Fire Safety.

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 Use Consultation and Parental Notification; Disciplinary Probation upon return

for one year.
Recommended Standard 2nd Offense: Expulsion and Parental Notification.

8.(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 Parental Notification.
Recommended Standard 2nd Offense: Suspension for one semester, a Substance Use Consultation and Parental Notification; Disciplinary Probation upon return for one year.
Recommended Standard 3rd Offense: Expulsion and Parental Notification.

8.(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 and Parental Notification.

8.(D): Uses, possesses, gives, or has under their control any drug or alcohol paraphernalia, including but not limited to water pipes, hookahs, rolling papers, bongs, beer balls, kegs, grinders and hypodermic syringes/needles not prescribed by a licensed physician.

Minimum: Disciplinary Reprimand
Maximum: Suspension

Recommended standard 1st Offense: Disciplinary Probation one semester.
Recommended Standard 2nd Offense: Disciplinary Probation for one year, Substance Screening and Education.
Recommended Standard 3rd Offense: Suspension for one semester, Substance Use Consultation
Recommended Standard for Hypodermic Syringes/Needles: Disciplinary Probation one year and Substance Use Consultation.

9(A): Fails to comply with the College Alcohol Policy

-Students of legal drinking age are permitted to consume alcohol in their assigned room, suite or apartment with the door closed.
-No alcohol is permitted in rooms, suites, or apartments where all assigned

students are under 21 years of age.
-Alcohol consumption is not permitted in the presence of individuals under the age of 21 years, except in instances where the underage individual is assigned to the occupied space.
-In rooms where underage individuals reside, all alcohol must be clearly labeled with the owner's name to identify who is consuming the item.
-No person shall sell, deliver, serve, or give-away alcoholic beverages to individuals that are under the age of 21 years.
-No person shall cause, permit, or procure the sale, deliver, serve, and/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.

Minimum: Disciplinary Reprimand and Parental Notification
Maximum: Expulsion and Parental Notification

9(B): Possesses an open container of alcohol. A container of alcohol is considered open when found in a public area not assigned to a student (e.g. hallways, lobbies, balconies, porches, outdoors, etc.). A container of alcohol is also considered open when it is in possession of an individual under the legal drinking age.

Minimum: Disciplinary Reprimand and Parental Notification
Maximum: Disciplinary Probation and Parental Notification

9(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.) No person shall appear in the state of intoxication or disturb the peace in any manner while intoxicated.

Minimum: Disciplinary Reprimand and Parental Notification
Maximum: Expulsion and Parental Notification
Recommended Standards 1st Offense: Disciplinary Reprimand, Substance Screening and Education and Parental Notification

Subsequent violations will follow the recommended standard for transported to the hospital

For students that are transported to the hospital:
1st Offense: Disciplinary Probation for one year, a Substance Use Consultation and Parental Notification
2nd Offense: Suspension for one semester, a Substance Use, Disciplinary Probation upon return for one year and Parental Notification
3rd Offense: Expulsion and Parental Notification

9(D): Underage consumption of alcohol

Minimum: Disciplinary Reprimand and Parental Notification
Maximum: Expulsion and Parental Notification
Recommended Standards 1st Offense: Disciplinary Reprimand, Substance Screening and Education and Parental Notification

Subsequent violations will follow the recommended standard for students transported to the hospital

For students that are transported to the hospital:
1st Offense: Disciplinary probation for one year, a Substance Use Consultation and Parental Notification
2nd Offense: Suspension for one semester, a Substance Use Consultation, Disciplinary Probation upon return for one year and Parental Notification
3rd Offense: Expulsion and Parental Notification

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

12. Uses or possesses tobacco, including tobacco and tobacco-derived products intended for human consumption, including, but not limited to, cigarettes, cigars, pipe tobacco, e-cigarettes, vapes, hookah-smoked products, clove cigarettes, bidis, kreteks, and smokeless tobacco (for example, dip, chew, snus, and snuff). Items used to consume tobacco or dispose of tobacco or its products, including but not limited to rolling papers, "spit cup", etc., are also prohibited. (See also the College's Tobacco Free Policy)

Minimum: Disciplinary Reprimand
Maximum: Suspension

For students under 21:
Recommended standard 1st Offense: Disciplinary Probation 1 semester and Parental Notification
Recommended Standard 2nd Offense: Disciplinary Probation for 1 year and Parental Notification

For students over 21:
Recommended standard 1st Offense: Disciplinary Reprimand
Recommended Standard 2nd Offense: Disciplinary Probation for 1 semester

[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 issued 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: 3 persons
    - For units designed as a residence hall double: 4 persons
    - For units designed as a residence hall triple: 6 persons
    - For units designed as a residence hall four-person suite: 8 persons
    - For units designed as a residence hall 6, 7, or 8 person suite: 12 persons
    - For apartment units designed for two residents: 4 persons
    - For apartment units designed for four residents: 8 persons
    - For apartment units designed for six residents: 12 persons

    Minimum: Disciplinary Reprimand
    Maximum: Disciplinary Probation

14. **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

15. **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

16. **Fails to comply with any college policy and/or any local, state, or federal law, rule, or regulation.**

    Minimum: Disciplinary Reprimand
    Maximum: Expulsion

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**

Office of Student Financial Services

For questions about your bill and financing your education, email: **financialservices@purchase.edu** or visit the Office of Financial Services.

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 SUNY Purchase'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:** Vicky Woisin, (914) 251-6080, **Victoria.Woisin@purchase.edu**
- **Provost:** Earnest Lamb, (914) 251-6020
- **Associate Director of Admissions:** Anna Valinoti, (914) 251-6300

Important Programs

Free Application for Federal Student Aid (FAFSA)

Prior to the students last date of attendance within an academic year.

NYS Tuition Assistance Program (TAP)

Deadline varies, contact NYS HESC at (888)-697-4372

Excelsior Scholarship

Deadline to apply is August 31st, 2026.

New York State DREAM Act

Deadline varies, contact NYS HESC at (888)-697-4372

Neuberger Museum of Art

The Neuberger Museum of Art, SUNY Purchase, 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 SUNY Purchase.

Performing Arts Center

The Performing Arts Center, SUNY Purchase is a four-theatre complex located on the campus of SUNY Purchase. 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, SUNY Purchase has an active and collaborative relationship with the student population. SUNY Purchase 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

2026–2027 2027-2028

Calendar Process

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

SUNY Purchase commits to ensuring that every student is guaranteed the right to practice their faith with no interference as they pursue their academic goals.

Follow the link below to read the college's policy on Religious Observances, your rights and responsibilities, and a list of observances.

RELIGIOUS OBSERVANCES

College Policies

Student Affairs and Enrollment Management Policies

College policies are subject to change through formal governance procedures.

Affirmative Action Policies

Nondiscrimination Policy

SUNY Purchase 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.

Pursuant to the Department of Education's 2024 Title IX Final Rule, the following are additional protections and expanded definitions applicable to incidents occurring on or after August 1, 2024:

Sex-based harassment is defined as: sexual harassment and other harassment on the basis of sex, including harassment because of gender identity, sexual orientation, sex characteristics, sex stereotypes, and/or pregnancy and other conditions.

Sexual-based harassment may include:

(1) *Quid pro quo harassment*. An employee, agent or other person authorized by Purchase's Education Program or Activity explicitly or impliedly conditioning the

provision of such an aid, benefit, or service on a person's participation in unwelcome sexual conduct;

(2) *Hostile Environment harassment*. Unwelcome sex-based conduct that, based on the totality of the circumstances, is subjectively and objectively offensive and is so severe or pervasive that it limits or denies a person's ability to participate in or benefit from Purchase's Education Program or Activity (i.e., creates a Hostile Environment). Whether a Hostile Environment has been created is a fact-specific inquiry that includes consideration of the following: (i) the degree to which the conduct affected the Complainant's ability to access Purchase's Education Program or Activity; (ii) the type, frequency, and duration of the conduct; (iii) the Parties' ages, roles within Purchase's Education Program or Activity, previous interactions and other factors about each Party that may be Relevant to evaluating the effects of the conduct; (iv) the location of the conduct and the context in which the conduct occurred; and (v) other Sex-Based Harassment in Purchase's Education Program or Activity;

(3) *Sexual Assault* (as defined in the Clery Act, 20 U.S.C. 1092(f)) means any sexual act directed against another person, without the Consent of the victim, including instances where the victim is incapable of giving Consent;

(4) *Dating Violence* (as defined in the Violence Against Women Act (VAWA) Reauthorization of 2022 and the VAWA Amendments to the Clery Act) means any violence committed by a person: (A) who is or has been in a social relationship of a romantic or intimate nature with the victim; and (B) Where the existence of such a relationship shall be determined based on a consideration of the following factors: (i) The length of the relationship; (ii)the type of relationship; and (iii) the frequency of interaction between the persons involved in the relationship.

(5) *Domestic Violence* means any felony or misdemeanor crimes committed by a person who: (A) is a current or former partner of the victim under the family or Domestic Violence laws of New York, or a person similarly situated to a spouse of the victim; (B) is cohabitating, or has cohabitated, with the victim as a spouse or intimate partner; (C) shared a child in common with the victim; or (D) commits acts against a youth or adult victim who is protected from those acts under the family or Domestic Violence laws of New York; or

(6) *Stalking* means engaging in a course of conduct directed at a specific person that would cause a reasonable person to: (A) fear for the person's safety or the safety of others; or (B) suffer substantial emotional distress.

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

Shannon Woolard, JD
Civil Rights Compliance Investigator & Assistant Affirmative Action Officer

shannon.woolard@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

Academic Requirements for Degree Programs

Academic Credit and Student Workload

The academic year at SUNY Purchase 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 SUNY Purchase 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 SUNY Purchase.
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. See the New York State Education Department's **requirements about types of courses that count for Liberal Arts credit**.
2. A total of 45 credits must be earned in upper-level (UL) coursework. These are credits in courses numbered 3000-4999 at Purchase.
3. Complete a minimum of 60 credits outside the student's major.
4. Complete SUNY Purchase's **General Education requirements**.
5. Complete the health and wellness requirement. NOTE: A maximum of 4 physical education [PED] credits may be applied toward the degree.
6. Complete all requirements for the major.
7. Earn an overall minimum 2.0 (C) cumulative grade point average [GPA] at SUNY Purchase.

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

1. Earn a minimum of 120 credits that include a minimum of 30 credits in liberal arts. See the New York State Education Department's **requirements about types of courses that count for Liberal Arts credit**.
2. Complete SUNY Purchase's **General Education requirements**.
3. Complete the health and wellness requirement. NOTE: A maximum of 4 physical education [PED] credits may be applied toward the degree.
4. Complete all requirements for the major.
5. Earn a minimum 2.0 (C) cumulative GPA at SUNY Purchase.

Second Degree

Students who intend to complete a second degree who have already earned a bachelor's degree from an accredited four-year college or university (including SUNY Purchase) are considered second degree students. Second degree students must complete:

1. at least one year (30 credits) in residence at SUNY Purchase
2. the requirements for the degree and **major.**

Dual Degree Policy

A student may earn two different bachelors degrees simultaneously (BA, BS, BFA, MusB). These dual degrees will be awarded at the same time upon completion of all coursework for both degrees.

1. Students who plan to receive two bachelor's degrees from SUNY Purchase must satisfy the academic requirements for each degree and major.
2. The minimum number of Liberal Arts credits must be met for each degree as follows:
   - BA: 90 liberal art credits
   - BS: 60 liberal art credits
   - BFA and MusB: 30 liberal arts credits
3. Complete the signature work/final project (e.g Senior Project, Capstone, Senior Recital) that is required for each of the degrees.
4. Upon completion of all requirements for both degrees students will be granted two degrees and two diplomas.

Students may complete a maximum of two majors within any single degree program (e.g. BA, BFA). For students double majoring, see the **Double Major policy.**

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. Please note that students in the BFA and MusB degrees are encouraged to do internships, but internships may not count towards degree requirements and may affect use of financial aid.

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:

4
150
10 hours per week x 15 weeks

3
112.5
7.5 hours per week x 15 weeks

2
75
5 hours per week x 15 weeks

1
37.5
2.5 hours per week x 15 weeks

Note: 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 SUNY Purchase 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.

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 SUNY Purchase. 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.

Complaint Resolution for Out-of-State Distance Education Students

SUNY Purchase is a member of the National Council for State Authorization Reciprocity Agreements (NC-SARA) and follows the complaint resolution policies and procedures outlined within the **SARA Policy Manual** and **summarized on the SARA Student Complaints page**.

Consumer protection complaints resulting from distance education courses, activities, and operations may be submitted to the appropriate campus office following the **procedures outlined on the college's website** for investigation and resolution.

If a student is dissatisfied with the campus-based resolution, a concern may be submitted to System Administration of the State University of New York as **outlined at Student Concerns**. And, if still not satisfied, a complaint may be submitted, within two years of the incident about which the complaint is made, to the New York State Education Department as **outlined on their SARA-Student Complaint Process webpage**, Effective July 1, 2026, a student may submit a complaint to the **SARA State Portal Entity** of the state in which the student is located and this entity will provide to the student the contact information of the SARA office at the NY State Education Department.

Please note, this process is only for consumer protection issues (for examples, see section 4 of the **SARA Policy Manual**) and this does not include complaints related to **grades** or **student conduct violations**, both of which are to be addressed via non-SARA processes. Additionally, this process is only for distance education students located in another SARA-participating state (as of January 1, 2026, this includes all states except California), whereas other distance education students, including those located in New York State, should follow non-SARA processes (see the following policies outlined on the **SUNY Purchase website** and the **SUNY website**).

Cross-Registration at Manhattanville College

Manhattanville College and SUNY Purchase 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 on the **Registrar's forms page**.

For related information, please refer to:
Internal Transfer: Policy and Procedures
Double Major

Double Major Policy

Students pursuing a single degree (e.g. BA, BS, BFA, MusB) who seek a double major within that degree may do so by meeting the following requirements:

1. All General Education and college-wide requirements must be completed.
2. All program requirements for both majors must be completed satisfactorily. Note that in some cases a student may be required to complete more than 120 credits to

obtain their degree.
3. Complete one **Senior Project**, which may incorporate aspects of both majors.
4. Upon completion of all requirements the student will be granted one degree with two majors noted on the transcript.

Students may complete a maximum of two majors within any single degree program (e.g. BA, BFA). Students pursuing two bachelor's degrees simultaneously (e.g., a BA and a BS or a BS and a BFA) should refer to the **Dual Degree Policy.**

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 SUNY Purchase 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. For more information about conditions that exempt students, contact the **Office of Admissions.** 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 encouraged 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 assigned advisor:

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 term**, students may enroll for a maximum of 12 credits in total but may only enroll for a maximum of 8 credits in any one 4-week session.

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.

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 SUNY Purchase, graded A+ through WF 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.

Maintenance of Matriculation

In order to graduate at the end of any given semester at Purchase, a student must be registered at Purchase for that semester. A student may satisfy this requirement either by (a) being registered for coursework at SUNY Purchase until graduation or (b) registering for Maintenance of Matriculation (MOM) at Purchase and paying $50 to maintain matriculation. Students must receive permission from the Registrar to register for a MOM.

Student Location Policy

SUNY Purchase determines student location for purposes of state authorization, participation in the State Authorization Reciprocity Agreement (NC-SARA), and the administration of distance education and related out-of-state educational activities. This policy applies to prospective and enrolled students participating in online, hybrid, or other educational activities that may occur outside New York State and applies only to student location determinations for state authorization and NC-SARA compliance. This policy does not apply for any other determination of student location, including tuition residency, IPEDS reporting, or other purposes.

For purposes of state authorization and disclosure of information about licensed programs, SUNY Purchase determines a student's initial location based on the reported permanent address on the admission application. Following registration in courses, the College determines a student's location based on the address information in the student information system. Students living on campus are determined to be located in New York. Determination of student location for all other students is based on reported local address and then permanent address if a local address is missing.

Students are responsible for maintaining accurate and current address information, and the College may rely on the address on file when making determinations under this policy. A student's location remains in effect until a change is officially submitted and recorded by the College. The effective date of a revised location is the date the change is recorded in College systems.

Out-of-state internships, field experiences, and other supervised educational activities may be subject to state authorization or NC-SARA requirements and must be reviewed and approved through the College's designated processes before they begin. SUNY Purchase participates in NC-SARA through New York State, and complaints related to distance education are addressed through the College's published **Complaint Resolution for Out-of-State Distance Education Students procedure**.

This policy is administered by Academic Affairs in coordination with the Office of the Registrar, Admissions, and other relevant offices.

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. A **Declaration of Minor form** is 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 pre-approval to transfer credits, 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**

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. Students must consult with the Office for Global Education regarding the accreditation of non-US colleges and universities. Questions about how courses transfer over should be directed to the Registrar by emailing **registrar@purchase.edu**.
- 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 Residential and Student Life 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 SUNY Purchase 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

First-Year students in the BA and BS programs, and thos who have not declared their major, normally complete from three to seven **general education** courses, depending on their program of study. First-Year students in the BFA and MusB programs normally complete two to three general education courses as well as foundation courses within their discipline.

First-Year Courses

First-Year Students in most majors are required to have a First-Year Experience course. Incoming students in BA/BS programs may choose from a selection of **First-Year Learning Community Seminars** (EDG1050). EOP students may choose one of the Learning Communities or an EOP First Year Seminar (EDG1030) taught by an EOP counselor. Students in the following majors have required First-Year Seminars in their majors: School of Art+Design BFA and BS students take **COMX** (VIS1050), Conservatory of Dance students take **Dance Freshman Seminar** (DPD1030) and **Our Community in Dialogue** (DPD1035), Conservatory of Music students take **Music Freshman Seminar** (MUS1040), Arts Management Majors take Connecting Arts and Community at Purchase (EDG1055) and Biology majors take **Biology Freshman Seminar** (BIO1880).

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.

The Senior Project (BA and BS Programs)

The senior project is a hallmark of the Purchase educational experience and a college-wide requirement for students in BA, BS, BFA, and MusB programs.

The senior project takes many forms depending on the curriculum of a student's major. Students in most programs in the Liberal Arts and Sciences devote two semesters (Senior Project I and II) to an in-depth, original, and creative study. Students in **Communications**, **General Studies**, **Global Studies,** and **Law and Justice Studies** are required to take a Senior Capstone Course to fulfill the senior project requirement. 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 be comprised of senior recitals, showcases, and art exhibitions.

All completed projects may be submitted to the SUNY Purchase 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.)

Policies and Procedures for Students in BA and BS programs that require a two-semester senior project:

- It is recommended that 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.
- 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 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 Senior Project.

Accelerated Status in the Senior Year

Students in BA and BS programs 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 in BA and BS programs 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.

Policies and Procedures for Students in BFA and MusB programs:

- Policies and expectations for senior projects within the Conservatories of Dance, Music, and Theatre Arts, and the School of Art + Design vary greatly between individual programs. Students in these programs should consult with their advisor and program Chair regarding the specific requirements in their area of study.

Transfer Credit

SUNY Purchase accepts transfer credit from institutions of higher education accredited by the following bodies:

- **Accrediting Commission for Community and Junior Colleges ,(ACCJC) Western Association of Schools and Colleges**
- **Higher Learning Commission (HLC)**
- **Middle States Commission on Higher Education (MSCHE)**
- **New England Commission on Higher Education (NECHE)**
- **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 a **NACES** member translation/evaluation service. We highly recommend **World Education Service** and **TEC** (formerly known as SpanTran). A course-by-course/course analysis evaluation is required.

What is an official transcript?

Hard-copy transcripts and other academic records are considered official when they arrive in a sealed, stamped, official envelope with the seal and any other security feature intact. Electronic transcripts are considered official when we receive them from a secure site formally linked to the sending institution or testing service.

Academic records received in any other condition, such as transcripts that arrive in an unsealed envelope, or that are emailed or uploaded by the student, or that are printed from the university portal, are not considered official.

Award of Academic Credit by Evaluation

SUNY Purchase awards academic credit by evaluation for the following:

- Standardized published examinations
  - Advanced Placement (AP)
  - Higher Level (HL) International Baccalaureate (IB)
  - College-Level Examination Program (CLEP)
  - **Military Education and Training**
  - **Portfolio Review** (as of Fall 2026)

Note:

- SUNY Purchase currently does not award credit on the basis of faculty/department developed challenge exams.

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 ⅔ of a semester hour. 5 quarter credits equals 3⅓ 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 of General Education/core courses at SUNY Purchase.
- 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 language and composition. Students receiving a 4 or 5 on the language and composition exam will be given credit and are waived from the **Basic Communication General Education** or the **Communication Written and Oral General Education requirement**. Students who receive a 3 may be given credit, but will be required to take the course to fulfill that requirement. A maximum of 30 AP 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 SUNY Purchase for 4 credits, will transfer as 3 credits.
- Transfer grades do not factor in to the Purchase grade point average (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 SUNY Purchase. 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 degree. A maximum of 60 non-liberal art credits may be applied to a BS degree. Non-liberal arts credits include (but are not limited to) business, nursing, education, accounting, social work, engineering, physical education, as well as visual and performing arts.
- BS in Visual Arts (BSVA): 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 SUNY Purchase. 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. BSVA majors with AP studio art exams (Drawing, 2D Design and 3D Design) with scores of 3 or above may be awarded visual art studio elective credit.

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 75 credits (a maximum of 24 studio art credits, 9 art history credits, 6 credits non-arts electives 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 SUNY Purchase. 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. Visual Art majors with AP studio art exams (Drawing, 2D Design and 3D Design) with 3 or above may be awarded visual art studio elective credit.

Graduate Transfer Credit Policy

1. Credits are converted to *semester hours/credits*. For example: unless otherwise specified, one quarter credit equals ⅔ of a semester hour. 5 quarter credits equals 3⅓ semester credits.
2. A maximum of 12 graduate-level credits with a grade of "B" or better may be accepted in transfer to an MA, MM, or MFA program at SUNY Purchase, so long as these credits have not already been applied to a graduate degree awarded by SUNY Purchase or another institution. **Evaluation of which credits transfer are subject to approval from the Director of the program and the Registrar on a case by case basis.**
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 SUNY Purchase 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 SUNY Purchase 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 SUNY Purchase 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 SUNY Purchase, or they will be ineligible to participate in the athletic program.

Tutorials and Independent Studies

The following policies apply to matriculated students generally Juniors and Seniors who elect to enroll in tutorials and Independent Studies:

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 their school director. The 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 SUNY Purchase faculty, the school director 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). We notify students and their communities of this achievement is in three ways: an email goes to you and your parent or guardian, Purchase sends a notification to your hometown newspaper, and you are added to the SUNY Purchase "**merit pages**."

For inquiries about the dean's list, students should contact the Advising Center at **advising@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 the school/conservatory in which the course is offered. 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 SUNY Purchase 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.

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. Course withdrawals are processed online through the student registration system.

Repeating Courses

When a student repeats a SUNY Purchase 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 SUNY Purchase 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 SUNY Purchase.

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) 251-6080, 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 Advising and Academic Support**, 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 SUNY Purchase Senate, the Educational Policies Committee, the Personnel Policies Committee, the SUNY Purchase 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 Director of Student Advising and Academic Support . 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: 5 faculty members.
- Non-voting members: The Director of Student Advising and Academic Support (Chair) and two student affairs staff members appointed by the dean of student affairs, the registrar, and a representative from EOP/MAP.

Questions should be directed to Jennifer Shingelo at 914-251-3990 or **ADV.acad.standing@purchase.edu**.

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 SUNY Purchase 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; these handbooks are provided by Department Chairs and School/Conservatory Directors.

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 SUNY Purchase 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' emergency contacts will be notified when a student is professionally dismissed from a conservatory/school.

Academic Standards in Professional Training

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 college's **Academic Review Committee.**

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 college's **Academic Review Committee**.

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 college's **Academic Review Committee**.

School of Art and 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.).

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 **Academic Review Committee**. There is an ongoing assessment of professional growth in all work for all students.

Students' Right to Appeal

A student may appeal a dismissal from a professional training program (whether on the grounds of academic performance or professional conduct) to the College's Academic

Review Committee, which will confirm or reverse the decision of the Conservatory or School Director after reviewing all relevant materials.

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 progress 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 with 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 and on the **Academic Dismissal and Appeals page**. 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 SUNY Purchase 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 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 Counseling and Behavioral Health Services (CBHS) for substance-related for emotional/psychological reasons or through Student Health Services for physical reasons. A supporting letter from a student's attending physician, therapist, or counselor is required. A student may meet with a CBHS counselor to get the supporting letter and complete the required forms. Medical leaves, which are generally for a period of no less than six months and up to one year, must be approved by the Assistant Dean for Student Affairs. All medical leaves follow the College's refund policy as posted on the Student Financial Services webpage.

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.

Registration while on Medical Leave of Absence:

Students on medical leaves may be eligible to register for campus housing and for classes based on their completed credits during the time of their leave. To be eligible for pre-registration, the student must have their treatment provider submit a preliminary letter that indicates that the student is currently undergoing treatment and is expected to be able to return to active student status for the semester in question (i.e., summer, fall, spring). That letter should be submitted by the treatment provider to either Health Services or Counseling and Behavioral Health Services – whichever department

originally recommended the medical leave. Once the letter is received, the student will receive an email communication from the Assistant Dean for Student Affairs or designee informing the student of the date(s) that the account hold will be lifted to allow for registration. Following registration, the hold will be replaced on the student's account pending final re-entry assessment clearance as outlined below. In the event that the student does not return through the process or is denied reentry through the process, the student will be deregistered as follows:

- May 5 for summer session courses
- August 10 for fall semester courses
- December 10 for winter semester courses
- January 10 for spring semester courses

Returning From Medical Leave

A request to return to the college from a medical leave of absence is assessed when requested by a student. Requests for returns from leaves must be received by the Friday of the first week in August or the Friday of the first week in January prior to the first day of classes in a new semester. The re-entry process can be scheduled as follows:

- After April 15 for summer session returns
- After July 15 for fall semester returns
- After December 1 for winter session returns
- After December 15 for spring semester returns

Returns from medical leaves are subject to the recommendation of the Counseling Center or Student Health Services and approval of the Assistant Dean for Student Affairs or designee. The required documentation and instructions for return requests is available online on the **Student Affairs site.**

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 Residential and Student Life, **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) 251-6080, 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 SUNY Purchase, 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 SUNY Purchase 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 Residential and Student Life. 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 SUNY Purchase. Any matriculated student who does not register and does not notify the Office of the Registrar of his or her withdrawal from SUNY Purchase 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) 251-6080, 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 SUNY Purchase 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.

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 SUNY Purchase 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 SUNY Purchase 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 SUNY Purchase 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 SUNY Purchase.

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 form any or all such releases. Items currently regarded by SUNY Purchase as directory information are noted below. Students also receive an annual FERPA notification through their official SUNY Purchase 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 SUNY Purchase 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 directed to the **Office of the Registrar**, Student Services Building, First Floor, (914) 251-6361.

VIII. List of Education Records and the Officials Responsible for the Records

- **Academic Records:** Registrar, Dean of Enrollment Management, academic departments, 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

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 SUNY Purchase Institutional Review Board (IRB) oversees research conducted by SUNY Purchase 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