

COURSE CATALOG 2005 - 2007



# PURCHASE COLLEGE

STATE UNIVERSITY OF NEW YORK



# Mission Statement

**F**ounded on the principle that artists and scholars are indispensable to each other and to an enlightened society, Purchase College combines professional conservatory programs in the visual and performing arts and distinguished programs in the liberal arts. Purchase celebrates creativity and diversity in a climate of intellectual and artistic freedom. The College seeks and supports students of exceptional talent and aptitude for apprentice relationships with artists, performers, scientists, and scholars making significant contributions in their fields. Purchase students acquire the intellectual skills, general knowledge, and cultural appreciation that build the foundation for a productive career and meaningful life. Personal and intellectual confidence is developed through a substantive creative endeavor, performance, or independent scholarly research that culminates the Purchase academic experience. The College's programs and environment promote responsible engagement in a complex and dynamic society. As a public institution, Purchase College promotes lifelong learning for students of all ages, backgrounds, and incomes, and extends the arts to the larger community through exhibitions and performances at our Neuberger Museum of Art and Performing Arts Center. As an educational institution, cultural and artistic center, community resource, and gateway to opportunity, Purchase is committed to enriching the lives of the public it serves.

**PURCHASE**  
**COLLEGE**  
STATE UNIVERSITY OF NEW YORK

**A**s the president and provost of Purchase College, we are pleased to present you with the College's 2005–2007 Catalog. Within it, you will find details of programs, courses, facilities, and regulations that will govern the College during the next two years. We hope that you will be struck by the unusual vitality and variety of opportunities at Purchase, with its distinctive combination of programs in the liberal arts and sciences and the performing and visual arts, complemented by its impressive facilities and campus resources.

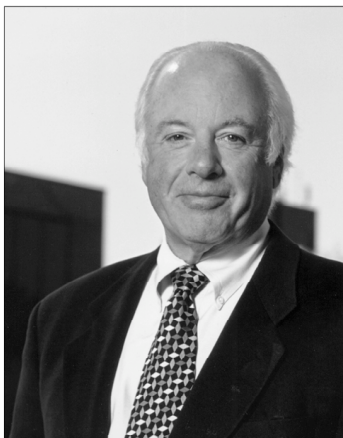
The College is built upon a four-school academic structure: the School of Humanities, the School of Natural and Social Sciences, the School of the Arts, and the School of Liberal Studies & Continuing Education.

The School of Humanities provides both depth and breadth through its traditional majors (history, language and culture, literature, and philosophy) and those that bridge the arts and the liberal arts (art history, cinema studies, creative writing, drama studies, and journalism).

The School of Natural and Social Sciences offers focused majors in anthropology, biology, chemistry, economics, environmental studies, mathematics/computer science, media, society, and the arts, political science, psychology, and sociology. Its faculty and courses are also strongly represented in the College's interdisciplinary programs, including the majors in new media and women's studies.

The School of the Arts comprises the School of Art+Design and the Conservatories of Dance, Music, and Theatre Arts and Film. The College's flagship programs in the performing arts (acting, dance, dramatic writing, film, music, and theatre design/technology) are internationally known. The visual arts programs (drawing, painting, graphic design, photography, printmaking/art of the book, and sculpture/3-D media) enjoy superb facilities and excellent technological support.

Finally, the School of Liberal Studies & Continuing Education offers the liberal studies B.A. degree completion program as well as a wealth of credit and noncredit courses, training programs, and community service activities.



*Purchase College President  
Thomas J. Schwarz*



*Purchase College Provost  
Elizabeth Langland*

To complement and enrich the academic programs, Purchase provides an equally distinctive living, cultural, and recreational environment. The Performing Arts Center, a unique five-theatre complex, annually mounts more than 80 professional events and numerous student performances. The Neuberger Museum of Art, the tenth largest university museum in the country, offers exhibitions, concerts and films, educational programs, and tours. Both contribute directly to the academic programs while providing members of the College and the wider community with a rich concentration of the arts. The gymnasium is available for sports and fitness activities. Our 500 acres of grounds provide an attractive mixture of sports fields, forests, and elegant buildings. The construction of new dormitories and apartments and the renovation of existing apartments are enhancing the residential life of our students. Purchase also offers three sites—in Spain, France, and Italy—for study abroad.

We believe you will find that Purchase's commitment to excellence in the liberal arts and sciences complements its distinction in the performing and visual arts. During the lifetime of this catalog, we will become increasingly selective, and our academic programs will further develop the rich connections between and among scholarly and artistic disciplines. Our faculty will be increasingly involved with our students on campus as well as in the classroom, bringing their research into the curriculum and the classroom, resulting in a highly distinctive academic and performing community. Our goal is to provide access to the best public education in the arts and the liberal arts and sciences that this country can produce—and to be a true value in higher education.

We hope that you will come to share these riches with us at Purchase as a visitor, spectator, parent, family member, and especially as a student. Please don't hesitate to call us or another appropriate officer of the College (see page 300 for the directory) and visit our continually updated Web site at [www.purchase.edu](http://www.purchase.edu).



Thomas J. Schwarz, President



Elizabeth Langland, Provost



# Administration

Purchase College, State University of New York

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Economics, <i>B.A.; minor</i>	79
Environmental Studies, <i>B.A.; minor</i>	82
Global Black Studies, <i>minor</i>	111
History, <i>B.A.; minor</i>	34
Jewish Studies, <i>minor</i>	39
Journalism, <i>B.A.; minor</i>	41
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Latin American Studies, <i>minor</i>	112
Lesbian and Gay Studies, <i>minor</i>	112
Liberal Arts, <i>B.A. (individualized study)</i>	113
Literature, <i>B.A.</i>	49
Mathematics/Computer Science, <i>B.A.; minor</i>	87
Media, Society, and the Arts, <i>B.A.; minor</i>	92
New Media, <i>B.A.</i>	114
Philosophy, <i>B.A.; minors: Philosophy, Philosophy and the Arts, Philosophy of Science</i>	58
Political Science, <i>B.A.; minor</i>	95
Psychology, <i>B.A.; minor</i>	100
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\* A 3-year program leading to both the M.A. in art history (School of Humanities) and M.F.A. in visual arts (School of Art+Design) is also available.

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\* A 3-year program leading to both the M.A. in art history (School of Humanities) and M.F.A. in visual arts (School of Art+Design) is also available.

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## New Undergraduate Major

### Arts Management

An interdisciplinary major in arts management, leading to the B.A. degree, should be available for students entering in Fall 2006. For further information, please contact the Office of Admissions, (914) 251-6300.



# About Purchase College

## An Overview of the Campus

Purchase College, referred to as the “gem” of the State University of New York system, combines distinctive liberal arts and sciences programs with professional conservatory and studio programs in the arts. This unusual balance between liberal and conservatory education provides a distinctive educational and learning context for more than 4,000 students. Of these students, more than 65 percent live on campus and enjoy an unusually stimulating academic and artistic environment. Located on more than 500 acres of picturesque farmland in an attractive and affluent neighborhood, Purchase combines the ease of suburban living in Westchester County with close proximity to Manhattan, only 35 minutes away. Its academic buildings, designed in the 1970s by leading architects, are clustered around a mall modeled on the University of Virginia campus, with easy access to surrounding dormitories and apartments and to a state-of-the-art athletic complex. A three-mile perimeter road within the campus property, Brigid Flanigan Drive, named for one of the College’s generous benefactors, provides both convenient access and a safe environment for recreation.

The campus is in the process of major construction and renovation of academic and living facilities of the College, which are being expanded and enhanced with up to \$100 million in both state and private funds. Plans include: a new 50,000-square-foot Student Services Center, scheduled to open in 2006, and a new 300-bed student dormitory; improvements to the Library, including an entirely new entrance; and renovations to The Performing Arts Center, Neuberger Museum of Art, and Dance Building. These developments testify to Purchase’s growth and the confidence with which the State of New York and local stakeholders regard our future.

## Neuberger Museum of Art

The Neuberger Museum of Art is a rare cultural asset for a college campus. Celebrated internationally for its commitment to the art of our time and for its excellent exhibitions and programs, the Museum is the tenth largest university museum in the nation. It is housed in a spacious, contemporary facility designed by the world-renowned architect Philip Johnson.

The Museum’s remarkable permanent collection, which comprises more than 6,000 objects, embraces 20th-century American and European art, together with ancient and African art. Its collection of 20th-century American art, established with Roy R. Neuberger’s gift, includes master works by Milton Avery, Romare Bearden, Willem de Kooning, Edward Hopper, Georgia O’Keeffe, Jackson Pollock, Mark Rothko, and George Segal, among others. Works in the constructivist tradition, the gift of artist George Rickey and his late wife, Edith—as well as Hans Richter’s bequest of 85 works and significant work by Ernst Ludwig Kirchner, Rufino Tamayo, and Amedeo Modigliani, the gift of Alexander and Dina Racolin—extends the Museum’s 20th-century holdings.

- *An Overview of the Campus*
- *Academic Programs and College-Wide Requirements*
- *Academic Requirements for Degree Programs*
- *Purchase Alumni*

By steadily expanding its collections through gifts and purchases, the Museum has ensured a continuing growth of its holdings. The Museum’s extensive African art collection was recently expanded by the donation of more than 130 works of art from sub-Saharan Africa, a gift of the noted collector Lawrence Gussman. This gift provides an extensive source for future exhibitions and programs.

Nationally acclaimed exhibitions, educational services, public programs, lectures, family programs, art workshops, films, and concerts are presented throughout the year for the campus and the community. Changing exhibitions—12 to 16 each year—present a wide variety of media, forms, ideas, concepts, views, and talent in a balanced slate of thematic surveys, solo exhibitions, and period/time-specific shows. Many students use the Museum’s resources in conjunction with classroom study or participate in the Museum’s training program as interns and aides in research, public information, installation, and education.

Among its regular offerings, the Museum presents the biennial Yaseen Lecture Series, featuring noted speakers like Claes Oldenburg, Maya Angelou, Chuck Close, Robert Wilson, Meredith Monk, and Thomas Krens. Other amenities include the Museum Café, the Museum Store, and an electronic library.

Admission to all Museum programs is discounted or free to Purchase College students, faculty, and staff. The Museum is open Tues.–Fri., 10 a.m.–4 p.m. and Sat.–Sun., 11 a.m.–5 p.m. The Museum is closed to the public on Mondays, and is closed on major holidays.

## The Performing Arts Center

The Performing Arts Center houses five theatres, with performance spaces ranging in seating sizes of 200 to almost 1,400. Each of the theatres is designed and equipped for performances of the highest professional quality, allowing The Center to provide models of excellence for students in the study and performance of theatre, dance, and music unsurpassed on any East Coast campus.

The Center also fulfills the public service mission of the College. From September to May, The Center presents its annual Center Series, featuring world-class artists in music, dance, theatre, and family programming. The series reaches out to diverse audiences with eclectic tastes. Highlights of past seasons include performances by Alvin Ailey, Miami City Ballet, Yo-Yo Ma, Evgeny Kissin, Itzhak Perlman, Lyon Opera Ballet, Danny Glover, Tokyo String Quartet, Diane Schuur, The Manhattan Transfer, and the Israel Philharmonic.

The Performing Arts Center is an invaluable laboratory and resource for students enrolled in the College’s performing arts conservatories. The Center supplements the students’ educational experience by offering lectures, discussions, open rehearsals, workshops, and master classes with professional artists and companies. World-renowned artists like Leontyne Price and Philip Glass are often engaged to provide masterful

interpretations and insights into the creative process. Purchase College students not only benefit from exposure to internationally acclaimed artists, but also from The Center's sophisticated production support facilities, featuring state-of-the-art electrics, audio, paint, scene, costume, and prop shops.

Besides contributing to Purchase College's commitment to offering students a superb education in the performing arts, The Center is also home to numerous local performing arts organizations. In addition, it rents space to corporate and fundraising groups and works with the local artistic community to explore opportunities for residencies, workshops, and joint programming ideas.

### Academic Programs and College-Wide Requirements

Purchase combines, on one campus and in one college, three distinctive but interacting academic foci: the humanities, the natural and social sciences, and the performing and visual arts. Currently, approximately 65 percent of Purchase College students are in B.A., B.S., and M.A. programs in the humanities, natural sciences, and social sciences. The remaining 35 percent are in B.F.A., Mus.B, M.M., and M.F.A. programs in the performing and visual arts. In response to a rapidly changing society, the College is continuing to develop interdisciplinary areas of study and additional opportunities for its students through interinstitutional programs in education and on the Internet (through the SUNY Learning Network).

As well, Purchase College has one of the largest and most diverse continuing education programs in the State University of New York system. The School of Liberal Studies & Continuing Education offers the liberal studies B.A. degree completion program, specifically designed for adults who have not yet earned their bachelor's degree. It also offers both credit and noncredit courses for adults, college students, and high school students, as well as noncredit programs in the arts for children and teenagers.

### ESL Proficiency Requirements

All undergraduate and graduate students at Purchase College must have sufficient proficiency in the English language. Students for whom English is a second language are required to take an English proficiency assessment test before their first semester begins at Purchase College and before advising and registration. Exceptions to this requirement only apply to students who (a) have a TOEFL score of 600 (written) or 250 (computer) or higher *or* (b) have completed two semesters of college-level English composition with grades of *B* or higher. Students whose TOEFL scores are (a) lower than 550 (written) or 213 (computer) *or* (b) unavailable at the time of acceptance are also required to attend the ESL Summer Program.

On the basis of the proficiency test, students who need ESL instruction are required to successfully complete the appropriate level(s) of ESL classes before enrolling in *LWR 1110/College Writing* or other writing classes determined by the ESL and/or college writing faculty. (Graduate students are not required to

complete *College Writing*, but can enroll in the ESL section of *College Writing* if they want additional ESL study.)

*ESL Level I* integrates listening, speaking, reading, and writing skills, with emphasis on developmental writing. *ESL Level II*, a transitional step to *College Writing*, reinforces communication skills and covers paragraph and essay development, sequenced writing, related grammar, syntax, and mechanics. The ESL section of *College Writing* develops analytical skills required for producing coherent texts, applies a sequenced writing approach to drafting and revision, and includes grammar workshops.

Students who demonstrate proficiency at or above Level II may enroll in any course for which they are otherwise qualified. Students can demonstrate this proficiency by successfully passing an exit exam at any time during their ESL studies, with permission of the ESL instructor. In the first semester after successfully passing the ESL sequence and exit exam, undergraduate students are required to successfully complete *College Writing* (either the ESL section or, if qualified, a regular section).

Each semester, in order to register for the appropriate ESL level or *College Writing* section, students must obtain an updated ESL tracking form and the signature of either the coordinator of ESL credit programs or the director of college writing. For further information, contact the coordinator of ESL credit programs at (914) 251-7997, ext. 2.

### Undergraduate General Education Program

As well as focusing on their chosen majors, all undergraduate students at Purchase College must complete general education requirements that are distinctive for particular programs and share a common educational experience.

The State University of New York mandates specific general education requirements for all undergraduate students. The requirements, which include 10 knowledge areas and 2 skill areas, are fulfilled through approved programs of study that vary from one SUNY campus to another. *The fulfillment of a SUNY general education category at one SUNY campus guarantees that it need not be repeated if a student transfers to another SUNY campus.* Certain programs, especially professional programs, may be granted exemptions from some of the requirements.

The SUNY general education requirements are fulfilled at Purchase College as noted in the following paragraphs. Approved courses in each category are offered in a variety of disciplines and levels. For the most current list of approved courses, students should consult their dean or director, faculty advisor, the registrar, or the Advising Center. The *Registration Schedule*, published each semester by the Office of the Registrar, also contains the schedule of courses being offered in each category.

Each student's progress in the fulfillment of SUNY general education requirements is monitored by the student's advisor and the registrar. **The final responsibility for completing the requirements is the student's own.**

## SUNY General Education Requirements

SUNY general education requirements are satisfied for undergraduate students at Purchase College as follows:

- 1 **Basic Communication:** *LWR 1110/College Writing*
- 2 **Western Civilization:** *FRS 1000* and *1001/Culture and Society in the West I and II* (both required for liberal arts freshmen; *FRS 1001* required for arts students, normally in the spring semester, freshman year). For most liberal arts transfer students, either through transfer work or approved courses in Western civilization.
- 3 **Humanities:** For liberal arts freshmen, *FRS 1000* and *1001/Culture and Society in the West I and II*; for most liberal arts transfer students, either through transfer work or approved courses in the humanities. For arts students, an approved course in the humanities.
- 4 **American History:** For liberal arts students, an approved course in American history. For arts students, *GEA 2000/American History, Society, and the Arts* or another approved course in American history.
- 5 **The Arts:** For liberal arts students, an approved course in the arts (2–4 credits). For arts students, completion of academic requirements for the major (90+ credits) and *GEA 1000* and *1010/The Arts Card*.
- 6 **Natural Science:** For liberal arts freshmen (*except* those who have declared a major in biology, chemistry, environmental studies, or liberal studies), *FRS 1200/Science in the Modern World*. For all other students, an approved course in the natural sciences.
- 7 **Social Science:** An approved course in the social sciences.
- 8 **Other World Civilizations:** An approved course in other world civilizations.
- 9 **Mathematics:** For liberal arts students, fulfillment of the mathematics proficiency requirement (see page 14; waived for students majoring in liberal studies), *plus* an approved course in mathematics. Arts students are exempted from this requirement.
- 10 **Foreign Languages:** For liberal arts students, the foreign language general education requirement is satisfied by:
  - a passing a minimum of three years of Regents-level high school study of a single foreign language and receiving a score of 85 on the Regents exam or its equivalent, or;
  - b a score of at least 3 on an advanced placement exam, or;
  - c passing the College-administered language proficiency exam, or;
  - d passing one year (two semesters) of study in a foreign language at another college, or by passing a College Level Examination Program (CLEP) exam, or;
  - e passing one year (two semesters, *Beginning I and II*) of study in a foreign language at Purchase College. Credit is only awarded for *Beginning I* upon completion of *Beginning II*.

For students majoring in liberal studies, one semester of a foreign language. Except for music vocal performance majors, arts students are exempted from this requirement. SUNY general education requirements also include two

areas of competency, which are fulfilled by undergraduates at Purchase College as follows:

- 1 **Critical Thinking** (reasoning): *LWR 1110/College Writing* or its equivalent, plus a variety of courses across the curriculum in which students identify, analyze, and evaluate arguments as they occur in their own or others' work, and in which they are required to produce well-reasoned arguments.
- 2 **Information Management:** For liberal arts students, *LWR 1110/College Writing* or its equivalent, a course in quantitative analysis, and a variety of courses across the curriculum that emphasize the management of information, research techniques, and the location, evaluation, and synthesis of information from a variety of sources. For arts students, *LWR 1110/College Writing* or its equivalent, plus a variety of courses across the curriculum that emphasize research, use of resources, and technology management.

## Additional General Education Requirements

At Purchase College, liberal arts students are required to fulfill two additional requirements: (1) Physical Education/Health and (2) Focus on Race and Gender. *FRS 1030/Freshman Seminar* is also required for incoming liberal arts freshmen and selected transfer students. For information, see page 14.

## General Education Course Descriptions

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### FRS 1000 *Culture and Society in the West I*

**4 credits. Fall** An introduction to important themes of Western history and culture from archaic Greece to 1500, and a study of representative texts, documents, or art objects from the various historical periods. Students examine materials regarding ancient Greece; the Hellenistic and Roman era; the influence of Judaism, Christianity, and Islam on Western thought; the medieval period; and the early Renaissance.

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### FRS 1001 *Culture and Society in the West II*

**4 credits. Spring** An investigation of important themes of Western history and culture from 1500 to the early 20th century. Topics include: a consideration of significant social processes and transformations; a study of the foundations of modern political and cultural life; and an examination of specific texts, documents, or art objects from a range of historical periods.

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### FRS 1200 *Science in the Modern World*

**4 credits. Spring** An understanding of scientific principles is essential for an educated and engaged citizenry. This course investigates the substance and process of modern science and its role in society, including: the scientific method and nature of scientific inquiry; scientific principles, analysis, and critical thinking; sources of scientific information, critical reading, and evaluation of authenticity; and distinguishing science from pseudoscience. Each course section focuses on a different topic or theme and considers some of the important scientific issues of our times.



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**GEA 1000**     *The Arts Card*  
 and 1010
 

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**1 credit (per semester). Every year** Undergraduate students in the performing and visual arts are required to supplement their studies by attending five events/performances during their first year. Only one of these events or performances may relate directly to the student's discipline (e.g., a music vocal performance major may apply only one opera performance to the requirement). A paper is required for each event/performance. This is a year-long course; students must enroll in both the Fall (*GEA 1000*) and Spring (*GEA 1010*) of their first year.

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**GEA 2000**     *American History, Society, and the Arts*


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**4 credits. Fall** Students examine how the arts serve as a narrator of American life, with emphasis on the birth of the republic and on 19th- and 20th-century political and historical issues. The course analyzes how social and cultural issues, both regional and national, have interacted with the growth of uniquely American art forms. Students also consider the central position the arts have taken in contentious national debates from the arrival of the Puritans to the Declaration of Independence, the Civil War, and the emergence of the U.S. as a cultural melting pot and as a superpower.

**College Writing**

To meet the College and SUNY general education requirements, students must complete *LWR 1110/College Writing* or its equivalent. Students may only be exempted by achieving an AP score of 3 or higher. For further information on the College Writing Program, see page 32 in the School of Humanities section.

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**LWR 1110**     *College Writing*


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**4 credits. Every semester (primarily Fall)** An intensive course taught in multiple sections, by the end of which students are able to do the following:

- 1 Produce coherent texts within common college-level written forms.
- 2 Apply critical thinking skills to evaluate their own and others' assignments.
- 3 Take a position of their own and develop an argument, using supporting details.
- 4 Synthesize materials from various kinds of texts.
- 5 Demonstrate the ability to revise and improve their papers.
- 6 Use course concepts to develop in-depth readings of texts and critically literate written papers.
- 7 Research a topic in detail and write a coherent, well-organized paper that develops an argument in dialogue with source texts.
- 8 Demonstrate proficiency in oral discourse.
- 9 Evaluate an oral presentation.
- 10 Perform the basic operation of computer use.

**Learning Communities and Freshmen Interest Groups**

First-year students at Purchase College may choose from two different types of intellectual communities, which are designed to appeal to students' different academic interests. In

**Residential Learning Communities**, students take at least two courses together and live together in a freshmen residence hall. A faculty member in residence serves as their advisor and joins them in academic and social activities, including field trips, theatre and museum events, dinners and other informal meetings in the faculty member's on-campus apartment. Students in **Freshmen Interest Groups (FIGs)** take one or two courses together, choosing the degree of common coursework that best suits them. They are assigned to a special freshmen advisor, and their teachers work together informally to monitor their progress. While students in FIGs do not work with a faculty member in residence, they may participate in common activities, depending on the focus of their FIG. For additional information on these special programs, call the Office of Admissions, (914) 251-6300.

**Study Abroad Programs**

Study abroad 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 country. The warfare of Genghis Khan can be examined from a textbook or understood from the top of the Great Wall of China. Seeing an unknown part of the world and gaining a new perspective on an area of study can change a student's life. Viewing the United States from another land can enrich a student's understanding of his or her own country, major, and self. In addition, experience abroad can open new and unexpected professional doors after graduation.

Hundreds of study abroad opportunities are available through Purchase College, other SUNY campuses, and affiliated schools around the world. Purchase College offers exciting summer programs in Italy, France, and Spain. These interdisciplinary programs feature courses that fulfill requirements for the major in language and culture, as well as other general requirements. In addition to all levels of language, courses are offered in a wide variety of disciplines, like art history, creative writing, drama, drawing, journalism, music, philosophy, and photography. *New courses are added every year.* For detailed information on these programs, visit [www.purchase.edu/academics/studyabroad](http://www.purchase.edu/academics/studyabroad) or call the Office of International Programs and Services, (914) 251-6032 or 6585.

Eligible Purchase students may also opt to participate in an exchange with an institution affiliated with Purchase in Australia, Italy, Holland, England, or Scotland. A wide variety of disciplines, including the arts, is offered. Tuition is paid to Purchase College, so only living expenses and fees are paid abroad. In addition, Purchase College students who are eligible may take advantage of the hundreds of programs offered in more than 60 countries through other SUNY campuses. Credits earned in SUNY study abroad programs count toward graduation.

To research options available around the world, students can visit the study abroad library in the Office of International Programs and Services, Campus Center South 3008. The staff can make recommendations and help students plan for their sojourn abroad. Students are also encouraged to attend the study abroad fair, held in the fall semester, or one of the numerous information sessions. For further information, send an e-mail to [study.abroad@purchase.edu](mailto:study.abroad@purchase.edu).

## Academic Requirements for Degree Programs

### Academic Credit and Student Workload

The academic year at Purchase College comprises two 15-week semesters. The unit of credit is the semester hour, which normally represents one 50-minute class hour per week in lecture/discussion courses and two 50-minute class hours per week in studio/lab courses. In credit-bearing courses that meet fewer than 15 weeks (e.g., three-week summer session courses), the class hours per week are proportionately increased.

For each class hour, students are expected to complete a minimum of two hours of academic work (study, preparation, etc.) outside of class each week. Some courses require three or more hours of outside work for every class hour. In particular, the conservatory arts 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.

### Bachelor of Arts and Bachelor of Science Degrees

- 1 Earn at least 120 credits (128 credits for the B.S. degree), 90 of which must be liberal arts credits. A total of 45 credits must be earned in upper-level (3000- or 4000-level) courses. A maximum of 4 physical education credits may be applied toward the degree.
- 2 Complete a minimum of 60 credits outside the student's board of study (major).\*
- 3 Complete the general education requirements described on pages 8–10 and 14, which are also described in the *Liberal Arts and Sciences Handbook*.\*
- 4 Complete all requirements for the major.
- 5 Earn a minimum 2.0 cumulative GPA at Purchase College.

\* *Requirement 2 and the additional general education requirements described on page 14 do not apply to students majoring in liberal studies.*

### Bachelor of Fine Arts and Bachelor of Music Degrees

- 1 Performing arts conservatories: Earn a minimum of 120 credits (90 professional credits and 30 liberal arts credits).\*
- 2 School of Art+Design: Earn a minimum of 128 credits (88 in visual arts studio courses, 12 in art history, and another 28 liberal arts credits).
- 3 Complete the general education requirements described on pages 8–10.

- 4 Complete all requirements for the major.
  - 5 Earn a minimum 2.0 cumulative GPA at Purchase College.
- \* *Some areas of study require more than 90 professional credits; for specific requirements, see each program section in this catalog.*

### Two Bachelor's Degrees From Purchase

Students who plan to receive two bachelor's degrees from Purchase College must satisfy the academic requirements for each degree and for two major fields. A second degree presumes that the student meets all the requirements for the first degree. A minimum of 30 credits of additional work is required when a student with a B.A. or B.S. degree in one discipline at Purchase College matriculates for a B.A., B.S., B.F.A., or Mus.B. degree in another discipline. B.F.A. and Mus.B. students must meet the 90-credit liberal arts requirement for a B.A. or B.S. degree; liberal arts credits earned toward the B.F.A. or Mus.B. may count toward this requirement.

### Second Bachelor's Degree (Only) From Purchase

Students who have received a bachelor's degree from another institution and plan to receive a second bachelor's degree from Purchase College must successfully complete (1) at least one year (30 credits) at Purchase College, (2) the requirements for the major, and (3) any missing general education requirements.

### Master of Arts Degree (Art History)

- 1 Earn a minimum 3.0 cumulative GPA at Purchase College.
- 2 Complete all requirements for the major.

### Master of Fine Arts and Master of Music Degrees

- 1 Earn a minimum 3.0 cumulative GPA at Purchase College.
- 2 Complete all requirements for the major.

### Artist Diploma and Performers Certificate

See pages 155–159 in the Music section for information.

## Purchase Alumni

### Liberal Arts and Sciences

Purchase College's greatest accomplishments are evident in its more than 13,000 extraordinary alumni who have had profound effects on the arts, humanities, and sciences. In less than 40 years, a steady stream of graduates has proven the value of a Purchase education. In recent years, many of our liberal arts and sciences alumni furthered their interests by going directly to graduate and professional schools, while others followed after a year or two of work experience. Alumni are frequently accepted by prestigious graduate schools, including Yale, Berkeley, Columbia, Chicago, Brown, Johns Hopkins, Harvard, McGill, Michigan, M.I.T., and the University of London-Courtauld Institute.

*Continued next page*

In the natural sciences, a large percentage of alumni have earned doctorates. Among these are Carl Safina, author of *Song for the Living Ocean* and a MacArthur Fellow; cancer researcher Jill Bargonetti; and John Ambroseo, president and CEO of Coherent, Inc. Purchase alumni experience an acceptance rate above the national norms at renowned medical schools like Albert Einstein, Columbia Physicians and Surgeons, Tufts, Mount Sinai, New York Medical College, and Cornell.

Purchase is equally represented in the field of law, with its alumni attending Harvard Law School, American University, University of Wisconsin, Brooklyn Law School, SUNY Buffalo, and Columbia University, among others.

Adam Nagourney, national political correspondent for the *New York Times*, Michael Powell, New York bureau chief for the *Washington Post*, and Camegie Scholar Lawrence Malone are among our outstanding liberal arts graduates. Our alumni can also be found in the Peace Corps, at PepsiCo and IBM, and in leading advertising agencies, major museums, independent and public schools, and governmental agencies. They are also working as computer specialists and designers, composers, screenwriters, and novelists. Purchase alumni tend to be people with a strong commitment to goals, ideas, and projects, whatever they may be. Purchase encourages critical analysis and clear, original thought. Consequently, many alumni take research or communications positions. Alumni can be found at the Smithsonian Institution, Rockefeller University, and Lederle Labs, as well as at MCI, PBS, Gannett, and CBS News.

### Performing Arts

Actors Wesley Snipes, Parker Posey, Edie Falco, Sherry Stringfield, Steven Weber, Jodi Long, and Stanley Tucci are just a few of the many renowned alumni of the Conservatory of Theatre Arts and Film. Many are winners of coveted industry awards, including the Oscar, Emmy, Golden Globe, Obie, and Drama Desk Awards. A number of alumni are founders or directors of theatre companies. All can trace the foundation of their success to the unique Purchase combination: a faculty of working professionals, close and individual mentoring relationships, a cooperative atmosphere, proximity to New York City, and the opportunity for students to be treated as professionals from the start.

In the Design/Technology Program, most alumni are working in their chosen profession, bespeaking incredible success at attaining their goals. They have received Tony, Obie, Drama Desk, and *Theatre Crafts Magazine's* Tyro Talent Awards. Their design credits include Broadway, Off Broadway, dance, film, television, and industrials—from New York to Hong Kong and Las Vegas to Zurich.

In the Film Program, more than 85 percent of the alumni have found work in the film and television industries. Festivals of alumni and student films, held at various venues throughout the tri-state region, provide a showcase for Purchase talent. Some “famous names” from Purchase include Oscar-winner Chris Wedge, Hal Hartley, Alexander Koch, Nick Gomez, Bob Gosse, Charles Lane, Allyson C. Johnson, Danny Leiner, Ron Fortunato, Rob Schmidt, and E. Elias Merhige.

Conservatory of Dance alumni can be found in dozens of the most noted companies, including the American Ballet Theatre, Paul Taylor Dance Company, Merce Cunningham Dance Company, Frankfurt Ballet, Twyla Tharp and Dancers, Trisha Brown Company, Houston Ballet, Alvin Ailey American Dance Theatre, Mark Morris Dance Group, Bill T. Jones/Arnie Zane & Company, and the Dance Theater of Harlem, to name a few. Some alumni, like Doug Varone, have their own companies. Others are independent choreographers, choreographers working within companies, dance teachers, and jazz and show business performers, like Cynthia Leigh Heim, who recently performed in the Broadway production of *Kiss Me Kate*.

Conservatory of Music alumni are professional musicians, performing with groups like the New York Philharmonic, Baltimore Symphony, Houston Symphony, St. Louis Opera, Hong Kong Symphony, and l'Orchestre Nationale de Paris, as well as in many professional chamber groups and Broadway musicals. Dwayne Croft of the Metropolitan Opera is just one of many music alumni who are representing Purchase College worldwide. Jazz studies alumni pursue active professional careers in recording studios, in nightclubs, and on tours. Studio composition and production alumni are featured performers, writers, arrangers, and producers on both major and independent recording labels and in a wide range of industries. Their credits include platinum albums, scores for film and television, experimental Internet-based orchestrations, global teleconferencing research, and digitized audio Ethernet transmission protocols. Others have pursued advanced studies and are now teaching at prestigious schools like The Curtis Institute, The Juilliard School, the Mannes School, and Yale University.

### Visual Arts

Alumni of the School of Art+Design pursue careers in galleries and museums, national publications, electronic visualizations, master print edition studios, art direction, typography, photography, graphic and corporate design, education, and graduate study and research, and as independent, exhibiting studio artists. Their work is exhibited at prestigious venues like the Museum of Modern Art, Brooklyn Museum, Albright Knox Gallery, and Whitney Museum of American Art. They have also received major awards, grants, and fellowships, including the Fulbright, Guggenheim, National Endowment for the Arts, Sharpe Foundation, Edward Albee Foundation, Pollock-Krasner, Prix de Rome, and Siskind Fellowships. Sculptor Jon Kessler, former Guggenheim Fellow and current chair of the visual arts graduate program at Columbia University, enjoys a successful international career. Fred Wilson, recipient of a MacArthur Foundation Fellowship, is included among great American artists in *Essential History of American Art* by Suzanne Bailey. In the spirit of the College, the School of Art+Design also includes among its alumni the noted playwright and screenwriter Donald Margulies, recipient of two Obies, a Dramatist Guild Hull-Warner Award and Lucille Lortel Award, and the 2000 Pulitzer Prize for Drama.



# Liberal Arts and Sciences



**School of Humanities**

**School of Natural and Social  
Sciences**

**Interdisciplinary Studies**

## **Overview**

**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. We believe that 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.**

## Liberal Arts and Sciences

### Academic Organization

In the liberal arts and sciences at Purchase College, majors, interdisciplinary programs, and numerous concentrations and minors are offered through the **School of Humanities** and the **School of Natural and Social Sciences**. All major programs lead to the Bachelor of Arts degree. The Bachelor of Science degree is also available in biology. In the School of Humanities, the Master of Arts degree is offered in 20th-century art history.

### Interdisciplinary Studies

Within the liberal arts and sciences, it is possible to major in one of two interdisciplinary programs: new media and women's studies. In addition, interdisciplinary minors are available in Asian studies, global black studies, Latin American studies, lesbian and gay studies, and women's studies. 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 majors to create a program of study leading to the Bachelor of Arts degree in liberal arts (B.A.L.A). See page 113 for information on this program.

### Boards of Study

Faculty in the liberal arts and sciences are organized by boards of study—groups of faculty members in the major disciplines and, in some cases, from related fields. Boards of study assume major responsibility for the development of specific programs, the determination of program requirements, and student advisement. When a student is ready to select a major, the appropriate board of study identifies a qualified advisor for the student. It is the student's responsibility to be aware of the requirements of each program. New boards of study are created to shape and supervise new programs as student needs and faculty resources require and 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 interdisciplinary programs. In the School of Humanities and School of Natural and Social Sciences, 98 percent of the full-time faculty members have a doctorate or its equivalent. In addition to general teaching and advising responsibilities, faculty members guide tutorials and supervise independent research projects and senior theses.

### General Education

SUNY general education requirements for undergraduate students are outlined on pages 8–10. Additional information for undergraduate students in the liberal arts and sciences follows in this section.

### Mathematics Proficiency Requirement

The mathematics proficiency requirement has the following goals:

- 1 To assure that all students have the ability to read newspapers and other literature addressed to the general public with full understanding of quantitative references, graphs, ratios, etc.
- 2 To assume comprehension of high school-level algebra and geometry, including such abilities as the manipulation of algebraic expressions, the solution of elementary equations and their use in solving verbal problems, an understanding of the elementary geometric figure, and the computation of areas, lengths, and angles.

The mathematics proficiency requirement is satisfied by:

- 1 passing a minimum of three years of sequential math in high school and receiving a score of 85 on the Sequential III (Math B) Regents exam or its equivalent, or;
- 2 achieving a score of 550 or higher on the quantitative portion of the SAT examination (recentered), or;
- 3 passing the College-administered mathematics examination, or;
- 4 passing *MAT 1100/Intermediate Mathematics* at Purchase, or;
- 5 passing an equivalent course at an accredited college.

*Note* This proficiency only partially fulfills the mathematics general education requirement (see page 9); an approved course in mathematics (beyond *MAT 1100*) is also required.

### Natural Science Requirement for Freshmen

All entering freshmen in the liberal arts and sciences—except those who have declared a major in biology, chemistry, environmental studies, or liberal studies—fulfill the natural science general education requirement by completing *FRS 1200/Science in the Modern World* in the spring of their freshman year. Designed to provide a common experience, this course is taught by selected faculty from their particular perspectives. (For further information, refer to General Education Requirements on page 9.)

### Additional Requirements

Undergraduate students in the liberal arts and sciences must also successfully complete at least one course in each of the following two categories:

- 1 Physical Education and Health
- 2 Focus on Race and Gender

For the most current list of approved courses in each category, students should consult the *Liberal Arts and Sciences Handbook* and each semester's *Registration Schedule*.

The following course is also required for incoming freshmen and selected transfer students in the liberal arts and sciences:

**FRS 1030** *Freshman Seminar: Liberal Arts and Sciences*

**1 credit. Every semester** In this introduction to the merits and expectations of a liberal arts education, incoming fresh-

men in the liberal arts and sciences are encouraged to become members of the Purchase College intellectual community. Through readings, discussions, and supervised activities, students learn about the College's academic expectations and its educational and co-curricular opportunities. Graded on a pass/fail basis; cannot be repeated.

## General Information

### The Freshman Year

Freshmen in the liberal arts and sciences normally complete from three to seven general education courses, depending on their program of study. Because the freshman general education program is carefully planned to provide a foundation for further academic study at Purchase College, students in the liberal arts and sciences may not withdraw from *FRS 1000* and *1001/Culture and Society in the West I and II*, *LWR 1110/College Writing*, *FRS 1200/Science in the Modern World*, or *FRS 1030/Freshman Seminar*. If extenuating circumstances exist, a student may petition the instructor; however, withdrawal will only be allowed with the permission of the student's advisor and the assistant dean of liberal arts and sciences. In addition, freshmen who fail both *FRS 1000/Culture and Society in the West I* and *LWR 1110/College Writing* are subject to academic dismissal at the end of the first semester.

### 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 (see page 270). In particular, undeclared students are encouraged to meet with a Center advisor for guidance in selecting a major.

### Declaring a Major

By the time students have completed 45 credits, they are expected to choose a major. Forms for declaring a major are available in the Office of the Registrar. For information on double majors, see page 273 in the Academic Policies section.

### The Senior Year

By the time a student reaches the senior year, 90 credits should be completed; general education requirements should be near completion; and the student should have chosen the topic and registered for the first semester of the senior project.

At the end of the junior year, students should apply for graduation and conduct an audit with their advisor. The *Application for Graduation* and a copy of the transcript (Purchase and transfer work) are necessary for this process. The Office of the Registrar can supply both. This review makes the student aware of any course requirements still outstanding and clarifies what coursework must be taken during the student's final year. Students will be placed on the graduation candidate list after they file with the registrar, who completes the official College audit for graduation.

### Senior Project

Except for liberal studies students, the senior project is a College-wide requirement for both the B.A. and B.S. degree. It is the capstone of the Purchase educational experience and the signature of our curriculum. Students devote two semesters to an in-depth, original, and creative study. The full 8 credits are awarded only upon successful completion of the entire project, which may take the form of a research paper (laboratory or field), an exhibition, a piece of creative writing, or a translation.

The project must be sponsored by the board of study in which the student has majored. After the student has chosen a faculty sponsor, he or she should consult that sponsor about the choice of a second reader.

At the end of the first semester, a grade of *SP* (satisfactory progress) is recorded to indicate that work is proceeding on schedule. The project or thesis is evaluated by the responsible faculty member, who obtains comments from other involved faculty. The thesis, signed by the sponsor and the second reader, must be submitted to the Purchase College Library by the deadline published in the academic calendar. In the event a senior project cannot be completed on time, it is subject to the same rules that govern other incomplete coursework. If, however, the senior project is not submitted to the Library by the first day of the next semester, an additional registration (4 credits) for the senior project is required. This policy supersedes any arrangements for "extended incompletes" that may have been made. Special permission from the sponsor and board-of-study coordinator is required to register beyond a third semester for the senior project.

Acceptable grades for senior projects are *SP*, *UP*, or a passing grade of *A* through *D*. Grades of *F* are only acceptable in cases of plagiarism.

### Accelerated Status in the Senior Year

Students may be given accelerated status in their senior year by completing the senior project in one semester. Acceleration requires permission of the advisor, senior project sponsor, appropriate board of study, and/or dean.

### Senior Project Registration in Summer Session

Matriculated students may register for either half of the senior thesis in the summer session, provided:

- 1 The principal sponsor can certify to the student's dean that he or she 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 board-of-study coordinator and the student's dean.
- 3 The student registers and pays for the 4 credits of summer session work. (Students cannot take 8 credits of senior thesis during one summer session.) Students who register for the second half of the thesis during summer session must complete the project and deposit a copy in the Library before the first day of the fall semester.



# School of Humanities

**T**he School of Humanities offers majors in the following disciplines: art history, cinema studies, creative writing, drama studies, history, journalism, language and culture, literature, and philosophy. Within the language and culture major, a full program is offered in French and Spanish, with opportunities to study Chinese, German, Hebrew, and Italian. Minors are also offered in many of the humanities disciplines. The School of Humanities also coordinates the College Writing Program and offers the College's interdisciplinary study-abroad programs in France, Italy, and Spain.

Several majors in the School of Humanities are mounted with the collaboration of the School of the Arts, including cinema studies and drama studies. The School of Humanities also collaborates with the Conservatory of Theatre Arts and Film in the dramatic writing major.

Humanities students may choose to major in a particular discipline, emphasizing mastery of the field of knowledge and its methodology, or they may treat the field as a focus for an integrated liberal arts education that combines studies across disciplines. For example, a student could decide to major in philosophy with substantial work in the natural sciences or to major in history with substantial work in literature.

Each major in the School of Humanities leads to the B.A. degree. An M.A. degree program is also offered in 20th-century art history. The School is currently developing an M.A. degree program in Hispanic studies in collaboration with the University of Burgos in Spain. A B.A. degree in religious studies is also in the planning stages.

## Faculty

The School of Humanities faculty is composed of distinguished scholars and dedicated teachers. They have published numerous books and articles in their fields of interest and expertise, and many are active on the editorial boards of professional journals. They are also affiliated with professional societies in all of the disciplines, as well as with museums and art galleries.

Among the many honors accorded to the faculty are the following fellowships: National Endowment for the Humanities, Woodrow Wilson, Fulbright, Guggenheim, Rockefeller, Ford Foundation, American Council of Learned Societies, Newberry, and Shakespeare Library. Widely recognized awards include: the George Jean Nathan Award for Drama Criticism, the Anisfield Wolf Prize for the best book on race, the Gilbert Chinard Literary Prize, and the SUNY Chancellor's Award for Excellence in Teaching.

- *Art History*
- *Cinema Studies*
- *Creative Writing*
- *Drama Studies*
- *Expository and College Writing*
- *History*
- *Journalism*
- *Language and Culture*
- *Literature*
- *Philosophy*

## Facilities

The School of Humanities occupies its own facility, the Durst Family Humanities Building, designed by Robert Venturi. Among the many resources available to students are: the Humanities Theatre, used primarily for drama studies productions; a multimedia computer lab and several "smart" classrooms; three classrooms dedicated to the study of art history; a journalism production facility; and specialized seminar areas for art history and creative writing.

## Art History

### The Art History B.A. Program

The B.A. program in art history stresses the interpretation of works of art within their cultural context. During the junior year, students select a broad field of concentration that includes the architecture, sculpture, and painting of several periods (e.g., medieval, Renaissance, early modern, or modern art). Students are urged to take at least two courses outside art history related to their area of concentration (e.g., courses in 19th- and 20th-century literature, history, and/or philosophy, if the concentration is in 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 in Art History* allows the student to use the methods of art history in an extended project that may take a variety of forms: a research thesis, an exhibition at the Neuberger Museum of Art, a critical study, or a project based on original works of art within the New York area. Art history courses are also offered in the College's summer programs in Pisciotta, Italy, and Burgos, Spain.

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. The Neuberger Museum of Art, on campus, is also a major resource.

### B.A. Academic Requirements

In addition to meeting general degree requirements, undergraduate students majoring in art history must complete 13 courses and an 8-credit senior project, as follows:

- 1 *ARH 1010/History of Art Survey I*
- 2 *ARH 1020/History of Art Survey II*
- 3 Six specialized art history courses, which must include:
  - a *ARH 3880/Junior Seminar in Art History*
  - b *ARH —/One course in the history of art prior to 1800*
- 4 Two studio courses in the visual arts
- 5 Three courses in related disciplines and/or a foreign language
- 6 *ARH 4990/Senior Project in Art History*

### Art History Minor

Students interested in the minor in art history should submit a completed *Minor Application Form* to the Humanities Office. Upon admission to the minor, the student is assigned a minor advisor from the art history faculty.

*Requirements:* Five courses in art history, as follows:

- 1 ARH 1010/*History of Art Survey I*
- 2 ARH 1020/*History of Art Survey II*
- 3 Three specialized art history courses (2000 level or above)

### The Art History M.A. Program

The Dr. Noel S. and Richard B. Frackman M.A. in *Modern and Contemporary Art* offers a unique and interdisciplinary program for students who wish to study modern and contemporary art in the context of a critical and visual studies approach. 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, and historians in the field today.

### M.A. Academic Requirements

Requirements for the M.A. degree include eight courses (32 credits); proficiency in one foreign language; and an 8-credit thesis. Courses required for the M.A. are:

- 1 ARH 5101/*Pro-seminar: Method and Theory in Art History*
- 2 ARH 5325/*Master's Colloquium I*
- 3 ARH 5326/*Master's Colloquium II*
- 4 ARH 5 —/One course dealing with art from the period 1900–1950
- 5 Four elective courses in art history
- 6 ARH 5990/*Master's Thesis* (8 credits total)

### M.A./M.F.A. Degree Program

For students who qualify for acceptance into both programs, the M.A. program in art history may be taken in conjunction with the M.F.A. degree program in visual arts, offered by the School of Art+Design at Purchase College. Prospective graduate students must apply separately for admission to each program.

This three-year course of study requires 96 credits: 40 credits for the M.A. and 64 credits for the M.F.A., with the 8 credits of ARH 5325 and 5326 applied to both. The thesis is required and the language requirement is waived for students in the M.A./M.F.A. program.

### B.A. in Art History: Course Descriptions

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

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

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#### ARH 1020 *History of Art Survey II* (Renaissance through 21st Century)

**3 credits. Spring** 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 century 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. *Students must co-register for one 2-credit discussion section.*

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

**3 credits. Fall** 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.

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#### ARH 2060 *Art Since 1945*

**3 credits. Spring** 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.

*Prerequisite:* ARH 1020 or 2050

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

**4 credits. Alternate years** 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.

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#### ARH 2231 *Art and Architecture in Italy: Hellenic to Baroque*

**4 credits. Summer** Offered in Pisciotta, Italy. A survey of the visual arts in Italy from c. 600 B.C. to the 18th century, with six field trips and three days in Rome. Emphasis is placed on the monuments of Magna Graecia (Velia and Paestum) and the Roman era (Pompeii and Herculaneum). The medieval art of Amalfi, Ravello, and Salerno, and the monuments of Naples and Rome are also considered.

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

**4 credits. Alternate years** 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 anti-classical style known as mannerism.

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**ARH 2250** *Baroque Art and Architecture*

**4 credits. Alternate years** Surveys art and architecture from the 1580s to 1700 throughout Europe. Special attention is given to the social, political, and religious conditions that helped to shape the art of the early modern period.

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**ARH 2340** *Making Art in Early Modern Europe*

**4 credits. Alternate years** Several major areas that shaped the production of art works from 1575 to 1700 are examined, including training, studio practice, technical innovation, markets and patrons, and criticism and exhibition.

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**ARH 2350** *Design Issues: Early Modern Europe*

**4 credits. Alternate years** An introduction to the innovations of 17th- and 18th-century design. Topics include urban planning, gardens, the disposition and management of spaces for everyday life, and new furniture forms and ornamentation.

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**ARH 2530** *Creating Commentary: Jewish Arts*

See *JST 2530* in the Jewish Studies section for description.

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**ARH 2795** *Introduction to East Asian Art*

**4 credits. Special topic (offered irregularly)** Surveys the arts of China and Japan, as well as the cultural, philosophical, political, and religious traditions that they represent. Material is covered chronologically and thematically.

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**ARH 2805** *Art of Spain and the New World*

**4 credits. Special topic (offered irregularly)** A survey of the art, architecture, and culture of Spain and the new world from antiquity to the modern era. Artists discussed include Berruguete, El Greco, Velázquez, Goya, Sorolla, and Lorca.

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**ARH 2860** *Early Medieval Art and Architecture*

**4 credits. Fall** Explores the development of architecture, sculpture, and painting from the fall of Rome to c. 1140. *Not appropriate as a first art history course.*

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**ARH 2870** *Gothic Art and Architecture*

**4 credits. Spring** Explores the development of architecture, sculpture, and painting from the time of Abbot Suger (c. 1140) to the eve of the Renaissance (c. 1400). *Not appropriate as a first art history course.*

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

**4 credits. Alternate years** 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. Also offered as *WOM 2885*.

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**ARH 3125** *The Caravaggio Effect*

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

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**ARH 3135** *Dada and the Readymade*

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

*Prerequisite:* Permission of instructor

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

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

*Prerequisite:* Permission of coordinator

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**ARH 3156** *The Body in Modern Art*

**4 credits. Alternate years** While ostensibly a theme steeped in naturalism and verisimilitude, the body in art throughout the modern era was actually a topic greatly influenced by contexts, hierarchies, and systems. This course investigates the way “natural” bodies were represented from Goya through World War I.

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**ARH 3160** *American Art to 1913*

**4 credits. Spring** Surveys American painting, sculpture, decorative arts, and architecture until the opening of the Armory Show in 1913. The course explores the distinctiveness of the American art tradition.

*Prerequisite:* One art history or history course (preferably *ARH 1020*), or permission of instructor

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**ARH 3193** *20th-Century Photography*

**4 credits. Special topic (offered irregularly)** A seminar examining the history of photography within both the historical and the neo-avant-gardes. Special attention is given to photographic activities of the Weimar Republic, the Soviet avant-garde, surrealism, and American pictorialism, modernism, and FSA documentary work, as well as the postwar formations of the New York School, conceptual art, and photographic post-modernism.

*Prerequisite:* Permission of instructor

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**ARH 3225** *Albrecht Dürer and the German Renaissance*

**4 credits. Alternate years** 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.

*Prerequisite:* One art history or history course, or permission of instructor

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**ARH 3230** *Northern Renaissance Art*

**4 credits. Alternate years** 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 artists like the Limbourg Brothers, Van Eyck, Bosch, Dürer, and Bruegel.

*Prerequisite:* One art history or history course, or permission of instructor

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**ARH 3240** *Dutch Art*

**4 credits. Alternate years** 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.

*Prerequisite:* One art history or history course, or permission of instructor

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**ARH 3245** *German Art: 1900–Present*

**4 credits. Special topic (offered irregularly)** When modernism is discussed in art history, it is generally dealt with in terms of the formal, stylistic advances of French art. In the case of 20th- and 21st-century German art, form follows feeling. This course surveys significant movements of German art from *Die Brücke* and *Der Blaue Reiter* to the present.

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**ARH 3260** *Venetian Art and Architecture*

**4 credits. Alternate years** 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 artists like Bellini, Carpaccio, Giorgione, Titian, and Tiepolo, the social context of the arts and the unique urban development of Venice are studied in detail.

*Prerequisite:* One art history or history course, or permission of instructor

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

**4 credits. Alternate years** 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.

*Prerequisite:* One Western art history or history course, or permission of instructor

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**ARH 3323** *Word and Image in the 19th Century*

**4 credits. Special topic (offered irregularly)** Examines the productive interaction between canonical works of literature (both prose and poetry) and the visual arts during the period commonly called the Romantic Age. Works by Blake, Wordsworth, Shelley, Scott, Byron, Constable, Gericault, Delacroix, and Turner, among others, are discussed. Topics include nature and landscape, social commentary and political critique, and mythic iconologies. Also offered as *LIT 3323*.

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**ARH 3345** *Origins of Modernity*

**4 credits. Alternate years** Explores elements of modernity in art, architecture, and visual culture, with particular emphasis on new methodologies. Topics include the public/private sphere issues, high and low culture, notions of self and identity, sexual difference and gender.

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**ARH 3355** *Dwellings and Design in Early Modern Europe*

**4 credits. Fall** Examines innovations in 17th- and 18th-century European residential architecture. Topics include: urban planning; gardens; the disposition and management of living spaces; new furniture forms and ornamentation.

*Prerequisite:* One art history or history course, or permission of instructor

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**ARH 3400** *Modern Architecture*

**4 credits. Spring** Explores the interplay between technological innovations and stylistic trends in European and American architecture (1800–1980s). Special emphasis is placed on the contributions of major architects like Louis Sullivan, Frank Lloyd Wright, Le Corbusier, and Ludwig Mies van der Rohe.

*Prerequisite:* One art history or history course, or permission of instructor

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

**4 credits. Alternate years** 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.

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**ARH 3500** *Art History, Psychology, and Psychoanalysis*

**4 credits. Spring** Focuses on the importance of the psychological dimension in art. Topics include: gesture, emotional expression, creativity; the character and conduct of artists; Freudian and post-Freudian interpretation of art and artists.

*Prerequisite:* One course in art history, history, or psychology



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

**4 credits. Fall** 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, Tumer, the pre-Raphaelites, Daumier, Manet, Degas, Monet, and Gauguin.

*Prerequisite:* One art history course or permission of instructor

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

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

*Prerequisite:* ARH 2050 or 2060 or permission of instructor

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**ARH 3600** *Abstract Expressionism*

**4 credits. Alternate years** Focuses on the leading American avant-garde painters who emerged in the 1940s, including Willem de Kooning, Philip Guston, Franz Kline, Barnett Newman, Jackson Pollock, Mark Rothko, and Clyfford Still. The course relates their art to cultural, intellectual, social, and political developments of the period, with special attention to recent revisionist approaches to Abstract Expressionism.

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**ARH 3610** *Abstraction in Modern Art*

**4 credits. Alternate years** An intensive investigation of the stages involved in the pursuit of abstraction and the nonrepresentational in modern art, with special attention given to the careers of Kandinsky and Mondrian.

*Prerequisite:* One art history or history course, or permission of instructor

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**ARH 3620** *English Art 1500–1850*

**4 credits. Alternate years** An introduction to the work of English artists, beginning with Nicholas Hilliard and painters at the court of Elizabeth I and concluding with the projects of the Pre-Raphaelite Brotherhood. Special attention is given to the relationship of artists and architects to theatrical contexts and literary emotions.

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

**4 credits. Alternate years** 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.

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

**4 credits. Fall** 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.*

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**ARH 3885** *Feminist Approaches to Art and Theory*

**4 credits. Special topic (offered irregularly)** An overview of the intersection between art history and feminist art practice, theory, and history. Although the artists covered are primarily women, their production is discussed within a larger artistic and cultural context when appropriate. While the theory may be challenging for college sophomores, tangible examples (i.e., the examination of works or essay/exhibitions) can lend clarity to abstract thought. Also offered as WOM 3885.

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**ARH 3980** *Neuberger Museum of Art Education Internship*

**3 credits. Fall** Internships are available to a limited number of students each fall to work in the Neuberger Museum of Art's Office of Educational Services. Students are trained within the Museum Docent Program to develop and conduct tours of the permanent collection and changing exhibitions. In addition, each student must complete one independent project related to the overall program. Time requirement: one and one-half days per week minimum. *Students receive a grade of pass/no credit only.*

*Prerequisite:* At least two art history courses and permission of faculty sponsor and Museum staff, obtained the preceding spring

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**ARH 4100** *The African Presence in Western Art*

**4 credits. Alternate years** This seminar explores the representation of Africans in Western painting and sculpture from the Greco-Roman era through the 19th century. The depiction of Africans as saints, sovereigns, and slaves is considered, along with the visual consequences of modern racism and anti-racism.

*Prerequisite:* Two courses in art history and/or history

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**ARH 4160** *Paranoid Modernism*

**4 credits. Special topic (offered irregularly)** Examines the relationship between madness and modernism, focusing on the psychological extremes associated with paranoia and over-interpretation as they impinged upon the avant-garde art movements of the 20th century.

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**ARH 4170**     *Design Criticism*

**4 credits. Special topic (offered irregularly)** An investigation of design, from automotive bodies to print advertising and Internet design, as a subject open to the traditional and non-traditional methods used in critical thinking and writing. Approaches toward analyzing and thinking about design include semiotic, gender, and postcolonial studies, as well as formal and psychoanalytic analysis.

*Prerequisite:* Permission of instructor

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**ARH 4200**     *Introduction to Museum Studies*

**4 credits. Alternate years** Topics range from the history of art museums and current theories and methodologies of display to museum administration. In addition to class discussion, students meet with staff members at the Neuberger Museum of Art and other institutions to learn the basics of museum operations, including curatorial work, exhibition design, registration, educational and public programming, marketing and public relations, and finance. On- and off-campus museum visits required.

*Prerequisite:* Permission of instructor

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**ARH 4230**     *Retro: Revivals in Art and Design*

**4 credits. Special topic (offered irregularly)** A survey of revivals that have influenced visual culture from the mid-19th century until today, emphasizing larger cultural, historical, and theoretical developments. Movements and themes include the Gothic Revival, Arts and Crafts, historicist elements within Art Nouveau and Art Deco, the postwar rediscovery of Art Nouveau, and the engagement of postmodern design with earlier forms.

*Prerequisite:* Permission of instructor

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**ARH 4275**     *Studies in Italian Renaissance Art*

**4 credits. Special topic (offered irregularly)** The study of a particular theme (e.g., politics, gender, warfare) in the art of Renaissance Italy (1300–1600). Students work individually on some aspect of this theme, making class presentations and completing a research paper.

*Prerequisite:* Two courses in art history or permission of instructor

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**ARH 4340**     *American Art and Architecture in the Age of the Machine*

**4 credits. Alternate years** Focuses on objects and movements influenced by industrialization and mechanization in the U.S. between 1900 and 1940. Topics include: the rise of the skyscraper in American architecture and its effect on painters and printmakers; the advent of the automobile and the assembly line's replacement of the factory worker; and Dada's expression of the havoc wreaked during World War I by new machine-age technology.

*Prerequisite:* Permission of instructor

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**ARH 4390**     *Toward a New Definition of Sculpture: Rodin to the Present*

**4 credits. Special topic (offered irregularly)** The term "sculpture" has become so elastic that it can encompass found objects, language art, video projections, or body art. Beginning with Auguste Rodin, the class explores the changes in concepts, methods, and materials that have brought about dramatic shifts in the critical approach to sculpture.

*Prerequisite:* Two courses in art history or permission of instructor

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**ARH 4445**     *Seminar: Rauschenberg*

**4 credits. Special topic (offered irregularly)** The work of Robert Rauschenberg is examined in the context of postwar neo-avant-garde activities in the U.S. and in relation to the work of contemporaries like Jasper Johns and John Cage. Students also review recent theoretical debates about the meaning and significance of the artist's work. *Some background in the study of modern or contemporary art is useful.*

*Prerequisite:* Permission of instructor

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**ARH 4460**     *Field Trips to New York Museums and Galleries*

**3 credits. Spring** 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. *Limited to art history majors.* Offered as *VIS 4460* for visual arts majors.

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**ARH 4710**     *Exoticism in Modern Art*

**4 credits. Alternate years** Explores reciprocal influences of Western and non-Western art in the modern period. Topics include diverse artistic movements like "Orientalism," "Japonisme," and "Primitivism." The class also examines the impact of non-Western art on specific artists, including Delacroix, Manet, Whistler, Picasso, and Pollock.

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**ARH 4720**     *Writing About Art*

**4 credits. Alternate years** An examination of various types of writing about art, from visual analysis essays to art journalism, exhibition reviews, and research papers. Students study the critical characteristics of these different writing formats and learn to write their own reviews, essays, and papers.

*Prerequisite:* One upper-level art history course and permission of instructor

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**ARH 4750**     *Pop Art*

**4 credits. Alternate years** Pop Art, initially regarded with suspicion and considered frivolous, has proved to be a significant and influential movement. Today, it is perceived as an art form that expresses serious social and political concerns. This course focuses on the emergence of Pop Art in England, the influence of American Pop Art on European artists, and the way in which Pop Art energizes conceptual art today. Artists covered include Andy Warhol, Roy Lichtenstein, Claes Oldenburg, Gerhard Richter, Jeff Koons, and Damien Hirst.

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**ARH 4755** *Pop Art and Mass Culture*

**4 credits. Special topic (offered irregularly)** In this historical approach to Pop Art, the evolving relationship between mass culture and the visual arts is surveyed, from the development of “modern life” painting in France in the late 19th century to the development of Pop in Britain and the U.S. in the mid-20th century. The legacy of Pop is examined in politically oriented practices of the 1970s and in post-Pop tendencies in contemporary art.

*Prerequisite:* Permission of instructor

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**ARH 4990** *Senior Project in Art History*

**8 credits. Every semester** Students use the methodology of art history in an extended project (e.g., a research thesis, an exhibition at the Neuberger Museum of Art, a critical study, or a project based on monuments found within the New York area). Two semesters required (8 credits total).

**M.A. in Art History: Course Descriptions**

*Note:* Art history graduate courses are limited to M.A. students (and M.F.A. students who have been accepted into both programs). There are no course prerequisites.

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**ARH 5101** *Pro-seminar: Method and Theory in Art History*

**4 credits. Alternate years** 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 M.A. students.*

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**ARH 5135** *Dada and the Readymade*

See ARH 3135 for description.

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**ARH 5145** *Collections Research/Neuberger Museum*

**3 credits. Fall** A graduate-level independent study based on objects in the Neuberger Museum of Art. Students undertake independent research projects on works in the Museum’s collection, investigating issues of documentation, provenance, condition, and interpretation.

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**ARH 5156** *The Body in Modern Art*

See ARH 3156 for description.

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**ARH 5160** *Paranoid Modernism*

See ARH 4160 for description.

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**ARH 5170** *Design Criticism*

See ARH 4170 for description.

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**ARH 5193** *20th-Century Photography*

See ARH 3193 for description.

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**ARH 5200** *Introduction to Museum Studies*

See ARH 4200 for description.

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**ARH 5230** *Retro: Revivals in Art and Design*

See ARH 4230 for description.

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**ARH 5245** *German Art: 1900–Present*

See ARH 3245 for description.

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**ARH 5325** *Master’s Colloquium I: History and Theory of Modern Art*

**4 credits. Fall** 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 M.A. students.*

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**ARH 5326** *Master’s Colloquium II: Critical Issues in Contemporary Art*

**4 credits. Spring** 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 M.A. students.*

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**ARH 5340** *American Art and Architecture in the Age of the Machine*

See ARH 4340 for description.

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**ARH 5390** *Toward a New Definition of Sculpture*

See ARH 4390 for description.

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**ARH 5405** *Design History and Theory: 1750–Today*

See ARH 3405 for description.

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**ARH 5445** *Seminar: Rauschenberg*

See ARH 4445 for description.

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**ARH 5526** *Art and/as Performance*

**4 credits. Alternate years** Examines the development of performance and body-oriented work as a major mainstream in contemporary art practice, beginning with the work of Fluxus and Happenings and continuing to the present.

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**ARH 5600** *Abstract Expressionism*

See ARH 3600 for description.

**ARH 5610** *Abstraction in Modern Art*

**4 credits. Alternate years** A graduate-level investigation of the stages involved in the pursuit of abstraction and the non-representational in modern art, with special attention given to Kandinsky and Mondrian.

**ARH 5700** *Exoticism in Modern Art*

See ARH 4710 for description.

**ARH 5720** *Writing About Art*

See ARH 4720 for description.

**ARH 5750** *Pop Art*

See ARH 4750 for description.

**ARH 5755** *Pop Art and Mass Culture*

See ARH 4755 for description.

**ARH 5885** *Feminist Approaches to Art and Theory*

See ARH 3885 for description.

**ARH 5990** *Master's Thesis*

**4 credits. To be taken twice in consecutive semesters**  
Supervision of research and writing of the master's thesis.

**Art History Board of Study****Eric Carlson\***

Associate Professor of Art History. B.A., M.A., Ph.D., Yale University. Medieval art and architecture; modern architecture.

**Tracy Schpero Fitzpatrick**

Assistant Professor of Art History; Adjunct Curator of Modern and Contemporary Art, Neuberger Museum of Art. B.A., Tufts University; M.A., George Washington University; Ph.D., Rutgers University. Modern and contemporary art; museum studies; women and art.

**Elizabeth Guffey**

Associate Professor of Art History. B.A., University of California, Santa Barbara; M.A., Ph.D., Stanford University. 19th- and 20th-century art, architecture, and design in Europe and America; Asian art.

**Paul Kaplan**

Professor of Art History. B.A., Hampshire College; M.A., Ph.D., Boston University. The Renaissance; Venetian art; representation of Africans in Western art.

**Jane Kromm**

Associate Professor of Art History. B.S., Wheelock College; M.Div., Harvard University; Ph.D., Emory University. 17th- and 18th-century art, architecture, and design; feminist issues; representations of madness.

**Michael Lobel**

Assistant Professor of Art History. B.A., Wesleyan University; M.A., M.Phil., Ph.D., Yale University. Postwar and contemporary art; the relationship between modernism and mass culture; contemporary theory and criticism.

\* Emeritus as of January 2006

**Cinema Studies****The Cinema Studies B.A. Program**

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

*Note* This interdisciplinary degree program is offered by the School of Humanities in collaboration with the Film Program (Conservatory of Theatre Arts and Film).

**Academic Requirements**

In addition to meeting general degree requirements, all cinema studies majors must meet the following requirements (minimum 75 credits):

- 1 Four foundation courses (14 credits total):  
     CIN 2760/Cinematic Expression I  
     CIN 2770/Cinematic Expression II  
     ARH 2050/Introduction to Modern Art  
     ARH 2060/Art Since 1945
- 2 Four upper-level film history courses (16 credits total), to be chosen from:  
     CIN 3000/Cinema and Revolution  
     CIN 3030/Documentary Film and Theory  
     CIN 3330/Genres of Affect  
     CIN 3400/Contemporary Global Cinema  
     CIN 3515/Eastern European Film\*  
     CIN 3705/American Film Genres  
     CIN 3730/The American Avant-garde Film  
     CIN 3735/Weimar Film and Culture\*  
     CIN 3736/The Independent Spirit in American Film  
     CIN 3755/Transcendent Visions: The Spiritual on Film\*  
     CIN 3760/Japanese Cinema  
     CIN 3765/Topics in Classical Cinema  
     CIN 3830/Italian Cinema After Neorealism  
     CIN 3845/New German Cinema\*  
     CIN 3855/French Cinema Since 1930

\* Not offered during the 2005–06 and 2006–07 academic years

- 3 Three upper-level film theory courses  
(12 credits total):  
CIN 3025/*Women and Film* or  
CIN 3716/*Philosophy and Film*  
CIN 3040/*Film Sound: Technique and Theory*  
CIN 3480/*Methods in Film Criticism*  
CIN 3745/*Meaning and Truth in Cinema*
- 4 Electives  
At least 25 credits, including at least 13 upper-level credits, to be chosen in consultation with the student's advisor. One of the following film/video production courses—offered by the School of Liberal Studies & Continuing Education—is highly recommended:  
FTF 1500/*Introduction to Video Techniques and Technology*  
FTF 2110/*Documentary Production*  
FTF 2240/*Motion Picture Production Workshop*
- 5 CIN 4990/*Cinema Studies Senior Project* (8 credits)
- Note* In order to advance to the second year, students must earn a grade of *B* or higher in CIN 2760 and 2770, and must pass a qualifying examination in film history and aesthetics, which is given at the end of the freshman year.

### Cinema Studies Course Descriptions

- Note* CIN 2760 and 2770 are prerequisites for all other film history courses. (They are offered under TFI 2760 and 2770 for dramatic writing majors and film majors.)

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

See the Art History section for description.

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#### ARH 2060 *Art Since 1945*

See the Art History section for description.

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#### CIN 2720 *The Film Noir*

See TFI 2720 in the Film section for description.

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#### CIN 2760 *Cinematic Expression I*

**4 credits. Fall** An intensive study of film history; analysis of specific films that represent stages in the evolution of the formal aspects of cinematic expression. Film showings, lectures, seminars. *Open to cinema studies majors, new media majors with advanced standing, and a limited number of other liberal arts and sciences students.*

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#### CIN 2770 *Cinematic Expression II*

**4 credits. Spring** A continuation of CIN 2760. *Open to cinema studies majors, new media majors with advanced standing, and a limited number of other liberal arts and sciences students.*

*Prerequisite:* CIN 2760 or permission of instructor

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#### CIN 3000 *Cinema and Revolution*

**4 credits. Special topic (offered irregularly)** 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.

*Prerequisite:* CIN 2760 and 2770 or permission of instructor

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#### CIN 3025 *Women and Film*

See LIT 3025 in the Literature section for description.

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

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

*Prerequisite:* CIN 2760 and 2770 or permission of instructor

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

**4 credits. Special topic (offered irregularly)** 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*. Offered as TFI 3040 for film majors.

*Prerequisite:* CIN 2760 and 2770 or permission of instructor

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#### CIN 3330 *Genres of Affect*

See TFI 3330 in the Film section for description.

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#### CIN 3400 *Contemporary Global Cinema*

**4 credits. Special topic (offered irregularly)** 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.

*Prerequisite:* CIN 2760 and 2770 or permission of instructor

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

See TFI 3480 in the Film section for description.

**CIN 3705** *American Film Genres*

See *TFI 3705* in the Film section for description.

**CIN 3716** *Philosophy and Film*

See *PHI 3716* in the Philosophy section for description.

**CIN 3730** *The American Avant-Garde Film*

See *TFI 3730* in the Film section for description.

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

See *TFI 3735* in the Film section for description.

**CIN 3745** *Meaning and Truth in Cinema*

See *TFI 3745* in the Film section for description.

**CIN 3760** *Japanese Cinema*

See *TFI 3760* in the Film section for description.

**CIN 3765** *Topics in Classical Cinema*

See *TFI 3765* in the Film section for description.

**CIN 3830** *Italian Cinema After Neorealism*

See *TFI 3830* in the Film section for description.

**CIN 3855** *French Cinema Since 1930*

See *TFI 3855* in the Film section for description.

**CIN 4990** *Senior Project in Cinema Studies*

**8 credits. Every semester** Students are expected to write an extended (c. 40-page) essay on a distinctive topic in cinema studies, in consultation with a senior thesis advisor. Two semesters required (8 credits total).

**Cinema Studies Board of Study****Iris Cahn**

*Associate Professor of Film. B.F.A., Purchase College; M.A., New York University.* Editor of feature films and documentaries; director of short films. Received two Emmy Awards for specials and series. Work has appeared at the Cannes, Berlin, Sundance, New York Lincoln Center, and Robert Flaherty Film Festivals, theatrically, and on network television.

**Casey Haskins**

*Associate Professor of Philosophy. B.A., University of California, Santa Cruz; Ph.D., University of Pennsylvania.* Philosophy of art; 20th-century philosophy; philosophy of religion; Kant; American philosophy.

**Anne M. Kern**

*Assistant Professor of Cinema Studies. B.A., University of Wisconsin at Madison; M.A., University of Wisconsin at Milwaukee; M.Phil., Yale University.* Early cinema; classical Hollywood cinema; French and Italian literature, theatre, and cinema; literary, film, and psychoanalytic theory.

**Elise V. Lemire**

*Associate Professor of Literature. B.A., Yale University; M.A., Ph.D., Rutgers University.* American literature; women's studies; film.

**Michelle Stewart**

*Assistant Professor of Literature and Cinema Studies. B.A., Stanford University; M.A., Ph.D., University of Minnesota.* Critical and cultural theory; critical media studies; documentary film; third cinema; race and representation; feminist film theory; popular music; culture and globalization.

**Gregory Taylor**

*Associate Professor of Film. B.A., University of Toronto; M.A., Ph.D., University of Wisconsin, Madison.* Specialist in criticism and theory. Author of *Artists in the Audience: Cults, Camp, and American Film Criticism*.

**Creative Writing****The Creative Writing B.A. Program**

The *Lilly Lieb Port Creative Writing Program* is a highly selective and structured B.A. 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.

Creative writing majors are encouraged to participate in the College's summer study-abroad program in France, which offers a unique opportunity for a hands-on workshop in travel writing.

Incoming freshmen may apply for direct admission to the Creative Writing Program. Transfer students and students currently enrolled at Purchase may also apply, as long as they have fewer than 60 credits. Final acceptance is based on the board of study's evaluation of the applicant's portfolio, which must include: samples of the applicant's prose fiction and/or poetry; a short essay describing the applicant's strengths, areas in need of development, and goals as a writer; and two letters of recommendation from instructors who are familiar with the applicant's writing.

## Academic Requirements

All creative writing majors follow a sequence of courses, whether their chosen genre is poetry or fiction. To encourage an awareness of and sensitivity to the various aspects of the craft of creative writing, students are required to take an introductory course in poetry (*CWR 1000/Poetic Techniques*) and fiction (*CWR 1100/Narrative Techniques*). Each course is a prerequisite for further work in the genre. All creative writing majors must complete these two courses within the first year of study.

In the second year, the student moves on to *CWR 2400/Poetry Writing I* or *CWR 2500/Fiction Writing I*, then to *CWR 3400/Poetry Writing II* or *CWR 3500/Fiction Writing II*. 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.

In addition to meeting general degree requirements, creative writing majors must complete 10 courses (42 credits) with a 3.0 (B) GPA or higher, as follows:

- 1 *CWR 1000/Poetic Techniques*
- 2 *CWR 1100/Narrative Techniques*
- 3 Two courses in the student's chosen genre (poetry or fiction):  
*CWR 2400/Poetry Writing I* and  
*CWR 3400/Poetry Writing II*;  
or *CWR 2500/Fiction Writing I* and  
*CWR 3500/Fiction Writing II*
- 4 Three upper-level literature courses
- 5 One advanced seminar in the student's chosen genre:  
*CWR 4510/Advanced Seminar in Fiction Writing*; or  
*CWR 4511/Advanced Seminar in Poetry Writing*
- 6 *CWR 4890/Senior Colloquium in Creative Writing*, to be taken in tandem with *CWR 4990/Senior Project in Creative Writing*

## Creative Writing Course Descriptions

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### **CWR 1000** *Poetic Techniques*

**4 credits. Spring** 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. *This course is a prerequisite for all subsequent poetry writing courses.*

*Prerequisite:* Submit a writing sample (including poetry) and permission of instructor

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### **CWR 1010** *Creative Writing for Nonmajors*

**3 credits. Spring** 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.

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### **CWR 1100** *Narrative Techniques*

**4 credits. Fall** 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. *This course is a prerequisite for all subsequent fiction writing courses.*

*Prerequisite:* Submit a writing sample and permission of instructor

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### **CWR 2400** *Poetry Writing I*

**4 credits. Fall** 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.

*Prerequisite:* *CWR 1000* or permission of instructor

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### **CWR 2500** *Fiction Writing I*

**4 credits. Fall** 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.

*Prerequisite:* *CWR 1100*

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### **CWR 3100** *Travel Writing*

**4 credits. Fall** Drawing on students' personal experiences of travel as well as readings in fiction and nonfiction, this course explores the ways in which travel informs writing. Class time is divided between discussions of the students' own work and published selections that represent various aspects of travel, from the "voyage" itself to "being there" and "remembering" place, character, and events.

*Prerequisite:* Permission of instructor

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### **CWR 3120** *Writing and the Unconscious*

**4 credits. Alternate years** To stimulate each student writer's psychological resources, this course investigates theories (e.g., those of Freud and Lacan) that attempt to account for the origin of symbols and metaphors, thematic resonances of the "family romance," and uses of the irrational in the production of art.

*Prerequisite:* *CWR 2400* or *2500* and permission of instructor



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**CWR 3200**     *The Art of the Novella*

**4 credits. Special topic (offered irregularly)** 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.

*Prerequisite:* CWR 2500 or equivalent

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**CWR 3205**     *Editing and Production Workshop*

**4 credits. Spring** From the editorial stage to design, production, and marketing, this course gives students hands-on experience working with the Creative Writing Program's literary magazine, *Italics Mine*.

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**CWR 3210**     *Constructing Truths: The Personal Essay*

**4 credits. Spring** Students are guided through the classical questions of form and style, the building materials of the personal essay, through reading and writing assignments. Students examine the elements that convince the reader of the truth of their tales and explore how to confront their own experiences creatively. Readings are various, but with a focus on the 20th-century essay in English.

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**CWR 3400**     *Poetry Writing II*

**4 credits. Spring** 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.

*Prerequisite:* CWR 2400 or permission of instructor

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**CWR 3500**     *Fiction Writing II*

**4 credits. Spring** 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.

*Prerequisite:* CWR 2500

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**CWR 4510**     *Advanced Seminar in Fiction Writing*

**4 credits. Fall** 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.

*Prerequisite:* CWR 3500

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**CWR 4511**     *Advanced Seminar in Poetry Writing*

**4 credits. Spring** Advanced students with practiced skills in poetry writing and criticism work to produce poems of publishable stature. Students should be able to assume full responsibility for their creative process in this course.

*Prerequisite:* CWR 3400

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**CWR 4700**     *Durst Creative Writing Master Class*

**4 credits. Special topic (offered irregularly, Fall)** This advanced course in creative writing, taught by eminent writers and poets, is made possible through the generosity and support of the Royal and Shirley Durst Chair in Literature. It satisfies the requirement for the advanced seminar (CWR 4510 or 4511) in the genre (fiction or poetry) in which it is offered. *Students must co-register for a 1-credit discussion section, in addition to the 4-credit lecture.*

*Prerequisite:* Permission of instructor (submit writing sample)

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**CWR 4890**     *Senior Colloquium in Creative Writing*

**2 credits. Every semester** This required supplement to individual work on senior projects is designed to assist students in making the transition to the life of a professional writer.

*Corequisite:* CWR 4990

*Prerequisite:* CWR 4510 or 4511

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**CWR 4990**     *Senior Project in Creative Writing*

**8 credits. Every semester** The senior project in creative writing is the final step in the program, to be undertaken after all other requirements have been completed. Sponsored by an instructor in the program, the final product is either a work of fiction or a collection of poems. Each student meets weekly with her or his sponsor. Students register for the senior project for two semesters (8 credits total).

*Corequisite:* CWR 4890

*Prerequisite:* CWR 4510 or 4511

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**Creative Writing Board of Study****Monica Ferrell**

*Assistant Professor of Creative Writing. A.B., Harvard University; M.F.A., Columbia University. Contemporary American poetry; modernism; visual arts and poetry.*

**Naomi Holoch\***

*Associate Professor of French and Literature. B.A., Oberlin College; Licence-ès-Lettres, University of Aix-en-Provence; Ph.D., Columbia University. Contemporary French women writers; lesbian and gay fiction; creative writing.*

**Catherine Lewis**

*Assistant Professor of Creative Writing. B.A., Fontbonne College; Ph.D., Florida State University. Fiction writing; contemporary American novel.*

**Lee Schlesinger**  
*Associate Professor of Literature. B.A., Brandeis University; Ph.D., Yale University. SUNY Chancellor's Award for Excellence in Teaching. American literature; American poetry; the Bible; Freud and poetry; expository writing.*

**Nina Pelikan Straus**  
*Professor of Literature. B.A., Bennington College; Ph.D., New York University. Comparative literature.*

\* Emerita as of January 2006

Drama Studies

The Drama Studies B.A. Program

Designed for students with a literary bent and a love of theatre, drama studies is a rigorous academic program, rather than a professional training program. It provides students with a background in dramatic literature, history, theory, and criticism. Senior projects are customarily academic essays, original plays or screenplays, or productions.

While the program is structured to help students appreciate theatre rather than create it, every student of drama needs to know what is entailed in making drama into theatre. Experience in making theatre comes through a required production course and through electives in playwriting, directing, and various kinds of performance. For interested and qualified students, there are also tutorials and independent studies in playwriting and directing. The senior project may also encompass aspects of production.

The College's commitment to individualized instruction is especially apparent in drama studies, where it is common for majors to devise independent projects as a way to study, write, produce, or perform drama. Through the senior project, each student has the opportunity to work with a professor on an original undertaking that the student has conceived and shaped. Internships in media, theatre, or related fields are encouraged.

Production Options

The Drama Studies Program welcomes students with or without performing or production experience. All drama studies majors, unless they have had extensive theatrical experience before coming to Purchase, are required to take *DRA 3680/Production and Direction Workshop*. This course is designed to provide a basic empirical knowledge of what it takes to make a play come alive onstage. No other production experience is required of drama studies majors.

For those who seek it, however, there are a variety of other opportunities. Drama studies majors are eligible for a maximum of 4 credits of independent study (with the approval of a drama studies faculty member) in writing, directing, or play production. Students may also produce extracurricular productions on or off campus. Qualified seniors may direct productions for senior projects.

Students are encouraged, through courses, tutorials, and independent studies in playwriting and adaptation, to create their own productions. With imagination, energy, and focus, the Humanities Theatre, a classroom, meadow, amphitheatre, or the Red Room can become the setting for fully realized theatrical presentations.

Academic Requirements

In addition to meeting general degree requirements, all drama studies majors must meet the following requirements (43-46 credits):

- 1 By the end of the junior year (26 credits):  
DRA 2200/Introduction to Shakespeare 4 credits  
DRA 2780/History of the Modern Theatre 3 credits  
DRA 2880/History of the Theatre 3 credits  
DRA 2890/Frontiers of Drama 4 credits  
DRA 3680/Production and Direction Workshop 4 credits  
DRA 3750/European Drama in Our Time 4 credits  
DRA 3890/Junior Seminar in Drama Studies 4 credits
- 2 By the end of the senior year (17-20 credits):  
Three additional upper-level courses in drama studies, cinema studies, or a related discipline (pre-approved by the board-of-study coordinator)\* 9-12 credits  
DRA 4990/Senior Project in Drama Studies 8 credits

\* Tutorials, independent studies, and internships cannot be used to satisfy this three-course requirement.

*Note* Enrollment in drama studies does not normally confer the right to take professional courses closed to liberal arts students, with the exception of *TAC 1055/Fundamentals of Acting* and *TAC 3070/Acting Scene Study*. No course may be counted toward the drama studies requirements, except with the approval of the student's advisor. Transfer students may meet some requirements with courses taken elsewhere, but only with approval of the drama studies faculty.

Drama Studies Course Descriptions

TAC 1055 Fundamentals of Acting

See the Acting section for description.

DRA 2000 Acting the Classics

4 credits. Spring Integrates discussions, readings, presentations, viewings, and exercises to teach students an appreciation of the elements of classical theatre, the new theatre, and performing arts. The acting techniques of Stanislavsky and Uta Hagen, among others, are used to analyze and understand classic modern drama. Students develop dramatic tools for creating new realities via acting and directing in both solo and group performances. Readings include works by Chekhov, Ibsen, Lorca, and Havel.

DRA 2200 Introduction to Shakespeare

4 credits. Spring Selected plays spanning Shakespeare's entire career. In addition to close reading and textual interpretation, students address questions and problems of performing, directing, lighting, costuming, and set-designing Shakespeare's plays. The course examines past and current trends in Shakespearean criticism, as well as the social and theatrical contexts in which the plays were first produced. Also offered as LIT 2200.

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**DRA 2550**      *Stage Management*

**3 credits. Fall** Examines the stage manager's role and responsibilities in overall theatre production, focusing on what to do and how to do it effectively. Students learn how to: create a prompt script; create and use light, sound, and costume plots; work with production designers; perform safety, lighting, and set checks; and make technical and dress rehearsals run smoothly.

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**DRA 2600**      *American Drama: From O'Neill to Albee*

**4 credits. Alternate years** American drama considered primarily as a criticism of American society, values, and life. Covers the period from 1918 to 1962, including plays by Eugene O'Neill, Clifford Odets, Lillian Hellman, Gertrude Stein, Thornton Wilder, Tennessee Williams, Arthur Miller, Lorraine Hansberry, Adrienne Kennedy, and Edward Albee.

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**DRA 2780**      *History of the Modern Theatre*

**3 credits. Spring** Theatre in the Western world from the 17th to the 20th centuries. Playwrights, actors, directors, producers, and designers; neoclassicism, romanticism, realism, naturalism, expressionism. This course begins where *DRA 2880* leaves off, but either can be taken independently.

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**DRA 2870**      *Performance of Dramatic Literature*

**4 credits. Fall** A performance course for using classic, modern, and contemporary plays, which covers rehearsal techniques, monologues, and short scenes. Students critique campus productions in written essays and write character and play analyses.

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**DRA 2880**      *History of the Theatre*

**3 credits. Fall** 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.

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**DRA 2890**      *Frontiers of Drama*

**4 credits. Fall** Close study of dramatic texts from Greek to modern times, with emphasis on problems of staging. Written analyses of texts and performances and attendance at on-campus performances are required.

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**DRA 2895**      *Production Practicum*

**4 credits. Spring** 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. *A lab section is required.*

*Prerequisite:* Permission of instructor

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**TAC 3070**      *Acting Scene Study*

See the Acting section for description.

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**DRA 3110**      *Commedia and Pantomime*

**3 credits. Special topic (offered irregularly)** 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.

*Prerequisite:* One acting course, preferably *DRA 2870* or *TAC 1055*

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**DRA 3140**      *Medieval and Renaissance English Drama*

**4 credits. Alternate years** 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. Also offered as *LIT 3141*.

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**DRA 3150**      *Medieval and Renaissance Play  
Production Practicum*

**4 credits. Special topic (offered irregularly)** After work on some principal texts and contexts of medieval and Renaissance drama, the course turns to the production and public performance of a full-length play from this period. The semester-long study and rehearsal process provides experience in ensemble acting and textual interpretation.

*Prerequisite:* At least one literature or drama studies course, or permission of instructor

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**DRA 3200**      *Practicum in Directing/Studies  
in Directing*

**4 credits. Special topic (offered irregularly)** A practical course in directing, focusing on exercises. Especially recommended for junior drama studies majors who are considering production senior projects.

*Prerequisite:* Permission of instructor

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**DRA 3250**      *Theories of Drama and Performance*

**4 credits. Special topic (offered irregularly)** Historical and cross-cultural study of how playwrights, directors, and actors have addressed issues of aesthetics, representation, style, space, and time. Focus on postmodern theory and performance: Schechner, Turner, Geertz, Butler.

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**DRA 3460**      *Contemporary British Drama*

**4 credits. Special topic (offered irregularly)** In 1956, a play called *Look Back in Anger* began a revolution in British drama. The class focuses primarily on the plays of the last 40 years, studying how British playwrights expressed the concerns of their changing society. Dramatists considered include Osborne, Pinter, Bond, Littlewood, Churchill, and Kane.

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**DRA 3495** *Black American Drama*

**4 credits. Alternate years** Examines the history of 20th-century black American theatre. Major representative plays are read as literature; playwrights include Richard Wright, James Baldwin, Amiri Baraka, Alice Childress, Adrienne Kennedy, August Wilson, Robert O'Hara, Suzan-Lori Parks, Lynn Nottage, and Lorraine Hansberry. Formerly *LIT 3495*.

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**DRA 3500** *Documentary Theatre: Performing Real Life*

**4 credits. Spring** 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. Also offered as *DWR 3500*.

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**PHI 3510** *Theory and Drama*

See the Philosophy section for description.

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**DRA 3510** *Performing the Self in Society*

**4 credits. Spring** Includes both historical material (precedents for performance art) and a creative process for developing solo and group performances from personal material. Requirements include both academic and creative projects.

*Prerequisite:* Permission of instructor

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**DRA 3520** *Gay and Lesbian Theatre*

**4 credits. Alternate years** Historical, theoretical, and performative perspectives on the representation of same-sex relationships and issues on the stage. Topics include: cross-dressing, camp, gender, parody, coming out, identity formation, and affirmation. Close reading and discussion of male and female authors, mostly contemporary American dramatists. Also offered as *LGS 3520*.

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**DRA 3530** *France on Stage*

**4 credits. Special topic (offered irregularly)** Explores performance, dramatic literature, and high points of theatrical experience, using texts, scripts, and filmed versions of stage performances ranging from Molière to Mnouchkine.

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**DRA 3590** *Playwriting I*

**4 credits. Fall** Limited to 15 students.

*Prerequisite:* Prior dramatic literature courses and permission of instructor

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**DRA 3591** *Playwriting II*

**4 credits. Alternate years** How to keep audiences awake and interested. Shock therapy for playwrights.

*Prerequisite:* Permission of instructor

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**DRA 3600** *Women and Drama*

**4 credits. Fall** Explores female characters in plays by Ibsen, Chekhov, and Shaw and by contemporary women playwrights (Mann, Fornes, Churchill, Shange). Theories of gender, language, and performance are addressed.

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**DRA 3610** *Contemporary Performance*

**4 credits. Special topic (offered irregularly)** In performance or mixed media pieces (Bread and Puppet, Open Theatre, Bausch, Wilson, Clarke) narrative "text" drops away, yet narrative defines the work of performance artists like Gray, Bogosian, and Anderson. Students study, attend, and create contemporary performance pieces.

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**DRA 3620** *Shakespeare and Film*

**4 credits. Alternate years** 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. Also offered as *LIT 3619*.

*Prerequisite:* *DRA 2200*

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**DRA 3630** *Contemporary Theatre: Experiment and Performance Art*

**4 credits. Fall** Contemporary theatre encompasses a wide range of approaches, from the collective experiments in the 1960s (e.g., Living Theatre, Open Theatre) to Robert Wilson's "operas" and the mixed media performances of Ping Chong and Meredith Monk. Students study the works of several contemporary theatre artists, attend performances, and meet selected artists working with new forms in New York theatre. Taught in New York City.

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**DRA 3670** *Contemporary French Theatre*

**4 credits. Alternate years** Key dramatic works and important theatrical moments in contemporary France, including the Theatre of the Absurd, the popular theatre movement, collectively conceived playwriting, decentralization and regional theatre, and audiences as reflections of contemporary French societal attitudes. Taught in English.

*Prerequisite:* *FRE 3015* or equivalent

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**DRA 3680** *Production and Direction Workshop*

**4 credits. Fall** Introduction to staging and production. After a brief overview of directing history, students interpret texts for the stage, becoming familiar with technical aspects of theatre.

*Prerequisite:* Permission of instructor

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**DRA 3685** *Ensemble Creation*

**3 credits. Special topic (offered irregularly, Fall)**

In this introduction to strategies of collective creation, students are engaged in a process that culminates in an end-of-semester production.

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**DRA 3690** *American Theatre in Our Time*

**4 credits. Alternate years** American theatre and society during the last 40 years. Plays by Hansberry, Jones (Baraka), Mamet, Shepard, Hwang, and August Wilson.

*Prerequisite:* Some knowledge of the American drama of O'Neill, Williams, and Miller

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**DRA 3700** *Theatre and Revolutions*

**4 credits. Special topic (offered irregularly)** A study of revolutions in theatre, and theatre at the time of historic revolutions. Students study plays (Beaumarchais's *Marriage of Figaro*, Buchner's *Danton's Death*, Peter Brook's *Marat/Sade*) and movements (guerrilla street theatre, Chicano theatre, the Bread and Puppet, the Living Theatre), focusing on theatre as an active, participatory and on drama as a literary form.

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**DRA 3720** *Performance of Narrative*

**4 credits. Alternate years** By scripting and performing oral traditions, short stories, and 19th- and 20th-century novels, students learn how narratives establish gender, ethnicity, region, and nation as indexes of identity. Solo and group work.

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**DRA 3725** *Adapting Literature for Performance*

**4 credits. Fall** A writing workshop on how to develop performance scripts from poetry, prose fiction, and nonfiction. Requires a background in literature, interest in theatrical form, and commitment to the scripting process. Formerly *LWR 3730*.

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**DRA 3740** *Non-Western Theatre History and Practice*

**4 credits. Spring** An introduction to the history of world theatre, apart from the Western tradition, including (but not limited to) discussion of theatre traditions in Japan, China, India, and Africa. Requirements include readings and viewings of live and videotaped performances. Whenever possible, practitioners of the form under discussion offer an on-campus lecture/demonstration/workshop, for which students enrolled in this course have priority. *Limited to drama studies, acting, and theatre design/technology majors.*

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**DRA 3750** *European Drama in Our Time*

**4 credits. Spring** Malaise, futility, despair and, sometimes, hope in the plays of Pirandello, Brecht, Giraudoux, Beckett, Ionesco, Genet, Osborne, Pinter, and others, from World War I to somewhere short of tomorrow.

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**DRA 3760** *Poetry in Performance*

**4 credits. Alternate years** 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 scriptmaking; written analyses.

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**DRA 3770** *Pioneers of Modern Drama*

**4 credits. Fall** A fundamental course on the shapers of modern drama: Ibsen, Chekhov, Strindberg, Shaw, and others who wrote between the 1870s and World War I.

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**DRA 3780** *Criticism/Reviewing Workshop*

**4 credits. Spring** 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. Also offered as *JOU 3780*.

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**DRA 3800** *Shakespeare's Contemporaries: English Drama to 1642*

**4 credits. Special topic (offered irregularly)** The development of English drama, exclusive of Shakespeare, from its medieval origins to the closing of the theatres in 1642. Plays are studied in the context of their social and political backgrounds. Works include plays by contemporaries of Shakespeare (e.g., Lyly, Greene, Marlowe, Jonson, Beaumont & Fletcher, Webster, Middleton).

*Prerequisite:* *DRA 2200*

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**DRA 3850** *Tragedy*

**4 credits. Alternate years** Both a survey of plays known as "tragedies" and an inquiry into what is meant by "tragedy" and "the tragic." Works by Aeschylus, Sophocles, Euripides, Marlowe, Shakespeare, Webster, and modern writers.

*Prerequisite:* Permission of instructor

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**DRA 3860** *Comedy*

**4 credits. Alternate years** This seminar explores how comic drama can make people laugh, desire, think, question, protest, and laugh again. Texts include plays by Aristophanes, Plautus, Shakespeare, Jonson, Molière, the Restoration playwrights, Shaw, and others, plus several essays on comic theory.

*Prerequisite:* Permission of instructor

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**DRA 3890** *Junior Seminar in Drama Studies*

**4 credits. Spring** 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 are required. *Required for all junior drama studies majors, and normally open only to them.*

*Prerequisite:* Permission of instructor or board-of-study coordinator

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**DRA 4210** *Shakespeare Seminar:  
Approaches to Shakespeare*

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**4 credits. Alternate years** Explores the variety of ways in which readers, critics, actors, and directors have interpreted—and can interpret—Shakespeare's plays and poetry. While written work and some research are required, there are also options for oral presentations and performance.

*Prerequisite:* DRA 2200

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**DRA 4230** *Studies in Drama*

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**4 credits. Special topic (offered irregularly)** A seminar on a topic to be announced. Students present oral and written reports and write a substantial critical paper. A performance component may also be included.

*Prerequisite:* At least two dramatic literature courses

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**DRA 4450** *Advanced Shakespeare Workshop*

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**4 credits. Fall** Advanced study of one Shakespeare play that will be mounted in the spring. Focuses on the performative, historical, and critical context of the play, and provides an in-depth understanding of Shakespeare's theatrical art. A folio acting version of the play, a modern critical edition, and required background material are used in a close study of the text. Requirements include group and individual research projects. *Required for senior acting majors in the Conservatory of Theatre Arts and Film.*

*Prerequisite:* Open to a limited number of drama studies majors with permission of instructor

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**DRA 4990** *Senior Project in Drama Studies*

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**8 credits. Every semester** Students have the option to either write or direct/perform. *Writing option:* An essay on theatre history, dramatic literature, film (history, criticism, or theory); an original play or adaptation from existing literature; a promptbook with critical essay for a production; or a screenplay. *Directing/performing option:* A play or performance piece; or a combined project. Two semesters required (8 credits total).

## Drama Studies Board of Study

### Kay Ellen Capo

*Associate Professor of Literature and Drama Studies. B.A., Le Moyne College; M.A., Ph.D., Northwestern University.* 20th-century poetry; performance theory; feminist theory; adapting literature for the stage.

### Lenora Champagne

*Associate Professor of Drama Studies. B.A., Louisiana State University; M.A., Ph.D., New York University.* Contemporary theatre, drama, and performance; performance art; playwriting; interdisciplinary performance.

### Eng-Beng Lim

*Assistant Professor of Drama Studies. B.A., National University of Singapore; Ph.D., University of California at Los Angeles.* Performance and race; gender, sexuality, and global studies; Asian theatre and cultural studies; transnational queer theory; postcolonial intercultural theory and history.

### Fiona McNeill

*Assistant Professor of Literature and Drama Studies. B.A., London University; M.A., Nottingham University; M.A., M.Phil., Ph.D., Columbia University.* Shakespeare and Renaissance drama; cultural studies; critical theory.

### Karima Robinson

*Assistant Professor of Drama Studies. B.A., Wellesley College; M.A., Ph.D., Northwestern University.* African and African-American theatre; American dance theatre; Western theatre traditions; critical performance ethnography; performance studies theory; postcolonial Caribbean theatre; African diasporic feminist theory.

### Gregorio Rosenblum\*

*Associate Professor of Spanish and Drama Studies. B.A., University of Chile; M.F.A., Karlova University of Prague.* Spanish language and literature; theatrical production and direction.

### Gary Waller

*Professor of Literature and Cultural Studies. B.A., M.A., University of Auckland; Ph.D., University of Cambridge.* Shakespeare, medieval, and Renaissance literature and drama.

\*Emeritus as of January 2006

## The Expository and College Writing Program

Reading and writing are essential and inseparable features of all academic disciplines. The general education program requires students to demonstrate that they can produce coherent texts within common college-level written forms; revise and improve these texts; research topics, develop arguments, and organize supporting details; analyze and develop multiple perspectives, including historical, cultural, and discursive; demonstrate proficiency in oral discourse; and evaluate their own and others' written and oral presentations. To achieve these goals, all Purchase students are required to complete *LWR 1110/College Writing* or its equivalent. *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. Students may only be exempted by achieving an AP score of 3 or higher.

In addition to this course, five elective courses are currently available. *LWR 2052/Writing Memoir* is open to all students. *LWR 2110/Advanced Critical Writing Workshop* is designed for presidential scholars who are not enrolled in a learning community. *LWR 2770/Art of the Essay* is open to students with sophomore standing who wish to develop their

abilities as writers. *LWR 3300/Critical Literacy* is open to all students, and is designed for those who want to teach. Requirements include two hours of volunteer work each week at a local school. *LWR 3455/Teaching Good Prose* is designed for advanced students who serve as team teachers and peer tutors in first-year writing classes and at the Learning Center. It focuses on the application of current theories of reading and writing to curriculum and classroom practices as well as on deepening the student's skills.

Additional courses are being developed for 2006 and 2007. Writing courses (including *College Writing*) are also available through the School of Liberal Studies & Continuing Education.

## Expository and College Writing Course Descriptions

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### LWR 1110 *College Writing*

See the Undergraduate General Education Program section for description.

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### LWR 2052 *Writing Memoir*

**4 credits. Alternate years** Students examine self-representation by published memoirists, writing responses to and interpretations of the memoirs. Issues considered include impulse, message, structure, and engagement. Throughout the term, students also write and learn to revise personal memoir pieces, which are workshopped regularly in class. Also offered as *LIT 2052*.

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### LWR 2110 *Advanced Critical Writing Workshop*

**4 credits. Fall** What makes a person an insider or an outsider? Beginning with personal experience and writing, students explore the ways in which race, ethnicity, gender, sexuality, and social class affect individual, communal, national, and transnational identity and belonging in American culture. In connecting multiple levels of experience, students engage in critical reading, research, analysis, writing, and revision, building on their strong skills in preparation for upper-level work. *Limited to presidential scholars.*

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### LWR 2770 *The Art of the Essay*

**4 credits. Every year** An intensive course for sophomores and more advanced students who want to develop their skills in critical thinking and essay writing. Class sessions and writing assignments focus on how to generate a topic for an essay, gather material, develop a thesis and argument, structure an essay, and refine it through revising. Writing assignments include several short papers and one or two longer ones; there are required assigned readings in addition to the assigned writing.

*Prerequisite:* Sophomore standing

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### LWR 3300 *Critical Literacy*

**3 credits. Special topic (offered irregularly)** Designed for students in any discipline who want to teach, this course introduces students to ways of becoming critically literate. Students read many theories and studies of teaching literacy and all volunteer in a local school chosen for the course for two hours per week at the elementary, middle, or high school level in a subject of their choice.

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### LWR 3455 *Teaching Good Prose*

**4 credits. 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 teaching experience by serving as team teachers/peer tutors in first-year courses. Each student is attached to a *College Writing* section and serves as a writing tutor/team teacher, attending classes and working closely with the instructor.

*Prerequisite:* Permission of the board-of-study coordinator or instructor

## Expository Writing Board of Study

The Expository Writing Board of Study oversees the College Writing Program, courses in English as a second language, and the development of writing-designated courses across the College. Its jurisdiction does not include the Creative Writing Program or the Dramatic Writing Program.

### William Baskin

Associate Dean for Academic Affairs. B.A., Fordham University; M.A., Ph.D., New School for Social Research. Philosophy; pedagogy.

### Brenda DeMartini-Squires

Director of the Learning Center. B.F.A., Stephens College; M.F.A., University of Iowa; M.A., Ph.D., University of Missouri. Writing; creative writing.

### Jane MacKillop

Dean, School of Liberal Studies and Continuing Education. B.A., Ph.D., Sheffield University. Literature; literacy; English as a second language.

### Kathleen McCormick

Professor of Writing and Pedagogy and Director of the College Writing Program. B.A., Boston College; M.A., Ph.D., University of Connecticut. Literacy and cultural theory; reading and writing; modernist literature; pedagogy.

### Aviva Taubenfeld

Assistant Professor of Literature and Writing. B.A., M.A., Ph.D., Columbia University. U.S. literature; expository writing; immigration and ethnicity; childhood in literature.

### Gary Waller

Professor of Literature and Cultural Studies. B.A., M.A., University of Auckland; Ph.D., University of Cambridge. Early modern literature; literary and cultural theory; creative writing.



History

The History B.A. Program

The goal of the history major at Purchase College is to provide students with the intellectual foundation of a liberal arts education that is suitable for a wide variety of professions, including law, education, government, business, journalism, and public relations. The history curriculum seeks to foster the development of a historical perspective on the forces and processes that have shaped and continue to shape our communities, our country, and the world at large.

In keeping with the cultural resources of our area and the special profile of Purchase, the History Program has generally, though not exclusively, emphasized the social, intellectual, and cultural dimensions of the historical discipline. Students may define their field of concentration within the major in terms of broadly conceived areas—the Americas, Europe, and Asia—or in terms of major chronological periods that allow them to include more than one area. 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 motion pictures.

Academic Requirements

In addition to meeting general degree requirements, all history majors must take nine history courses plus the 8-credit senior project (39--42 credits total). The broad survey courses at the 2000 level serve as the foundation for more specialized work at the 3000 level. In addition, students concentrating in American history are encouraged to take *HIS 1500/Understanding America* to satisfy one of the appropriate categories of the general education requirements.

Finally, all history majors are required to take the *Junior History Seminar* in the spring semester of the junior year and the *Senior History Colloquium* in the fall semester of the senior year. These courses are open exclusively to history majors.

Fields of Concentration

- 1
- History majors normally take five elective courses that are clustered within an area or period of special interest to the student. At least three of these courses must be at the upper (3000) level. The student's concentration 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 concentration in a particular period will encompass a variety of geographic and cultural areas (e.g., America, Asia, or Europe), while an area concentration will include coursework in more than one major period (e.g., medieval, early modern, or modern).
- 2
- History majors must also take at least two elective history courses outside the area or period of concentration. At least one of these must be at the upper (3000) level.

Concentration in Asian Studies

History majors concentrating in Asian studies take at least five courses in Asian studies (history, philosophy, political science, art history, and literature). Three must be in history and at least three must be upper-level. Students are also strongly encouraged to take additional courses in Chinese language.

Concentration in Jewish History

This concentration is designed to give history majors an interdisciplinary perspective on Jewish history, society, culture, and related political movements. Students learn about basic Jewish history and gain a more in-depth understanding of a variety of subtopics within Jewish history. The courses explore Jewish civilization through its encounters with the ancient, medieval, and modern worlds. Students are encouraged to take additional courses in Hebrew language, Jewish literature, and philosophy.

Requirements Summary:

- 1
- HIS* —/Five history courses in a field of concentration (including three at the 3000 level)
- 18–20 credits
- 2
- HIS* —/Two history courses outside the field of concentration (including one at the 3000 level)
- 7–8 credits
- 3
- HIS 3880/Junior History Seminar*  
(spring semester, junior year)
- 4 credits
- 4
- HIS 4020/Senior History Colloquium*  
(fall semester, senior year)
- 2 credits
- 5
- HIS 4990/Senior Project in History*
- 8 credits

History Minor

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 (e.g., early modern or modern history; European, American, or Asian history). Students interested in the minor should see the coordinator of the History Board of Study and complete an application. They will then be assigned an appropriate advisor to help plan their minor program. At least five courses (normally 18–20 credits) are required, three of which must be at the 3000 level or above.

Asian Studies Minor

See the Interdisciplinary Studies section for description.

Jewish Studies Program and Minor

See the Jewish Studies section for description.

History Course Descriptions

*HIS 1500*

*Understanding America*

**3 credits. Every semester** A survey of American history from the colonial era to the present, focusing on the historical roots of contemporary problems. Topics include: colonization and settlement; the emergence of democracy; slavery and race relations; sectional conflict and the Civil War; industrialization and its political, social, and cultural consequences; and the rise of the U.S. as a world power.

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**HIS 2035** *The Ancient Middle East*

See *JST 2035* in the Jewish Studies section for description.

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**HIS 2040** *Jewish Culture and Civilization*

See *JST 2040* in the Jewish Studies section for description.

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**HIS 2120** *Princes, Priests, and Peasants*

**3 credits. Alternate years** A survey of the history of Europe in the Middle Ages (1000–1400). Topics include: the expansion of the frontiers of European civilization; the changing forms of intellectual and religious life; the growth of towns and trade.

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**HIS 2210** *Renaissance and Reformation Europe*

**3 credits. Alternate years** 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.

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**HIS 2220** *The Rise of Modern Europe*

**3 credits. Alternate years** 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.

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**HIS 2340** *The Age of Capital*

**4 credits. Special topic (offered irregularly)** Examines European society and culture in the 19th century through a variety of historical readings, literature, and art. Themes include: the public and private life of the bourgeoisie; industrialization and the working classes; political ideology; changing roles and representations of women; popular and elite culture.

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**HIS 2420** *20th-Century Europe*

**3 credits. Alternate years** How are we to understand the century that has just ended? This course examines the political, social, and ideological forces that have shaped Europe since World War I. Special attention is paid to the impact of war and revolution, economic change, the Nazi dictatorship, the Cold War and its demise, and the changing role of Europe in world affairs.

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**HIS 2490** *Women in America*

**3 credits. Alternate years** Covers the experience of American women from colonial times to the 20th century, from political, social, religious, cultural, and economic points of view. Also offered as *WOM 2490*.

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**HIS 2600** *History of Modern Japan*

**3 credits. Alternate years** 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.

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**HIS 2660** *Expansion and Conflict:  
The U.S. in the 19th Century*

**3 credits. Every year** A survey of social, economic, and political history from the ratification of the Constitution through the “crisis” of the 1890s. Topics include: republicanism and competing visions of “America”; economic development and class conflict; slavery, the Civil War, and Reconstruction; continental expansion and the settlement of the West; urbanization and the origins of consumer culture.

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**HIS 2671** *The American Century:  
The U.S. in the 20th Century*

**3 credits. Every year** A survey of social, economic, and political history from the “progressive” era to the 1990s. Topics include: the rise of corporate and multinational capitalism; the triumph and decline of liberalism; consumer culture and its contradictions; the upheavals of the 1960s; and the emergence of the U.S. as a world power and the repercussions of our “victory” in the Cold War.

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**HIS 2815** *Issues in the Study of the Holocaust*

See *JST 2815* in the Jewish Studies section for description.

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**HIS 2830** *Modern East Asia*

**3 credits. Fall** 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.

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**HIS 2870** *Judaism, Christianity, and Islam*

See *JST 2871* in the Jewish Studies section for description.

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**HIS 3023** *History and Its Publics*

**4 credits. Special topic (offered irregularly)** What is the role of history in a community, and how does the public understand it? This course examines how collective memory is created, interpreted, and presented in different media, venues, and other forms of public communication. In addition to reading theoretical work and exhibit pamphlets, students participate in group and individual projects, critique Web sites, and design hypothetical exhibits.

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**HIS 3031** *Culture and Society in  
20th-Century America*

**4 credits. Alternate years** A broad examination of cultural and intellectual trends in the 20th century, emphasizing the difficulties that American writers and intellectuals encountered in their efforts to maintain a position of critical distance from the new institutions (e.g., the corporation, state, university, cultural industries) of modern industrial society. Particularly useful for students majoring in literature or art history.

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**HIS 3040** *Racism and Fascism in Europe*

**4 credits. Alternate years** An examination of two interrelated themes: the evolution of extreme right-wing politics and the development of anti-Semitism and other forms of racism from the late 19th century to the present day.

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**HIS 3045** *Contemporary Europe*

**4 credits. Every year** 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; Germany and Eastern Europe since the collapse of the Soviet bloc.

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**HIS 3050** *Colonial and Revolutionary America*

**4 credits. Alternate years** 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.

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**HIS 3055** *Alternative Americas:  
Radicalism in the U.S.*

**4 credits. Special topic (offered irregularly)** Examines radical movements in U.S. history, beginning with America's revolutionary origins. Topics include 19th-century movements (e.g., utopianism, women's rights, abolitionism) and later movements (e.g., socialism, communism, civil rights, the New Left, feminism, the counterculture).

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**HIS 3075** *Women and War in the 20th Century*

**4 credits. Alternate years** Examines the impact of 20th-century wars on women's lives and on the construction of gender relationships. Using fiction, memoirs, film, and historical accounts, the course addresses such themes as women's integration into military forces and their diverse roles on the home front; women as victims and as war resisters; the gender symbolism of war propaganda; and wartime debates about patriotism, citizenship rights, maternalism, and social welfare. Also offered as *WOM 3075*.

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**HIS 3105** *U.S. Foreign Relations Since 1898*

**4 credits. Special topic (offered irregularly)** 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.

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**HIS 3180** *British Culture and Society in  
the 20th Century*

See *LIT 3180* in the Literature section for description.

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**HIS 3195** *Spain and the New World*

**4 credits. Alternate years** Examines the history of Spain on the eve of the European "discovery" of the New World and how that history played itself out in the exploration and colonization of the Americas. Students concentrate on the Spanish contact with Amerindians and Spain's conflict with other European rivals (Portugal, France, England, and the Netherlands), particularly in North America and the Caribbean littoral.

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**HIS 3209** *Jews in American Society and Culture*

See *JST 3209* in the Jewish Studies section for description.

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**HIS 3215** *Death and Afterlife in the Biblical World*

See *JST 3215* in the Jewish Studies section for description.

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**HIS 3225** *Religion and Politics in Europe*

**4 credits. Every year** Explores the complex ways in which religion and politics have been intertwined in European history, from the persecution or expulsion of "infidels" and "heretics" in the Middle Ages to the cleansing of "ethnic minorities" in the 20th century. Topics include religious affiliations that have been used to mark political differences, and countervailing forces that have allowed for religious co-existence and cultural pluralism.

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**HIS 3235** *Women in the Biblical/Ancient World*

See *JST 3235* in the Jewish Studies section for description.

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**HIS 3240** *Modern European Jewish History*

See *JST 3240* in the Jewish Studies section for description.

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**HIS 3245** *The Land of Israel: Ancient to Modern*

See *JST 3245* in the Jewish Studies section for description.

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**HIS 3255** *Biblical History 1200–200 B.C.*

See *JST 3255* in the Jewish Studies section for description.

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**HIS 3260** *Ideas and Society in the Age of  
Enlightenment*

**4 credits. Alternate years** Major trends in the intellectual history of Europe from the latter part of the 17th century through the end of the 18th century, including changing perceptions of the relationship of the individual (male and female) to society in the context of social change.

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**HIS 3265** *Empire City: A History of New York City*

**4 credits. Special topic (offered irregularly)** 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. The evolution of the city's dynamic growth in the 20th century and the impact of 9/11 are then examined. Finally, the image of New York City as portrayed in literature and film is explored.

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**HIS 3269** *Vietnam and Modern America*

**4 credits. Every year** Decades after its end, the legacy of the Vietnam war—America’s 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.

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**HIS 3280** *The 18th-Century Revolutions*

**4 credits. Alternate years** A comparative view of revolutions and revolutionaries in 18th-century America, France, Britain, and Holland. Both documents and secondary literature show the origins and development of democratic revolutions.

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**HIS 3295** *Travelers to the Holy Land*

See *JST 3295* in the Jewish Studies section for description.

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**HIS 3305** *Politics and Writing: Intellectuals in an Age of Crisis, 1918–Present*

**4 credits. Alternate years** What is “political writing”? How are writers influenced by and witnesses to the important political, social, and economic events of the modern world? This interdisciplinary course addresses these questions by examining the responses of intellectuals to two world wars, the Depression, decolonization, and globalization. Writers include such representative figures as Virginia Woolf, George Orwell, and Salman Rushdie. Also offered as *LIT 3305*.

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**HIS 3310** *Politics and Literature in 20th-Century China*

**4 credits. Alternate years** 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.

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**HIS 3315** *Cross-Cultural Interactions: U.S. and East Asia*

**4 credits. Alternate years** 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. Formerly *HIS 2310*.

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**HIS 3375** *“Ain’t I a Woman?”: The Construction of Womanhood in the U.S.*

**4 credits. Alternate years** Traces competing images of American womanhood from the colonial era to the present, paying particular attention to groups outside of the mainstream: the poor, slaves, people of color, immigrants, and women’s rights activists (including radical feminists and lesbians). The course revolves around questions like: What constitutes womanhood? Who is excluded? What are the implications of their exclusion? Also offered as *WOM 3375*.

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**HIS 3390** *Victorian England*

**4 credits. Alternate years** Analyzes political, social, and cultural developments in 19th-century England through a wide variety of historical, literary, and other contemporary writings.

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**HIS 3425** *The Second World War*

**4 credits. Alternate years** Examines the origins, course, and legacy of World War II in Europe, Asia, and the Pacific. Topics include: the expansion of German and Japanese power; war economies; occupation, resistance, and collaboration; genocide and atomic warfare; the shaping of a postwar order; the construction and significance of personal and collective memories of wartime. Sources include film and fiction as well as historical readings.

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**HIS 3435** *The Rise and Fall of Nazi Germany*

**4 credits. Alternate years** Examines the political culture of Germany after World War I. Topics include: culture and ideology during the Weimar Republic; the lives of Hitler and other leading Nazis; racial policies; the structure of the Nazi regime; and the creation of a “New Order” in Europe. The course explores changing historical interpretations of the Third Reich and recent scholarly controversies, including debate about the relationship between memory and history.

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**HIS 3440** *Modern Germany*

**4 credits. Special topic (offered irregularly)** 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.

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**HIS 3510** *China in the Modern Age*

**4 credits. Spring** 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.

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**HIS 3535** *The Blue and the Gray: U.S. Civil War*

**4 credits. Alternate years** 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.

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**HIS 3575** *History of Popular Culture in the United States*

**4 credits. Alternate years** 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.

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**HIS 3635** *Race, Ethnicity, and Identity in the U.S.*

**4 credits. Alternate years** 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.

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**HIS 3640** *The American South*

**4 credits. Alternate years** The development of the South as a distinct region, from the Colonial period to the present. Readings include scholarly studies and contemporary accounts. There are writing assignments every two weeks and a voluntary field trip to the South.

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**HIS 3645** *The American Frontiers*

**4 credits. Alternate years** A survey of Western American history from its beginnings to the present. The focus is interdisciplinary: western art, the popular novel, western 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. Formerly *HIS 2680*.

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**HIS 3655** *Intellectuals in an Age of Crisis*

**4 credits. Alternate years** 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.

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**HIS 3670** *America in Recent Times*

**4 credits. Alternate years** 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; the triumph of conservatism and emergence of a “postliberal” era.

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**HIS 3695** *History of Gender and Sexuality in the United States*

**4 credits. Alternate years** Explores changes in the construction of femininity, masculinity, the family, and sexual norms in the U.S. from the Colonial era to the present. The focus is on how these changes were shaped by—and in turn influenced—industrialization, urbanization, and the rise of consumer culture.

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**HIS 3721** *Local History Workshop*

**4 credits. Special topic (offered irregularly)** 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.

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**HIS 3727** *History of Feminist Movements*

**4 credits. Alternate years** This reading-intensive seminar traces the history of feminist movements in the U.S. and Europe from the 18th century to the present and also examines postcolonial global feminisms. Students are expected to master the basic historical narrative of Western feminist movements and to wrestle with the questions of race, class, and region that postcolonial feminist movements have raised. Also offered as *WOM 3727*.

*Prerequisite:* One course in women’s studies or history

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**HIS 3730** *Wives, Widows, Workers*

**4 credits. Special topic (offered irregularly)** 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. Also offered as *WOM 3730*.

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**HIS 3740** *Wives, Workers, Warriors*

**4 credits. Special topic (offered irregularly)** 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. Also offered as *WOM 3741*.

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**HIS 3770** *Traditional China*

**4 credits. Fall** Explores traditional Chinese civilization, including: the shaping of the strong imperial tradition; Confucianism, Taoism, and Buddhism; arts and literature; China’s relations with other Asian countries before the modern age.

**HIS 3880** *Junior History Seminar*

**4 credits. Spring** 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.*

**HIS 4020** *Senior History Colloquium*

**2 credits. Fall** A series of readings organized about a specific theme chosen each year by the instructor; intended to aid students with their senior projects. *Required for senior history majors and intended exclusively for them.*

**HIS 4990** *Senior Project in History*

**8 credits. Every semester** Required of history majors in the senior year (two semesters, 8 credits total).

**Local History Internship**

The *Local History Internship* affords students the opportunity of one or two semesters' work experience at one of the 60 agencies that participate in this unique "hands-on" program. These historical societies, archives, municipal collections, and library local history collections are located in Westchester, Rockland, and Putnam Counties, and in the Bronx. The internship is a core course of the Institute for Westchester and Local History. Interested students should consult the director, who approves participation and places interns based on student and historical agency needs. *Prerequisite: HIS 3721.*

**History Board of Study****Geoffrey Field**

*Professor of History. B.A., M.A., St. Catherine's College, Oxford University; Ph.D., Columbia University.* Modern Europe, Germany, and Great Britain.

**Rachel Hallote**

*Assistant Professor of History and Director of the Jewish Studies Program. B.A., Bryn Mawr College; M.A., Ph.D., University of Chicago.* Jewish studies; biblical studies; archaeology.

**Alfred Hunt**

*Professor of History. B.A., St. Edwards University; M.A., Ph.D., University of Texas.* *SUNY Chancellor's Award for Excellence in Teaching.* American history.

**Lisa Keller**

*Associate Professor of History and Director of the Journalism Program. B.A., Vassar College; Ph.D., Cambridge University.* *SUNY Chancellor's Award for Excellence in Faculty Service.* European, women's, and local history.

**Lynn Mahoney**

*Assistant Professor of History and Director of the Advising Center. B.A., Stanford University; Ph.D., Rutgers University.* 19th-century American political and cultural history; women's history.

**Charles Ponce de Leon**

*Associate Professor of History. B.A., University of California, Santa Barbara; Ph.D., Rutgers University.* 19th- and 20th-century American history; cultural history.

**Wayne te Brake**

*Professor of History. B.A., Calvin College; Ph.D., University of Michigan.* *SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.* Medieval and early modern European history and Low Countries.

**Renqiu Yu**

*Professor of History. B.A., Sun Yat-sen University, China; M.A., University of California, Los Angeles; Ph.D., New York University.* East Asian history.

**The Jewish Studies Program and Minor**

The Jewish Studies Program offers a full array of courses in Jewish history, plus courses in Jewish and Israeli literature, biblical history and historiography, Holocaust studies, Jewish arts, 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. Students in any discipline can minor in Jewish studies, and history majors can concentrate in Jewish history. The program was originally made possible, in part, by a Challenge Grant from the National Endowment for the Humanities.

**Minor in Jewish Studies**

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, Jewish literature, and Hebrew. Students interested in the minor should submit a completed *Minor Application Form* to the Humanities Office. The student is assigned a minor advisor in Jewish studies after consultation with the director of the Jewish Studies Program.

*Requirements:* Five courses, selected from Jewish history, Jewish literature in translation, Jewish philosophy, or Hebrew language, in consultation with the director of the Jewish Studies Program.

**Concentration in Jewish Studies**

See the History section for description.

## Jewish Studies Course Descriptions

*Note* For Hebrew language courses, see the Language and Culture section.

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### JST 2035 *The Ancient Middle East*

**4 credits. Every year** 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. Also offered as *HIS 2035*.

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### JST 2040 *Jewish Culture and Civilization*

**3 credits. Fall** Examines how early Jewish interactions with various cultures affected the development of Judaism. Interactions with Mesopotamian, Greek, Roman, Christian, and Moslem cultures are explored. Topics include conflicts with external powers, exile, and diaspora. Also offered as *HIS 2040*.

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### JST 2050 *Literature of the Holocaust*

**4 credits. Alternate years** Despite the imperative to accept shocked silence as the most appropriate response to the Nazi genocide, the Holocaust experience has inspired a powerful and eloquent body of literary expression, especially fiction and poetry. This course considers some of the significant authors and texts that constitute the literature (e.g., Appelfeld, Schwarz-Bart, Wiesel, Singer, Borowski, and Wallant). Also offered as *LIT 2050*.

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### JST 2530 *Creating Commentary: Jewish Arts*

**3 credits. Special topic (offered irregularly)** An in-depth study of Jewish concepts and themes through the creative arts. Using an interdisciplinary approach, this course focuses on the ways in which painting, sculpture, music, film, literature, and theatre express aspects of Jewish faith, tradition, and history. Also offered as *ARH 2530*.

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### LIT 2530 *The Bible*

See the Literature section for description.

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### JST 2815 *Issues in the Study of the Holocaust*

**4 credits. Alternate years** 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; theological and moral questions. Also offered as *HIS 2815*.

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### JST 2855 *Israeli Literature*

**4 credits. Alternate years** In this literature-in-translation course, literary texts are used to explore concerns that have been prevalent in Israeli culture and society from the inception of the state to the present. Themes may include Zionism, conflict between generations, religious and secular impulses, and the complex relationships between Jews and Arabs. Also offered as *LIT 2855*.

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### JST 2871 *Judaism, Christianity, and Islam*

**3 credits. Every year** 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. Also offered as *HIS 2870*.

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### JST 3209 *Jews in American Society and Culture*

**4 credits. Alternate years** A survey of American Jewry from the 1650s to the present, with emphasis on immigration patterns, economic accomplishment, interaction with non-Jews, and the Americanization of Judaism. Also offered as *HIS 3209*.

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### JST 3210 *The Bible and Modern Thought*

**4 credits. Special topic (offered irregularly)** This course addresses some of the ways in which biblical topics are relevant within the context of the modern world. For instance, the prophetic book of Amos addresses such topics as social justice, doom vs. the possibility of redemption, ritual vs. ethics, and universalism vs. particularism. Students examine these issues as presented in the Bible and discuss how they are germane to the present time.

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### JST 3215 *Death and Afterlife in the Biblical World*

**4 credits. Alternate years** Explores the issues of death, burial, and afterlife beliefs in ancient Israel and the biblical world, as well as the slightly later burial and mourning practices of early Judaism, and issues relating to the treatment of ancient human remains. Also offered as *HIS 3215* (formerly *HIS 2370*).

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### JST 3235 *Women in the Biblical/Ancient World*

**4 credits. Alternate years** An exploration of gender issues in the ancient world. Beginning with the ancient Near East and the biblical world in particular, students discuss portrayals of women, as well as their actual roles in society. Using textual and archaeological evidence, the course branches out to the related cultures of Mesopotamia and ancient Egypt, Greece, and Rome. Also offered as *HIS 3235* and *WOM 3235*.

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### JST 3240 *Modern European Jewish History*

**4 credits. Special topic (offered irregularly)** Focuses on the forces that profoundly transformed Jewish life after 1650. Topics include: Hasidism; emancipation; the Jewish Enlightenment; life under the Czar; modern racial anti-Semitism; the rise of Nazism. Also offered as *HIS 3240*.



**JST 3245** *The Land of Israel: Ancient to Modern*

**4 credits. Alternate years** 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. Also offered as *HIS 3245*.

**JST 3255** *Biblical History 1200–200 B.C.*

**4 credits. Alternate years** The historicity of the Hebrew Bible is explored, from the proto-history 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. Also offered as *HIS 3255*.

**JST 3295** *Travelers to the Holy Land*

**4 credits. Alternate years** Explores the phenomenon of Westerners traveling to Palestine as explorers and pilgrims. Students concentrate on the journeys and their perils, the cultural and religious clashes they embodied, and the motivations of the individual travelers, including religion, politics, and personal gain. The course begins with travelers of the Middle Ages and quickly moves toward the 19th century. Also offered as *HIS 3295*.

**JST 3507** *Jewish Literatures in the United States*

See *LIT 3507* in the Literature section for description.

**JST 3715** *Jewish Texts, Global Contexts: Multiple Voices in Diaspora*

See *LIT 3715* in the Literature section for description.

**Journalism****The Journalism B.A. Program**

The Journalism Program, sponsored by the Jacob Burns Foundation, offers a major leading to the B.A. degree as well as a minor. The program provides a foundation in basic reporting, writing, editing, and publishing practices in a liberal arts context. The curriculum provides specialized journalism courses along with related courses in the humanities and social sciences. The program also emphasizes hands-on journalism experience, ranging from required work for the program newspaper, *The Dispatch*, to internships at newspapers, magazines, and other media outlets.

**Academic Requirements**

In addition to meeting general degree requirements, all journalism majors must complete the following courses:

- 1 *JOU 2515* and *3515/Journalism I and II* (with labs)\*
  - 2 *JOU 3780/Criticism/Reviewing Workshop*
  - 3 Three journalism electives (9–12 credits total), chosen from the following:
    - JOU 2520/Introduction to Media*
    - JOU 2527/Web Journalism*
    - JOU 3015/Headlines Into History*
    - JOU 3030/Women in Journalism*
    - JOU 3100/Photojournalism\*\**
    - JOU 3200/Feature Writing*
    - JOU 3210/Editing and Production Workshop*
    - JOU 3525/Electronic News Media*
    - JOU 4300/Introduction to Broadcast Journalism*
    - JOU 4515/Journalism III: Media Production*
  - 4 Five designated liberal arts electives, to be chosen from one of the following areas or from an approved list of courses in these areas:
    - Humanities: history, language and culture, or literature
    - Natural Sciences
    - Social Sciences: economics, political science, or sociology
    - Interdisciplinary Studies: lesbian and gay studies, women's studies, or other approved area studies
  - 5 *JOU 3880/Junior Seminar in Journalism*
  - 6 *JOU 4880/Senior Seminar in Journalism*
  - 7 *JOU 4990/Senior Project in Journalism*
- \* Must be taken initially and in sequence
- \*\* *JOU 2100/Photography for Journalists* is a prerequisite for *JOU 3100*, but does not count toward requirements for the major.

**Journalism Minor**

Students interested in the journalism minor should submit a completed *Minor Application Form* to the director of the Journalism Program. Five courses (20–22 credits) are required:

- 1 *JOU 2515* and *JOU 3515/Journalism I and II* (with labs)\*
- 2 *JOU 3780/Criticism/Reviewing Workshop*
- 3 *JOU —/Two journalism electives*
- \* Must be taken initially and in sequence

**Journalism Course Descriptions****JOU 2100** *Photography for Journalists*

**4 credits. Every year** Designed to familiarize journalism students with the basic techniques of photography, including darkroom techniques and camera basics. This course serves as the prerequisite for *JOU 3100*, but does not count toward requirements for the major.

*Prerequisite: JOU 2515*

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**JOU 2515** *Journalism I*

**3 credits. Every semester** This lecture/lab survey course covers basic skills, which include news reporting and writing. Students are also introduced to the history, traditions, practices, laws, and ethics of journalism in the U.S. As part of their coursework, students write for *The Dispatch*, for which the course serves as a training ground. *JOU 2515 is the prerequisite for all upper-level journalism courses.*

*Corequisite: JOU 2515.10*

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**JOU 2515.10** *Journalism I Laboratory*

**2 credits. Every semester**

*Corequisite: JOU 2515*

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**JOU 2520** *Introduction to Media*

**3 credits. Every year** Designed to familiarize students with different kinds of media, explain the roles they play in society, and provide a first-hand experience in seeing how they operate. Students witness the workings of radio stations, television stations, newspaper plants, and magazine productions. Field trips are required of all students.

*Prerequisite: JOU 2515*

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**JOU 2527** *Web Journalism*

**4 credits. Every year** Students gain Internet writing and editing skills by naming, conceptualizing, producing, writing, and editing a Web-based cultural magazine or “Webzine” for online publication. The basics of Web design and production are covered, with emphasis on writing and editing articles.

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**JOU 3015** *Headlines Into History*

**3 credits. Special topic (offered irregularly)** An exploration of the relationship between today’s headlines and their place in history. Outstanding news events of the past 200 years are examined in relation to their historical relevance. Case studies include the Crimean War, the Whitechapel murders, the Dreyfus affair, the Lindbergh baby kidnapping, the Rosenberg trial, and the Bay of Pigs invasion.

*Prerequisite: JOU 2515 and 3515*

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**JOU 3030** *Women in Journalism*

**3 credits. Special topic (offered irregularly)** Two areas involving gender and journalism are explored: the roles and accomplishments of women in the field of journalism, and how gender has played a role in journalistic treatments of women.

*Prerequisite: JOU 2515 and 3515*

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**JOU 3100** *Photojournalism*

**4 credits. Every year** 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.

*Prerequisite: JOU 2100 and 2515*

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**JOU 3200** *Feature Writing*

**4 credits. Every year** An advanced course focusing on longer and more complex reporting and writing techniques for newspapers, magazines, and other types of publications.

*Prerequisite: JOU 2515 and 3515*

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**JOU 3210** *Editing and Production Workshop*

**4 credits. Every year** A hands-on course that covers the basics of producing a magazine and Webzine, including writing, editing, composition, story methods, layout, copy editing, design, production, and marketing.

*Prerequisite: JOU 3515*

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**JOU 3515** *Journalism II*

**3 credits. Every semester** This lecture/lab course builds on skills developed in *JOU 2515* and includes basic feature reporting, copyediting, and layout. In addition to covering campus events, students may also cover specialized beats like local government, the New York arts scene, and environmental issues. As part of their coursework, students write for *The Dispatch*. Students who complete *JOU 2515* and *3515* may be eligible for one or two semester-long internships at local publications.

*Prerequisite: JOU 2515*

*Corequisite: JOU 3515.10*

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**JOU 3515.10** *Journalism II Laboratory*

**2 credits. Every semester**

*Corequisite: JOU 3515*

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**JOU 3525** *Electronic News Media*

**4 credits. Every year** Designed to familiarize students with the resources available on the Web for journalists and how to use those resources effectively. Students are also introduced to writing techniques for the Web and the fundamentals of producing electronic media.

*Prerequisite: JOU 2515*

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**JOU 3530** *Resources for Reporters*

**4 credits. Every year** Students’ reporting and researching skills are enhanced through exposure to a variety of modern and traditional resources (e.g., the Internet, electronic databases, archives, and directories). The most current technologies are emphasized in this hands-on course.

*Prerequisite: JOU 2515*

**JOU 3780** *Criticism/Reviewing Workshop*

See *DRA 3780* in the Drama Studies section for description.

*Prerequisite:* JOU 2515

**JOU 3880** *Junior Seminar in Journalism*

**4 credits. Spring** Students examine issues in journalism. Required for journalism majors.

*Prerequisite:* JOU 2515 and 3515

**JOU 4300** *Introduction to Broadcast Journalism*

**4 credits. Every year** Designed to familiarize students with the basics of broadcast journalism, including writing for broadcast and techniques of broadcasting. Students have access to a campus television station, where they are introduced to the techniques and methods of broadcasting. Formerly JOU 2530.

*Prerequisite:* JOU 3515

**JOU 4515** *Journalism III: Media Production*

**4 credits. Every year** An advanced course that builds on skills developed in JOU 2515 and 3515. Additional topics include investigative journalism, editing, layout, and graphics.

*Prerequisite:* JOU 2515 and 3515

**JOU 4880** *Senior Seminar in Journalism*

**2 credits. Fall** Students read selections from the work of major journalists and examine new techniques and methodologies. Designed to help students prepare for their senior projects. Required for and limited to journalism majors.

*Prerequisite:* JOU 2515 and 3515

**JOU 4990** *Senior Project in Journalism*

**8 credits. Every semester** Required of journalism majors in the senior year (two semesters, 8 credits total).

**Journalism Faculty****Virginia Breen**

*Lecturer in Journalism (part-time). M.S., Columbia University Graduate School of Journalism.*

**Robert Ferraro**

*Lecturer in Journalism (part-time) B.S., Fordham University.*

**Tara George**

*Assistant Professor of Journalism. M.S., Columbia University Graduate School of Journalism.*

**Lisa Keller**

*Director of the Journalism Program and Associate Professor of History. B.A., Vassar College; Ph.D., Cambridge University. SUNY Chancellor's Award for Excellence in Faculty Service.*

**Michael Paller**

*Lecturer in Drama Studies (part-time). M.F.A., Columbia University.*

**Mark Petras**

*Lecturer in Journalism (part-time). M.S., Columbia University Graduate School of Journalism.*

**Sadrud-Din Shah**

*Lecturer in Journalism (part-time). B.F.A., Purchase College.*

**John Smock**

*Lecturer in Journalism (part-time). M.S., Columbia University Graduate School of Journalism.*

**Steven Strasser**

*Lecturer in Journalism (part-time). M.S., Columbia University Graduate School of Journalism.*

**Language and Culture****The Language and Culture B.A. Program**

The major in language and culture offers a full program in French and Spanish, with opportunities to study Chinese, German, Hebrew, and Italian. Students acquire fluency in at least one foreign language, along with an appreciation of the society (or societies) in which that language is used.

One of the program's primary goals is to familiarize students with cultural diversity. Given the wide choice of courses that fulfill requirements for the major, students have the opportunity to explore a range of cultures. Regardless of their major language, students may take certain courses in history, literature, art history, and political science that examine other cultural areas. In addition, students may choose to structure the major to emphasize language acquisition by studying and working toward fluency in a second foreign language. The program's flexibility allows each student, in consultation with a member of the Language and Culture Board of Study, to tailor the curriculum to his or her interests. In this way, the program enables students to acquire diverse skills that are applicable to a variety of careers.

Modern languages are taught through an approach that immediately involves students in oral interchanges 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.

## Study Abroad Programs

Students are strongly encouraged to participate in the College's summer programs in France, Italy, and Spain. See Study Abroad Programs on page 10 for further information.

## Academic Requirements

In addition to meeting general degree requirements, all students majoring in language and culture must:

- 1 Demonstrate proficiency in one foreign language (French or Spanish) by completing (a) an advanced language course and/or (b) a course in advanced composition and conversation in the selected foreign language with a grade of *B* or higher.
- 2 Complete the *Translation Workshop* in the selected language with a grade of *B* or higher.
- 3 Complete a minimum of eight courses related to the study of foreign culture. Two of these eight courses must be related to the cultural area of the major language. In addition to any courses offered within the Language and Culture Program, students may select relevant courses in literature, history, art history, philosophy, political science, and/or anthropology *with the approval* of a member of the Language and Culture Board of Study.
- 4 Students may replace four of the eight courses described above with courses in a second language. In order to exercise this option, students must complete at least two semesters of the second language at the advanced level or above. *Beginning languages cannot be counted toward the completion of this option.*
- 5 Senior project: The project must have as its focus some manifestation of the language or culture that the student has chosen as a concentration. It may take a variety of forms, concentrating on aspects of the major language, on a cultural theme, or on a particular period or event. It will generally involve research, though it may incorporate the student's own personal experience (e.g., work or study abroad). All majors must submit a short proposal of their senior topic for approval by the Language and Culture Board of Study by October 15 (or March 15) of their senior year.

### Chinese Minor

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 completed *Minor Application Form* to the Humanities Office. The student is assigned a minor advisor in Chinese after consultation with the appropriate faculty.

*Requirements:* Students must complete the five Chinese language courses through *CHI 3010/Advanced Chinese*.

### French Minor

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 *Minor Application Form* to the Humanities Office. The student is assigned a minor advisor in French after consultation with the coordinator of the Language and Culture Board of Study.

*Requirements:* Five courses in French. Two of these courses must be chosen from advanced-level French courses. One must be in cultural studies and the remaining two courses must be chosen from various courses in French and translation.

### Spanish Minor

The minor in Spanish is designed to provide the student with (a) basic fluency in spoken and written Spanish and (b) 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 3016/Advanced Spanish II*. Students interested in the minor should submit a completed *Minor Application Form* to the Humanities Office. The student is assigned a minor advisor in Spanish after consultation with the coordinator of the Language and Culture Board of Study.

*Requirements:* Five courses in Spanish, including:

*SPA 3610/Modern Spanish Literature*  
*SPA 3640/Introduction to Latin American Literature*

### Italian Minor

The minor in Italian is designed to provide the student with (a) basic fluency in spoken and written Italian and (b) 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*. Students interested in the minor should submit a completed *Minor Application Form* to the Humanities Office. The student is assigned a minor advisor in Italian after consultation with the coordinator of the Language and Culture Board of Study. Students are strongly encouraged to participate in the College's summer program in Italy (see Study Abroad Programs on page 10).

*Requirements:* Five courses, as follows:

- 1 *ITA 1010/Beginning Italian I*
- 2 *ITA 1020/Beginning Italian II*
- 3 *ITA 2010/Intermediate Italian I*
- 4 *ITA 2020/Intermediate I Italian II*
- 5 One elective course related to Italian studies, chosen in consultation with the minor advisor.

### Latin American Studies Minor

See the Interdisciplinary Studies section for information.

## Language and Culture Course Descriptions

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### CHI 1010 *Beginning Chinese I*

**4 credits. Fall** 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). Credit for this course is awarded only after successful completion of *CHI 1020*.

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### CHI 1020 *Beginning Chinese II*

**4 credits. Spring** A continuation of *CHI 1010*. Increased time is devoted to reading and writing. Development of oral skills remains the primary object of the course.

*Prerequisite:* *CHI 1010* or equivalent

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### CHI 2010 *Intermediate Chinese I*

**4 credits. Fall** 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.

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### CHI 2020 *Intermediate Chinese II*

**4 credits. Spring** A continuation of *CHI 2010*.

*Prerequisite:* Permission of instructor

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### CHI 3010 *Advanced Chinese I*

**4 credits. Fall** Designed for students who have completed *CHI 2010* and *2020* or studied the language for at least two years. Consolidates the knowledge and skills acquired through previous coursework and enhances reading, writing, and oral-expressive skills.

*Prerequisite:* Permission of instructor

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### CHI 3020 *Advanced Chinese II*

**4 credits. Spring** A continuation of *CHI 3010*, designed for students who have completed five semesters of college-level Chinese or the equivalent. Consolidates the knowledge and skills acquired through previous coursework and enhances reading, writing, and oral proficiency.

*Prerequisite:* Permission of instructor

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### FRE 1010 *Beginning French I*

**4 credits. Fall** 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. Class meets three times a week, including language lab. Credit for this course is awarded only after successful completion of *FRE 1020*.

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### FRE 1020 *Beginning French II*

**4 credits. Spring** 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. Class meets three times a week, including language lab.

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### FRE 2010 *Intermediate French I*

**4 credits. Fall** 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.

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### FRE 2020 *Intermediate French II*

**4 credits. Spring** 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.

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### FRE 3015 *New Advanced French I*

**4 credits. Fall** 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.

*Prerequisite:* *FRE 2020* or permission of instructor

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### FRE 3025 *New Advanced French II*

**4 credits. Spring** 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.

*Prerequisite:* *FRE 3015* or permission of instructor

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### FRE 3110 *Writing Workshop in French*

**4 credits. Alternate years** Focuses on developing a nuanced grasp of French structures and idioms through the student's own writing. Students are introduced to a variety of writing styles in French, including descriptive narrative, journalistic prose, fiction, and the short essay.

*Prerequisite:* *FRE 3015* or permission of instructor

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### LIT 3160 *Literature of the High Middle Ages*

See the Literature section for description.

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**LIT 3220** *The Renaissance in Europe*

See the Literature section for description.

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**FRE 3330** *Women in French Film*

**4 credits. Special topic (offered irregularly)** Using films by a variety of male and female directors, this course explores the shifting image of women, how they are viewed, and how they view themselves. The role of film in constructing and altering the place of women in society is examined, with particular attention to the work of women directors. The films are paired with appropriate readings, both fiction and nonfiction. Also offered as *WOM 3330*.

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**DRA 3530** *France on Stage*

See the Drama Studies section for description.

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**FRE 3620** *Francophone Literature*

**4 credits. Alternate years** Examines literature of the (ex-) French colonies in the Caribbean, sub-Saharan Africa, and North Africa, emphasizing the problems raised by the colonial dialectic. Readings include authors like Senghor, Césaire, Condé, Sembene, Memmi, Kateb, Fares, and Djébar. Taught in English. Also offered as *LIT 3621*.

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**DRA 3670** *Contemporary French Theatre*

See the Drama Studies section for description.

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**FRE 3705** *Short Fiction in French*

**4 credits. Alternate years** An examination of the short fiction form, including novellas and stories, from tales of adventure to modern psychological fiction. The course begins with the realists, then moves through the surrealists, existentialists, and “nouveau roman” authors. Texts include works by Balzac, Nerval, Flaubert, Desnos, Camus, Sarraute, Colette, and Duras.

*Prerequisite:* FRE 3015 or equivalent

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**FRE 3710** *Classics of French Literature on Film*

**4 credits. Alternate years** How does the cinema adapt a text, and what are the questions underlying these semiological, ideological, or technical choices? Students read the literature (i.e., *Cyrano de Bergerac*, *Madame Bovary*) and view the films. Although this course is taught in English, the films are in French, and students who can read the literature in French are encouraged to do so. Also offered as *LIT 3711*.

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**FRE 3810** *Approaching French Literature I*

**4 credits. Alternate years** In this introduction to selected great texts in the French literary canon, the textualization of “Frenchness” is explored through close readings of such authors as Marie de France, Chrétien de Troyes, Rabelais, Montaigne, Molière, Racine, and Pascal. Requirements include oral reports and written *expli-cations de texte* as exercises in literary analysis. Taught in French.

*Prerequisite:* FRE 3015 or equivalent

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**FRE 3820** *Approaching French Literature II*

**4 credits. Alternate years** A chronological continuation of *FRE 3810*, with emphasis on close readings of the modernists: Rousseau, Diderot, Voltaire, Sand, Flaubert, Stendhal, Rimbaud, Baudelaire, Proust, Sartre, de Beauvoir, and LeClezio. Taught in French.

*Prerequisite:* FRE 3015 or equivalent

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**FRE 4110** *Workshop in Translation: French*

**4 credits. Alternate years** Begins with a brief presentation of the theoretical aspects of translation, after which students become directly involved in translating both from English to French and from French to English. Literary texts representing a wide variety of styles are selected. Particular attention is given to idiomatic aspects of each language. Discussion in English and French.

*Prerequisite:* FRE 3015 or equivalent

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**GER 1010** *Beginning German I*

**4 credits. Fall** 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. Credit for this course is awarded only after successful completion of *GER 1020*.

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**GER 1020** *Beginning German II*

**4 credits. Spring** A continuation of *GER 1010*. Increased time is devoted to reading and writing. Development of oral skills remains the primary objective of the course.

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**HEB 1010** *Beginning Hebrew I*

**4 credits. Fall** 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 languages. Credit for this course is awarded only after successful completion of *HEB 1020*.

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**HEB 1020** *Beginning Hebrew II*

**4 credits. Spring** A continuation of *HEB 1010*. Students increase their fluency and confidence in comprehension through discussions of simple stories and increased grammar drill. Situations are presented and discussed in Hebrew.

*Prerequisite:* HEB 1010 or equivalent

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**HEB 2110** *Intermediate Hebrew I*

**4 credits. Special topic (offered irregularly)** Readings of adapted short stories and essays stimulate class discussion in Hebrew and provide the context for increased vocabulary and written drills. Attention is given to grammar and style.

*Prerequisite:* HEB 1020 or equivalent

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**HEB 2120** *Intermediate Hebrew II*

**4 credits. Special topic (offered irregularly)** Concentrated work in speaking, reading, and writing Hebrew is achieved through studying selections from literature and newspapers. Grammar and syntax units increase fluency. The challenges of translating Hebrew are discussed.

*Prerequisite:* HEB 2110 or equivalent

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**HEB 3110** *Advanced Hebrew I*

**4 credits. Special topic (offered irregularly)** Through diverse readings, students explore the concerns and complexities of modern Hebrew literature and discern the abiding influences of biblical, mishnaic, and medieval Hebrew. Compositions and oral presentations in Hebrew are required.

*Prerequisite:* HEB 2120 or equivalent

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**HEB 3120** *Advanced Hebrew II*

**4 credits. Special topic (offered irregularly)** A study of major Israeli writers. Discussions focus on literary style and the underlying social, cultural, and historical issues that infuse modern Hebrew literature. Students present analyses in Hebrew, both orally and in writing.

*Prerequisite:* HEB 3110 or equivalent

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**HEB 4110** *Workshop in Translation: Hebrew*

**4 credits. Special topic (offered irregularly)** Skills in translating a variety of Hebrew texts from biblical to modern periods are stressed. English-to-Hebrew translations concentrate on the modern language. Offered to Hebrew language students as needed each year.

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**ITA 1010** *Beginning Italian I*

**4 credits. Fall** 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. Class meets three times a week, including language lab. Credit for this course is awarded only after successful completion of ITA 1020.

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**ITA 1020** *Beginning Italian II*

**4 credits. Spring** 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, which meets three times a week, (including language lab).

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**ITA 2010** *Intermediate Italian I*

**4 credits. Fall** 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.

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**ITA 2020** *Intermediate Italian II*

**4 credits. Spring** A continuation of ITA 2010. Weekly compositions serve as an aid for grammar review.

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**SPA 1010** *Beginning Spanish I*

**4 credits. Fall** 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. Class meets three times a week, including language lab. Credit for this course is awarded only after successful completion of SPA 1020.

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**SPA 1020** *Beginning Spanish II*

**4 credits. Spring** A continuation of SPA 1010. Increased time is devoted to reading and writing. Development of oral skills remains the primary objective of the course, which meets three times a week, including language lab.

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**SPA 2010** *Intermediate Spanish I*

**4 credits. Fall** 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.

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**SPA 2020** *Intermediate Spanish II*

**4 credits. Spring** 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.

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**SPA 3015** *Advanced Spanish I*

**4 credits. Fall** Introduces students to the more complex aspects of the language, while promoting oral fluency through a variety of materials. Excerpts from novels, plays, poetry, periodicals, and films are used to promote classroom discussions with active student participation. Students make frequent oral presentations.

*Prerequisite:* SPA 2020 or equivalent

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**SPA 3016** *Advanced Spanish II*

**4 credits. Spring** A continuation of SPA 3015, with special emphasis on writing. Students develop their writing skills in Spanish through frequent practice and critique of work in progress. Both academic and creative writing are studied in this course. Students submit a portfolio of their work at the end of the semester.

*Prerequisite:* SPA 3015

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**LIT 3100** *Cervantes and European Narrative*

See the Literature section for description.



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**LIT 3160**      *Literature of the High Middle Ages*

See the Literature section for description.

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**SPA 3210**      *Spanish and Latin American Cinema*  
and **3211**

**4 credits. Alternate years** Drawing from the rich cinematography of Spain and Latin America, this course focuses on the interaction between film and culture in Latin America. Films are discussed and analyzed in the context of sociopolitical events and aesthetic movements, with emphasis on the cultural perspective. *SPA 3210* is taught in Spanish; *SPA 3211* is taught in English.

*Prerequisite: SPA 3015*

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**SPA 3250**      *Contemporary Spanish Culture*  
(1975–Present)

**4 credits. Special topic (offered irregularly)** After the death of Franco, Spain has evolved into a progressive democracy and has created a dynamic, exciting cultural life. Through the study of cultural materials (cinema, documentary theatre), literature, and political texts, students examine the development of culture in Spain from 1975 to the present. The relationship of politics to culture and the underlying historical contexts are the main themes. Taught in Spanish.

*Prerequisite: SPA 3015 or equivalent*

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**SPA 3600**      *Spanish Literature:*  
*Middle Ages to the Baroque*

**4 credits. Alternate years** An introduction to the thought, art, and history of Spain from the Middle Ages to the Baroque through close readings of major literary texts. Readings include the medieval epic (*Poem of the Cid*), the traditional ballad (*Romancero*), the early novel (*La Celestina*, *Lazarillo de Tormes*), Cervantes, and the classic theatre. Taught in Spanish.

*Prerequisite: SPA 3015*

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**SPA 3610**      *Modern Spanish Literature*

**4 credits. Alternate years** Major literary and social movements of 19th- and 20th-century Spain: Romanticism, the realist novel, the generations of 1898 and 1927, and the Civil War are central. Authors studied include Bécquer, Galdos, Unamuno, Ortega y Gasset, and Lorca. Taught in Spanish.

*Prerequisite: SPA 3015 or equivalent*

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**SPA 3630**      *The Modern Latin American Novel*

**4 credits. Alternate years** Major novels of 20th-century Latin America and their literary and social contexts. Authors include Guiraldes, Carpentier, Cortázar, and García Márquez. Taught in Spanish.

*Prerequisite: SPA 3015 or equivalent*

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**SPA 3640**      *Introduction to Latin American Literature*

**4 credits. Alternate years** The major literary works of Latin America from the early 19th century to the present. Taught in Spanish.

*Prerequisite: SPA 3015*

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**SPA 3650**      *Modern Latin American Poetry*

**4 credits. Alternate years** The major poetic currents of the 20th and 21st centuries in Latin America, and the manner in which they reflect the societies from which they arose. Movements considered include modernismo, criollismo, Afro-Antillean poetry, surrealism, and “anti-poetry.” Poets read include Dario, Vallejo, Pales, Matos, Guillen, Neruda, Paz, and Parra. Readings and discussion are in Spanish.

*Prerequisite: SPA 3015 or equivalent*

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**LIT 3680**      *Surrealism and Its Legacy*

See the Literature section for description.

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**SPA 3700**      *The Latin American Short Story*

**4 credits. Alternate years** Selected examples drawn from the significant number of Latin American writers who have made some of their most interesting contributions in this short form. Selected works from 19th- and 20th-century writers are read closely. Taught in Spanish.

*Prerequisite: SPA 3015*

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**SPA 3710**      *Cervantes*

**4 credits. Special topic (offered irregularly)** 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. Taught in Spanish.

*Prerequisite: SPA 3015*

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**SPA 3721**      *20th-Century Spanish and*  
*Latin American Theatre*

**4 credits. Special topic (offered irregularly)** A study of contemporary Spanish-speaking theatre. The class discusses and analyzes plays from various countries in the context of socio-political events and aesthetic movements. Taught in Spanish.

*Prerequisite: SPA 3016*

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**SPA 3740**      *Women in Latin American Literature*

**4 credits. Special topic (offered irregularly)** A study of the role of women in Latin American society, as presented in the literature of the continent. Authors include: Borges, Cortázar, García Márquez, Luisa Valenzuela, Rosario Castellanos, Julia de Burgos, Alfonsina Storni, Gabriela Mistral, Lidia Cabrera, Jorge Amado, Rosario Ferre, and Isabel Allende. Taught in Spanish.

*Prerequisite: SPA 3015 or equivalent*

**SPA 3800***Translation Workshop: Spanish*

**4 credits. Alternate years** Begins with a brief presentation of some theoretical aspects of translation, after which students become directly involved in translating both from English to Spanish and from Spanish to English. Literary texts representing a wide variety of styles are selected. Particular attention is given to idiomatic aspects of each language.

*Prerequisite:* SPA 3016 or equivalent

**Language and Culture Board of Study****Naomi Holoch\***

*Associate Professor of French and Literature. B.A., Oberlin College; Licence-ès-Lettres, University of Aix-en-Provence; Ph.D., Columbia University. Contemporary French women writers.*

**Gari LaGuardia**

*Associate Professor of Spanish and Literature. B.A., Columbia University; Ph.D., University of Pennsylvania. Spanish and Latin American literature.*

**Gregorio Rosenblum\***

*Associate Professor of Spanish and Drama Studies. B.A., University of Chile; M.F.A., Karlova University of Prague. Spanish language and literature; theatrical production and direction.*

**Ronnie Scharfman**

*Professor of French and Literature. B.A., Bryn Mawr College; Licence-ès-Lettres, Maitrise-ès-Lettres, University of Aix-en-Provence; M.Phil., Ph.D., Yale University. French and Francophone literature; contemporary European literature.*

**Renneth Sorhaindo**

*Associate Professor of Language and Culture. B.A., Iona College; M.A., Hunter College; M.Sc., Lehman College; Ph.D., Pennsylvania State University. Spanish language.*

**Carolina Sanin**

*Assistant Professor of Spanish. Licenciatura, Universidad de Los Andes (Colombia); M.A., M.Phil., Ph.D., Yale University. Medieval and early modern Spanish narrative; modern Latin American prose; translation theory and practice; creative writing in Spanish.*

**Kalin Wang**

*Lecturer in Language and Culture (part-time). B.A., People's University of Beijing; graduate studies, New York University. Chinese language.*

\* Emeritus as of January 2006

**Literature****The Literature B.A. Program**

Students majoring in literature at Purchase College learn to read texts closely and critically and to understand literature in relation to the social and historical conditions in which it is written and read. 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, 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.

**Program Goals**

Over their course of study, students majoring in literature gain the following:

- 1 *Practice in close reading:* the ability to make observations about textual details, including the formal structures and rhetorical features; of a particular passage; to describe these details accurately; and to relate them to larger structures in a text as a whole.
- 2 *Familiarity with major texts and the processes of canon formation:* familiarity with the major works, major authors, and major genres that have traditionally been objects of literary study and an understanding of the social and historical forces that influence literary canon formation.
- 3 *An understanding of literature in its contexts:* the ability to recognize and study how literary works are embedded in their cultural, historical, and/or generic contexts.
- 4 *Familiarity with period styles:* an understanding of the concept of the literary period and the ability to identify changes over time in literary themes, conventions, and practices.
- 5 *An understanding of the discipline of literature:* the ability to participate in one or more of the conversations that define the discipline and its interdisciplinary extensions, including theory and cultural studies.
- 6 *Research skills:* the ability to conduct research, using online and print resources, and to evaluate sources and make use of them in written and oral work.
- 7 *Writing and reporting skills:* the ability to produce coherent texts and oral reports that present relevant material in an engaging and informative manner.

**Academic Requirements**

In addition to completing general degree requirements, all literature majors must complete a minimum of eight literature courses, plus an 8-credit senior project, as outlined below (at least 40 credits total). Of the eight courses:

- 1 *LIT 1520/Introduction to Literature* is strongly recommended.

- 2 No more than two may be taken through the School of Liberal Studies & Continuing Education, with permission of advisor.
- 3 At least five must be at the 3000 or 4000 level.
- 4 At least four must be taken at Purchase College.

*Required courses:*

- 1 *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. Students must complete this course with a grade of *B-* or higher to continue in the major.
- 2 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)
- 3 *LIT 4450/Colloquium II: Advanced Studies in Literature*  
Generally taken in the first semester of the senior year.
- 4 Three additional courses in literature
- 5 *LIT 4990/Senior Project in Literature*

- Note*
- a All courses (other than *LIT 2450*) taken to satisfy major requirements must be completed with a grade of *C* or higher.
  - b Certain courses in both drama studies and language and culture may fulfill the requirements. These courses are cross-referenced in the literature course descriptions.
  - c Students may count toward the major up to 8 credits of writing courses (LWR prefix) at the 3000 or 4000 level. Writing courses at the 2000 level may not be counted toward the major requirements.

**Literature Sequence**

New courses may be added to the following lists. To find out if a new course falls into one of these categories, students should check with their faculty advisor.

I: Before 1750

*LIT 2080/The Ancient Epic*  
*DRA 2200/Introduction to Shakespeare*  
*LIT 3100/Cervantes and the European Narrative: The Rise of the Novel*  
*LIT 3140/Medieval English Literature*  
*DRA 3140/Medieval and Renaissance English Drama*  
*LIT 3150/Chaucer*  
*LIT 3155/Renaissance in England*  
*LIT 3160/Literature of the High Middle Ages*  
*LIT 3220/Renaissance in Europe I*  
*LIT 3250/Milton*  
*SPA 3710/Cervantes*  
*LIT 3825/British Poetry I: Beginnings–1650*  
*LIT 4180/Dante and Medieval Culture*  
*DRA 4210/Shakespeare Seminar*

II: 1750–1900

*LIT 2560/Survey of U.S. Literature I*  
*LIT 2570/Survey of U.S. Literature II*  
*LIT 3003/Dostoevsky and Tolstoy*  
*LIT 3121/Comparative 19th-Century Novel*  
*LIT 3271/Age of Reason*  
*LIT 3315/The 19th-Century Novel in the U.S.*  
*LIT 3320/The 19th-Century British Novel*  
*LIT 3323/Word and Image in the 19th Century*  
*LIT 3330/Romanticism I*  
*LIT 3340/Romanticism II*  
*LIT 3369/Victorian Poetry*  
*LIT 3540/Emerson*  
*LIT 3541/Reinventing the American Renaissance*  
*LIT 3581/Realism and Naturalism in U.S. Literature*  
*LIT 3630/Melville*  
*LIT 3827/British Poetry II: 1660–1940*  
*LIT 4685/Whitman and Dickinson*

III: 1900–Present

*LIT 2050/Literature of the Holocaust*  
*LIT 2100/Introduction to African-American Literature*  
*LIT 2580/Survey of U.S. Literature III*  
*DRA 2600/American Drama: From O'Neill to Albee*  
*CIN 2760/Cinematic Expression I*  
*LIT 2855/Israeli Literature*  
*LIT 3065/Caribbean Writers*  
*LIT 3090/Wright, Ellison, Baldwin*  
*LIT 3180/British Culture and Society in the 20th Century*  
*LIT 3215/South Asian Literature*  
*LIT 3265/Kafka*  
*LIT 3305/Politics and Writing: Intellectuals in an Age of Crisis 1918–Present*  
*LIT 3310/Modern Poetry in the U.S. and Latin America*  
*LIT 3380/Literature of the Harlem Renaissance*  
*DRA 3460/Contemporary British Drama*  
*LIT 3490/James Joyce*  
*LIT 3621/Francophone Literature*  
*SPA 3630/The Modern Latin American Novel*  
*LIT 3680/Surrealism and Its Legacy*  
*DRA 3690/American Theatre in Our Time*  
*LIT 3695/Contemporary U.S. Literature*  
*LIT 3696/Contemporary Literatures in English: Multicultural Britain and Postcolonial Global Culture*  
*LIT 3715/Jewish Texts, Global Contexts: Multiple Voice in Diaspora*  
*DRA 3750/European Drama in Our Time*  
*DRA 3770/Pioneers of Modern Drama*  
*LIT 3839/The Modern Novel*  
*LIT 4100/Exile and Nomadism*  
*LIT 4190/Williams and Faulkner*  
*LIT 4690/Contemporary U.S. Poetry*  
*LIT 4860/Contemporary European Literature*

## Literature Course Descriptions

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### LWR 1110 *College Writing*

See the Undergraduate General Education Program section for description.

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### LIT 1520 *Introduction to Literature*

**4 credits. Every semester** 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.

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### LIT 1550 *Introduction to Lyric Poetry*

**4 credits. Every year** An introduction to the analysis of poetry from ancient to contemporary.

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### LIT 2050 *Literature of the Holocaust*

**Sequence III** See *JST 2050* in the Jewish Studies section for description.

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### LIT 2052 *Writing Memoir*

See *LWR 2052* in the Expository/College Writing section for description.

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### LIT 2080 *The Ancient Epic*

**4 credits. Alternate years. Sequence I** A reading of texts embodying the oldest myths of Western culture: the *Iliad*, *Odyssey*, *Aeneid*, and *Metamorphosis*. Works are considered both in their historical context and from the perspective of recent thought.

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### LIT 2100 *Introduction to African-American Literature*

**3 credits. Alternate years. Sequence III** A survey course with emphasis on the major 20th-century works by black American writers (Countee Cullen, Jean Toomer, Langston Hughes, Zora Neale Hurston, Paule Marshall, James Baldwin, Toni Morrison). The major periods of black literature (folk materials, post-slavery, Harlem Renaissance, realism and naturalism, assimilation, and the Black Arts Movement) are discussed.

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### DRA 2200 *Introduction to Shakespeare*

**Sequence I** See the Drama Studies section for description.

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### LIT 2361 *U.S. Short Story*

**3 credits. Alternate years** 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.

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### LIT 2375 *Classics of European Fiction*

**4 credits. Alternate years** Short works of French, Russian, and German fiction, beginning with 18th-century quarrels between classicism and romanticism and ending with multicultural influences on the creation of 20th-century "classics."

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### LIT 2440 *Environmental Literature*

**4 credits. Special topic (offered irregularly)** The history of writing about nature and the environment in the U.S. from the beginnings of European colonization to the recently proclaimed death of "Nature." Authors include Bartram, Jefferson, Emerson, Thoreau, Cather, Abbey, Dillard, DeLillo, and Le Guin. Recommended for environmental science and literature majors, as well as anyone interested in the intersection of these two fields of inquiry. Also offered as *ENV 2440*.

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### LIT 2450 *Colloquium I: Studies in Literature*

**4 credits. Every semester** 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. Replaces *LIT 2225*.

*Prerequisite:* For qualified first-year students, permission of the board-of-study coordinator

*Note* In order to continue in the literature major, students must complete *LIT 2450* with a grade of *B-* or higher. The course is generally taken in the sophomore year; transfer students wishing to major in literature must complete *LIT 2450* during their first semester at Purchase.

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### LIT 2530 *The Bible*

**3 credits. Alternate years. Sequence I** Readings illustrate the range of issues, styles, and contexts in the Bible, including Genesis and Exodus, Deuteronomistic 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.

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### LIT 2560 *Survey of U.S. Literature I*

**3 credits. Alternate years. Sequence II** Spans the literature of the European invasion of North America, from the 16th century through the first decade of a national publishing industry of "American" letters following the Revolutionary War. The class considers the connections between writing and colonialism, nation building, and the resistance of these powerful narratives in, for example, the few written words of the indigenous populations and the enslaved.

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**LIT 2570**      *Survey of U.S. Literature II*

**3 credits. Alternate years. Sequence II** An examination of literature written in the U.S. between 1830 and the end of the 19th 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.

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**LIT 2580**      *Survey of U.S. Literature III*

**3 credits. Alternate years. Sequence III** Focusing on U.S. literature of the 20th century, this course traces the development of realism, naturalism, and modernism in their literary, social, and historical contexts. Particular attention is given to shifting notions of nationhood, war, race, ethnicity, gender, sexuality, culture, and modernity.

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**DRA 2600**      *American Drama: From O’Neill to Albee*

**Sequence III** See the Drama Studies section for description.

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**CIN 2760**      *Cinematic Expression I*

**Sequence III** See the Cinema Studies section for description.

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**LIT 2855**      *Israeli Literature*

**Sequence III** See *JST 2855* in the Jewish Studies section for description.

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**DRA 2890**      *Frontiers of Drama*

See the Drama Studies section for description.

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**LIT 3001**      *Lesbian and Gay Fiction*

**4 credits. Alternate years. Sequence III** Focuses on the interface of literature and identity as represented in a variety of texts written during the last century by lesbians and gay men from the U.S. and abroad. The class examines the ways in which the text is shaped by, translates, and affects social and political forces, and the shifting representation of lesbian and gay identities that emerge.

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**LIT 3003**      *Dostoevsky and Tolstoy*

**4 credits. Alternate years. Sequence II** Engages the question “Dostoevsky or Tolstoy?” through readings of some major works, emphasizing *The Brothers Karamazov* and *Anna Karenina* as examples of “dialogic” vs. “monologic” narratives.

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**LIT 3025**      *Women and Film*

**4 credits. Alternate years** Considers the intersections of sexual difference and cinema. Topics include: theories of enunciation and sexual difference; female authorship and the idea of “women’s cinema”; gender and genre; woman as spectacle; the female spectator; and feminist film theory. Representations of sexual difference in films by selected male directors are studied as a means of examining the institution(s) of cinematic expression. The bulk of the course is devoted to studying women directors as they attempt to work within and against that institution. Also offered as *CIN 3025* and *WOM 3025*.

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**LIT 3035**      *Literatures of the Mediterranean*

**4 credits. Special topic (offered irregularly)** From ancient Greece and Rome, medieval Spain, and colonial North Africa to contemporary Latin Europe and the Middle East, the rich cultures of the Mediterranean have fascinated writers. A comparative survey of the literatures of the Mediterranean basin from Homer, Herodotus, St. Augustine, and Virgil to Flaubert, Maupassant, Vittorini, Goytisolo, and Camus.

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**LIT 3065**      *Caribbean Writers*

**4 credits. Alternate years. Sequence III** Focuses on the prose works of postcolonial Francophone and Anglophone Caribbean writers. The historical, social, political, and cultural contexts of the Caribbean are emphasized, especially points of commonality among the multiethnic Caribbean people.

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**LIT 3085**      *Literature of the American West*

**4 credits. Special topic (offered irregularly)** No American geographical fact is more significant than “the West”—less a place than an idea, an imaginative provocation. Many American writers have been provoked to represent the West, and students read from among their work, including such writers as Raymond Chandler, Sandra Cisneros, Jack London, Nathanael West, Walter Van Tilburg Clark, Willa Cather, and many poets.

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**LIT 3090**      *Wright, Ellison, Baldwin*

**4 credits. Alternate years. Sequence III** Explores the “Wright School” as it is depicted in Richard Wright’s *Native Son* (1940) and as it is reflected/contested in Ralph Ellison’s *Invisible Man* (1952) and James Baldwin’s *Go Tell It on the Mountain* (1953) and *Notes of a Native Son* (1955). Students also explore, in individual or group projects, subsequent writings of the 1960s by these writers.

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**LIT 3100**      *Cervantes and European Narrative:  
The Rise of the Novel*

**4 credits. Special topic (offered irregularly). Sequence I** Centers on close readings of *Don Quixote* and selected exemplary novels. Using Cervantes as a model text, the class attempts to define the “novel” as an evolving genre in European narrative.

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**LIT 3121** *Comparative 19th-Century Novel*

**4 credits. Alternate years. Sequence II** A study of four major novels, their respective national obsessions, and contrasting historical contexts (British: Dickens' *Great Expectations*; American: Hawthorne's *Scarlet Letter*; French: Balzac's *Eugenie Grandet*; Russian: Dostoevsky's *The Possessed*). Texts are read in conjunction with historical background material.

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**DRA 3140** *Medieval and Renaissance English Drama*

**Sequence I** See the Drama Studies section for description.

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**LIT 3140** *Medieval English Literature*

**4 credits. Alternate years. Sequence I** 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.

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**LIT 3150** *Chaucer*

**4 credits. Alternate years. Sequence I** A study of Chaucer's *Canterbury Tales*, for students who want an introduction to medieval studies and for those who wish to extend their knowledge of the Middle Ages.

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**LIT 3155** *Renaissance in England*

**4 credits. Alternate years. Sequence I** The principal nondramatic genres—lyric poetry, prose fiction, political theory, social commentary, religious devotion—of Elizabethan and Jacobean England, read in their social and cultural contexts.

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**LIT 3160** *Literature of the High Middle Ages*

**4 credits. Alternate years. Sequence I** 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.

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**LIT 3180** *British Culture and Society in the 20th Century*

**4 credits. Alternate years. Sequence III** A team-taught course in British society and cultural development from World War I to the present, examined from the different perspectives of literature and history. Topics include: war and social change; construction of class and gender; evolution of the state; intellectuals and politics; popular culture since 1945; feminism; immigration and race. Readings in history and the works of such authors as Virginia Woolf are complemented by the viewing of films. Also offered as *HIS 3180*.

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**LIT 3215** *South Asian Literature*

**4 credits. Every year. Sequence III** Examines the emergence of national identity as represented in South Asian literature in the aftermath of colonialism. The class explores contemporary literary texts along with selected archival documents. Topics include nationalist literature, colonial discourse, and postcolonial fiction. Writers include Rukun Advani, Anita Desai, Mahasweta Devi, Amitav Ghosh, Arundhati Roy, and Salman Rushdie. Taught in English.

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**LIT 3220** *The Renaissance in Europe*

**4 credits. Alternate years. Sequence I** Considers the literature of the Italian Renaissance in connection with such movements as humanism and Neoplatonism. Readings include works by Petrarch, Boccaccio, Machiavelli, Castiglione, and Ariosto in translation, but work in the original language is encouraged when possible.

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**LIT 3250** *Milton*

**4 credits. Alternate years. Sequence I** One of the greatest English writers and the central poetic influence in the language, Milton is read in the context of the classical literary, political, and religious traditions that he inherited, disputed, and transcended. Special focus is on the relationship of "prophecy" and mythmaking to the radical and dissenting imagination.

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**LIT 3265** *Kafka*

**4 credits. Special topic (offered irregularly). Sequence III** Focuses on one of modernism's most innovative fiction writers, Franz Kafka of Prague (1884–1924). Students explore the relationship of Jewish to European-Christian culture in Kafka's work, the literary sources and historical contexts of his allegories, and the influential concept of the "Kafkaesque." The goal is to become familiar with the multiple interpretations generated from works like *The Trial*, *The Castle*, and *Amerika*.

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**LIT 3271** *The Age of Reason*

**4 credits. Special topic (offered irregularly). Sequence II** Examines the idea of reason in British literature from Dryden to Wollstonecraft. Readings include traditional genres and forms of writing that escape traditional literary taxonomies.

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**LIT 3305** *Politics and Writing: Intellectuals in an Age of Crisis, 1918–2002*

**Sequence III** See *HIS 3305* in the History section for description.

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**LIT 3310** *Modern Poetry in the U.S. and Latin America*

**4 credits. Special topic (offered irregularly). Sequence III** The coming of age of poetry in the Americas through the work of the great modernists: Wallace Stevens, Vicente Huidobro, Ezra Pound, Cesar Vallejo, T.S. Eliot, Octavio Paz, William Carlos Williams, and Pablo Neruda. Taught in English. Latin American poets may be read in translation or in Spanish.

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**LIT 3315** *The 19th-Century Novel in the U.S.*

**4 credits. Alternate years. Sequence II** What constitutes the genre of the novel and its various subgenres? Which historical contexts most shaped the novel's development, and how? What was the novel's role in culture and society? This course asks these questions about the 19th-century novel in the U.S. In addition to many of the novels from the period, students read various theoretical and historical considerations of the novel.

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**LIT 3320** *The 19th-Century British Novel*

**4 credits. Alternate years. Sequence II** The novels of Austen, Dickens, the Brontës, Eliot, and Hardy in the political, intellectual, social, and cultural context of Britain and its empire in the 19th century.

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**LIT 3323** *Word and Image in the 19th Century*

**Sequence II** See *ARH 3323* in the Art History section for description.

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**LIT 3330** *Romanticism I*

**4 credits. Alternate years. Sequence II** 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.

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**LIT 3340** *Romanticism II*

**4 credits. Alternate years. Sequence 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.

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**LIT 3345** *Americans on the Move*

**4 credits. Special topic (offered irregularly)** By studying migration in early 20th-century U.S. literature, this course examines the causes, costs, and consequences of relocation for immigrants to the U.S., expatriates to Europe, African-Americans to the North, workers to cities, and others out West. Major consideration is given to how real and imagined mobility across national, regional, class, ethnic, gender, and racial borders interrogates these boundaries.

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**LIT 3369** *Victorian Poetry*

**4 credits. Special topic (offered irregularly). Sequence II** 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.

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**LIT 3380** *Literature of the Harlem Renaissance*

**4 credits. Alternate years. Sequence III** 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.

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**LIT 3441** *Dostoevsky and His Heirs*

**4 credits. Alternate years** Explores Dostoevskian themes of “the double,” “the idiot” or “holy fool,” the “underground,” the “Madonna-Intercessor,” and “crime and punishment” in the works of Faulkner, Conrad, Nabokov, D.H. Lawrence, Flannery O'Connor, and others.

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**DRA 3460** *Contemporary British Drama*

**Sequence III** See the Drama Studies section for description.

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**LIT 3490** *James Joyce*

**4 credits. Alternate years. Sequence III** An examination of the style, production, and reception of *Ulysses*, one of the founding texts of modernist fiction. Students analyze the distinctive style of each chapter and examine the relationship of the book to political and cultural issues of the period and to other literary texts by Joyce and continental writers. Readings also include historical, cultural, and critical materials.

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**LIT 3491** *Goethe to Kundera*

**4 credits. Alternate years** Traces the rebellious “Faust” myth in literature from Goethe through Turgenev's *Fathers and Sons*, the devils of Dostoevsky, Mann, and Gide, to Kundera's *Book of Laughter and Forgetting* and the film *Mephisto*.

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**LIT 3507** *Jewish Literatures in the United States*

**4 credits. Alternate years** Through an examination of texts from the Colonial period to the present day, this course explores shifting constructions and representations of “Jewishness,” “Americanness,” and Jewish-American literature. Texts include letters, autobiography, novels, poetry, comics, film, drama, music, and television in English and translation. Also offered as *JST 3507*.

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**LIT 3530** *The Civil War and the American Imagination*

**4 credits. Special topic (offered irregularly)** The Civil War, its antecedents in slavery, its aftermath in reconstruction, its enduring resonance in our culture. Against a background of historical analysis, the course examines both nonfictional works—fugitive slave narrative (Douglass and Jacobs), diary (Mary Chesnut), and propaganda film (*Birth of a Nation*)—and works of fiction by Stowe, Melville, Faulkner, and Morrison.

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**LIT 3531**      *"Race" and the White Literary Imagination in the U.S.*


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**4 credits. Alternate years** Examines perceptions of racial difference in literature by whites in the U.S., focusing primarily on the 19th century. The class reads recent historical and theoretical scholarship on categories of "whiteness," "blackness," and (Native American) "indianness" and conducts research on 19th-century documents concerning slavery, Indian removal, and "scientific" inquiries into racial difference. Readings include Brown, Cooper, Poe, Stowe, Melville, Child, Twain, Dixon, and Faulkner.

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**LIT 3540**      *Emerson*


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**4 credits. Alternate years. Sequence II** Detailed readings of the major essays, poetry, and journals of Ralph Waldo Emerson, the paradoxical central figure of American culture. The course addresses his powerful influence in literature, political ideology, rhetoric, religion, and popular arts.

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**LIT 3541**      *Reinventing the American Renaissance*


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**4 credits. Alternate years. Sequence II** In the 1940s, Emerson, Melville, Hawthorne, Thoreau, and Whitman were dubbed the undisputed fathers of American literature. The course explores how these authors became the nation's cultural touchstones. Students also look at authors who were contemporaries of Emerson and company, asking: Why were they neglected for so long? What do they offer? How does the reader's experience of the more "traditional" texts change when they are read next to the once-neglected texts?

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**LIT 3581**      *Realism and Naturalism in U.S. Literature*


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**4 credits. Alternate years. Sequence II** Realism and Naturalism constitute a literary movement, a worldview, and a methodology that have flourished since the Civil War. Primary attention is given to fiction from Twain to Mailer, but one representative poet and one dramatist are also included.

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**LIT 3585**      *Childhood in U.S. Literature*


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**4 credits. Alternate years** Explores constructions and representations of childhood and adolescence in post-Civil War U.S. culture and fiction, focusing particularly on ideological linkages between national 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, Fauser, Cisneros, and Rita Mae Brown.

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**LIT 3586**      *Children's Literature*


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**4 credits. Alternate years** Explores historical and theoretical constructions of childhood and literature written specifically for children. Issues considered include child development, family, sexuality, gender construction, nationalism, multiculturalism, fantasy, realism, and illustration. Readings include philosophical, psychological, and pedagogical theories of childhood as well as books written for children. Particularly recommended for students interested in careers in education.

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**SPA 3610**      *Modern Spanish Literature*


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See the Language and Culture section for description.

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**DRA 3620**      *Shakespeare and Film*


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See the Drama Studies section for description.

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**LIT 3620**      *U.S. Poetry*


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**4 credits. Alternate years** 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.

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**LIT 3621**      *Francophone Literature*


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**Sequence III** See *FRE 3620* in the Language and Culture section for description.

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**SPA 3630**      *The Modern Latin American Novel*


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**Sequence III** See the Language and Culture section for description.

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**LIT 3630**      *Melville*


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**4 credits. Alternate years. Sequence II** The major novels of Melville, as well as some of his poetry and several important shorter works of his fiction.

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**SPA 3640**      *Introduction to Latin American Literature*


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See the Language and Culture section for description.

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**LIT 3655**      *Feminism and Culture*


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**4 credits. Alternate years** Brings a feminist analysis to bear on the study of culture. Using techniques of "close reading" and interpretation drawn from the disciplines of literature, art history, and anthropology, students examine literary texts, works of art, and other cultural artifacts and practices. Emphasis is on the ways that culture encodes and mediates relations of gender, sex, and sexuality. Readings in literature, ethnography, and feminist criticism and theory. Also offered as *WOM 3655*.

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**LIT 3665**      *American Women Writers*


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**4 credits. Alternate years** 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. Arguments for and against consideration of women authors as a separate group are also discussed. Readings include feminist literary criticism and theory. Also offered as *WOM 3665*.



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**LIT 3670** *American Autobiography*

**4 credits. Special topic (offered irregularly)** In this memoir-saturated time, it is important to recall that a person's self-told story is one of the original and essential American literary genres. Students read autobiographical narratives from Puritan times to the present, from Ben Franklin to Annie Dillard, as writers struggle to control the construction of that most American of characters, "I."

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**LIT 3676** *Short Narrative*

**4 credits. Alternate years** An examination of short fiction as it emerged from the oral tradition of storytelling. Biblical tales and parables, Greek romance, saints' lives, and the great story collections of medieval and early modern Europe are considered from a comparative perspective.

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**LIT 3680** *Surrealism and Its Legacy*

**4 credits. Alternate years. Sequence III** 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.

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**DRA 3690** *American Theatre in Our Time*

**Sequence III** See the Drama Studies section for description.

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**LIT 3695** *Contemporary U.S. Literature*

**4 credits. Alternate years. Sequence III** Novels, poems, and plays produced in the U.S. from World War II to the present. Focus is on the development of a postmodern aspect, and attention is concentrated on the flourishing literature of minority groups. Writers include Jack Kerouac, Thomas Pynchon, Louise Erdrich, Toni Morrison, Don DeLillo, Adrienne Rich, and Tony Kushner.

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**LIT 3696** *Contemporary Literatures in English: Multicultural Britain and Postcolonial Global Culture*

**4 credits. Alternate years. Sequence III** Focuses on literature that responds to the characteristics of the contemporary English-speaking world: the breakup of British colonial empires that produced new literatures in Asia, Africa, and the Caribbean, and postwar exile and migration that gave rise to vibrant minority voices within Britain itself. Readings include such authors as Michelle Cliff, Salman Rushdie, and Caryl Phillips. Attention is also given to contemporary filmmakers like Hanif Kureishi and Mike Leigh.

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**SPA 3700** *The Latin American Short Story*

See the Language and Culture section for description.

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**LIT 3700** *Literature and Empire*

**4 credits. Alternate years** The relationship of literature and imperialism in the past two centuries, during the period of European colonialism and its aftermath. Readings include literary texts by such writers as Kipling and Achebe, theoretical and polemical writings about imperialism, and postcolonial criticism and theory.

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**SPA 3710** *Cervantes*

**Sequence I** See the Language and Culture section for description.

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**LIT 3711** *Classics of French Literature on Film*

See *FRE 3710* in the Language and Culture section for description.

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**LIT 3715** *Jewish Texts, Global Contexts: Multiple Voices in Diaspora*

**4 credits. Alternate years. Sequence III** Modern Jewish writers throughout the world are struggling with issues of belonging, memory, cultural identity, transmission, and exile. Questioning national, linguistic, racial, historical, and generic concepts as they renegotiate their identities, these myriad voices tell us about our postmodern condition. Writers include Jabes, Schwarz-Bart, Spiegelman, Roth, Kamenetz, P. Celan, Sachs, Kugelmass, Paley, Olsen, Ginsberg, and Memmi. Also offered as *JST 3715*.

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**DRA 3750** *European Drama in Our Time*

**Sequence III** See the Drama Studies section for description.

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**DRA 3770** *Pioneers of Modern Drama*

**Sequence III** See the Drama Studies section for description.

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**LIT 3825** *British Poetry I: Beginnings to 1650*

**3 credits. Alternate years. Sequence I** An examination of the development of the British poetic canon in its literary and historical context. The development of lyric poetry is discussed in the context of changing reading practices and uses of literacy, and the multiple relations between literary artistry and the social world.

*Note* *LIT 3825* and *3827* comprise a two-course sequence: *LIT 3825* is the first, *LIT 3827* is the second. Students may take either or both courses in any order. (*LIT 3825* is not a prerequisite for *LIT 3827*.)

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**LIT 3827** *British Poetry II: 1660–1940*

**3 credits. Alternate years. Sequence II** Follows the development of the British poetic canon in its literary and historical context from the Restoration through modernism. The development of lyric poetry is discussed in the context of changing reading practices, uses of literacy, and modes of literary production, and the multiple relations between literary artistry and the social world.

**LIT 3839** *The Modern Novel***4 credits. Special topic (offered irregularly). Sequence III**

Considers seven novels that represent “modernity” as social, ethical, and/or individual crisis. The course explores overlapping modernist prose styles from romanticism to surrealism and concludes with a “postmodern” novel.

**DRA 3850** *Tragedy*

See the Drama Studies section for description.

**DRA 3860** *Comedy*

See the Drama Studies section for description.

**DRA 3890** *Junior Seminar in Drama Studies*

See the Drama Studies section for description.

**LIT 4100** *Exile and Nomadism*

**4 credits. Alternate years. Sequence III** Migrating populations constitute one of the most complex issues in the contemporary world. What does it mean to be exiled geographically, linguistically, psychologically, and politically? How do writers as varied as Kafka, Athol Fugard, Amy Tan, Aimé Césaire, Eva Hoffman, Edmond Jabes, and Anton Shammas express the dilemmas posed by uprooting?

**LIT 4180** *Dante and Medieval Culture*

**4 credits. Special topic (offered irregularly). Sequence I** A close reading of the *Divine Comedy* in the dual context of late medieval Italy and contemporary theoretical inquiry.

**LIT 4190** *Williams and Faulkner*

**4 credits. Alternate years. Sequence III** William Carlos Williams and William Faulkner were both deeply engaged with the historical myths of their time and place, and both were central influences in the evolution of American modernism. Readings concentrate on major novels by Faulkner and poetry by Williams.

**DRA 4210** *Shakespeare Seminar*

**Sequence I** See the Drama Studies section for description.

**LIT 4350** *Nature in U.S. Literature*

**4 credits. Special topic (offered irregularly)** Traces the history of Anglo-American nature poetry and prose, from the invention of “Nature” to the recently proclaimed death of “Nature,” as well as the recently developed field of literary ecocriticism.

**LIT 4450** *Colloquium II: Advanced Studies in Literature*

**4 credits. Every semester** 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. Replaces *LIT 4565*.

**LIT 4685** *Whitman and Dickinson*

**4 credits. Special topic (offered irregularly). Sequence II** These two poets, Walt Whitman and Emily Dickinson, dominate not only the American 19th century, but the entire history of poetry at length and in depth. Students also consider some of their marginal work (Whitman’s prose and Dickinson’s letters, for example).

**LIT 4690** *Contemporary U.S. Poetry*

**4 credits. Special topic (offered irregularly). Sequence III** 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.

**LIT 4860** *Contemporary European Literature*

**4 credits. Special topic (offered irregularly). Sequence III** An examination of the changing face of the European novel since World War II. Authors include Calvino, Morante, Duras, Sarraute, Simon, Goytisolo, Kundera, Wolf, and Handke (from Italy, France, Spain, Czechoslovakia, and Germany).

**Literature Board of Study****Kay Ellen Capo**

Associate Professor of Literature and Drama Studies. B.A., Le Moyne College; M.A., Ph.D., Northwestern University. 20th-century poetry; performance theory; feminist theory; adapting literature for the stage.

**Naomi Holoch\***

Associate Professor of French and Literature. B.A., Oberlin College; Licence-ès-Lettres, University of Aix-en-Provence; Ph.D., Columbia University. Contemporary French women writers; lesbian and gay fiction; creative writing.

**Gari LaGuardia**

Associate Professor of Spanish and Literature. B.A., Columbia University; Ph.D., University of Pennsylvania. Comparative literature: modernism, early European narrative.

**Elizabeth Langland**

*Professor of Literature and Cultural Studies; Provost and Vice President for Academic Affairs. B.A., Barnard College; M.A., Ph.D., University of Chicago. Victorian literature; feminist and gender theory; cultural studies; theory of the novel.*

**Elise V. Lemire**

*Associate Professor of Literature. B.A., Yale University; M.A., Ph.D., Rutgers University. American literature; women's studies; film.*

**Kathleen A. McCormick**

*Professor of Writing and Pedagogy and Director of the College Writing Program. B.A., Boston College; M.A., Ph.D., University of Connecticut. Literary and cultural theory; reading and writing; modernist literature; pedagogy.*

**Fiona McNeill**

*Assistant Professor of Literature and Drama Studies. B.A., London University; M.A., Nottingham University; M.A., M.Phil., Ph.D., Columbia University. Shakespeare and Renaissance drama; cultural studies; critical theory.*

**Gaura Narayan**

*Assistant Professor of Literature (part-time). B.A. (Honors), Delhi University; M.A., M.Phil., Ph.D., Columbia University. 18th- and 19th-century British literature; South Asian literature; narrative theory; feminist theory.*

**Ronnie Scharfman**

*Professor of French and Literature. B.A., Bryn Mawr College; Licence-ès-Lettres, Maitrise-ès-Lettres, University of Aix-en-Provence; M.Phil., Ph.D., Yale University. French and Francophone literature; contemporary European literature.*

**Lee Schlesinger**

*Associate Professor of Literature. B.A., Brandeis University; Ph.D., Yale University. SUNY Chancellor's Award for Excellence in Teaching. American literature; American poetry; the Bible; Freud and poetry; expository writing.*

**Robert Stein**

*Associate Professor of Literature. B.A., Hofstra University; M.A., Ph.D., Columbia University. SUNY Chancellor's Award for Excellence in Teaching. Classics; medieval and Renaissance literature; literary theory.*

**Michelle Stewart**

*Assistant Professor of Literature and Cinema Studies. B.A., Stanford University; M.A., Ph.D., University of Minnesota. Critical and cultural theory; critical media studies; documentary film; third cinema; race and representation; feminist film theory; popular music; culture and globalization.*

**Nina Pelikan Straus**

*Professor of Literature. B.A., Bennington College; Ph.D., New York University. Comparative literature.*

**Aviva Taubenfeld**

*Assistant Professor of Literature and Writing. B.A., M.A., Ph.D., Columbia University. U.S. literature; expository writing; immigration and ethnicity; childhood in literature.*

**Gary Waller**

*Professor of Literature and Cultural Studies, B.A., M.A., University of Auckland; Ph.D., University of Cambridge. Early modern literature; literary and cultural theory; creative writing.*

**Louise Yelin**

*Professor of Literature. A.B., Bryn Mawr College; M.A., Ph.D., Columbia University. SUNY Chancellor's Award for Excellence in Teaching. The British novel; postcolonial literature in English; feminist theory.*

\* Emerita as of January 2006

**Philosophy**

**The Philosophy B.A. Program**

The philosophy faculty represents the variety of styles and fields of inquiry that characterize philosophy today. The core of the Philosophy Program is the history of thought from ancient Greece to the modern world. The program is designed to meet the interests of students in several categories:

- a Those who seek the most comprehensive and rigorous preparation for careers that demand articulate intellectual flexibility and discipline (e.g., law, medicine, government, business, education, journalism);
- b Those who wish to pursue a professional career in philosophy and who plan to do postgraduate work in the field;
- c Those who want, regardless of career objective, a liberal arts education and need a discipline to make sense of the welter of elective possibilities;
- d Those who need an intellectually comprehensive complement to intensive work in another major.

Because of the special nature of Purchase College, the Philosophy Program also offers courses for arts students and others who wish to investigate the foundation of the arts. Coursework in philosophy frequently includes small seminars and intensive writing. Students may pursue topics of special interest through tutorials and directed independent studies.

**Academic Requirements**

In addition to completing general degree requirements, all philosophy majors must complete a minimum of nine courses (31 credits) in philosophy. These include:

- |   |  |           |
|---|--|-----------|
| 1 | <i>PHI 1515/History of Philosophy I</i>                | 4 credits |
| 2 | <i>PHI 2110/History of Philosophy II</i>               | 4 credits |
| 3 | <i>PHI —/One elective in the history of philosophy</i> | 4 credits |

4	<i>PHI</i> —/One seminar on a major figure (typically Plato, Kant, Hegel, or Heidegger/Arendt) or issue	4 credits
5	<i>PHI 3899/Junior Seminar</i>	4 credits
6	<i>PHI 4860/Senior Colloquium</i>	1 credit
7	<i>PHI 4890/Senior Seminar</i>	2 credits
8	<i>PHI 4990/Senior Project</i>	8 credits

**Strongly recommended courses include:**

<i>PHI 2120/Methods of Reasoning</i>	3 credits
<i>PHI</i> —/One additional elective on a major figure or issue	4 credits

No more than two courses at the 1000 level may be counted toward 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 within the Philosophy Program.

**Minors in the Philosophy Program**

Three minors are offered by the Philosophy Program. Students interested in pursuing one of these minors should submit a completed *Minor Application Form* to the faculty coordinator of the Philosophy Board of Study. Upon admission to the minor, the student will be assigned a minor advisor from the philosophy faculty.

**Philosophy Minor**

The philosophy minor is particularly suited for students who have an interest in the conceptual roots and current prospects of Western civilization.

**Prerequisite:** One 1500-level course in philosophy

**Requirements:** Five courses, as follows:

- 1 *PHI 1515/History of Philosophy I*
- 2 One other course in the history of philosophy (*PHI 2110, 3209, 3210, 3211, or 3212*)
- 3 Three elective courses (including two at the 3000 or 4000 level), to be chosen in consultation with the minor advisor.

**Philosophy and the Arts Minor**

The philosophy and the arts minor is especially designed for B.F.A., Mus.B., B.A., and B.S. students with a particular interest in the place of the arts in modern and postmodern culture.

**Prerequisite:** One of the following:

*PHI 1570/Introduction to Philosophy:  
Knowledge and Imagination*  
*PHI 2710/Philosophy and the Arts:  
Modernism and Postmodernism*  
*PHI 2780/Philosophy of Art:  
From Plato to Postmodernism*  
*PHI 3510/Theory and Drama*  
*PHI 3716/Philosophy and Film*

**Requirements:** Six courses, as follows:

- 1 Two of the courses listed above as prerequisites
  - 2 Three additional courses in philosophy\*
  - 3 One complementary course in the arts\*
- \* To be chosen in consultation with the minor advisor

**Philosophy of Science Minor**

The philosophy of science minor is especially designed for students in the natural and social sciences, and for humanities students who have a special interest in the sciences.

**Prerequisite:** One of the following:

*PHI 1515/History of Philosophy I*  
*PHI 2110/History of Philosophy II*  
*PHI 2120/Methods of Reasoning*  
*PHI 3010/History and Philosophy of Science*  
*PHI 3210/The Construction of Nature*

**Requirements:** Six courses, as follows:

- 1 *PHI 3010/History and Philosophy of Science*
  - 2 Three of the other courses listed above as prerequisites
  - 3 One 3000-level elective course in philosophy\*
  - 4 One complementary course in the natural or social sciences\*
- \* To be chosen in consultation with the minor advisor

**Philosophy Course Descriptions**


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**PHI 1515** *History of Philosophy I: Philosophy and the Polis*

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

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**PHI 1530** *Introduction to Philosophy:  
Ideas of Good and Evil*

**4 credits. Every year** A survey of our most important ethical notions and of the philosophers who were most important in shaping them.

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**PHI 1540** *Introduction to Philosophy:  
Ideas of Human Nature*

**4 credits. Alternate years** 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.

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**PHI 1550** *Introduction to Philosophy:  
Political and Social Philosophy*

**4 credits. Special topic (offered irregularly)** A study of classic attempts to define "the political" as a form of common life in light of questions posed by 20th-century bureaucracy, totalitarianism, and total war.

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**PHI 1570** *Introduction to Philosophy:  
Knowledge and Imagination*

**4 credits. Alternate years** An introduction to philosophy through a set of related problems in metaphysics, the theory of knowledge, and aesthetics. Topics include knowledge, skepticism, romanticism, and the role of imagination in ethical reflection, in art, and in everyday experience.

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**PHI 1720** *Tragedy and Philosophy*

**4 credits. Special topic (offered irregularly)** An introduction to ethics and political philosophy through a study of the limits of human action, as enacted in ancient Greek tragedy and in the dramatic dialogues of Plato.

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**PHI 2060** *Existentialism*

**4 credits. Alternate years** 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”; the interaction of self and other(s) in the definition of individual and social identities.

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**PHI 2110** *History of Philosophy II: Descartes to Kant*

**4 credits. Spring** 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.

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**PHI 2120** *Methods of Reasoning*

**3 credits. Every year** Systematic analyses of ordinary arguments, followed by a study of formal languages that are used to represent arguments symbolically.

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**PHI 2430** *Classical Buddhist Philosophy*

**4 credits. Alternate years** Topics include philosophic conceptions of experience, nature, self, and truth in classical Buddhist schools of India, Tibet, China, and Japan.

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**PHI 2500** *Gender and Power*

**4 credits. Every year** 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. Also offered as *WOM 2500*.

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**PHI 2710** *Philosophy and the Arts:  
Modernism and Postmodernism*

**4 credits. Special topic (offered irregularly)** An examination of recent views of the relations among art, philosophy, politics, and cultural history. Questions include: What are the reasons for the contemporary preoccupation with the interrelations between the arts and cultural history as a whole? Can we sustain the view that art history unfolds according to its own laws? Is postmodernism a theory of autonomous development in art and culture?

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**PHI 2780** *Philosophy of Art:  
From Plato to Postmodernism*

**4 credits. Every year** An introduction to major traditional and contemporary issues in the philosophy of art. Topics include: the problem of defining “art”; the nature of representation; the problem of whether taste has an objective basis; and the relation of art to moral, cognitive, and social values.

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**PHI 2790** *Philosophy of Law*

**4 credits. Alternate years** A study of the role of law in society, focusing on its relationship to community moralities, individual freedom, and political conflict.

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**PHI 2800** *Philosophy of Religion*

**4 credits. Alternate years** An examination of the nature of religious experience. Topics include: arguments for the existence of God, faith, and reason; the “problem of evil”; and the relationship between religion and ethics.

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**PHI 3010** *History and Philosophy of Science*

**4 credits. Special topic (offered irregularly)** After tracing the historical developments of key concepts in science (space, time, mass, gravity, inertia, probability, and chance), students examine the status of these concepts in modern science. Contemporary views concerning the nature of scientific knowledge are then considered.

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**PHI 3050** *Pragmatism and the Quest for Certainty*

**4 credits. Special topic (offered irregularly)** An introduction to leading figures and themes of 20th-century philosophical pragmatism. Topics include: pragmatic critiques of traditional (e.g., Cartesian and Kantian) epistemology; the practical sources of philosophy, science, and art; and the requirements of metaphysical naturalism.

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**PHI 3209** *Philosophy in the Middle Ages*

**4 credits. Special topic (offered irregularly)** A study of how thinkers face the difficult task of relating philosophy and religion in the Middle Ages, and a look at the way this period helped to form the modern world. Studies include Augustine, Avicenna, Averroes, Aquinas, Scotus, and Ockham.

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**PHI 3210**      *The Construction of Nature*

**4 credits. Special topic (offered irregularly)** An examination of major 17th- and 18th-century texts that explore the project of knowing the world as a mathematical construct. The course addresses the character and limits of human knowledge, the world we seek to know, and ourselves as knowers. The focus is on the crisis in self-understanding provoked by the promise of mathematical physics, the challenge of skepticism, and the elusiveness of “the real.” Readings include Descartes, Newton, Locke, Leibniz, Hume, and Kant.

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**PHI 3211**      *Enlightenment and Revolution*

**4 credits. Special topic (offered irregularly)** 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; 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.

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**PHI 3212**      *From Hegel to Nietzsche*

**4 credits. Spring** 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.

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**PHI 3225**      *Ideas of Modernity*

**4 credits. Special topic (offered irregularly)** Begins by looking at how late medieval notions about relations among God, humans, and world established a space in which modernity could develop. Students then look at Hegel’s reading of history, regarding what characterizes the modern situation as such. This is followed by a study of Heidegger’s critique of modernity and its ways of thinking.

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**PHI 3290**      *Chinese Philosophy: From Confucius through the Neo-Confucian Synthesis of the Sung Dynasty*

**4 credits. Fall** An inquiry into the conceptions of order and power from Confucius to the Sung Dynasty (12th century). Balance, hierarchy, relation, social organization, human nature, beauty, value, and truth are considered in Confucius, Mencius, Hsun Tse, Lao Tse, Chuang Tse, Han Fei Tse, Hui Neng, and Chu Hsi.

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**PHI 3370**      *Justice, Power, and Community*

**4 credits. Special topic (offered irregularly)** A critical examination of contemporary liberal theory in the face of challenges from both left and right, including communitarianism, feminism, and post-structuralism.

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**PHI 3385**      *Language, Thought, and Reality*

**4 credits. Special topic (offered irregularly)** An investigation of recent philosophers who have made us rethink the relations among mind, language, and the world, and of the nature of selfhood. Philosophers may include Wittgenstein, Quine, Davidson, Heidegger, Rorty, Putnam, and McDowell.

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**PHI 3390**      *Philosophy and the Problem of Evil*

**4 credits. Alternate years** Can we still believe in the goodness of human nature after atrocities like the Holocaust? How does religious belief (or its absence) affect our moral interpretations of the world? Are there universal moral standards, or are all such standards in the end culturally relative? Is there such a thing as “radical evil”? Readings from Kant, Nietzsche, Freud, Arendt, and others.

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**PHI 3450**      *Identity and Difference: Studies in Feminist Philosophy*

**4 credits. Special topic (offered irregularly)** Identity and difference are at the center of current feminist work in ethics, epistemology, ontology, and political theory. The class reads feminist philosophers, focusing on the possibility, nature, and significance of gender identity as it bears on these.

*Prerequisite:* At least one philosophy course; recommended: at least one course in women’s studies

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**PHI 3470**      *Foucault, Habermas, Derrida*

**4 credits. Alternate years** A study of three recent thinkers who have had a powerful influence on contemporary intellectual life, and on our assessment of the Enlightenment legacy of the modern world.

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**PHI 3510**      *Theory and Drama*

**4 credits. Special topic (offered irregularly)** An examination of classical and modern attempts to see and explain what drama is. The course also considers how some dramas can illuminate the nature of theory. Themes include: dramatic situations and structures of ethical life; plot vs. character in dramatic action; drama’s narratological closure and the problem of historical reference; the question “what is *modern* drama?” Readings include classical to modern theorists (Aristotle to Szondi) and dramatists (Aeschylus to Brecht).

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**PHI 3595**      *From Phenomenology to Deconstruction*

**4 credits. Special topic (offered irregularly)** 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 de-centering of the subject in psychoanalysis, linguistics, and literary modernism. Texts include works by Husserl, Heidegger, Arendt, Levinas, and Derrida.

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**PHI 3650** *Philosophy and Literature*

**4 credits. Alternate years** A study of how philosophical themes have been developed in recent fiction and an examination of the relationship between philosophy and literary criticism.

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**PHI 3716** *Philosophy and Film*

**4 credits. Alternate years** A critical examination of influential attempts to understand the nature of the cinematic medium. Questions raised include: Is film a fine art? Must a movie “represent reality” if it is to succeed as a movie? Are there certain insights into human experience that are better expressed through film than through other media? Readings include Siegfried Kracauer, Andre Bazin, and Stanley Cavell. Also offered as *CIN 3716*.

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**PHI 3725** *Theories of Sexuality*

**4 credits. Alternate years** 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.

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**PHI 3730** *Philosophy of Mind*

**4 credits. Alternate years** 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?

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**PHI 3785** *Art and Morality*

**4 credits. Special topic (offered irregularly)** What, if any, moral and political obligations does art have? Should public policy promote some kinds of art and discourage others? This course addresses these and related questions via works from across the arts and philosophical texts.

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**PHI 3830** *Rationality and Relativism*

**4 credits. Special topic (offered irregularly)** An examination of debates among 20th-century philosophers and anthropologists over whether morality, knowledge, or rationality itself are in any sense “relative” to culture, to history, or to both. Both “relativistic” and “anti-relativistic” positions are critically examined, along with their relevance to current interdisciplinary topics like multiculturalism and colonialism.

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**PHI 3899** *Junior Seminar in Philosophy*

**4 credits. Spring** A forum for second-semester juniors with two distinct aims: (a) to facilitate the formulation of (i) a senior thesis prospectus, (ii) an outline, (iii) a bibliography, and (iv) a schedule for the composition, during the senior year, of a satisfying 40-page senior thesis; and (b) to introduce the mainstreams of contemporary thought and interpretation in philosophy. Senior thesis topics need not deal with the topic of the junior seminar. *Open to nonmajors with permission of instructor.*

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**PHI 4100** *Plato Seminar*

**4 credits. Alternate years** 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.

*Prerequisite: PHI 1515 or permission of instructor*

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**PHI 4110** *Aristotle Seminar*

**4 credits. Alternate years** An introduction to the most comprehensive and influential philosopher of the Western tradition.

*Prerequisite: PHI 1515 or permission of instructor*

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**PHI 4120** *Heidegger/Arendt Seminar*

**4 credits. Special topic (offered irregularly)** 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; the relation between philosophic reflection and political action.

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**PHI 4200** *Kant Seminar*

**4 credits. Alternate years** 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.

*Prerequisite: PHI 1515 and 2110, or permission of instructor*

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**PHI 4310** *Hegel Seminar*

**4 credits. Alternate years** A seminar devoted to close readings from several of Hegel’s texts (e.g., *Phenomenology of Spirit*, *Elements of the Philosophy of Right*, *Science of Logic*, *Philosophy of History*).

*Prerequisite: PHI 1515 and 2110, or permission of instructor*

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**PHI 4860**      *Senior Colloquium in Philosophy*

**1 credit. Spring** 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.*

*Prerequisite: PHI 4890*

*Corequisite: PHI 4990 (second semester)*

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**PHI 4890**      *Senior Seminar in Philosophy:  
Senior Thesis Workshop*

**2 credits. Fall** 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.

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**PHI 4990**      *Senior Project in Philosophy*

**8 credits. Every semester** The senior project is normally an extended (c. 40-page) essay on a distinctive topic, developed during a student's junior seminar in consultation with a prospective senior thesis supervisor. (Two semesters required, 8 credits total.)

**Philosophy Board of Study****Frank B. Farrell**

*Professor of Philosophy. B.A., M.A., Catholic University; Ph.D., Yale University. SUNY Chancellor's Award for Excellence in Teaching. 20th-century philosophy; philosophy of language; philosophy of mind; philosophy and literature.*

**Casey Haskins**

*Associate Professor of Philosophy. B.A., University of California, Santa Cruz; Ph.D., University of Pennsylvania. Philosophy of art; philosophy of religion; Kant; American philosophy.*

**Morris B. Kaplan**

*Professor of Philosophy. B.A., Williams College; M.A., J.D., Yale University. Political and social philosophy; philosophy of law; Plato; lesbian and gay studies.*

**Marjorie Miller**

*Professor of Philosophy. B.A., Jackson College; M.A., Tufts University; Ph.D., SUNY Stony Brook. SUNY Chancellor's Award for Excellence in Teaching. Asian philosophy; American philosophy; feminist philosophy.*

**Jennifer K. Uleman**

*Assistant Professor of Philosophy. B.A., Swarthmore College; Ph.D., University of Pennsylvania. Modern philosophy; Kant; feminist philosophy; ethics; aesthetics.*



# School of Natural and Social Sciences

**D**egree programs in the School of Natural and Social Sciences provide students with a solid grounding in a discipline and an appreciation for the complex relationships that exist among systems of inquiry (economic, mathematical, biochemical, ecological, political, psychological, cultural, and social). The School also offers distinctive majors that explore the interfaces of society, science and technology, and the arts. Each program is designed to prepare students for career opportunities and for graduate and professional studies. The courses also provide a contemporary focus as part of a well-rounded liberal arts education for students who may not be seeking careers in any of the sciences.

Students are taught to think independently, communicate effectively, conduct serious research, and use community resources. Our faculty members encourage learning by including students in both laboratory and field research. 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.

Within the natural sciences, majors are offered in biology, chemistry, environmental studies, mathematics/computer science, and psychology. Premedical studies are most conveniently undertaken as a biology or chemistry major, but other options are possible. Interdisciplinary concentrations are also available, ranging from biochemistry to marine biology/ecology and psychobiology.

Within the social sciences, five majors are offered: anthropology; economics; media, society, and the arts; political science; and sociology. Through their coursework, students are introduced to both traditional and innovative research techniques. Students also receive extensive experience with computer applications. Research skills are developed to facilitate work in advanced classes and to help prepare students for the ongoing technological revolution.

Faculty members in the natural and social sciences also collaborate across the disciplines in two B.A. majors: new media (offered in collaboration with the School of the Arts) and women's studies (offered in collaboration with the School of Humanities). For information on these majors, see the Interdisciplinary Studies section.

## The B.A. and B.S. Degree Programs

The School of Natural and Social Sciences offers the Bachelor of Arts degree in each of its disciplines and the Bachelor of Science degree in biology. As part of the degree requirements, some boards of study specify minimum GPAs or minimum grades in specified courses. These are listed under the academic requirements for each major. Courses with 1000 or 2000

- *Anthropology*
- *Biology*
- *Chemistry*
- *Economics*
- *Environmental Studies*
- *Mathematics/Computer Science*
- *Media, Society, and the Arts*
- *Political Science*
- *Psychology*
- *Sociology*

numbers are introductory level and may be taken by all students at the College. Some courses may also satisfy general education requirements. Courses with 3000 or 4000 numbers assume that students have taken at least one introductory course in the discipline. Some of these courses may have prerequisites and/or require permission of the instructor.

In general, programs in the natural sciences are more sequential and structured than other programs in liberal arts and sciences. Because disciplined study is developed progressively, normal progress often depends on an early start in introductory courses and completion of prerequisites for advanced courses. However, many options are available and most programs can be tailored to a student's interests and needs. Any student considering a program in the natural sciences should consult an advisor in the appropriate board of study as soon as possible.

Selected juniors and seniors gain mastery of their material by serving as teaching assistants or by becoming involved in a faculty member's ongoing research. Students may also be recruited to learn about the technology infrastructure of servers and networks by working as apprentices to the professional staff. Some continue in paid positions. These are opportunities rarely available to undergraduate students at other colleges.

In most disciplines, a junior seminar helps prepare students for creative inquiry in their major fields. A significant independent project in the senior year leads to a senior thesis. This is the hallmark of a Purchase education and required of all students in the School of Natural and Social Sciences. Each spring, the best senior projects are formally presented at the Student Science Symposium, which is modeled on a professional meeting.

## Internships

Internships provide valuable perspectives that enhance students' formal education. Purchase College has excellent, long-term relations with companies in the private sector as well as government and public interest organizations. Given the College's close proximity to New York City, many students take advantage of the numerous internship opportunities available in the metropolitan area. Students who complete these apprenticeships find that their résumés are more impressive when applying to graduate, medical, and law schools, or when seeking employment.

Internships are arranged through the Career Development Office, (914) 251-6370. For additional information, see page 276.

## Student Organizations

The Purchase Anthropology Club, Chemical Society, Environmental Society, Premedical Club, and Psychology Club sponsor campus projects, including guest lectures, field trips, and social events.

## Facilities

The Natural Sciences Building is well equipped for undergraduate research. Students learning molecular biology use instrumentation for molecular and subcellular fractionation, electrophoresis, and high-performance liquid chromatography. Cell and tissue culture facilities and a radioisotope lab with a liquid scintillation counter are also available. In addition to phase and fluorescent light microscopes, there is a well-equipped microscopy suite with both scanning and transmission electron microscopes. Physiology instruments include oscilloscopes and multichannel physiographs. Genetics laboratories are equipped for recombinant DNA research and for research and instruction with classical genetic organisms and microorganisms. Facilities for study of the chemical sciences include the following spectrometers: ultraviolet/visible, diffraction infrared, Fourier transforms infrared, atomic absorption, luminescence, and nuclear magnetic resonance. In addition to numerous standard items of equipment, instruments are available for gas chromatography/mass spectrometry, high-performance liquid chromatography, and high-pressure synthesis.

Laboratory facilities include spaces designed for observational studies and experimental research in psychology, particularly studies of human cognition and perception. The on-campus Purchase College Children's Center, a state-of-the-art daycare and child study center, offers supervised teaching experience and research opportunities for students interested in the development of young children. The campus and its environs—nearby preserves and wildlife sanctuaries, numerous lakes and streams, and the Hudson River and Long Island Sound—also provide a variety of sites for terrestrial, aquatic, estuarine, and field study.

## Computing Facilities

Computing facilities in the School of Natural and Social Sciences include two computer classrooms, satellite labs for different disciplines, a research lab, and several servers used to support courses, research projects, and general faculty use. The main lab has 20 computers for student use, with general and specialized software used in psychology, chemistry, environmental studies, mathematics/computer science, and biology. In addition, the biology lab has 12 computers available for shared use during class. The new media lab, which contains 24 computers, is used by both new media majors and students enrolled in computer science courses. There are also several small areas equipped with computers and specialized software (e.g., for geographic information systems and computational chemistry).

Computers are connected within the Natural Sciences Building via a switched 100Mbps LAN and externally to the Internet via the campus connection. These facilities are used to support a range of projects, including: electron microscopy image processing; computational chemistry; research that uses aircraft data to study the jet stream; and the development of peer-to-peer games and activities for children with special needs and their families.

Two PC labs are located in the Social Sciences Building. One is an instructional lab with a connected projector and interactive whiteboard. Both labs, which are connected to the campus network and the Internet, are managed by the Center for Instructional Resources (see page 271).

## The Premedical Studies Program

### Preparation for Medical, Dental, Veterinary, and Allied Health Careers

In recent years, medical and other professional schools have liberalized their admissions requirements and now accept students with non-science backgrounds, if they have completed the basic science courses and achieved high scores on the entrance exams. The basic biology and chemistry courses offered by the School of Natural and Social Sciences provide excellent preparation for entrance exams, in particular, and for success in medical, dental, and veterinary schools, as well as other allied health programs, in general. Although premedical students need not major in the sciences, many do and have found programs like biology and chemistry to be a successful route to medical, veterinary, and allied health careers.

In addition, the School of Natural and Social Sciences welcomes students who already hold a bachelor's degree in another discipline and who wish to complete their science preparation for medical or other professional schools. The Postbaccalaureate Premedical Program offers these students the academic coursework needed to prepare for professional exams and applications; internship or research opportunities; and advising through the Premedical Advisory Committee. Students completing these studies at Purchase have been accepted by a variety of medical, dental, veterinary, and other allied health programs.

In planning programs for entrance to professional schools, it is wise to complete a year of *General Biology*, a year of *General Chemistry*, a year of *Organic Chemistry*, mathematics through *Calculus I*, a year of *Introductory Physics*, and several appropriate upper-level biology courses, before taking the professional aptitude examinations. In addition to coursework, experience in a clinical or research laboratory setting is an important aspect of preparation for health careers. Students are encouraged to gain this experience through the senior project (for undergraduates) or independent study, as well as through off-campus internships or volunteer work in hospitals or clinics. The Career Development Office maintains a list of such opportunities.

Professional schools accept applications during a six-month period, beginning in June and extending through the fall of each year, with entrance anticipated for September of the following calendar year. Students are encouraged to apply early, as statistics indicate greater success for early applicants, qualifications being equal.

### Premedical Advisory Committee

Assistance for students is available from the Premedical Advisory Committee, which consists of faculty members in the natural sciences, career development staff, alumni who are practicing health professionals, and community professionals. The function of the committee is to advise students on planning programs, choosing careers, and selecting and applying to schools. Students interested in health careers should seek out a member of the Premedical Advisory Committee as their academic advisor. In addition, students should start a file in the Career Development Office, which will eventually include reference letters, transcripts, and an autobiographical statement. Students with complete files are interviewed by the Premedical

Advisory Committee when application time grows near (usually in the spring semester of the junior year). The interview and the file serve as the basis for a summary letter of recommendation written by the committee and transmitted, along with other relevant materials, to the professional schools.

### Premedical Student Responsibilities

Students who want the assistance of the Premedical Advisory Committee must establish their files in the Career Development Office well before the deadline and make certain that all materials, including letters and transcripts, are received on time. Student files must be complete in the Career Development Office one month before the scheduled interviews in March and April. Students must request a place on the interview schedule at the Career Development Office well in advance of the deadline. For additional information, contact the Career Development Office (Campus Center South, Room 2008, (914) 251-6370) or a member of the Premedical Advisory Committee.

Anthropology

### The Anthropology B.A. Program

Anthropology is the comparative, worldwide study of past and present peoples and cultures. The Anthropology Program provides the core of a broad liberal arts education and makes students aware of the enormous variety of cultures—and different cultural patterns—around the world. The program encourages students to think independently and to develop important research and writing skills.

The Anthropology Program provides excellent preparation for graduate work and for careers in a wide variety of professions in fields like law, teaching, social work, and public administration, as well as in anthropology itself. Students not only read about anthropology, they also do independent fieldwork projects. Many students have done fieldwork in the New York area and, in some cases, in other cities and countries. Students may combine their interest in anthropology and the arts through the Media, Society, and the Arts Program.

### Academic Requirements

In addition to meeting general degree requirements, all anthropology majors must complete each of the following requirements (36–40 credits) with a grade of C or higher:

- 1     *ANT 1500/Introduction to Social and Cultural Anthropology*
- 2     Four anthropology electives, including a geographic area course and a theory course in a subfield of anthropology
- 3     One of the following fieldwork courses:  
           *ANT 3560/Fieldwork: Qualitative Methods\**  
           *ANT 3810/Archaeology Field Methods\**
- 4     *ANT 3150/Classics in Anthropological Literature*
- 5     *ANT 4070/Current Anthropological Literature*
- 6     *ANT 4990/Senior Project\*\**

\*     If fieldwork is a substantial component of the student's senior project, the student must take *ANT 3560*.  
 \*\*    Must be taken for two semesters

### Double Major in Anthropology and Sociology

Because anthropology and sociology are closely related disciplines, some students may wish to consider the possibility of a double major rather than a major/minor in the two disciplines. Double majors require students to complete requirements in both disciplines. However, because of the close links between anthropology and sociology, completion of the requirements is facilitated by the fact that many of the courses are cross-listed and some courses meet requirements in both disciplines. Students who are interested in exploring the possibility of a double major are encouraged to speak with a member of the Anthropology and Sociology Boards of Study.

### Anthropology Minor

The anthropology minor 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 *Minor Application Form*. A student is assigned to the faculty advisor who best meets the student's academic interest in the minor.

- Requirements:* Five courses, to include:
- 1     *ANT 1500/Introduction to Social and Cultural Anthropology*
  - 2     Plus four elective courses in anthropology, chosen with the assistance of the anthropology faculty.

### Anthropology Course Descriptions

<b>ANT 1400</b>	<i>Introduction to Global Black Studies</i>
<b>4 credits. Alternate years (Fall)</b> Investigates life in the African diaspora, including a historical grounding in studies of precolonial Africa, slavery, colonialism, and resistance movements. Contemporary issues include resistance movements, underdevelopment, race/racism, and reparations. The course draws on interdisciplinary texts in history, sociology, anthropology, and literature.	
<b>ANT 1500</b>	<i>Introduction to Social and Cultural Anthropology</i>
<b>4 credits. Fall</b> 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.	
<b>ANT 2055</b>	<i>Urban Life in Africa</i>
<b>4 credits. Spring</b> Introduces students to the everyday lives of people in African cities. Topics include: urbanization in Africa from ancient times to the present; migration to and from African cities; wealth and poverty; work and leisure; gender and sexuality; and responses to African city life as expressed in art, religion, and politics.	

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**ANT 2140**      *Social Issues Seminar*

See *PSY 2140* in the Psychology section for description.

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**ANT 2170**      *Culture and Personality*

**4 credits. Spring** Ruth Benedict's pioneering work, *Patterns of Culture*, laid the foundations for investigation into the relationship between cultural ethos and individual personality. Starting with Benedict, this course considers a variety of approaches to this general question, including those suggested by Mead, Linton, LaBarre, and others.

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**ANT 2175**      *Language, Culture, and Society*

**4 credits. Spring** 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.

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**ANT 2180**      *American Culture*

**4 credits. Fall** A sociocultural perspective on American life from de Tocqueville's time to the present. Major emphasis is placed on the contradiction between equality, the highest American value, and the historical realities of race, class, gender, and kinship. Also offered as *SOC 2180*.

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**ANT 2210**      *The Origins of Society*

**4 credits. Special topic (offered irregularly)** The processes and events of social change, with emphasis on three basic transitions in human history: the emergence of village society; the origins of food production; and the growth of social and economic stratification, urbanism, and the state. Theoretical approaches to social change are studied.

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**ANT 2211**      *Sociology of Gender*

See *SOC 2210* in the Sociology section for description.

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**ANT 2250**      *Film and Anthropology*

**4 credits. Alternate years (Spring)** 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.

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

**4 credits. Spring** 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. Also offered as *SOC 2320*.

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**ANT 2550**      *Magic, Witchcraft, and Religion*

**4 credits. Fall** Magic, witchcraft, and religion from an anthropological perspective, including theories about the origins and functions of religious beliefs and practices in different cultures. Readings include theoretical writings and ethnographic studies.

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**ANT 2710**      *Black Popular Culture*

**4 credits. Spring** Examines the nature and origin of black popular culture, with a focus on such dimensions as music, film, television, political movements, and dance. The contexts in which this culture is explored include representation and the politics of production, together with an analysis of the culture as resistive.

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**ANT 3070**      *Myth and Ritual*

**4 credits. Alternate years (Spring)** The social anthropology of myths and rituals in both simple and complex societies. Some attention is given to the approaches of Durkheim, Lévi-Strauss, Edmund Leach, Victor Turner, and Clifford Geertz, who have made contributions within the theoretical schools of structuralism and symbolic anthropology.

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**ANT 3140**      *Women Cross-Culturally*

**4 credits. Special topic (offered irregularly)** An examination of some of the theoretical literature about gender and the debates concerning the position of women cross-culturally in both "simple" and complex societies. Also offered as *WOM 3140*.

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**ANT 3150**      *Classics in Anthropological Literature*

**3 credits. Spring** 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. *Recommended for majors only*.

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**ANT 3185**      *Global Media, Local Cultures*

**4 credits. Spring** Explores how media technologies and genres are produced, used, and interpreted in different cultural contexts around the world. Emphasis is placed on the effect of different media on people's social identities and communities, including families, nations, and religions. Anthropological theories of media and performance are applied to ethnographic research projects in and around the Purchase College community.

*Prerequisite:* *ANT 1500* or *MSA 1530* or permission of instructor

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**ANT 3190**      *Urban Anthropology*

**4 credits. Fall** 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; methods of urban anthropologists.

*Prerequisite:* *ANT 1500* or *2055*

**ANT 3345** *Theatre and Performance in Africa*

**4 credits. Fall** 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, 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 theatrical texts.

*Prerequisite:* ANT 1500 or MSA 1530 or permission of instructor

**ANT 3405** *Culture and Values*

**3 credits. Alternate years (Spring)** Examines how culture is represented and sustained. Through this examination, the meaning given to some sociocultural systems is identified, including the role of race, ethnicity, gender, sexuality, and class. Students also study how values are transformed by contestation and resistance.

*Prerequisite:* ANT 1500

**ANT 3410** *Anthropology of Art and Aesthetics*

**4 credits. Special topic (offered irregularly)** An exploration of the arts of a variety of cultures, both Western and non-Western. Topics include: the relationship of art to other social institutions; the role of the artist in society; the ways that people make aesthetic judgments; the evolutionary significance of art.

**ANT 3430** *Rebels, Freaks, and Prophets:  
Deviance Revisited*

**4 credits. Spring** An interdisciplinary course that examines the lives of people who were considered extraordinary or different. Problems of stigma and “freakishness” are linked to individual and collective rebellion. Various sociological theories of “deviance” are considered. Also offered as SOC 3430.

**ANT 3450** *Peoples of the Southwest*

**3 credits. Special topic (offered irregularly)** An overview of the prehistory and history of the region sets the stage for a comprehensive analysis of three distinct cultures (Native American, Hispanic, and Anglo) and their interrelationships, using annual ceremonies and rituals as a focus for analysis.

**ANT 3510** *Performing Arts and Social Analysis*

**4 credits. Special topic (offered irregularly)** A practicum course, comparable to MSA 3410. Students design and execute projects reflecting their own interests by combining the tools of social science inquiry with the problems of a particular performing arts field. Analysis of general topics in this area directs the formulation and completion of individual projects.

**ANT 3560** *Fieldwork: Qualitative Methods*

**5 credits. Fall** 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.

**ANT 3715** *Anthropology of Poverty*

**4 credits. Spring** Examines poverty, primarily in the U.S., with a focus on theoretical explanations for the persistence of poverty. Through close reading of ethnography, particular emphasis is placed on the strategies people use to address poverty in their lives.

*Prerequisite:* ANT 1500 or 3190

**ANT 3750** *Sexuality in Western Culture*

**3 credits. Fall** Historical and anthropological approaches to prescribed and proscribed forms of sexuality (i.e., homosexuality, pornography) from classical times to the present are examined, with special emphasis on the Anglo-American tradition. Readings consider new social theories of sexuality. Also offered as LGS 3750 and WOM 3750.

*Prerequisite:* SOC 2020 or WOM 1520

**ANT 3755** *Sexuality and Society*

**4 credits. Spring** 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. Also offered as LGS 3755 and WOM 3755.

*Prerequisite:* Junior or senior standing and either WOM 1520, LGS 1015, SOC 2020, or ANT 3750

**ANT 3780** *Women in Africa*

**3 credits. Spring** An introduction to the lives of women in Africa. Course themes include: the power and resilience of women; the benefits and challenges of “tradition”; concerns about politics, family, work, and friends; and how class, region, age, and status differentially affect women in Africa. Also offered as WOM 3780.

**ANT 3785** *Black Feminist Theory*

**4 credits. Alternate years (Fall)** What is black feminist theory? What critique of feminist theory in general does it present? This course examines the development of black feminist thought from the 19th century through the present, including works by Maria Stewart, Angela Davis, Kim Genshaw, and bell hooks. Particular attention is paid to understanding the transformative political agenda of black feminist theorists. Also offered as WOM 3785.

**ANT 3801** *Human Ecology*

See ENV 3800 in Environmental Studies section for description.

**ANT 3810** *Archaeology Field Methods*

**5 credits. Special topic (offered irregularly)** An introduction to techniques of archaeological fieldwork. Students learn principles of survey and excavation in archaeology, participate in excavating an archaeological site, and analyze finds.

**ANT 3830** *The Caribbean*

**4 credits. Spring** Focuses on the nations of the Commonwealth Caribbean, examining the legacy of plantation slavery and colonial rule, the social and cultural life of rural West Indians, and the problems of social change. Readings include historical, sociological, and anthropological studies, as well as novels by West Indian authors.

**ANT 4070** *Current Anthropological Literature*

**3 credits. Fall** For senior anthropology majors and students with a substantial background in anthropology. The first half of the course focuses on recent theoretical texts in cultural anthropology. Students are expected to present short oral reports on these texts and to lead class discussion. The second half of the course features presentations by the students on their senior project research.

**ANT 4990** *Senior Project in Anthropology*

**8 credits. Every semester** Students are required to submit a senior project in order to complete the major in anthropology. Students work with individual faculty members to develop a project design that focuses on some substantive problem in anthropology. The project may be based on fieldwork or library research. *Must be taken for two semesters (8 credits total).*

**Anthropology Board of Study****Dana-Ain Davis**

*Assistant Professor of Anthropology. B.A., University of Maryland; M.P.H., Hunter College; Ph.D., City University of New York. Anthropology of the U.S.; gender, race, and poverty.*

**John Forrest**

*Professor of Anthropology. B.A., M.A., Oxford University; Ph.D., University of North Carolina, Chapel Hill. SUNY Chancellor's Award for Excellence in Teaching. Aesthetics; dance; ethnomusicology symbols; the American South.*

**Rudolf Gaudio**

*Assistant Professor of Anthropology. B.A., Yale University; M.I.A., Columbia University; Ph.D., Stanford University. Language, communication, and media; gender; sexuality; race and ethnicity; space, place, and global capitalism; Africa.*

**Esther Newton**

*Professor of Anthropology. B.A., University of Michigan; M.A., Ph.D., University of Chicago. Anthropology of American culture; sexuality and gender; deviance.*

**Biology****The Biology B.S. and B.A. Programs**

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 cloning technologies for the creation of useful new characteristics in microorganisms, plants, and animals. The Biology Program at Purchase College embodies the excitement of the dramatic advances in this rapidly expanding field. Students actively participate in the life sciences, studying and pursuing research with faculty who are active in their fields.

The Biology Program 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 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 expands on this base by choosing advanced subjects related to particular objectives.

Concentrations are available in: cellular and molecular biology; evolutionary and behavioral biology; bio research technology; marine biology and ecology; genetics; microscopy and imaging; and biochemistry.

*Note* Freshmen are encouraged to consult members of the biology faculty, in addition to their freshman advisors, concerning questions about biology at Purchase, program planning, and careers in the biological sciences. Most advanced science courses have prerequisites of more elementary courses and some course sequences require three years. For this reason, it is important to begin *General Biology* in the freshman year; this constitutes a full program during the first year when combined with the freshman courses. Only students who have had strong science and math preparation in high school should attempt a heavier load. Because biology majors should get an early start with their requirements of basic science support courses, it is essential that the general education requirements be distributed over the entire four-year period. Biology courses are also challenging, rewarding, and immediately relevant studies for nonmajors, and several fulfill the natural science general education requirement. A minor in biology is available for nonmajors. Students are advised to consider career plans carefully—and the biology faculty is glad to assist and provide additional information.

**B.A. Academic Requirements**

A total of 120 credits is required for the B.A. degree in biology. In addition to general degree requirements, there are two categories of requirements for biology majors: “biology courses” and “basic science support courses.” Each course used to satisfy the “biology courses” category must be passed with a grade of C- or higher. B.A. students must attain at least a 2.0 (C) GPA in all courses used to satisfy the requirements for the biology major, including the “biology courses” and “basic science support courses” categories.

In addition to meeting general degree requirements, all B.A. majors in biology must complete the following courses:

Biology Courses:

- 1 *BIO 1550 and 1560/General Biology I and II* with labs
- 2 *BIO 1880/Biology Freshman Seminar*
- 3 *BIO 2890/Biology Program Seminar*
- 4 *BIO 3530/Cell Biology*
- 5 Five upper-level biology electives (3000- or 4000-level):
  - a One of the upper-level electives must be selected from the following list in biological mechanisms:
    - BIO 3160/Genetics* (lab not required)
    - BIO 3170/Developmental Biology* (lab not required)
    - BIO 3250/Animal Physiology*
    - BIO 4620/Molecular Biology*
  - b One of the upper-level electives must be selected from the following list in biodiversity and ecology:
    - BIO 3360/Microbiology*
    - BIO 3430/Vertebrate Zoology*
    - BIO 3440/Invertebrate Zoology*
    - ENV 3120/General Ecology*
- 6 The six upper-level biology courses must include:
  - a At least one at the 4000 level
  - b At least four lab studies, taken either in conjunction with lecture courses or as separately registered lab courses (e.g., *BIO 4660/Scanning Electron Microscopy* or *BIO 4670/Cellular and Molecular Techniques*)
- 7 *BIO 3890/Biology Junior Seminar*
- 8 *BIO 4990/Senior Project*  
If a student elects to conduct a senior project in an area other than the life sciences, two additional biology courses are required.

Basic Science Support Courses:

- 1 *CHE 1550 and 1560/General Chemistry I and II* with labs
- 2 *CHE 3310 and 3320/Organic Chemistry I and II* with labs
- 3 *MAT 1500/Calculus I* or  
*MAT 1600/Introductory Statistics* or  
*PSY 2320/Behavioral Statistics*

*Note* B.A. degree students may choose a concentration, but one is not required.

Many students, especially those in premedical studies, will want to study additional mathematics. Professional and graduate schools generally require *Calculus I*.

A year of physics is highly recommended (*PHY 1510* and *1520/Introductory Physics I and II*). Professional and graduate schools generally require physics.

**B.S. Academic Requirements**

A total of 128 credits is required for the B.S. degree in biology. In addition to general degree requirements, there are two categories of requirements for biology majors: “biology courses” and “basic science support courses.” Each course used to satisfy the “biology courses” category must be passed with a grade of C- or higher. B.S. students must attain at least a 2.0 (C) GPA in all courses used to satisfy the requirements for the biology major, including the “biology courses” and “basic science support courses” categories.

In addition to meeting general degree requirements, all B.S. majors in biology must complete the following courses:

Biology Courses:

- 1 *BIO 1550 and 1560/General Biology I and II* with labs
- 2 *BIO 1880/Biology Freshman Seminar*
- 3 *BIO 2890/Biology Program Seminar*
- 4 *BIO 3530/Cell Biology*
- 5 *BIO 4620/Molecular Biology* or *CHE 4610/Biochemistry*
- 6 Six upper-level biology electives (3000- or 4000-level):
  - a One of the upper-level electives must be selected from the following list in biological mechanisms:
    - BIO 3160/Genetics* (lab not required)
    - BIO 3170/Developmental Biology* (lab not required)
    - BIO 3250/Animal Physiology*
    - BIO 4620/Molecular Biology*
  - b One of the upper-level electives must be selected from the following list in biodiversity and ecology:
    - BIO 3360/Microbiology*
    - BIO 3430/Vertebrate Zoology*
    - BIO 3440/Invertebrate Zoology*
    - ENV 3120/General Ecology*
- 7 The eight upper-level biology courses must include:
  - a *BIO 4620/Molecular Biology* or *CHE 4610/Biochemistry*
  - b At least one additional course at the 4000 level
  - c At least four lab courses, taken either in conjunction with lecture courses or as separately registered lab courses (e.g., *BIO 4660/Scanning Electron Microscopy* or *BIO 4670/Cellular and Molecular Techniques*)
- 8 *BIO 3890/Biology Junior Seminar*
- 9 *BIO 4990/Senior Project* (must be an original research project)

Basic Science Support Courses:

- 1 *MAT 1500/Calculus I*
- 2 One of the following five courses:
  - MAT 1510/Calculus II*
  - MAT 1520/Computer Science I*
  - MAT 1600/Introductory Statistics*
  - PSY 2320/Behavioral Statistics*
- 3 *CHE 1550 and 1560/General Chemistry I and II* with labs
- 4 *CHE 3310 and 3320/Organic Chemistry I and II* with labs

*Note* B.S. degree students may choose a concentration, but one is not required.

*Note* Because professional and graduate schools generally require physics, *PHY 1510* and *1520/Introductory Physics I and II* are highly recommended.

## Biology Concentrations

Concentrations allow students to focus their coursework in any of several areas of study. They are available to both B.A. and B.S. degree students, 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 B.A. or B.S. degree in biology. Concentrations require a senior project in the general subject area of the concentration, as well as specific coursework.

### Cellular and Molecular Biology:

*BIO 3530/Cell Biology*

*BIO 4620/Molecular Biology*

*BIO 4670/Cellular and Molecular Techniques*

Two courses from the following list:

*BIO 3170/Developmental Biology*

*BIO 3250/Animal Physiology*

*BIO 3360/Microbiology*

*BIO 4560/Immunology*

*CHE 4610/Biochemistry*

*BIO 4650/Transmission Electron Microscopy and Cell Ultrastructure*

*BIO 4660/Scanning Electron Microscopy and*

*BIO 4665/Imaging and Analytical Microscopy*

*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:

*ENV 3120/General Ecology*

*BIO 3250/Animal Physiology*

*BIO 3360/Microbiology*

*BIO 3430/Vertebrate Zoology*

*BIO 3440/Invertebrate Zoology*

*BIO 4760/Behavior Genetics*

*CHE 4610/Biochemistry*

*PSY 3660/Physiological Psychology*

*Senior Project:* in the general subject area of evolutionary and behavioral biology

### Bioresearch Technology:

For students interested in a technical career in industrial, clinical, and research laboratories; provides focused training and acquisition of technical skills.

*BIO 3160/Genetics* (with lab)

*BIO 3360/Microbiology* (with lab)

*BIO 4560/Immunology* or *BIO 4620/Molecular Biology* or *CHE 4610/Biochemistry*

*BIO 4650/Transmission Electron Microscopy*, or *BIO 4660/Scanning Electron Microscopy* and

*BIO 4665/Imaging and Analytical Microscopy*

*BIO 4670/Cellular and Molecular Techniques*

*CHE 3150/Chemical Instrumentation and*

*Analytical Methods*

*Senior Project:* involving sophisticated laboratory skills and techniques

*Note* B.S. degree students may be waived from the requirement of a second math course.

### Marine Biology and Ecology:

*BIO 3360/Microbiology*

*BIO 3430/Vertebrate Zoology*

*BIO 3440/Invertebrate Zoology*

*ENV 4460/Marine Ecology*

One field course at a marine laboratory (see page 72) for list of courses available at Shoals Marine Laboratory for suggestions)

*Senior Project:* in the general subject area of marine biology

*Note* This concentration can be completed as either a biology or environmental studies major.

### Genetics:

*BIO 3160/Genetics* (with lab)

*BIO 4620/Molecular Biology*

Two courses from the following list:

*BIO 3170/Developmental Biology*

*BIO 3360/Microbiology*

*BIO 4670/Cellular and Molecular Techniques*

*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 4660/Scanning Electron Microscopy and*

*BIO 4665/Imaging and Analytical Microscopy*

*Senior Project:* involving microscopy and imaging techniques

### Biochemistry:

*CHE 4610/Biochemistry*

*BIO 4670/Cellular and Molecular Techniques*

Two courses from the following list:

*BIO 3360/Microbiology*

*BIO 3530/Cell Biology*

*BIO 4620/Molecular Biology*

*CHE 3150/Chemical Instrumentation and Analytical Methods*

*Senior Project:* in the general subject area of biochemistry

*Note* This concentration can be completed as either a biology or chemistry major.



### Premedical Studies: Preparation for Medical, Dental, Veterinary, and Allied Health Careers

Detailed information about the Premedical Studies Program is available on page 65.

### Summer Study at Shoals Marine Laboratory

The Shoals Marine Laboratory, a seasonal field station specializing in undergraduate education, is located on isolated Appledore Island, 10 miles off the coast of Maine. Purchase biology majors may take a variety of marine-oriented courses at Shoals during the summer sessions and transfer credit to their Purchase transcripts. Substitutions of Shoals courses for Biology Program requirements may be determined on an individual basis, but must be approved in advance by the Biology Board of Study. The introductory course at Shoals is *Field Marine Science*, a comprehensive, month-long introduction to the marine environment with an emphasis on field work. A variety of more specialized courses is also available. Courses with a biological orientation include:

*Field Marine Science*  
*Experimental Marine Ecology*  
*Marine Microbial Ecology*  
*Ecology of Animal Behavior*  
*Marine Vertebrates*  
*Seaweeds, Plankton, and Seagrass*

### Biology Minor

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 *Minor Application Form* to the coordinator of the Biology Board of Study. Upon admission to the biology minor, a student is assigned a minor advisor who will assist in designing an appropriate program.

**Requirements:** A total of 20 credits in biology, including:

*BIO 1550 and 1560/General Biology I and II*  
 (labs not required)

Or the following two courses:

*BIO 1510/Human Anatomy and Physiology I*  
*BIO 1520/Human Anatomy and Physiology 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 3000 or 4000 level.

Advanced courses for students not taking the *General Biology* sequence are restricted to the following list, unless permission of instructor is obtained:

*BIO 3160/Genetics*  
*BIO 3430/Vertebrate Zoology*  
*BIO 3440/Invertebrate Zoology*  
*BIO 4660/Scanning Electron Microscopy*  
*ENV 3820/Animal Behavior*

### Chemistry Minor for Biology Majors

Many biology majors at Purchase automatically qualify for a minor in chemistry. Biology students who complete *Biochemistry* for the B.S. degree have already taken enough chemistry and need only submit the *Minor Application Form*. Other biology students must take only one course beyond *Organic Chemistry* (e.g., *CHE 3150, 3510, or 4610*).

### Biology Course Descriptions

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**BIO 1510** *Human Anatomy and Physiology I: Anatomy and Physiology*

**4 credits. Fall** 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. A discussion section is required; the lab is optional.

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**BIO 1510.10** *Human Anatomy and Physiology I: Anatomy and Physiology Lab*

**1.5 credits. Special topic (offered irregularly)** An investigation of the anatomy and histology of the human body and physiological measurements of cardiovascular, respiratory, and renal functioning. This optional lab is recommended for students interested in the allied health professions.

*Prerequisite or corequisite: BIO 1510*

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**BIO 1520** *Human Anatomy and Physiology II: Physiology and Nutrition*

**4 credits. Spring** 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. *BIO 1510* is not a prerequisite for *BIO 1520*. A discussion section is required.

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**BIO 1550** *General Biology I*

**5 credits. Fall** 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, 1520, or 1540*.

*Corequisite* for premedical students, biology majors, and environmental studies majors: *BIO 1550.10*

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**BIO 1550.10** *General Biology I Lab*

**1.5 credits. Fall** Lab exercises on cell organization, cell division, genetics, enzyme kinetics, photosynthesis, and development, and the use of light microscopes, spectrophotometer, and chromatography.

*Corequisite: BIO 1550*

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**BIO 1560**      *General Biology II*

**5 credits. Spring** 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*, *1520*, or *1540*. *BIO 1550* is not a prerequisite.

*Corequisite* for premedical students, biology majors, and environmental studies majors: *BIO 1560.10*

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**BIO 1560.10**      *General Biology II Lab*

**1.5 credits. Spring** Vertebrate anatomy and physiology, and examination of selected plant and animal phyla through lab exercises, experiments, and field trips.

*Corequisite: BIO 1560*

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**BIO 1880**      *Biology Freshman Seminar*

**1 credit. Fall** 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 biology majors enrolled in BIO 1550.*

*Corequisite: BIO 1550*

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**BIO 2470**      *The Marine Biology of the Mediterranean*

**3 credits. Summer** Offered in Pisciotta, Italy. An introduction to the oceanography and marine biology/ecology of the Mediterranean Sea. Topics include: the history of and means by which scientists study the marine environment and its inhabitants; the diversity of life in the Mediterranean; various marine communities and their interconnections; anthropogenic impacts on the marine communities. Lab and field exercises provide a hands-on introduction to the plants and animals of the Mediterranean.

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**BIO 2890**      *Biology Program Seminar*

**2 credits. Fall** 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 after completion of BIO 1550 and 1560, and of all transfer students.*

*Prerequisite:* At least one semester of *BIO 1550* or *1560*

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**BIO 3160**      *Genetics*

**4 credits. Fall** Basic but intensive survey of the mechanisms of heredity, covering gametogenesis, mutagenesis, chromosome mapping, transmission genetics, and an introduction to population genetics. A discussion section is required; the lab is optional.

*Prerequisite: BIO 1550 and 1560 or BIO 1510*

*Prerequisite or corequisite: BIO 3530*

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**BIO 3160.10**      *Genetics Lab*

**1.5 credits. Fall** Lab and statistical exercises employing *Drosophila*, human, and plant material, selected to complement the lecture course.

*Corequisite: BIO 3160*

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**BIO 3170**      *Developmental Biology*

**4 credits. Every year** Lecture/discussion course examining patterns and processes of animal development from fertilization to organogenesis in the vertebrates and invertebrates. Emphasis is placed on the genetic control of development and on molecular and cellular mechanisms of differentiation and morphogenesis. A term paper on a current research area is required. A discussion section is required; the lab is optional.

*Prerequisite: BIO 3530 and CHE 1550 and 1560*

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**BIO 3170.10**      *Developmental Biology Lab*

**1 credit. Special topic (offered irregularly)** Lab studies on the embryology of the sea urchin, frog, chick, and pig, as well as slime mold development, gametogenesis, regeneration, insect development, and gene expression.

*Prerequisite or corequisite: BIO 3170*

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**BIO 3250**      *Animal Physiology*

**5.5 credits. Fall** Lecture and lab course examining the relationship between structure and function in organ systems of the vertebrates. Topics include: cell membranes and biological transport; neurophysiology; muscle contraction; cardiovascular physiology; respiratory physiology; osmoregulation; digestion. A discussion section and lab are required.

*Prerequisite: BIO 1550 and 1560 and CHE 1550 and 1560*

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**BIO 3360**      *Microbiology*

**5.5 credits. Spring** 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; infection and immunity. Lab exercises require time in addition to the scheduled period.

*Prerequisite: BIO 3530 and CHE 1550 and 1560*

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**BIO 3430** *Vertebrate Zoology*

**5.5 credits. Spring** Lecture and lab course emphasizing the inter-relationship of vertebrate form, function, evolution, and environment. Topics include: locomotion, respiration; circulation; osmotic and ionic regulation; sensory function. The required lab includes trips to zoological gardens and the American Museum of Natural History. A discussion section is required.

*Prerequisite: BIO 1550 and 1560*

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**BIO 3440** *Invertebrate Zoology*

**5.5 credits. Alternate years (Fall)** 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 and some field trips to study living invertebrates in natural environments. A discussion section is required.

*Prerequisite: BIO 1550 and 1560*

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**BIO 3530** *Cell Biology*

**4 credits. Fall** 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. A discussion section is required. *Required for all biology majors immediately following BIO 1550 and 1560.*

*Prerequisite: BIO 1550 and 1560*

*Prerequisite or corequisite: BIO 2890 and CHE 1550*

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**BIO 3890** *Biology Junior Seminar*

**3 credits. Spring** 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.*

*Prerequisite: BIO 2890*

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**BIO 3900** *Independent Study and Tutorial*  
and **4900**

**1-3 credits. Every semester** Students with special interests may study independently under the sponsorship of a qualified faculty member. Independent study in general subjects is permitted if the board of study offers no formal course covering the material. Independent study in advanced or highly focused studies may be undertaken after a student has completed two 3000- or 4000-level courses in biology with a grade of *B* or higher. Independent study may not be substituted for a course in the “biology courses” category. A student may register for *BIO 4900* only after completing *BIO 3890*.

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**BIO 3980** *Biology Internship*

**1-3 credits. Every semester** Opportunities to work in research laboratories, both at Purchase and other institutions, can be arranged for a student in an area of scientific or career interest. This course may not be substituted for a course in the “biology courses” category; when appropriate, it may be used to satisfy a lab study requirement.

*Prerequisite: Two 3000- or 4000-level biology courses*

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**BIO 4560** *Immunology*

**4 credits. Alternate years** Lecture course examining both the humoral 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; immunodeficiency. Students prepare a paper based on current literature in the field. A discussion section is required.

*Prerequisite: BIO 3530; recommended but not required (one of the following): BIO 3160, BIO 3360, BIO 4620, CHE 4610*

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**BIO 4620** *Molecular Biology*

**4 credits. Spring** Structure, function, and regulation of genes at the molecular level. Topics include: transcription; RNA processing; involvement of RNA in protein synthesis; DNA replication, mutation, and repair; gene cloning; DNA sequencing; PCR amplification; applications of recombinant DNA technology (including gene therapy). Students prepare a paper on a topic in the current literature and present a seminar to the class. A discussion section is required.

*Prerequisite: BIO 3530*

*Corequisite: CHE 3320*

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**BIO 4650** *Transmission Electron Microscopy and Cell Ultrastructure*

**6 credits. Special topic (offered irregularly, Fall)** Lecture and 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.

*Prerequisite: BIO 3530 and permission of instructor*

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**BIO 4660\*** *Scanning Electron Microscopy*

**4 credits. Spring** Preparation and examination of biological and other materials for scanning electron microscopy. Lectures consider theoretical aspects of scanning microscopy. Labs include instruction in the techniques of tissue preparation, operation of the microscope, and darkroom procedures. Interpretation of micrographs is emphasized. A project and report are required.

*Prerequisite: One upper-level science course is suggested*

*Corequisite: BIO 4665*

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**BIO 4665\*** *Imaging and Analytical Microscopy*

**1 credit. Spring** This lecture/lab tutorial introduces students to computer-assisted data and image collection and analysis. Topics include: image acquisition and digitizing; image manipulation and enhancement; image analysis; EDS X-ray elemental analysis. Images and X-ray data are acquired directly from the scanning electron microscope, and images are acquired via video camera from the light microscope. Students gain practical experience by carrying out several brief exercises on a graphics workstation.

*Corequisite: BIO 4660*

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\* For the purpose of fulfilling biology degree requirements, *BIO 4660* and *4665* together count as one upper-level biology elective.

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**BIO 4670** *Cellular and Molecular Techniques*

**5 credits. Spring** Lecture and lab course designed to complement biochemistry, molecular biology, or cell biology. Topics include: isolation and characterization of biomolecules, plasmids, and sub-cellular organelles; electron transport and oxidative phosphorylation; restriction endonuclease mapping; transformation with recombinant DNA molecules; PCR amplification; and image analysis. Comprehensive lab reports are required for each experiment.

*Prerequisite: BIO 3530 and either CHE 3320 or BIO 4620 or CHE 4610*

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**BIO 4720** *Evolution*

**4 credits. Special topic (offered irregularly, Fall)** A survey of historic, observational, and experimental evidence for past and present processes of biological evolution. Familiarity with the principles of genetics is assumed. Each student presents one seminar on an appropriate topic or organism and submits a fully documented term paper. A discussion section is required.

*Prerequisite: BIO 3160 or ENV 3120; recommended prior or concurrent studies: BIO 3430 and ENV 3820*

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**BIO 4760** *Behavior Genetics*

**4 credits. Special topic (offered irregularly)** The study of genetic determinants of animal behavior. Each student presents at least one seminar and submits a term paper. Topics include: the inheritance of monogenic and polygenic traits; disruptive and stabilizing selection for behavioral traits; ethological and psychological isolation; assortative mating as it pertains to a variety of animals, including humans.

*Prerequisite: BIO 3160 or permission of instructor*

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**BIO 4870** *Biology Course Assistant*

**1-2 credits. Every semester** Students who have received a grade of *B+* or higher in the relevant course are eligible for *BIO 4870*. Assignments may include tutoring students or assisting faculty in labs. This assistantship may not be substituted for a course in the "biology courses" category, but it is recommended for students anticipating graduate school. Four credits in *BIO 4870* may be applied toward the minimum required for graduation.

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**BIO 4990** *Senior Project*

**8 credits. Every semester** Two-semester independent study (8 credits total) leading to a senior thesis. The project and thesis may take one of several forms. Students may join in the faculty sponsor's research, pursuing an identifiable problem in that context; choose a topic for critical review in the life science literature; or choose a topic in the history and philosophy of science. Students with a special interest not represented by a faculty member may find research project supervisors at other institutions, subject to approval of and sponsorship by a Purchase faculty member.

*Prerequisite: 90 credits, BIO 3890, and three other advanced biology courses*

### Additional Courses

The following courses can also be used to satisfy biology course requirements:

#### Chemistry Courses:

*CHE 4610/Biochemistry*

#### Environmental Studies Courses:

*ENV 3120/General Ecology*

*ENV 3805/Conservation Biology*

*ENV 3820/Animal Behavior*

*ENV 4460/Marine Ecology*

#### Psychology Courses:

*PSY 3660/Physiological Psychology*

Biology courses available to Purchase students at Shoals Marine Laboratory are listed on page 72.

**Biology Board of Study**Core Faculty**Elysse Craddock**

*Professor of Biology. B.S., Ph.D., University of Sydney (Australia). SUNY Chancellor's Award for Excellence in Teaching.* Molecular evolution of eukaryotic genome; adaptive radiation of Hawaiian *Drosophila*; links between behavior and reproductive physiology; regulation of gene expression.

**James G. Daly**

*Associate Professor of Biology. B.S., Ph.D., University of Guelph.* Bacterial pathogenesis; bacterial diseases of aquacultural fish species; basic and applied immunology of salmonid fish.

**Lee Ehrman**

*Distinguished Professor of Biology. B.S., Queens College; M.A., Ph.D., Columbia University. SUNY Chancellor's Award for Excellence in Teaching.* Genetics of sexual isolation; sexual selection and hybrid sterility of insects; genetics of human laterality and other human traits; behavior genetics; endosymbiosis.

**Jan Robert Factor**

*Professor of Biology. B.S., Brooklyn College; M.S., Ph.D., Cornell University.* Electron microscopy and histology; feeding mechanisms and structure/function of the digestive system of lobsters and crabs; lobster immune system; ultrastructure of basement membranes.

**Maryann McEnroe**

*Associate Professor of Biology. B.S., Southeastern Massachusetts University; M.A., Ph.D., University of California at Davis.* Circulatory and respiratory physiology; circulatory and respiratory adaptations to hypoxia; endocrinology of osmoregulation.

**Joanne Kivela Tillotson**

*Associate Professor of Biology. B.S., University of Dubuque; Ph.D., Michigan State University.* Cancer cell growth; role of fatty acids in breast cancer; cancer chemoprevention; the enzyme thymidine kinase; lymphomas induced by virus; growth factors in cell cycling and apoptosis.

Cooperating Faculty

**George Kraemer** (Environmental Studies)

**Joseph Skrivanek** (Chemistry)

**James Utter** (Environmental Studies)

**Chemistry****The Chemistry B.A. Program**

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 ideal for related careers like medicine and environmental science, teaching, law, business, art conservation, and journalism.

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.

All students wishing to declare chemistry as a major are required to have passed *General Chemistry I* and *II* (or the equivalent courses for transfer students) with grades no lower than C. In addition, a cumulative 2.0 (C) GPA in all chemistry courses (excluding the senior project) is required in order for the student to be eligible for graduation.

**Academic Requirements**

In addition to meeting general degree requirements, all chemistry majors must complete the following courses:

Chemistry Courses:

*CHE 1550 and 1560/General Chemistry I and II*

*CHE 3150/Chemical Instrumentation and Analytical Methods*

*CHE 3310 and 3320/Organic Chemistry I and II (with lab)*

*CHE 3510/Physical Chemistry I*

*CHE 3510.10/Physical Chemistry I Lab*

*CHE 3895/Chemistry Junior Seminar*

*CHE 4890/Chemistry Senior Seminar*

*CHE 4990/Senior Project (two semesters)*

One additional advanced chemistry course

Support Courses:

*MAT 1500 and 1510/Calculus I and II*

*PHY 1510 and 1520/Introductory Physics I and II*

## Chemistry Concentration

### Biochemistry:

The following courses are to be taken in addition to those required for the major:

*BIO 1550 and 1560/General Biology I and II*

*CHE 4610/Biochemistry*

*CHE 4670/Cellular and Molecular Techniques*

One course to be chosen from the following:

*BIO 3360/Microbiology*

*BIO 3530/Cell Biology*

*BIO 4620/Molecular Biology*

## Premedical Studies: Preparation for Medical, Dental, Veterinary, and Allied Health Careers

Detailed information about the Premedical Studies Program is available on page 65.

## Chemistry Minor

Requirements: Five courses, as follows:

1 *CHE 1550 and 1560/General Chemistry I and II*

2 And three courses to be chosen from:

*CHE 3150/Chemical Instrumentation and Analytical Methods*

*CHE 3310 and 3320/Organic Chemistry I and II*  
(with lab)

*CHE 3510 and 3520/Physical Chemistry I and II*

*CHE 4610/Biochemistry*

*CHE 4800/Special Topics in Chemistry*

## Chemistry Course Descriptions

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### CHE 1550 General Chemistry I

**5 credits. Fall** The principles and applications of chemistry. Topics include: the development of an atomic/molecular model; stoichiometry; interaction of light with matter; the physical behavior of solids, liquids, and gases. The required lab emphasizes basic techniques in synthetic and analytical chemistry.

*Prerequisite: MAT 1100 or equivalent*

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### CHE 1560 General Chemistry II

**5 credits. Spring** A continuation of *CHE 1550*. Topics include: chemical kinetics and equilibrium; electrochemistry; thermodynamics; acids and bases; the chemistry of representative elements. The required lab emphasizes basic techniques in analytical and synthetic chemistry.

*Prerequisite: CHE 1550*

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### CHE 1600 Chemistry for the Consumer

**3 credits. Special topic (offered irregularly)** Designed to introduce non-science majors and the general public to chemistry and the impact of chemical technology on the quality of human life. Topics may include: food chemistry, dyes and fibers, home products, alcoholic beverages, acid rain, air pollution, medicines, and beauty aids. *Open to all students.*

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### CHE 1700 Chemistry and the Arts

**3 credits. Special topic (offered irregularly)** A lecture/demonstration course, designed for non-science majors, that surveys the usefulness of chemistry in the practice of art and art conservation. Topics include: color and light; patinas; etching techniques; detection of forgeries; photography; and the preparation and safe handling of artists' materials. Hands-on experiences are included. *Open to all students.*

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### CHE 3150 Chemical Instrumentation and Analytical Methods

**5 credits. Fall** 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.

*Prerequisite: CHE 1560*

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### CHE 3310 Organic Chemistry I

**4 credits. Fall** 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.

*Prerequisite: CHE 1560*

*Prerequisite or corequisite: CHE 3310.10*

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### CHE 3310.10 Organic Chemistry I Lab

**1 credit. Fall** Lab experience in organic chemistry, with an emphasis on microscale techniques.

*Prerequisite or corequisite: CHE 3310*

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### CHE 3320 Organic Chemistry II

**4 credits. Spring** A continuation of *CHE 3310*. The course continues the functional group treatment of organic compounds and their reactions. Aromaticity, mass spectrometry, and retrosynthetic strategies are also covered.

*Prerequisite: CHE 3310; Corequisite: CHE 3320.10*

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### CHE 3320.10 Organic Chemistry II Lab

**1 credit. Spring** Continued study of the spectroscopic methods for structure determination of unknown compounds. Synthetic methods for the preparation of interesting compounds are emphasized.

*Corequisite: CHE 3320*

**CHE 3510**      *Physical Chemistry I*

**4 credits. Fall** 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.

*Prerequisite:* CHE 3320, PHY 1520, MAT 1510

**CHE 3510.10**      *Physical Chemistry I Lab*

**2 credits. Spring** Lab experience in the areas of chemical thermodynamics, phase and chemical equilibria, and reaction kinetics.

*Prerequisite:* CHE 3510

**CHE 3520**      *Physical Chemistry II*

**4 credits. Special topic (offered irregularly)** A lecture course introducing the principles of quantum mechanics, spectroscopy, and statistical thermodynamics.

*Prerequisite:* CHE 3510

**CHE 3520.10**      *Physical Chemistry Lab*

**3 credits. Spring** Lab experience in chemical thermodynamics, reaction kinetics, spectroscopy, and other physical methods.

*Prerequisite:* CHE 3510

**CHE 3895**      *Chemistry Junior Seminar*

**1 credit. Spring** 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.*

**CHE 3900**      *Independent Study and Tutorial*  
and **4900**

**1-3 credits. Every semester** Students with special interests may study independently under the sponsorship of a faculty member in the board of study. Independent study in general subjects is permitted if the board of study offers no formal course covering the material. Independent study may not be substituted for any specific requirement.

**CHE 3980**      *Chemistry Internship*

**1-3 credits. Every semester** Opportunities to work as apprentices in research labs at other institutions (industrial or academic) can be arranged in an area of scientific or career interest.

**CHE 4610**      *Biochemistry*

**4 credits. Fall** An introduction to the structure, function, and metabolism of the four classes of biomolecules: proteins, carbohydrates, lipids, and nucleic acids. Topics include: molecular biology; structure, regulation, and kinetics of enzymes; structure and function of vitamins. For a complementary lab experience, students are encouraged to take CHE 4670.

*Prerequisite:* CHE 3320

**CHE 4670**      *Cellular and Molecular Techniques*

See BIO 4670 in the Biology section for description.

*Prerequisite:* CHE 3320 and either BIO 3530, BIO 4620, or CHE 4610

**CHE 4800**      *Special Topics in Chemistry*

**3 credits. Special topic (offered irregularly)** Advanced-level special topics in chemistry are examined. Topics are determined by staff and student interest.

*Prerequisite:* CHE 3510 or permission of instructor

**CHE 4890**      *Chemistry Senior Seminar*

**1 credit. Spring** 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.

**CHE 4990**      *Chemistry Senior Project*

**8 credits. Every semester** Two-semester independent study (8 credits total) leading to a baccalaureate thesis. The student defines and conducts an independent lab project. The work is conducted in the lab of a chemistry faculty member.

*Prerequisite:* 90 credits, CHE 3895

**Chemistry Board of Study**Core Faculty**Frank Bellevue**

Assistant Professor of Chemistry. B.S., Bates College; M.S., Ph.D., Rensselaer Polytechnic Institute. Organic chemistry, medicinal chemistry.

**Taina Chao**

Associate Professor of Chemistry. B.S., Tunghai University (Taiwan); M.A., Oberlin College; Ph.D., Texas A&M University. SUNY Chancellor's Award for Excellence in Teaching. Physical chemistry.

**Peter Corfield**

Director, Center for Science and Math Education. B.Sc., Ph.D., Durham University (England). Physical chemistry.

**Joseph Skrivanek**

Associate Professor of Chemistry. B.S., M.S., University of Scranton; Ph.D., Pennsylvania State University. Biochemistry.

Cooperating Faculty

**Elysse Craddock** (Biology)

**Joanne Tillotson** (Biology)

## Economics and Business

### The Economics B.A. Program

*The Wall Street Journal* describes economics as one of the most challenging and highly respected majors at colleges and universities across the U.S. The economics major at Purchase College is designed to give students a rigorous understanding of economic theory and its historical development, the ability to apply theory to important real-world problems, and the analytical skills needed to succeed in a highly competitive economy. Students seeking business-specific skills or contemplating graduate work in an M.B.A. program should consider the specialized economics major with a concentration in business economics, which is offered in cooperation with the School of Liberal Studies & Continuing Education.

The economics faculty has an unusual breadth of teaching, research, and policy perspectives rarely found in liberal arts colleges. This provides students with an exposure to radical, Keynesian, Austrian, and feminist economic theories, and to a wide range of policy issues concerning race, gender, the role of government, economics and the arts, and international issues (e.g., U.S. trade policy, gender and development in the Third World). These may be studied in regular courses and in independent studies or tutorials. In every case, the faculty is dedicated to developing each student's ability to think critically, write clearly, and conduct research.

The 8-credit senior project, a general degree requirement, gives students the invaluable opportunity to integrate their theoretical, quantitative, and research skills in a year-long research project. Examples of completed senior projects include: "The Federal Reserve System: Politics, Leadership, and Independence"; "The Asian Model of Economic Growth"; "African-American Women and the Welfare State"; and "Central Banking and Economic Reform: Russia as a Case Study."

The Economics Program encourages students to pursue internships and study abroad programs during their four years at Purchase. It also houses the Westchester Center for Economics Education, which provides K-12 teacher training in economics and offers internships to Purchase students.

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.

### Proficiency Requirements for Economics Majors

- 1 Satisfaction of the math proficiency requirement is a prerequisite for *ECO 1500*, *1510*, *3010*, and *3260*.
- 2 *LWR 1110/College Writing*, which satisfies the general education requirement in basic communication, is a prerequisite for all economics courses *except* the three introductory courses (*ECO 1500*, *1510*, and *1540*). Students may enroll in *ECO 1500*, *1510*, and/or *1540* simultaneously with *LWR 1110*.

### Academic Requirements

In addition to meeting general degree requirements, all economics majors (except those in the business economics concentration) must complete the following requirements (44–48 credits):

- 1 Three introductory-level theory courses (12 credits):  
*ECO 1500/Macroeconomic Theory I*  
*ECO 1510/Microeconomics I*  
*ECO 1540/Economics and Everyday Life*
- 2 Two of the following intermediate-level theory courses (8 credits):  
*ECO 3010/Macroeconomic Theory II*  
*ECO 3120/American Capitalism in the 21st Century*  
*ECO 3260/Microeconomics II*
- 3 One statistics course: *PSY 2320/Behavioral Statistics*
- 4 Four electives in economics (12–16 credits; the following are examples):  
*ECO 2210/Wealth and Poverty in the Global Economy*  
*ECO 2280/Environmental Economics*  
*ECO 3100/Cities, Culture, and the Economy*  
*ECO 3150/The Political Economy of Women*  
*ECO 3200/The Global Economy*  
*ECO 3360/History of Economic Thought*  
*ECO 3410/Computers and Economics*
- 5 *ECO 4990/Senior Project in Economics* (must be taken for two semesters)

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 opportunities for economics-related internships in the business, government, and nonprofit sectors.

#### Note

- 1 Economics majors must maintain a 2.0 (C) GPA or higher in major courses. In addition, a minimum grade of C is required in the three introductory courses.
- 2 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.

### The Economics B.A. Program: Concentration in Business Economics

Students interested in entering the business world after graduation or who contemplate application to an M.B.A. program should consider the concentration in business economics. The program is designed to accommodate students interested in a business career within the intellectual context of an economics major.

### Academic Requirements

In addition to meeting general degree requirements, all economics majors in the business economics concentration must complete the following requirements:

- 1 Three introductory-level theory courses:  
*ECO 1500/Macroeconomic Theory I*  
*ECO 1510/Microeconomics I*  
*ECO 1540/Economics and Everyday Life*



- 2 Two of the following intermediate-level theory courses:  
*ECO 3010/Macroeconomic Theory II*  
*ECO 3120/American Capitalism in the 21st Century*  
*ECO 3260/Microeconomics II*
- 3 One statistics course: *PSY 2320/Behavioral Statistics*
- 4 Four business-related electives, selected from courses offered by the economics faculty and by the School of Liberal Studies & Continuing Education. These courses, on such topics as accounting, marketing, finance, business law, business economics, and management, vary according to staffing.
- 5 *ECO 3980/Economics Internship*
- 6 *ECO 4990/Senior Project in Economics*

### Economics Minor

A minor in economics is awarded to any student who completes at least five economics courses. The great flexibility of the economics minor permits students to design their own program around any series of economics courses of interest to them. Economics faculty members assist students in designing their individualized minor. It is recommended that students begin their minor with one or more of the three introductory-level courses: *ECO 1500*, *ECO 1510*, *ECO 1540*.

### Economics Course Descriptions

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#### **ECO 1500** *Macroeconomic Theory I*

**4 credits. Every semester** 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).

*Prerequisite:* Satisfaction of the math proficiency requirement

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#### **ECO 1510** *Microeconomics I: The Principles of Human Action*

**4 credits. Every semester** 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.

*Prerequisite:* Satisfaction of the math proficiency requirement

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#### **ECO 1540** *Economics and Everyday Life*

**4 credits. Every semester** Economics affects people in many ways, from how much they earn and consume to the work that they do. This course provides an overview of how the U.S. economy works, so that students can understand news, current events, and why economists often disagree. Topics include: the impact of race and gender, the power of large corporations, business cycles, markets, advertising, the Federal Reserve, and America's role in the global economy.

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#### **ECO 2090** *Political Economy of the Media*

**4 credits. Every year** An overview of the global impact of the media, and its role in the U.S. political economy. Topics include: important characteristics of the American economy; the size and significance of various media; the impact of the concentration of ownership in media industries; the growth and impact of advertising (including gender representations); the impact of media on politics and social life.

*Prerequisite:* *LWR 1110*

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#### **ECO 2210** *Wealth and Poverty in the Global Economy: The Economic Development of the Third World*

**4 credits. Spring** Patterns of development in the global economy, especially the problems faced by underdeveloped countries, are explored. Topics include: the historical role of colonialism and imperialism; theories of economic development; policy issues that focus on the role of gender; and the debates about free trade and the roles of the International Monetary Fund, World Bank, World Trade Organization, foreign aid, and investment. *Recommended concurrent course:* *ECO 2225*. *Recommended prior course:* *ECO 1500*, *1510*, or *1540*.

*Prerequisite:* *LWR 1110*

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#### **ECO 2225** *Globalization: Film and Lecture Series*

**4 credits. Spring** Does globalization, the dynamic force of the current global economy, promote or impede global development? Using films, lectures, and selective readings, this course examines the arguments for and against globalization. Topics may include: the role of U.S. foreign policy in underdeveloped countries; the impact of the International Monetary Fund, World Bank, and multi-corporations; gender and development; the politics of global food production; the historical impact of colonialism and imperialism; cultural imperialism; and the nature of the current American empire.

*Prerequisite:* *LWR 1110*

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#### **ECO 2280** *Environmental Economics*

**4 credits. Alternate years** 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. Also offered as *ENV 2280*.

*Prerequisite:* *LWR 1110*; recommended: a prior course in economics

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**ECO 2350**      *Labor Economics*

**4 credits. Spring** Examines different theories of the labor market (neoclassical, institutional, feminist, and political economy) and the history of the labor movement in the U.S., including changes in labor law. Other topics include: recent changes in the structure of labor markets; patterns of unionization; the role of gender; immigration; and the impact of changes in business organization on the labor movement.

*Prerequisite: LWR 1110*

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**ECO 3010**      *Macroeconomic Theory II*

**4 credits. Fall** 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.

*Prerequisite: ECO 1500, LWR 1110, and satisfaction of the math proficiency requirement*

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**ECO 3100**      *Cities, Culture, and the Economy*

**4 credits. Fall** 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.

*Prerequisite: ECO 1510 and LWR 1110*

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**ECO 3120**      *American Capitalism in the 21st Century: Competition, Command, Change*

**4 credits. Fall** What forces are shaping American capitalism in this century? Using a political economy perspective, this course explores some of these forces, including: technology; class relations; the labor movement; the power of corporations; the position of the U.S. in the global economy; mergers/takeovers; the changing nature of work; the role of the household economy; recessions and expansions; globalization and increased economic interdependence.

*Prerequisite: ECO 1540 and LWR 1110*

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**ECO 3150**      *The Political Economy of Women*

**4 credits. Spring** Traces the histories of various racial/ethnic groups of women in the U.S. Topics include: the relationship between the property arrangements and culture of the Iroquois; the Salem witch trials; the traffic in mail-order brides; and the emergence of the second wave of the women's liberation movement in the 1960s. Also offered as *WOM 3150*.

*Prerequisite: LWR 1110; recommended prior courses: ECO 1540, WOM 1520*

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**ECO 3190**      *Money and Banking*

**4 credits. Special topic (offered irregularly)** 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.

*Prerequisite: LWR 1110*

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**ECO 3195**      *Financial Economics*

**4 credits. Special topic (offered irregularly)** 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.

*Prerequisite: LWR 1110*

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**ECO 3200**      *The Global Economy*

**4 credits. Fall** 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; debt burdens of developing countries. A background in economics is not required.

*Prerequisite: LWR 1110*

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**ECO 3260**      *Microeconomics II:  
Tools for Problem Solving*

**4 credits. Fall** 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.

*Prerequisite: ECO 1510 or permission of instructor, plus LWR 1110 and satisfaction of the math proficiency requirement*

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**ECO 3360**      *History of Economic Thought*

**4 credits. Alternate years** 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; the later revisions by Keynesians and post-Keynesians. Students may also examine recent contributions in the Marxian tradition.

*Prerequisite: An introductory course in economics or permission of instructor, and LWR 1110*

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**ECO 3400** *Business, Government, and Society*

**4 credits. Fall** 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.

*Prerequisite:* ECO 1510 and LWR 1110

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**ECO 3410** *Computers and Economics*

**4 credits. Spring** A hands-on course devoted to acquiring basic computer skills in economic research, including econometric techniques like multiple regression analysis. Students become familiar with downloadable Web databases and some features of Microsoft Office applications. SPSS, a software program used in statistical analyses, is also introduced. Students design an individual research project, collect empirical data, test hypotheses, and make an end-of-term PowerPoint presentation of their research findings.

*Prerequisite:* A statistics course, an introductory course in economics, and LWR 1110

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**ECO 3900** *Independent Study and Tutorial*  
**and 4900**

**1-4 credits. Every semester** Faculty are available for independent study and tutorials on a selected basis in areas not covered by coursework. This may also involve teaching and research assistantships.

*Prerequisite:* LWR 1110

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**ECO 3980** *Economics Internship*

**Variable credits. Every semester** This internship provides students with the opportunity to gain real-world experience in the business or nonprofit organization of their choice. *Required for students majoring in economics with a concentration in business economics.*

*Prerequisite:* LWR 1110

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**ECO 4990** *Senior Project in Economics*

**8 credits. Every semester** Students are required to submit a senior project in order to complete the major in economics. Students work with individual faculty members to develop a project design that focuses on some substantive or methodological problem in economics. *Must be taken for two semesters (8 credits total).*

**Economics Board of Study**

**Peter F. Bell**

*Associate Professor of Economics. B.A. (Honors), M.A., Trinity College, Dublin; M.A., Ph.D., University of Wisconsin. SUNY Chancellor's Award for Excellence in Teaching. Political economy; economics of the Third World; U.S. economy; Southeast Asia.*

**Kim Christensen**

*Associate Professor of Economics. B.A., Earlham College; Ph.D., University of Massachusetts. SUNY Chancellor's Award for Excellence in Teaching. Political economy; feminist theory; political economy of AIDS; race, gender, and class.*

**Sanford Ikeda**

*Associate Professor of Economics. B.A., Grove City College; Ph.D., New York University. The dynamics of government intervention; economics of politics; industrial organization; history of economic thought; cultural economics.*

**Seamus O'Cleireacain**

*Professor of Economics. B.Comm., University College, Dublin; M.A., University of Detroit; Ph.D., University of Michigan. International economic relations; European integration; trade policy.*

**Environmental Studies**

**The Environmental Studies B.A. Program**

All organisms shape and affect their environment. The unavoidable interactions between human and natural systems have unintended and often negative consequences. Environmental scientists, who understand the scope and severity of the problems facing human society, are also recognizing the important roles played by people's attitudes, beliefs, and preferences in determining the magnitude of human impacts on our environment.

This recognition is driving a change in the study of our environment. The field of environmental science has begun to incorporate the human element into the search for solutions to maintain and preserve the natural systems on which all life relies. Social scientists from the disciplines of economics, political science, and sociology are being recruited to collaborate with environmental scientists. Artists and scholars of human culture help us understand our place in the natural world. The Environmental Studies Program at Purchase College has been revised to reflect this new, interdisciplinary focus. To contribute to a better world, students must understand the sociopolitical, economic, and ecological aspects of the interactions between the natural world and the activities of human society.

This new approach offers challenges and opportunities for motivated individuals who seek to improve the health of our environment and the quality of human existence. Students in the Environmental Studies Program receive a solid grounding in the foundation disciplines required to understand human-environment interactions. The interdisciplinary nature of the program is clear from the outset with *ENV 1500/Introduction to Environmental Science*, which familiarizes students with the physical, biological, and cultural dimensions of environmental problems, and the ways in which a combination of ecological, political, and economic principles can lessen or prevent them.

Courses in the Environmental Studies Program are taught by a diverse group of accomplished academic scholars and environmental professionals. This mix exposes students to both theory

and its application in actual situations. Students acquire facility and familiarity with computer-based technologies used in the study of the environment, including geographic information systems applications, electronic sources of data and information, and the analysis and presentation of quantitative data. These skills are vital to success in the job market and graduate school. Graduates with interdisciplinary training in environmental studies find diverse and numerous career opportunities. Our alumni have gone on to become accomplished environmental professionals in government, consulting, corporate, public advocacy, research, and educational institutions.

### Internships

Purchase College is located near urban and suburban centers, with natural regions that include terrestrial, freshwater, estuarine, and marine sites. This location gives ready access to impressive array of experiences in areas that range from relatively undisturbed to severely affected by human activities. A required internship provides real world experience in the chosen field. To date, our students have interned at the Natural Resources Defense Council, Institute of Ecosystem Studies, SoundWaters, Save the Sound, Greenburgh Nature Center, New York Zoological Park, IBM Environmental Group, and Norwalk Maritime Center.

### The Senior Project

The Environmental Studies Program culminates in the 8-credit *Senior Project*, an extensive research project undertaken by each student 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. A recent senior project, for example, evaluated the economics of two options for reducing aviation emissions of greenhouse gases.

### Academic Requirements

In addition to satisfying general degree requirements, environmental studies majors must complete 14 required courses, including the 8-credit senior project, with a grade of C or higher in each course. In addition, a suite of elective courses (34–36 credits total), chosen by students in consultation with their advisor, is required. These electives count toward the general B.A. degree requirement of 120 total credits and 45 upper-level credits. Students must attain a minimum 2.0 GPA in all courses used to satisfy requirements for the major.

The required core of the Environmental Studies Program comprises the following nine foundation courses (three courses each in three categories: Natural Sciences, Social Structure and Function, and Research and Data Analysis):

#### Natural Sciences:

- 1 *ENV 1500/Introduction to Environmental Science*
- 2 One of the following courses:  
*ENV 1520/Introduction to Ecology*  
*ENV 3120/General Ecology (with lab)*
- 3 *ENV 3110/Geology (with lab)*

#### Social Structure and Function:

- 1 *ENV 2510 Environmental Policy*
- 2 One of the following courses:  
*ECO 1500/Macroeconomic Theory I*  
*ECO 1510/Microeconomics I*  
*ECO 1540/Economics in Everyday Life*
- 3 *ENV 2280/Environmental Economics*

#### Research and Data Analysis:

- 1 One of the following courses:  
*MAT 1020/Communicating Quantitative Information*  
*MAT 1600/Introductory Statistics*  
*PSY 2320/Behavioral Statistics*
- 2 *ENV 3150/Geographic Information Systems*
- 3 *ENV 3880/Environmental Studies Junior Seminar*

#### **Additional required courses**

- 1 One of the following courses:  
*PED 1070/Outdoor Skills*  
*PED 1105/Scuba*  
*PED 1120/Rock Climbing*
- 2 *ENV 3800/Human Ecology*
- 3 Plus one of the following courses:  
*ENV 3045/Environmental Impact Assessment*  
*ENV 3300/Environmental Regulations*
- 4 *ENV 3980/Internship in Environmental Studies*
- 5 *ENV 4990/Senior Project (two semesters)*

#### **Fields of Focus and Electives Requirement**

The required suite of elective courses provides environmental studies majors with depth of knowledge in a specific area: environmental biology, environmental policy, or environmental economics. The choice of focal field reflects the student's personal interests and career goals. In consultation with an advisor, each student selects the suite of courses, including at least two upper-level selections in the focal field.

The following courses can be taken to satisfy the electives requirement. *Please note that some of these courses have prerequisites.* New courses may be added to the following lists. To find out if a new course is an appropriate elective, students should check with their faculty advisor.

#### Environmental Biology

- BIO 1550 and 1560/General Biology I and II (with labs)*
- BIO 2470/Marine Biology of the Mediterranean*  
(field course)
- BIO 3160/Genetics (with lab)*
- BIO 3250/Animal Physiology*
- BIO 3360/Microbiology*
- BIO 3430/Vertebrate Zoology*
- BIO 3440/Invertebrate Zoology*
- BIO 3530/Cell Biology*
- BIO 4660 and 4665/Scanning Electron Microscopy and Imaging and Analytical Microscopy*
- CHE 1550 and 1560/General Chemistry I and II (with labs)*
- CHE 3310 and 3320/Organic Chemistry I and II (with labs)*
- ENV 3045/Environmental Impact Assessment*
- ENV 3200/Environment and Health*

*ENV 3240/Environmental Education*  
*ENV 3805/Conservation Biology*  
*ENV 3820/Animal Behavior*  
*ENV 4460/Marine Ecology*  
*ENV 4720/Aquatic Pollution*  
*ENV 4750/Applied Terrestrial Ecology*

Environmental Policy or Environmental Economics

*ANT 1500/Introduction to Social and Cultural Anthropology*  
*ANT 3190/Urban Anthropology*  
*ANT 3715/Anthropology of Poverty*  
*ECO 1510/Microeconomics I*  
*ECO 1540/Economics and Everyday Life*  
*ECO 2210/Wealth and Poverty in the Global Economy*  
*ECO 3010/Macroeconomic Theory II*  
*ECO 3100/Cities, Culture, and the Economy*  
*ECO 3200/The Global Economy*  
*ECO 3260/Microeconomics II*  
*ENV 2080/Environmental Justice*  
*ENV 3020/Law, Energy, and the Environment*  
*POL 1570/Introduction to U.S. Politics*  
*POL 2010/Governments and Politics Worldwide*  
*POL 2020/Introduction to International Relations*  
*POL 2070/West African Politics and Literature*  
*POL 2170/Political Theory I*  
*POL 2180/Political Theory II*  
*POL 3235/Globalization, Development, and Poverty*  
*POL 3300/Development and Politics of Latin America*  
*SOC 1500/Introduction to Sociology*  
*SOC 3180/Technology, Values, and Society*  
*SOC 3286/Minorities and Science*

Other recommended electives:

*MAT 1500/Calculus I*  
*MAT 1510/Calculus II*  
*ENV 2245/Society and Nature*  
*ENV 2440/Environmental Literature*  
*PHI 2120/Methods of Reasoning*  
*PHI 3010/History and Philosophy of Science*

**Environmental Studies Minor**

Students who are interested in the environmental studies minor should submit a completed *Minor Application Form* to the coordinator of the Environmental Studies Board of Study.

*Requirements:* A minimum of 20 credits, as follows:

- 1 *ENV 1500/Introduction to Environmental Science*
- 2 *ENV 1520/Introduction to Ecology* or *ENV 3120/General Ecology*
- 3 *ENV 2280/Environmental Economics* or *ENV 2510/Environmental Policy*
- 4 *ENV 3800/Human Ecology*
- 5 Additional course(s) selected from the electives listed under the major

**Environmental Studies Course Descriptions**

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**ENV 1500** *Introduction to Environmental Science*

**3 credits. Fall** Physical, biological, and cultural dimensions of environmental problems. The course surveys the historical roots of these problems and then considers components like population pressure, air and water pollution, land use planning, energy and other earth resources, and public health. An introduction to ecological principles is provided. The discussion is optional.

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**ENV 1500.01** *Introduction to Environmental Science Discussion*

**1 credit. Fall** This optional discussion is strongly recommended for students who are majoring in environmental studies or another program in the sciences, as well as undeclared students who may be considering one of these majors. Lecture topics are considered in more detail. Two mandatory field exercises are also included.

*Corequisite:* ENV 1500

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**ENV 1520** *Introduction to Ecology*

**3 credits. Spring** An introductory course, designed for non-science majors, that examines the natural history and ecological organization of terrestrial, marine, and freshwater environments and the interrelationships among organisms associated with those environments.

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**ENV 1540** *The Ocean World*

**3 credits. Special topic (offered irregularly)** An introductory course that examines a wide range of ocean-related topics. While emphasis is on the biology and ecology of oceanic plants and animals, the course also covers: the physics and chemistry of seawater, waves, currents, and tides; environmental issues; mythology, piracy, and exploration.

*Prerequisite:* An interest in the sea

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**ENV 2080** *Environmental Justice*

See *POL 2080* in the Political Science section for description.

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**ENV 2245** *Society and Nature*

**4 credits. Special topic (offered irregularly)** This course brings a sociological perspective to environmental issues, both past and present, by asking: Who is civilized? Who is savage? What is nature? By addressing questions of how human societies, animals, and land have shaped each other, students gain a better understanding of the root causes and consequences of today's environmental crisis. Topics include world hunger, water, and environmental equity for all. Also offered as *SOC 2245*.

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**ENV 2280**      *Environmental Economics*

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See *ECO 2280* in the Economics section for description.

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**ENV 2440**      *Environmental Literature*

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See *LIT 2440* in the Literature section (School of Humanities) for description.

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**ENV 2510**      *Environmental Policy*

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**4 credits. Alternate years (Spring)** 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. Also offered as *POL 2510*.

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**ENV 3010**      *Local Government and  
Environmental Issues*

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**3 credits. Special topic (offered irregularly)** Issues studied include zoning, planning, land use decisions, (State Environmental Quality Review Act) and citizen involvement, and resolving environmental disputes. The course is a case study of how local government works and how environmental principles can be effectively used to improve local decision-making. Some course time is devoted to developing personal skills, increasing effectiveness in leadership, and working within the system.

*Prerequisite: ENV 1500*

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**ENV 3020**      *Law, Energy, and the Environment*

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See *POL 3020* in the Political Science section for description.

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**ENV 3045**      *Environmental Impact Assessment*

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**4 credits. Alternate years (Spring)** 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 (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.

*Prerequisite: ENV 1500 or 3010 or permission of instructor*

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**ENV 3110**      *Geology*

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**3 credits. Alternate years (Spring)** Energetics and interaction among the lithosphere, atmosphere, and hydrosphere. Topics include: earth materials and processes, the oceans, geologic hazards, climate change, and plate tectonics.

*Prerequisite: ENV 1500 or its equivalent, or permission of instructor*

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**ENV 3110.10**      *Geology Lab*

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**1 credit. Alternate years (Spring)** Introduction to rock and mineral identification, topographic and geologic maps, structural geology, and landform analysis.

*Corequisite: ENV 3110*

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**ENV 3120**      *General Ecology*

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**5 credits. Fall** 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.

*Prerequisite: BIO 1560*

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**ENV 3150**      *Geographic Information Systems (GIS)*

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**4 credits. Fall** 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.

*Prerequisite: ENV 1500 or permission of instructor, and a working knowledge of Windows*

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**ENV 3155**      *Advanced Spatial Analysis with  
Geographic Information Systems (GIS)*

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**4 credits. Special topic (offered irregularly)** Advanced spatial analysis includes practical methods used in environmental, social, and technical disciplines to define spatial patterns, detect temporal changes, and make predictions. The course includes practical case studies from environmental data assessment, hydrologic modeling, environmental monitoring, and groundwater risk assessment. Topics include: GIS data gathering and compilation; principles of spatial analysis and geoprocessing; 3-D modeling; preparation of maps and GIS reports.

*Prerequisite: ENV 3150 or practical knowledge of the ArcView GIS software*

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**ENV 3200** *Environment and Health*

**3 credits. Alternate years (Spring)** Examines the impact of current environmental problems on human and ecosystem health and on public policy. Topics include: the scientific bases for the effects of pesticide and other toxic substances; food contamination; water pollution; chemical and radioactive wastes; genetically engineered food; environmental release of genetically engineered organisms; global warming; and infectious disease emergence.

*Prerequisite:* BIO 1550, ENV 1500, or ENV 1520 or permission of instructor

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**ENV 3240** *Environmental Education*

**4 credits. Alternate years (Fall)** Prepares students to become communicators and teachers of environmental values, concepts, and issues. Topics include: environmental and educational philosophies; basic components of environmental literacy; teaching methods; cognitive development; effective practices for the classroom and nature center; informal education practices; reviews of local environmental education programs and the daily activities of professionals in a variety of environmental education careers.

*Prerequisite:* ENV 1500 and at least sophomore standing, or permission of instructor

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**ENV 3300** *Environmental Regulations*

**4 credits. Alternate years (Fall)** 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.

*Prerequisite:* ENV 1500 and junior standing, or permission of instructor

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**ENV 3800** *Human Ecology*

**3 credits. Fall** An interdisciplinary review of the reciprocal relationships between culture and environment in both traditional and complex societies. Past human-induced environmental degradation provides lessons applicable to current problems. Topics include: the Green Revolution; cultural change and population trends; traditional vs. industrial food production; impact of global change, concepts of sustainability, and the commons. Also offered as ANT 3801.

*Prerequisite:* Junior standing or permission of instructor

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**ENV 3805** *Conservation Biology*

**4 credits. Alternate years (Spring)** 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.

*Prerequisite:* BIO 1550 and 1560, plus at least one upper-level BIO or ENV elective

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**ENV 3820** *Animal Behavior*

**5 credits. Alternate years (Spring)** An evolutionary approach that addresses questions about the development, physiological basis, functional value, and evolutionary history of behaviors. Topics include foraging and anti-predator behaviors, reproductive strategies of males and females, communication, habitat relationships, and sociobiology. Labs, films, and field trips illustrate concepts and research methods. One weekend field trip required.

*Prerequisite:* BIO 1550 and 1560 or PSY 1530

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**ENV 3880** *Environmental Studies Junior Seminar*

**2 credits. Spring** 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.*

*Prerequisite:* Junior standing

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**ENV 3900** *Independent Study and Tutorial*  
**and 4900**

**1-3 credits. Every semester** Students with special interests may study independently under the sponsorship of a qualified faculty member. Independent study in general subjects is permitted if the board of study offers no formal course covering the material. Independent study may not be substituted for any course specifically required. It may be substituted for one lab study or for one 4000-level course required by the board of study.

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**ENV 3980** *Internship in Environmental Studies*

**4 credits. Every semester** Students are introduced to techniques and strategies for applying theory to real-world problems. The internship also helps students make informed career decisions and provides contacts for potential post-baccalaureate employment.

*Prerequisite:* Junior standing

**ENV 4460** *Marine Ecology*

**5 credits. Alternate years (Spring)** An advanced course that examines the biotic and abiotic factors controlling the abundance and distribution of marine organisms. Shallow and deep benthic, intertidal, estuarine, coastal and open ocean systems are examined in detail. Lab work includes some field trips.

*Prerequisite:* BIO 1560; recommended ENV 3120

**ENV 4720** *Aquatic Pollution*

**4 credits. Alternate years (Spring)** 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.

*Prerequisite:* ENV 1500 or BIO 1560 or permission of instructor

**ENV 4750** *Applied Terrestrial Ecology*

**5 credits. Alternate years (Fall)** Advanced work on the application of ecological principles to practical problems like resource management. Lectures, seminars, and field trips focus primarily on concepts and issues related to forest management, wetlands, landscape ecology, wildlife biology, and endangered species. Two weekend field trips required.

*Prerequisite:* ENV 3120 or permission of instructor

**ENV 4990** *Senior Project*

**8 credits. Every semester** Two-semester independent study (8 credits total) leading to a senior thesis. The project and thesis may take one of several forms. Students may join in the faculty sponsor's research, pursuing an identifiable problem; or choose a topic for critical review in the literature. Students with a special interest not represented by a faculty member may find research project supervisors in another board of study or at another institution, subject to approval of and sponsorship by a Purchase faculty member.

*Prerequisite:* 90 credits and ENV 3880

**Environmental Studies Board of Study**Core Faculty**George Kraemer**

*Associate Professor of Environmental Studies. B.S., Florida Institute of Technology; M.S., Texas A&M University; Ph.D., University of California at Los Angeles. SUNY Chancellor's Award for Excellence in Teaching. Marine and estuarine ecology; macrophyte physiology, aquaculture, ecology of non-native species.*

**Paul Steineck**

*Professor Emeritus of Environmental Studies. B.A., M.S., New York University; Ph.D., Louisiana State University. Geology; paleoceanography; paleobiology of deep sea ostracodes; environmental geology.*

**James Utter**

*Associate Professor of Environmental Studies. B.S., State University of New York at Oneonta; Ph.D., Rutgers University. Avian ecology and behavior; plant ecology; wetlands ecology; conservation biology; ecosystem management.*

**David Yozzo**

*Associate Professor of Environmental Studies (part-time). B.S., Purchase College; Ph.D., University of Virginia. Environmental impacts and restoration ecology.*

Research Faculty**Liebe Cavalieri**

*Research Professor of Environmental Studies (part-time). B.S., M.S., Ph.D., University of Pennsylvania. Molecular biology of DNA; biological control of insect pests; policy regarding genetically engineered organisms; theoretical ecology.*

**Barbara Hatch Rosenberg**

*Research Professor of Environmental Studies (part-time). B.A., Cornell University; M.A. Columbia University; Ph.D., Cornell Medical College. Genetic effects of environmental carcinogens; infectious disease surveillance; environmental hazards of biological and chemical weapons agents; verification mechanisms for treaties banning biological and chemical weapons.*

Cooperating Faculty

**Sanford Ikeda** (Economics: Environmental Economics)

**Elise V. Lemire** (Literature: Environmental Literature)

**Connie Lobur** (Political Science: Environmental Policy)

**Maryann McEnroe** (Biology: Environmental Biology)

**Joel Tenenbaum** (Mathematics/Computer Science: Environmental Modeling)

**Mathematics/Computer Science****The Mathematics/Computer Science B.A. Program**

The Mathematics/Computer Science Program offers a B.A. degree program combining mathematics with computer science. It is designed to introduce students to the principal areas of mathematics and computer science with an emphasis on applications. The requirements include some choices (for example, discrete mathematics for students interested in pursuing careers in computing vs. differential equations for careers in mathematics). 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. Student work has appeared in the *Annals of Discrete Math*, *Graph Theory Notes of NY*, and *Journal of Computing at Small Colleges*.

The program undergoes continual review and change. Recent additions include: an introductory programming course focusing on games; a revised discrete mathematics course with such topics as encryption algorithms; a course on server-side programming including hands-on lab work using proprietary and open-source software; a course on advanced topics in



mathematics, including abstract algebra and point-set topology; and a course in advanced security. In addition, many students gain important experiences by taking on responsibilities of network administrator, Web master, and technical assistant for courses and projects.

The program provides courses that satisfy specific general education requirements, as well as required and elective courses for other majors in the natural sciences and for the interdisciplinary major in new media. Recent alumni of the Mathematics/Computer Science Program are successfully pursuing advanced degrees at such institutions as Columbia University, SUNY Binghamton, and the CUNY Graduate Center. They are also engaged in a range of careers, from education (secondary and college levels) to the finance industry (Salomon Brothers, Goldman Sachs, Sanford & Bernstein, G.E. Capital Finance) and computer industry (divisions of IBM as well as several small software and media firms).

### Academic 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 mathematics/computer science faculty. Placement is determined by interviews and transcripts. *Precalculus* is offered for those lacking the necessary background for *Calculus I*.

In addition to meeting general degree requirements, students majoring in mathematics/computer science must complete each of the following requirements with a grade of C- or higher:

- 1 *MAT 1500, 1510, and 3150/Calculus I, II, and III*
- 2 *MAT 1520 and 1540/Computer Science I and II*
- 3 *MAT 3170/Linear Algebra*
- 4 One of the following courses:  
*MAT 3120/Discrete Mathematics*  
*MAT 3160/Differential Equations*
- 5 Plus one of the following courses:  
*MAT 3710/Data Structures*  
*MAT 4225/Topics in Advanced Mathematics*
- 6 Three electives, chosen from courses similar to those listed under "Representative Electives." One of the three electives may be fulfilled by a tutorial or independent study in these or related areas.
- 7 Two science courses
- 8 *MAT 4880 and 4890/Mathematics Senior Seminar I and II*
- 9 *MAT 4990/Senior Project* (two semesters)

### Representative Electives

New courses may be added to the following list. To find out if a new course is an appropriate elective, students should check with their faculty advisor.

*MAT 3120/Discrete Mathematics*  
*MAT 3210/Advanced Calculus*  
*MAT 3410/Probability and Statistics*  
*MAT 3440/Creating User Interfaces*  
*MAT 3450/Introduction to Unix and Modern Operating Systems*  
*MAT 3525/Creating Dynamic Web Documents*

*MAT 3530/Creating Databases for Web Applications*  
*MAT 3550/Numerical Analysis*  
*MAT 3650/Networking and Security*  
*MAT 3660/Advanced Security*  
*MAT 3742/Java and Multimedia Programming*  
*MAT 3745/Building XML Applications with Java*  
*MAT 4410/Graph Theory with Applications*

### The Senior Project

All students majoring in mathematics/computer science are required to complete a two-semester, 8-credit senior project, usually in a faculty member's area of interest and expertise. Various types of senior projects are acceptable, including research in a frontier area of mathematics or computer science, expository work on the history of mathematics, or internships at companies that use the student's knowledge of mathematics or computer science. The senior project is ideally a bridge between undergraduate studies and the student's career goals. A thesis or paper is required at the completion of the project.

### Mathematics/Computer Science Minor

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 *Minor Application Form* to the coordinator of the Mathematics/Computer Science Board of Study.

*Requirements:* Five courses, as follows:

- 1 *MAT 1500 and 1510/Calculus I and II*
- 2 *MAT 1520/Computer Science I*
- 3 Two mathematics/computer science electives  
(3000-level or above)

### Mathematics/Computer Science Course Descriptions

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#### **MAT 1020** *Communicating Quantitative Information*

**4 credits. Spring** Students learn basic concepts in quantitative reasoning (numbers, probabilities, basic statistics) and the acquisition and evaluation of quantitative information (databases, searches, spreadsheets). This course directly serves the goal of preparing 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 produce longer articles.

*Prerequisite:* Satisfaction of the math proficiency requirement

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#### **MAT 1100** *Intermediate Mathematics*

**4 credits. Every semester** This course expands students' knowledge of geometry, trigonometry, and algebra. The Pythagorean theorem and major theorems from geometry regarding congruence and similarity are studied.

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**MAT 1150**      *Precalculus*

**4 credits. Every semester** 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; trigonometry. Placement exam at the beginning of each term determines whether *MAT 1100* is necessary as a prerequisite.

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**MAT 1420**      *Programming Games*

**4 credits. Every semester** 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. Offered as *NME 1420* for new media majors.

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**MAT 1500**      *Calculus I*

**4 credits. Every semester** 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.

*Prerequisite:* *MAT 1150* or equivalent

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**MAT 1510**      *Calculus II*

**4 credits. Spring** A continuation of *MAT 1500*. Topics include: differentiation and integration of logarithmic, exponential, and inverse trigonometric functions; techniques of integration; arc length; infinite series; improper integrals. Applications include work, growth, and decay problems and volumes of solids of revolution.

*Prerequisite:* *MAT 1500*

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**MAT 1520**      *Computer Science I*

**4 credits. Every semester** An introduction to problem solving, using computers. Emphasis is on learning to program in Java, including the study of syntax, semantics, logical structures, and object-oriented programming. The idea of algorithm development, formulating problems, and finding methods for computer solutions is discussed. Experience is acquired through hands-on labs and several programming assignments in Java. Offered as *NME 1520* for new media majors.

*Prerequisite:* *MAT 1150* or equivalent

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**MAT 1530**      *History of Mathematics*

**4 credits. Spring** Begins with the development of arithmetic, algebra, and geometry in Egypt, Babylon, and Greece from approximately 2000 B.C. to 300 A.D. It continues with a brief look at Islamic mathematics, emphasizing the value of Hindu-Arabic numerals and efficient algorithms for basic arithmetical operations. The subsequent explosion of European mathematics, culminating with the calculus and its impressive effects on technology, is also covered. Some attention is paid to the influence of mathematics on philosophy, science, and art.

*Prerequisite:* High school algebra and geometry or equivalent

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**MAT 1540**      *Computer Science II*

**4 credits. Spring** A continuation of *MAT 1520*. Covers such topics as arrays, recursion, applets, and threads, while expanding students' working knowledge of object-oriented programming in Java and event-driven programming using Swing. The course also introduces other concepts central to the field, including data representation, algorithms, complexity, computer architecture, Boolean logic and data structures, and some of the social, legal, and ethical issues related to computers.

*Prerequisite:* *MAT 1520* or equivalent

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**MAT 1600**      *Introductory Statistics*

**4 credits. Fall** Statistics are used everywhere in the modern world. Polls influence government policy decisions. Clinical trials determine approvals of drugs for human use. DNA matching, based on statistical tests, is used as evidence in court. Samples are taken in countless fields to learn about larger populations. This course covers: descriptive statistics, entailing measures of central tendency and dispersion, linear regression, and Pearson correlation; and inferential statistics, including normal distributions and hypothesis testing.

*Prerequisite:* High school algebra skills

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**MAT 2700**      *Computer Architecture*

**4 credits. Special topic (offered irregularly)** An introduction to basic concepts in computer hardware, with a focus on personal computers. Topics include: historical trends; Boolean logic and computer arithmetic; organization (CPU, cache, memory, bus, peripherals); instruction set design; interrupts and exceptions; performance metrics. Students become familiar with the critical components of all computers, including embedded devices, and build a computer from standard parts.

*Prerequisite:* *MAT 1520* or equivalent

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**MAT 2730** *Creating Web Documents*

**4 credits. Every semester** Interactive online media like the World Wide Web are revolutionizing the way people communicate. Students who have some familiarity with computers and the Internet are introduced to tools and techniques for creating interactive documents. Topics include: HTML authoring, Cascading Style Sheets, scripting languages, interaction techniques, data retrieval, and incorporating sound, video, and images in documents. Offered as *NME 2730* for new media majors.

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**MAT 2800** *Geometry and Art*

**4 credits. Special topic (offered irregularly)** The role of geometry in drawing, sculpture, and architecture is extensive. Topics include: Euclidean plane and solid geometry; symmetry; tilings of the plane; projective geometry; the golden ratio. The geometric basis of perspective is pursued in a historical setting.

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**MAT 3120** *Discrete Mathematics*

**4 credits. Fall** This course in combinatorics includes elementary probability, linear programming, difference equations, graph theory, enumeration techniques.

*Prerequisite: MAT 1150*

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**MAT 3150** *Calculus III*

**4 credits. Fall** 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.

*Prerequisite: MAT 1510*

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**MAT 3160** *Differential Equations*

**4 credits. Fall** Many phenomena in scientific situations are characterized by differential equations. Topics include: the mathematical formulation of problems and solution techniques; linear equations; linear systems; series methods; nonlinear first- and second-order equations.

*Prerequisite: MAT 3150*

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**MAT 3170** *Linear Algebra*

**4 credits. Spring** Topics include: linear equations; row reduction; matrix algebra; determinants; vectors in three dimensions; abstract vector spaces; dimension; linear transformations; eigenvalues; diagonalization; applications to other sciences.

*Prerequisite: MAT 1510*

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**MAT 3210** *Advanced Calculus*

**4 credits. Special topic (offered irregularly)** Topics include: transformations and mappings; Jacobians; curves and surfaces; vectors and vector fields; gradient, divergence, curl, line, and surface integrals; Green's theorem; divergence theorem; Stoke's theorem; Lagrange multipliers; uniform convergence of series; point-set topology.

*Prerequisite: MAT 3150*

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**MAT 3410** *Probability and Statistics*

**4 credits. Special topic (offered irregularly)** Probability in discrete and continuous sample spaces, combinatorics, distributions, random variables, Poisson processes, and Markov chains, with applications to the natural and social sciences. Also includes mathematical bases of common statistical tests with applications, sampling, hypothesis testing, and distributions commonly used in statistics.

*Prerequisite: MAT 3150*

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**MAT 3440** *Creating User Interfaces*

**4 credits. Every semester** 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. Offered as *NME 3440* for new media majors.

*Prerequisite: MAT/NME 2730 and MAT/NME 3525, or permission of instructor*

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**MAT 3450** *Introduction to Unix and Modern Operating Systems*

**4 credits. Special topic (offered irregularly)** Unix and Windows 2000 represent a more sophisticated environment than the first generation of graphics-based operating systems. This introduction includes material from the perspective of the user, programmer, and designer. Emphasis is on the tools used for management and administration and the tradeoffs that affect operating system performance. Some coursework in the computer lab provides hands-on experience.

*Recommended: A previous programming course (MAT 1520) or equivalent*

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**MAT 3525** *Creating Dynamic Web Documents*

**4 credits. Special topic (offered irregularly)** Focuses on extensions to standard HTML that enable a Web document to interact with user input without sending requests to the server. Students who are familiar with HTML, Web design, and some programming are introduced to advanced programming techniques for creating interactive Web content, using JavaScript, DHTML, and Flash. Offered as *NME 3525* for new media majors.

*Prerequisite:* MAT/NME 1420 and 2730, or permission of instructor

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**MAT 3530** *Creating Databases for Web Applications*

**4 credits. Spring** Introduces concepts and tools used to build and operate applications that involve information stored in databases. Students analyze and plan databases using entity-relationship modeling and build database applications using both commercial and open-source tools. Includes discussion of database reliability, integrity, and robustness, and the evolving interplay of proprietary vs. open-source software. Offered as *NME 3530* for new media majors.

*Prerequisite:* MAT/NME 2730 and a programming course, or permission of instructor

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**MAT 3550** *Numerical Analysis*

**4 credits. Special topic (offered irregularly)** The theory and implementation of numerical algorithms. Topics include: interpolation; approximation; numerical solution of nonlinear equations; numerical integration; numerical linear algebra; error analysis.

*Prerequisite:* MAT 3150 and programming experience, or permission of instructor

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**MAT 3650** *Networking and Security*

**4 credits. Fall** Covers the key conceptual and practical aspects of networking and security, which are increasingly important in the era of the Internet, Windows, and Unix. 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 as well as protocol analyzer and network management tools. Security topics include encryption, authentication, and the likely change from clear-text to Kerberos-type tools. Offered as *NME 3650* for new media majors.

*Prerequisite:* MAT/NME 1520 or equivalent

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**MAT 3660** *Advanced Security*

**4 credits. Special topic (offered irregularly)** Builds on the concepts of *MAT 3650*. Building and maintaining networks, servers, and individual workstations to prevent malicious interference are growing concerns. Topics include viruses, worms, spam, spyware, denial-of-service attacks, open-source vs. proprietary systems, and legal and international efforts.

*Prerequisite:* MAT 3650 or equivalent

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**MAT 3710** *Data Structures*

**4 credits. Spring** Basic data structures, including stacks, queues, lists, and trees, are examined, and common operations on them are presented in the form of algorithms. Lectures and assignments are done in Java. Submissions in C++ are acceptable.

*Prerequisite:* MAT 1520 and 1540 or equivalent

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**MAT 3742** *Java and Multimedia Programming*

**4 credits. Special topic (offered irregularly)** Study and use of the Java programming language in the context of multimedia. This course builds on previous work in elementary programming to illustrate some key aspects of Java's orientation: manipulation of objects; a reactive rather than procedural model; intelligent handling of exceptions; and an emphasis on dynamic rather than static outcomes. Examples emphasize multimedia applications and applets. Offered as *NME 3742* for new media majors.

*Prerequisite:* A previous course in programming

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**MAT 3745** *Building XML Applications with Java*

**4 credits. Fall** XML is revolutionizing the way that data are shared and applications are deployed over the Web. This course introduces students who have experience with object-oriented programming in Java to tools and techniques used to create and manage XML documents and to the theory and practice of analyzing, designing, developing, testing, and deploying XML-based applications, using Java technologies.

*Prerequisite:* MAT 1540 or permission of instructor

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**MAT 3760** *The Emerging Web: Collaborations in Web Design Using XML*

**4 credits. Special topic (offered irregularly)** XML, a popular mark-up language, allows easy sharing and manipulation of data across the Web. In this team-taught course, students develop Web applications that creatively use XML and challenge notions of how the Web should function. Topics also include related Web technologies, design issues, and a range of experimental projects. Offered as *NME 3760* for new media majors.

*Prerequisite:* Permission of instructor; recommended: strong Web design skills and/or programming capabilities

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**MAT 3900** *Independent Study and Tutorial*  
and **4900**

**1-3 credits. Every semester** Students with special interests may study independently under the sponsorship of a qualified faculty member. Independent studies in general subjects are permitted if the board of study offers no formal course covering the material. Independent study may not be substituted for any course specifically required, except with permission of the board of study.

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**MAT 4180** *Abstract Algebra*

**4 credits. Special topic (offered irregularly)** Groups, subgroups, cyclic groups, permutation groups, isomorphisms, external and internal direct products, fundamental theorem of finite abelian groups, cosets and Lagrange's theorem, normal subgroups, factor groups, group homomorphisms, rings, integral domains, ideals, unique factorization domains, fields.

*Prerequisite:* MAT 3170 or permission of instructor

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**MAT 4225** *Topics in Advanced Mathematics*

**4 credits. Special topic (offered irregularly)** Topics are selected from: (a) group theory: groups, subgroups, symmetric group, dihedral group, cyclic groups,  $Z_n$ , cosets, homomorphism and isomorphism, applications; (b) point-set topology: open and closed sets, limit points, Cauchy sequences, Bolzano-Weierstrass theorem; (c) analysis: axiom of continuity, least upper bounds, nested intervals, uniform continuity, Heine-Borel theorem, theory of integration, series, uniform convergence.

*Prerequisite:* MAT 3150

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**MAT 4410** *Graph Theory with Applications*

**4 credits. Special topic (offered irregularly)** Topics include: graphs; subgraphs; cographs; paths; cycles; connectivity; eulerian and hamiltonian graphs; adjacency matrices; trees; planarity; chromatic number; eccentricities; extremal graph theory; product graphs; digraphs. Includes applications and a research project.

*Prerequisite:* MAT 3170 or permission of instructor

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**MAT 4880** *Mathematics Senior Seminar I*

**I credit. Fall** Explores advanced topics in selected areas of mathematics. Includes required oral presentation by students. Grading is on a pass/no credit basis. *Required for seniors majoring in mathematics/computer science.*

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**MAT 4890** *Mathematics Senior Seminar II*

**I credit. Spring** Explores advanced topics in selected areas of mathematics. Oral presentation by students required. Grading is on a pass/no credit basis. *Required for seniors majoring in mathematics/computer science.*

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**MAT 4990** *Senior Project*

**8 credits. Every year** Two-semester independent study (8 credits total) leading to a baccalaureate thesis. The project and thesis may take one of several forms. Research may be carried out in a faculty member's area of interest and expertise. Library work may be done on a topic in mathematics or computer science, or on the history or philosophy of mathematics. A computer project may be written. Internships at companies that use a student's mathematical abilities or computer knowledge are also possible.

## Mathematics/Computer Science Board of Study

### **Martin Lewinter**

*Professor of Mathematics. B.A., Brooklyn College; M.S., Polytechnic Institute of New York; M.F.A., Purchase College; Ph.D., City University of New York. Graph theory; differential geometry.*

### **Jeanine Meyer**

*Professor of Mathematics/Computer Science and New Media. S.B., University of Chicago; M.A., Columbia University; Ph.D., New York University. Multimedia information systems; educational uses of technology.*

### **Peter Ohring**

*Associate Professor of Mathematics. B.S., Hebrew University (Jerusalem); Ph.D., University of Colorado. Harmonic analysis; image processing; applied math; computer science.*

### **Irina Shablinsky**

*Assistant Professor of Mathematics/Computer Science (part-time). M.S., Ph.D., St. Petersburg State University (Russia); M.S., Columbia University Graduate School of Arts and Sciences. User interfaces for healthcare systems, databases, and information transfer on the Web; advanced scientific visualization.*

### **Joel Tenenbaum**

*Professor of Physics and Scientific Computing. B.S., California Institute of Technology; M.A., Ph.D., Harvard University. SUNY Chancellor's Award for Excellence in Teaching. Mathematical modeling of the atmosphere; computer graphics.*

## Media, Society, and the Arts

### The Media, Society, and the Arts B.A. Program

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

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

Coursework is offered in four areas: core, theory and history, methodology, and practice. All students are required to complete the introductory course (*MSA 1530*), the advanced course (*MSA 3400*), and an 8-credit senior project. At the intermediate level, separate courses are offered. This is also the case for the 3000-level practicum courses. Thus, while students share certain coursework in common, they can also integrate their own interest in a particular form of art or media with rigorous work in the social sciences.

## Academic Requirements

In addition to meeting general degree requirements, students majoring in the Media, Society, and the Arts Program must complete each of the following courses with a grade of C or higher:

### Core Curriculum (15 credits)

- 1 *MSA 1530/Introduction to Media, Society, and the Arts*
- 2 One of the following courses:  
*ANT 2320/Performing Arts in Cross-Cultural Perspective*  
*ANT 2710/Black Popular Culture*  
*SOC 3830/Mass Media and Society*
- 3 *MSA 3400/Critical Perspectives on Media, Society, and the Arts*
- 4 Plus one of the following courses:  
*ANT 3185/Global Media, Local Cultures*  
*MSA 3410/Visual/Social Analysis: A Practicum*  
*ANT 3510/Performing Arts and Social Analysis*

### History and Theory (7–8 credits)

- 5 One course in art history (visual or performing), media history, or cultural history
- 6 Plus one of the following theory courses:  
*SOC 2230/Computers and Culture*  
*PHI 2780/Philosophy of Art: From Plato to Postmodernism*  
*ANT 3345/Theatre and Performance in Africa*  
*SOC 3370/Classical Social Theory*

### Methodology (4–5 credits)

- 7 One of the following methodology courses:  
*PSY 2320/Behavioral Statistics*  
*SOC 3405/Research Methods*  
*ANT 3560/Fieldwork: Qualitative Methods*

### Practice (8 credits)

- 8 At least two studio courses in an arts or media-related field, chosen in consultation with the student's faculty advisor

### Synthesis (8 credits)

- 9 *MSA 4990/Senior Project in Media, Society, and the Arts*

## Media, Society, and the Arts Minor

The minor 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 *Minor Application Form* to the coordinator of the Media, Society, and the Arts Program.

*Prerequisite: MSA 1530/Introduction to Media, Society, and the Arts*

*Requirements:* Five courses, to include:

- 1 One of the following courses:  
*ANT 2320/Performing Arts in Cross-Cultural Perspective*  
*ANT 2710/Black Popular Culture*  
*SOC 3830/Mass Media and Society*

- 2 Plus one of the following courses:  
*ANT 3185/Global Media, Local Cultures*  
*MSA 3410/Visual/Social Analysis: A Practicum*  
*ANT 3510/Performing Arts and Social Analysis*
- 3 Plus elective courses as follows:
  - a For students in the performing and visual arts: Three social science courses.
  - b For students in the liberal arts and sciences: A two-course arts sequence and one social science course, chosen in consultation with the minor advisor.

Suggested courses that complement the Media, Society, and the Arts Program include:

### Humanities

*ARH 1010 and 1020/History of Art I and II*  
*PHI 2710/Philosophy and the Arts Modernism and Postmodernism*  
*PHI 2780/Philosophy of Art: From Plato to Postmodernism*

### Natural and Social Sciences

*ANT 2250/Film and Anthropology*  
*ANT 3345/Theatre and Performance in Africa*  
*ANT 3410/Anthropology of Art and Aesthetics*  
*ECO 1540/Economics and Everyday Life*  
*ECO 3100/Cities, Culture, and the Economy*  
*POL 2210/Politics and the Media*  
*POL/SOC 2610/America on Film*  
*PSY 2360/Psychology of Communication*  
*SOC 2230/Computers and Culture*  
*SOC 3480/Censorship: Sociological and Legal Perspectives*

### Music

*MTH 4120/History of Recorded Music I*  
*MTH 4130/History of Recorded Music II*

### Theatre Arts and Film

*TFI 3730-3855* (film history and criticism courses)  
*THC 1050 and 2010* (theatre history and critical studies courses)

## Media, Society, and the Arts Course Descriptions

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**MSA 1530** *Introduction to Media, Society, and the Arts*

**3 credits. Every semester** An introduction to various sociological theories on the visual and performing arts and the media. Focusing on art worlds and the social context of cultural production instead of on individual creators, various methodologies are examined, including visual and interpretive analysis and social-structural approaches as they relate to both elite and popular culture, "fine" art and commercial commodities.

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**SOC 2230** *Computers and Culture*

See the Sociology section for description.

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

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See the Anthropology section for description.

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**PSY 2320** *Behavioral Statistics*

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See the Psychology section for description.

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**ANT 2710** *Black Popular Culture*

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See the Anthropology section for description.

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**PHI 2780** *Philosophy of Art: From Plato to Postmodernism*

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See the Philosophy section (School of Humanities) for description.

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**MSA 3110** *Culture and Politics in South Africa*

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**4 credits. Special topic (offered irregularly)** Explores the intersection of culture and politics in pre- and post-apartheid South Africa, with emphasis on the ways that the cultural sphere reflects, activates, or resists political change. Special attention is given to museum practice, national symbols, public art, monuments, controversial expression, censorship, “imagined communities,” public celebrations, gay identity, transformation, and nation building.

*Prerequisite:* MSA 1530 and permission of instructor

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**ANT 3185** *Global Media, Local Cultures*

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See the Anthropology section for description.

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**ANT 3345** *Theatre and Performance in Africa*

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See the Anthropology section for description.

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**SOC 3370** *Classical Social Theory*

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See the Sociology section for description.

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

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**4 credits. Spring** 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, postmodernism, and other cultural studies approaches) and topics (e.g., hegemony, cultural capital, high vs. low culture, elite and commercialized culture, censorship) are explored.

*Prerequisite:* MSA 1530 or permission of instructor

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**SOC 3405** *Research Methods*

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See the Sociology section for description.

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**MSA 3410** *Visual/Social Analysis: A Practicum*

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**4 credits. Fall** A hands-on introduction to the use of visual methods to study social phenomena. Each student designs a project within the medium of his or her choice: photography, video, or film. Selected problems of method and ethics are examined, and cross-cultural examples are provided. No previous working background in photography or other visual media is required.

*Prerequisite:* MSA 1530 or permission of instructor

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**ANT 3510** *Performing Arts and Social Analysis*

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See the Anthropology section for description.

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**ANT 3560** *Fieldwork: Qualitative Methods*

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See the Anthropology section for description.

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**SOC 3830** *Mass Media and Society*

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See the Sociology section for description.

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**MSA 3980** *Internship in Media, Society, and the Arts*

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**4 credits. Every semester** A supervised work experience in an art- and/or media-related environment, including television studios, film production companies, art galleries, book and magazine publishing companies, and public relations firms.

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**MSA 4700** *Special Topics in Media, Society, and the Arts*

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**4 credits. Special topic (offered irregularly)** The topics, which vary, are selected from among the special interests of faculty.

*Prerequisite:* MSA 1530 and permission of instructor

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**MSA 4990** *Senior Project in Media, Society, and the Arts*

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**8 credits. Every semester** The senior project, which is developed in consultation with advisors, can take a variety of forms, from an exploration of social phenomena or a creative effort, using a range of media (e.g., photography, video, film, performance), to a research project based on library and/or empirical research. In the second semester of their junior year, students are encouraged to consult with a member of the board of study to determine appropriate topics and research strategies. *Must be taken for two semesters (8 credits total).*

## Media, Society, and the Arts Board of Study

### **Dana-Ain Davis**

*Assistant Professor of Anthropology. B.A., University of Maryland; M.P.H., Hunter College; Ph.D., City University of New York. Anthropology of the U.S.; gender, race, and poverty.*

### **John Forrest**

*Professor of Anthropology. B.A., M.A., Oxford University; Ph.D., University of North Carolina, Chapel Hill. SUNY Chancellor's Award for Excellence in Teaching. Aesthetics; dance; ethnomusicology symbols; the American South.*

**Rudolf Gaudio**

Assistant Professor of Anthropology. B.A., Yale University; M.I.A., Columbia University; Ph.D., Stanford University. Language, communication, and media; gender; sexuality; race and ethnicity; space, place, and global capitalism; Africa.

**Mary Kosut**

Assistant Professor of Media, Society, and the Arts. B.A., M.A., University of New Orleans; Ph.D., New School for Social Research. Art; the body; consumption; popular culture and subcultures; gender and feminist theory; social class; visual sociology.

**Physics****The Physics Program**

Although a major in physics is not offered, the introductory courses (Introductory Physics I and II) required for biology and chemistry majors are offered. In addition, some advanced physics courses are given as tutorials.

**Physics Course Descriptions****PHY 1510** *Introductory Physics I*

**5 credits. Fall** Lecture and lab 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; the kinetic properties of matter. A discussion and lab section are required.

*Prerequisite: MAT 1150*

**PHY 1520** *Introductory Physics II*

**5 credits. Spring** A continuation of *PHY 1510*. Topics include: electric and magnetic fields; electromagnetic waves; atomic physics. A discussion and lab section are required.

*Prerequisite: PHY 1510*

**PHY 1530** *The Physics of Sound and Light*

**4 credits. Spring** The phenomena of light and sound, widely appreciated as primary media for artistic expression, have also played an important role in spurring scientific investigation of the world of nature. This course explores light and sound through their foundations in the theories of vibration and wave motion. With sound, the application to the production of musical tones is emphasized. The study of light ranges from the early investigations of Galileo, Newton, and Huygens to the work of Einstein in relativity and quantum theory. A paper is required, and some class sessions take place in the lab. *A background in physics is not required.*

**Political Science****The Political Science B.A. Program**

The Political Science Program offers students an opportunity to discuss and debate current domestic and international issues, as well as to study systematically political problems and ideologies, government institutions, and political economy. The major is divided into two broad areas: U.S. politics and law, and comparative politics and international relations, augmented by specific courses in political theory and research methods. Successful completion of the program provides students with the skills necessary for graduate school, law school, or other professional work related to government or policy analysis.

**Academic Requirements**

In addition to meeting general degree requirements, all political science majors must complete each of the following requirements (35–39 credits) with a grade of *C* or higher:

- 1 *POL 1570/Introduction to U.S. Politics* (freshman year)
- 2 *POL 2170/Political Theory I* or  
*POL 2180/Political Theory II* (sophomore year)
- 3 *POL 3500/Research in Political Science* (junior year)
- 4 *ECO 1500/Macroeconomic Theory I*
- 5 Two courses in U.S. politics and law (2000-level or above)
- 6 Two courses in comparative politics and international relations (2000-level or above)
- 7 *POL 4990/Senior Project* (must be taken for two semesters)

In addition, students are expected to take courses appropriate to their specific interests in political science in order to fulfill College requirements for upper-level coursework.

**Political Science Minor**

The political science minor is designed to provide a broad knowledge of institutions, processes, and theories of politics in the U.S. and international context. Students interested in the political science minor should arrange a conference with the coordinator of the Political Science Board of Study, then submit a completed *Minor Application Form*.

*Prerequisite:* A minimum 2.0 (C) GPA

*Requirements:* Five courses, to include:

- 1 *POL 1570/Introduction to United States Politics*
- 2 Four political science electives in the following two areas (two courses in each area):
  - a United States politics and law
  - b Comparative politics and international relations

**Latin American Studies Minor**

See the Interdisciplinary Studies section for description.



## Political Science Course Descriptions

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### POL 1570 *Introduction to United States Politics*

**3 credits. Fall** 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.

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### POL 2010 *Governments and Politics Worldwide*

**4 credits. Spring** 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.

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### POL 2020 *Introduction to International Relations*

**4 credits. Fall** 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; the emerging new world order.

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### POL 2040 *Women and Politics*

**4 credits. Special topic (offered irregularly)** 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; the vexing problem of the "gender gap."

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### POL 2070 *West African Politics and Literature*

**4 credits. Fall** Using African novels and social science literature, both the insights of the artist and the analytic models of the social scientist are employed in the discussion of African politics and political systems. Topics include: the impact of Western colonialism and imperialism on traditional African societies; the evolution of new African cultures; the widening gulf between elites and masses; and the role of the African storyteller in articulating African issues.

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### POL 2080 *Environmental Justice*

**4 credits. Special topic (offered irregularly)** 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. Also offered as *ENV 2080*.

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### POL 2115 *Islam: Culture and Politics*

**4 credits. Spring** Islam, a popular world religion, is not well known or understood in the U.S. In the public mind, it is typically associated with violence, jihad, and terrorism. This course introduces the origin and main principles of Islam, and analyzes its development as a civilization and a political ideology. Topics include secularism, women's rights, social justice, and democratization in relation to the philosophical and political divisions within Islam.

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### POL 2130 *Race and Politics*

**4 credits. Alternate years** 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. Also offered as *SOC 2130*.

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### POL 2170 *Political Theory I: Plato to Machiavelli*

**4 credits. Alternate years (Fall)** The first half of a two-course survey of Western political thought. The course concentrates on the classical and medieval contributors to political discourse like Plato, Aristotle, Augustine, and Aquinas, and concludes with early modern thinkers like Machiavelli and Calvin.

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### POL 2180 *Political Theory II: Hobbes to the Present*

**4 credits. Alternate years (Fall)** The second half of a two-course survey of Western political thought. Themes characteristic of the last 500 years of political theory include liberalism, feminism, nationalism, and revolution. Theorists typically read are Hobbes, Locke, Rousseau, Mill, Marx, and a 20th-century theorist.

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### POL 2210 *Politics and the Media*

**4 credits. Special topic (offered irregularly)** 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.

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**POL 2230**      *The Dominican Republic: Between Latin America and the United States*


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**4 credits. Special topic (offered irregularly)** The Dominican Republic was repeatedly invaded by Haiti in the 19th century, occupied by the U.S. in the 1910s and 1920s, and ruled by a brutal dictator for a generation. Today it is building the institutions of a democratic society. This course is divided into three parts: (1) Dominican history, from colonization to the 1980s; (2) contemporary issues like relations with Haiti, human rights, and economic development; and (3) Dominican migration and the U.S.

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**POL 2510**      *Environmental Policy*


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See *ENV 2510* in the Environmental Studies section for description.

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**POL 2600**      *Courts, Judges, and Politics*


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**4 credits. Alternate years** 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.

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**POL 2610**      *America on Film*


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**3 credits. Alternate years** Examines American social and political history during the last half of the 20th century. Three distinctive and overlapping periods are scrutinized: the Cold War era, the civil rights and cultural revolutions of the 1960s, and the post-New Deal era of the Reagan and Clinton years. Each period is examined through readings and the prism of films, often made contemporaneously with or shortly after the events portrayed. Also offered as *SOC 2610*.

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**POL 3000**      *Women in Developing Countries*


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**4 credits. Fall** Examines the values, structures, and policies that shape the political attitude and behavior of women and toward women in developing countries. Women's contributions to social and political change, as well as the impact of such changes on their lives, are discussed with reference to specific historical and contemporary cases. The primary goals are to develop insight into the lives of women in developing countries and to understand the determinants of their problems and achievements. Also offered as *WOM 3000*.

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**POL 3020**      *Law, Energy, and the Environment*


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**3 credits. Special topic (offered irregularly)** Modern technology and labor-saving devices depend on the power released from burning hydrocarbons, while electricity is central to ending poverty in less developed countries. However, the poisonous byproducts of hydrocarbon combustion compromise the planet's present health and future sustainability. This course examines legal and economic issues implicated in a hydrocarbon society's dilemma: oil politics, regulatory limitation, and environmental legislative activism. Also offered as *ENV 3020*. *Recommended prior course:* An introductory course in environmental science or law.

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**POL 3040**      *Contemporary Revolutions*


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**4 credits. Spring** Drawing on several historical cases and theoretical works, the course examines in detail the underlying causes of revolution, revolutionary strategies, and the aftermath of revolutions in the Third World.

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**POL 3045**      *Sex, Politics, and Health*


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**4 credits. Spring** Though people think of health as having biological roots, health and illness actually have social and political origins. This course examines women's health policy, the women's health movement, and the differences between the health care needs of men and women. Topics like access to the health care system, poverty, Medicaid/Medicare, managed care, breast cancer, women and violence, HIV/AIDS, and medical research are investigated. Also offered as *SOC 3045* and *WOM 3045*.

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**POL 3050**      *American Constitutional Law*


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**4 credits. Alternate years** 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; the role of the judiciary in the maintenance of national power.

*Prerequisite:* *POL 1570*

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**POL 3070**      *U.S. Foreign Policy Since 1945*


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**4 credits. Spring** 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 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.

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**POL 3090**      *Race, Gender, and the Law*


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**4 credits. Fall** The legal dimensions of race and sex discrimination are examined. Fourteenth Amendment decisions of the Supreme Court and related federal anti-discrimination law are the focus of study. Also offered as *WOM 3090*.

*Prerequisite:* *POL 2040* or *POL 3050*

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**POL 3125**      *Women's Rights as Human Rights*


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**4 credits. Alternate years (Spring)** This course focuses on definitions of human rights and ways in which women's experiences of human rights violations are gendered. It examines the roles of custom and law, international human rights, the shortcomings of international human rights structures in protecting women's rights, and strategies that women have employed to promote their rights, with an emphasis on the UN convention on women's rights. Also offered as *WOM 3125*.

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**POL 3160** *Civil Liberties and Civil Rights*

**4 credits. Special topic (offered irregularly)** 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.

*Prerequisite:* POL 1570 or POL 3050

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**POL 3180** *The Nature and Function of Law*

**4 credits. Alternate years (Fall)** 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.

*Prerequisite:* POL 1570 or POL 2600

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**POL 3230** *Presidential Politics*

**4 credits. Alternate years** 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; the emerging role of the first lady.

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**POL 3235** *Globalization, Development, and Poverty*

**4 credits. Alternate years (Spring)** People produce enough food to feed the world's population, yet 40,000 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; the impact of international organizations, development strategies, and relief efforts. Replaces POL 3220.

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**POL 3240** *Gender Politics and Islam*

**4 credits. Alternate years (Spring)** Changes in the status of women in Islamic societies are examined, with an emphasis on the diversity of both Muslim communities and the interpretation of sacred texts. Topics include: the "gendered" approach to Islam in Western societies; the economic and political impact of colonialism, the Cold War, globalization, and the Muslim elite; and the struggle by feminists and other women's rights groups. Also offered as WOM 3240.

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**POL 3245** *Gender and Health: U.S. and Global Perspectives*

**4 credits. Fall** Examines health concerns on an international scale and analyzes how gender is interwoven with these concerns. The roles of international agencies are explored, with emphasis on their support (or lack thereof) of the health needs of various populations. The role of the U.S. in the implementation of programs through funding issues, restrictions on the use of funds (the "global gag rule"), and other strategies is also analyzed. Also offered as WOM 3245.

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**POL 3290** *Political Protest and Ideologies*

**4 credits. Alternate years (Fall)** 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, anti-racist, and nationalist movements and ideologies from Third World countries and ethnic minorities in the West.

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**POL 3300** *Development and Politics of Latin America*

**4 credits. Spring** An overview of major political structures, problems, and ideologies, concentrating particularly on South America. The first half of the semester discusses problems of land tenure, industrialization, and urbanization. The second half examines contemporary politics in detail, using one South American country as a case study.

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**POL 3340** *United States/Latin American Relations*

**4 credits. Alternate years (Spring)** It is difficult to understand the culture and politics of Latin America, in particular the Caribbean basin, without examining the role of the U.S. While the U.S. has generally seen its role in Latin America as that of a protector, many Latin Americans have perceived the U.S. as a heavy-handed superpower. The first half of the course provides a historical overview of U.S. interests and interventions, and how these have shaped Latin American societies. The second half examines contemporary problems and issues.

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**POL 3360** *Cuba and the U.S.*

**4 credits. Alternate years (Fall)** 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.

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**POL 3380**      *Dictatorship and Democracy  
in Latin America*

**4 credits. Special topic (offered irregularly)** A detailed historical examination of repression and the “dirty wars” of the 1970s and 1980s, and the struggle to create democracy in the 1990s, focusing principally on Chile, Argentina, Uruguay, and Brazil. Topics include: how and why the military intervenes; the problems of repression and protecting human rights; the dilemmas of creating stable democratic structures. Extensive readings and a major paper required.

*Prerequisite:* Previous coursework on Latin America, either in the social sciences or in language and culture, or permission of instructor

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**POL 3400**      *Health Care Crisis*

**4 credits. Special topic (offered irregularly)** What would happen if you had an accident tomorrow and had to spend the next few weeks in the hospital? Are you fortunate enough to have insurance? If so, what kind, and what would it cover? What would happen if you did not have health insurance? Why does health care cost so much in the U.S.? These and other questions are examined as the current crisis in the U.S. health care system is investigated.

*Prerequisite:* POL 1570

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**POL 3481**      *Censorship: Sociological and Legal  
Perspectives*

See *SOC 3480* in the Sociology section for description.

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**POL 3500**      *Research in Political Science*

**4 credits. Spring** Research topics and methods, designs of research projects, data collection techniques and analysis, and writing about research. This course, which is a prerequisite for *POL 4990*, prepares students for work on the senior project.

*Prerequisite:* POL 1570 and a political theory course (completed with grade of C or higher)

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**POL 3570**      *Human Rights*

**4 credits. Alternate years** 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?

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**POL 3580**      *The Literature of Political Violence*

**4 credits. Alternate years (Fall; Summer, in Spain)**

Discussions surrounding political readings that reflect ideological violence, the terror of state power, and the response to state power by individuals and groups. Historical and contemporary events are discussed (e.g., the Nazis, the Soviet gulags, the Inquisition and fascism in Spain, military dictatorship in Chile and Liberia, genocide in Rwanda).

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**POL 3670**      *Politics and Religion in America*

**4 credits. Alternate years** Religion in America has been at the heart of politics from the Puritans to the Christian Coalition. This course addresses the historic role of religious thinking as a significant part of American political traditions (e.g., natural rights, civil liberties, liberal individualism). Students also investigate the contemporary emergence of religion-based political interests as formidable players in the construction of the nation's political agenda.

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**POL 3720**      *Campesinos*

**4 credits. Special topic (offered irregularly)** Life in the countryside lies at the heart of Latin America's identity. Yet the peasantry remains poor, and the countryside is often the scene of intractable and violent social conflicts. Drawing on Latin American literature as well as the social sciences, students examine peasant life and rural conflict in Latin America today. Taught in Spanish and English, with extensive reading and a major paper required.

*Prerequisite:* Proficiency in Spanish and permission of instructor

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**POL 3735**      *Special Topics in Latin America*

**4 credits. Special topic (offered irregularly)** A detailed examination of a topic of contemporary importance in Latin American politics and society. (For the specific topic, see the registration bulletin.) Taught in a seminar format with extensive readings required. Grading is based on class participation and a major paper.

*Prerequisite:* Previous coursework on Latin America or the Third World, either in the social sciences or in language and culture, and permission of instructor

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**POL 3740**      *The Middle East*

**4 credits. Spring** 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.

**POL 3780** *Money, Power, and Democracy*

**4 credits. Alternate years (Fall)** The meaning of democracy is examined, and various theoretical and actual models of democratic states are discussed. The course investigates who controls the sources and instruments of power in a democratic state and how public policies are made. The limits and problems of contemporary liberal democracies are studied and compared to various historical and contemporary alternatives.

**POL 3810** *Women and the State*

**4 credits. Spring** An advanced seminar reviewing several classical theoretical treatments of the relationship of women to the state. Topics include welfare, feminization of poverty, homelessness, abortion and other reproductive issues, and health care. Students do in-depth studies of various policy issues as they affect women. Also offered as *WOM 3810*.

*Prerequisite:* *WOM 1520, POL 1570, or POL 2040*

**POL 3900** *Independent Study and Tutorial*

**Variable credits. Every semester** Faculty members are available for independent study and tutorials on a selected basis in areas not covered by regular coursework.

**POL 3980** *Internship in Political Science*

**Variable credits. Every semester** Students identify relevant agencies, community groups, etc., that provide an opportunity to gain practical experience. Students work with an appropriate faculty member as the academic sponsor and the Career Development Office in the structuring of the internship agreement.

**POL 4880** *Special Topics in Political Science*

**4 credits. Special topic (offered irregularly)** Faculty offers courses in selected areas of study for more advanced students in political science. Topics may include: religion and politics in the U.S.; international organizations; politics and the media; ethnic conflict and national security.

**POL 4990** *Senior Project in Political Science*

**8 credits. Every semester** Students are required to submit a senior project in order to complete the major in political science. Students work with individual members of the faculty to develop a project design that focuses on some substantive or methodological problem of political science. *Must be taken for two semesters (8 credits total).*

*Prerequisite:* *POL 1570 and 3500*, a political theory course, and a grade of *C* or higher in all political science courses

**Political Science Board of Study****Zehra F. Kabasakal Arat**

*Professor of Political Science. B.A., Bogazici University, Istanbul; M.A., Ph.D., Binghamton University, SUNY.* Democracy; human rights; women's rights; women and development; poverty and globalization.

**Karen Baird**

*Associate Professor of Political Science. B.S., M.A., Ph.D., University of Houston.* Health care policy; women and public policy; women and AIDS; poverty in the United States; political theory; feminist theory; research methods.

**John Gültiz**

*Associate Professor of Political Science. B.A., Oberlin College; M.A., Ph.D., University of North Carolina at Chapel Hill.* Religion and politics in Latin America; Peru; political violence and human rights.

**Connie Lobur**

*Associate Professor of Political Science. B.A., B.S., Pennsylvania State University; M.A., Ph.D., Rutgers University.* U.S. Constitutional law and politics; feminist jurisprudence; political theory.

**Peter Schwab**

*Professor of Political Science. B.A., Fairleigh Dickinson University; M.A., Ph.D., New School for Social Research. SUNY Chancellor's Research Recognition Award.* Human rights; the Middle East; U.S. foreign policy; African politics.

**Psychology****The Psychology B.A. Program**

Psychology is the study of behavior and experience. As such, it includes topics as diverse as emotion, cognition, personality, social processes, psychobiology, psychopathology, and psychological development in children and across the lifespan. The Psychology Program at Purchase College offers basic and advanced courses, as well as research opportunities, in all of these areas. Regardless of the subject matter, there is a strong emphasis on the use of scientific methodology to pursue knowledge.

The psychology major is designed to provide and then build on the basic skills students need for critical analysis of empirical and theoretical material in the field, and to provide a sophisticated understanding of the subject matter in a broad range of topic areas. This basic study is enriched by the perspectives drawn from courses in the related disciplines of biology, philosophy, and anthropology or sociology. The learning process culminates in the senior project, a year-long 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, teaching assistantships, and a practicum in child development, where students serve as assistants to teachers at Purchase's state-of-the-art daycare and child study center.

Many of our graduates go on to pursue graduate training in psychology, social work, education, neuroscience, medicine and/or law; others want a broad-based liberal arts education in psychology, but do not pursue advanced work after graduation. The psychology major is designed to serve the needs of both types of students.

## Academic Requirements

In addition to meeting general degree requirements, all psychology majors must meet the following requirements:

- 1 *PSY 1530/Introduction to Psychology*
- 2 *PSY 2320/Behavioral Statistics*
- 3 *PSY 3550/Experimental Psychology*
- 4 *PSY 3660/Physiological Psychology*
- 5 Five electives in psychology (at least four upper-level; please note that BPS 3000-level courses cannot be counted as upper-level electives; internships, practica, and independent studies cannot be counted as electives)
- 6 *BIO 1560/General Biology II* or *BIO 1510/Human Anatomy and Physiology I*
- 7 One course in philosophy
- 8 One course in anthropology or sociology
- 9 *PSY 3890/Psychology Junior Seminar*
- 10 *PSY 4880 and 4890/Psychology Senior Seminar*
- 11 *PSY 4990/Senior Project*

## Advanced Standing and Grade Requirements in Psychology

Psychology majors must achieve advanced standing in order to register for *PSY 3550/Experimental Psychology* and *PSY 3890/Psychology Junior Seminar*. To achieve advanced standing, a student must take *PSY 1530/Introduction to Psychology*, *PSY 2320/Behavioral Statistics*, and one additional psychology elective (lower or upper level), with none of the grades lower than C+ and with an average grade of at least 2.7 (B-) in those three courses.

Once advanced standing is achieved, psychology majors must earn a grade of C or higher in required psychology courses and a grade of C- or higher in biology, philosophy, and anthropology/sociology courses. Students who do not meet these standards are required to retake or substitute courses as needed in order to graduate as a psychology major.

## 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 after achieving advanced standing. Students who plan to transfer to Purchase College from another college should familiarize themselves with the degree requirements and the requirements for advanced standing, and should meet with a member of the psychology faculty as early as possible during the application process.

## Concentration in Psychobiology

**Requirements:** Same as for the psychology major, with the following exceptions:

- 1 One year of chemistry
- 2 Two upper-level biology courses should be substituted for two of the psychology electives

## Concentration in Developmental Psychology

Students interested in a concentration in developmental psychology should contact Dr. Peggy A. De Cooke or Dr. Karen Singer-Freeman for information.

## Premedical Studies: Preparation for Medical, Dental, Veterinary, and Allied Health Careers

Detailed information about the Premedical Studies Program is available on page 65.

## Psychology Minor

The psychology minor is designed to encourage students who are majoring in other disciplines to pursue their interest in psychology. Students interested in the psychology minor should submit a completed *Minor Application Form* to the coordinator of the Psychology Board of Study or another member of the psychology faculty, and must submit a *Declaration of Minor* form to the Office of the Registrar.

**Requirements:** Five courses, as follows:

- 1 *PSY 1530/Introduction to Psychology*
- 2 Four electives, two of which must be upper-level

## Psychology Course Descriptions

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### PSY 1530 *Introduction to Psychology*

**4 credits. Every semester** 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; personality and psychopathology. *PSY 1530* is a prerequisite for all upper-level psychology courses, except when the course description notes otherwise.

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### PSY 2140 *Social Issues Seminar*

**4 credits. Special topic (offered irregularly)** This seminar takes an interdisciplinary approach to a topic of broad interest or concern; examples include (but are not limited to) violence and terror, the global AIDS crisis, poverty, or racism. It is team taught by faculty members in at least two distinct disciplines. Lectures are supplemented by visual presentations and guest lectures. Fall 2005 subtitle/topic: *Violence and Terror* (also offered as *ANT 2140*).

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### PSY 2160 *Psychology of Emotion*

**3 credits. Alternate years** The writings of classic and contemporary investigators provide the basis for examining theoretical and empirical issues within the area of human emotions. Topics include: the expression of emotions; individual differences in emotional experience; the structure of emotion; the interplay between emotions, cognition, and behavior.

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### PSY 2250 *Sensation and Perception*

**4 credits. Special topic (offered irregularly)** Studies 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.

**PSY 2320** *Behavioral Statistics*

**4 credits. Every semester** 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. *A problems section is required.*

This course is intended to fulfill the statistics requirement for psychology majors. It also fulfills (a) the statistics requirement for economics and sociology majors, and (b) the methodology requirement for students majoring in media, society, and the arts.

*Prerequisite:* Math proficiency

**PSY 2360** *Psychology of Communication*

**3 credits. Special topic (offered irregularly)** An introduction to the behavior of communicating, and to the implicit rules and conventions guiding verbal and nonverbal communication. Topics include: the difference between language and communication; the roots of human communication in infant-caregiver interaction; conversational analysis and persuasion.

**PSY 2450** *Learning and Memory*

**4 credits. Special topic (offered irregularly)** 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.

**PSY 2500** *Adolescent Psychology*

**3 credits. Spring** 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; suicide.

**PSY 2520** *Personal/Social Relationships*

**3 credits. Alternate years** 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.

**PSY 2650** *Child Development*

**4 credits. Fall** 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. *PSY 2650* may serve as a pre requisite for upper-level developmental psychology courses. Credit will not be given for both *PSY 2650* and *BPS 3350/Developmental Psychology* (offered through the School of Liberal Studies & Continuing Education).

**PSY 2670** *Psychology of Lesbian and Gay Issues*

**3 credits. Special topic (offered irregularly)** Aspects of the gay and lesbian experience are explored from a psychological perspective. Topics include: biopsychosocial bases of sexual orientation; coming out; relations with family of origin; interaction with ethnic identity; sexuality and physical health; prejudice and discrimination; self-image and self-esteem; internalized homophobia; romantic relationships, friendships, parenting, and aging. Also offered as *LGS 2670*.

**PSY 2745** *Psychology of Stereotypes, Prejudice, and Discrimination*

**3 credits. Special topic (offered irregularly)** 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.

**PSY 2755** *Stress and Coping*

**3 credits. Special topic (offered irregularly)** 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.

**PSY 2860** *Psychology of Women*

**3 credits. Alternate years** 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. Also offered as *WOM 2860*.

**PSY 3085** *Social Psychology of Prison*

**4 credits. Alternate years** Issues of incarceration are examined from a social-psychological perspective. Topics include: how the correctional system operates; media images of crime and punishment; victims' rights; and attitudes toward rehabilitation. The ways that race, gender, and economic factors interface with these issues and with social psychological theory and research are analyzed. Requirements include an independent project related to the course material.

*Prerequisite:* *PSY 1530* or *SOC 1500*

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**PSY 3100**      *Abnormal Psychology*

**4 credits. Every year** 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, behaviorist, humanist, and neuroscientific viewpoints of psychopathology are represented.

*Prerequisite: PSY 1530*

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**PSY 3120**      *Psychological Perspectives on the Self*

**4 credits. Alternate years** 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.

*Prerequisite: PSY 1530*

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**PSY 3130**      *Sports Psychology*

**4 credits. Special topic (offered irregularly)** A critical examination of the psychological variables that affect athletes and their performance, with emphasis on the social-emotional, cognitive, and developmental aspects of sports participation. The impact of social-psychological conditions on athletes is explored from historical, conceptual, and practical perspectives. Topics include: understanding the nature of competition; women in sports; team vs. individual participation; coping with anxiety and maintaining self-esteem; imagery and intervention strategies; children's participation in sports.

*Prerequisite: PSY 1530*

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**PSY 3170**      *Theories of Development*

**4 credits. Special topic (offered irregularly)** An examination of the concepts of human development proposed by major developmental theorists. Students read works by noted theorists and analyze research conducted within each of the frameworks. The theories of Freud, Piaget, Bandura, and Vygotsky are highlighted.

*Prerequisite: PSY 1530 and 2650, or permission of instructor*

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**PSY 3185**      *History of Psychology*

**4 credits. Special topic (offered irregularly)** Students study the historical roots of developmental, cognitive, and social psychology through the writings of major European and American psychologists, primarily from the 19th and early 20th centuries. The aim of the course is to expose students to the history of major ideas in psychology through an examination of primary sources.

*Prerequisite: PSY 1530 or one philosophy course, or permission of instructor*

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**PSY 3210**      *Psychology of Creativity*

**4 credits. Special topic (offered irregularly)** Research and theories of creativity are examined from the perspectives of cognitive, social, personality, and developmental psychology.

*Prerequisite: PSY 1530*

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**PSY 3300**      *Cross-Cultural Psychology*

**4 credits. Special topic (offered irregularly)** A consideration of human behavior within an eco-cultural perspective, beginning with historical and methodological issues. Perceptual, cognitive, and developmental processes, personality, and psychopathology are also studied. Distinct cultures serve as case studies.

*Prerequisite: PSY 1530 or permission of instructor*

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**PSY 3301**      *Health Psychology*

**4 credits. Special topic (offered irregularly)** 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.

*Prerequisite: PSY 1530*

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**PSY 3330**      *Social Development*

**4 credits. Alternate years** 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; the acquisition of interactional knowledge and skills.

*Prerequisite: PSY 1530 and 2650, or permission of instructor*

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**PSY 3345**      *Cognitive Development*

**4 credits. Special topic (offered irregularly)** 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.

*Prerequisite: PSY 1530 and 2650, or permission of instructor*



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**PSY 3440** *Social Issues in Developmental Psychology*

**4 credits. Alternate years** 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; child abuse and neglect.

*Prerequisite:* PSY 1530 and 2650, or permission of instructor

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**PSY 3490** *Development of Language*

**4 credits. Special topic (offered irregularly)** Starts with an examination of various criteria for and precursors of language. Students read and analyze studies of children's first words, private speech, early syntactical development, speech play, metaphor, storytelling, and bilingualism.

*Prerequisite:* PSY 1530 and 2650, or permission of instructor

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**PSY 3510** *Social Cognition*

**4 credits. Special topic (offered irregularly)** 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.

*Prerequisite:* PSY 1530

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**PSY 3550** *Experimental Psychology*

**5 credits. Every semester** A combined lecture and laboratory course teaching 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 replicate classic experiments and prepare scientific reports on their results. Students design and carry out an original research project. *A lab section is required.*

*Prerequisite:* PSY 1530 and 2320, advanced standing in psychology, and permission of instructor

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**PSY 3610** *Psychological Testing and Measurement*

**4 credits. Special topic (offered irregularly)** This course covers the basic principles, research, and theories on the testing and measurement of psychological constructs. Topics include test reliability and validity, test development, intelligence and its measurement, personality assessment, and clinical assessment.

*Prerequisite:* PSY 1530

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**PSY 3620** *Contemporary Psychoanalytic Theory*

**4 credits. Special topic (offered irregularly)** After a brief overview of psychoanalysis and its evolution through the development of ego psychology (A. Freud, Hartman), considerable attention is given to object relations theory, both British (Klein, Winnicott, Guntrip) and American (Kohut, Kernberg) schools. The interpersonal psychoanalysis of Harry Stack Sullivan is reviewed. A familiarity with the language of psychoanalysis is essential.

*Prerequisite:* PSY 1530

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**PSY 3660** *Physiological Psychology*

**4 credits. Spring** 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; psychopharmacology. The biological bases of various psychological disorders are also covered.

*Prerequisite:* PSY 1530 or, for biology majors, permission of instructor

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**PSY 3690** *Personality Assessment*

**4 credits. Special topic (offered irregularly)** 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; the accuracy of people's self-descriptions of their personalities.

*Prerequisite:* PSY 1530

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**PSY 3705** *Special Topics in Neuropsychology*

**4 credits. Special topic (offered irregularly)** One or two topics in neuropsychology are examined in depth. Topics may include memory across the lifespan, degenerative disorders, neuropsychiatric disorders (e.g., schizophrenia and depression), or communication disorders.

*Prerequisite:* PSY 1530

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**PSY 3715** *Human Neuropsychology*

**4 credits. Special topic (offered irregularly)** 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.

*Prerequisite:* PSY 1530

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**PSY 3745**      *Human Memory*

**4 credits. Alternate years** Examines the cognitive representations and processes involved in human memory. Topics include: short-term and working memory; encoding and forgetting processes; implicit memory, semantic memory, eyewitness memory; reconstructive processes and alterability of memory; memory for text; neural bases of memory.

*Prerequisite:* PSY 1530

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**PSY 3760**      *Psychology of Personality*

**4 credits. Fall** The study of how diverse psychological systems combine to form a coherent, unique individual. Three competing traditions are discussed: the observationist approach (studying people in depth through careful observation); the psychometric approach (personality and intelligence testing); and the experimental approach (manipulating one set of psychological systems to see how others respond).

*Prerequisite:* PSY 1530

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**PSY 3770**      *Cognitive Psychology*

**4 credits. Alternate years** 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; language use.

*Prerequisite:* PSY 1530 or permission of instructor

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**PSY 3820**      *Social Psychology of HIV/AIDS*

**4 credits. Special topic (offered irregularly)** HIV/AIDS is among the most pressing health and social issues of our time. Topics include: in-depth coverage of prevention and intervention; social marketing; HIV testing; disclosure of HIV status and stigma; access to medications and medication adherence; politics and public policy; and the international impact of HIV/AIDS (Africa, Asia, Europe) from an applied social-psychological perspective.

*Prerequisite:* PSY 1530 and either PSY 3301 or PSY 3860 or permission of instructor

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**PSY 3830**      *Social Behavior*

**4 credits. Special topic (offered irregularly)** In this course, social behavior is studied through ethnomethodology, a phenomenologically based form of social analysis. Students read sociological theory and conduct investigations aimed at examining the methods people use to construct a social world. Topics include: performing gender, defining death, interpreting IQ, understanding contradictory versions of events, creating credibility, and making sense of communications.

*Prerequisite:* PSY 1530 or one philosophy or sociology course

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**PSY 3840**      *Psychology of Gender*

**4 credits. Special topic (offered irregularly)** Examines psychological, biological, and sociocultural factors influencing the development of gender identity and gender roles. Readings focus on the gender categories female and male, and on their relation to issues like transsexualism, transvestism, intersexuality, and sexual identity. Also offered as WOM 3840 and LGS 3840.

*Prerequisite:* PSY 1530 or one women's studies course

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**PSY 3845**      *Gender Development*

**4 credits. Special topic (offered irregularly)** Examines the processes involved in the development of gender and emphasizes the interaction between biology, socialization, and cognition. Topics include hormonal influences, moral development, play, friendships, and experiences at school.

*Prerequisite:* PSY 1530

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**PSY 3850**      *Practicum in Child Development*

**4 credits. Every semester** Students work with pre-school children for eight hours per week at the Purchase College Children's Center, located on campus. The academic component of the practicum is coordinated through weekly class meetings that relate the students' experience with children at the Center to issues in child development. *This course (a) fulfills a requirement for the certificate program in early childhood development, offered by the School of Liberal Studies & Continuing Education; (b) does not count as one of the psychology electives for psychology majors.*

*Prerequisite:* Permission of the Children's Center director and of instructor

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**PSY 3860**      *Social Psychology*

**4 credits. Every year** Students read classic experiments and contemporary research in the areas of conformity, obedience, helping behavior, attributions, aggression, persuasion, and prejudice. This material is applied to historical events like the Nazi movement in Germany and to current issues like cults. Ethical issues in social research are examined.

*Prerequisite:* PSY 1530 or one sociology course

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**PSY 3890**      *Psychology Junior Seminar*

**4 credits. Every semester** 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 writing in the style of the discipline.

*Prerequisite:* Advanced standing in psychology and permission of instructor

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**PSY 3900**      *Independent Study and Tutorial*  
and **4900**

**1-4 credits. Every semester** Students with special interests may study independently under the sponsorship of a qualified faculty member. Independent study in general is permitted if the board of study offers no formal course covering the material. Independent study in advanced or highly focused studies may be undertaken after a student has completed two 3000- or 4000-level courses in psychology with a grade of *B* or higher. Independent study may not be substituted for any specifically required course. The per-credit workload is approximately 2½ hours per week.

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**PSY 3980**      *Internship in Psychology*

**1-4 credits. Every semester** The internship in psychology provides students with the opportunity to gain supervised, voluntary work experience for academic credit. Internships are developed by the student, the academic internship advisor, and the sponsoring organization in conjunction with the Career Development Office. Psychology students have interned in clinics, laboratories, and educational settings. Some students elect to do internships at the Purchase College Children's Center.

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**PSY 4100**      *Seminar in Early Childhood Development*

**4 credits. Special topic (offered irregularly)** An in-depth exploration of the development and education of young children, ranging in age from two to five years. Topics include: physical, social, emotional, and cognitive development; issues of self, autonomy, and independence; day care vs. preschool; developmentally appropriate practice; the assessment of young children; transitions to kindergarten.

*Prerequisite:* PSY 1530 and PSY 2650, or permission of instructor

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**PSY 4600**      *Seminar in Gender Theory*

**4 credits. Special topic (offered irregularly)** Students with a background in psychology, women's studies, lesbian and gay studies, or biology read primary material in gender theory. Meanings of gender-based categories (e.g., transvestism, transsexuality, intersexuality, hetero/homosexuality) are explored. The impact of psychological and biological theories on gender identity and on cultural ideas about gender is also considered. Conducted as a seminar, with a heavy emphasis on reading and class participation. *Previous coursework in the psychology of gender is not required.* Also offered as WOM 4600 and LGS 4600.

*Prerequisite:* Permission of instructor

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**PSY 4680**      *Seminar on the Psychobiology of Mental Disorders*

**4 credits. Special topic (offered irregularly)** Intensive study of the neuroscientific literature on a few mental disorders. Topics may include: schizophrenia; affective, anxiety, or substance-use disorders; conduct disorder in children; or antisocial personality disorder. Research on the biological bases of these disorders is explored through close reading of primary source material.

*Prerequisite:* PSY 1530 and PSY 3660 or 3100

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**PSY 4880**      *Psychology Senior Seminar I*

**1 credit. Fall** Students meet weekly to present and discuss their senior project proposals. Grading is on a pass/no credit basis.

*Corequisite:* PSY 4990

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**PSY 4890**      *Psychology Senior Seminar II*

**1 credit. Spring** In this second semester of the *Psychology Senior Seminar*, students present the findings of their senior project research. Grading is on a pass/no credit basis.

*Corequisite:* PSY 4990

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**PSY 4990**      *Senior Project*

**8 credits. Every semester** Two-semester independent study (8 credits total) leading to a baccalaureate thesis. The project and thesis may take one of several forms. Students typically join in the faculty sponsor's research, pursuing an identifiable problem in that context. Some students do research projects at other institutions like psychiatric hospitals or clinics. These external projects must be approved by a Purchase faculty member, who acts as the internal sponsor.

*Prerequisite:* 90 credits, PSY 3550 and 3890

## Psychology Board of Study

### **Linda Bastone**

*Associate Professor of Psychology. B.A., State University of New York at Binghamton; Ph.D., City University of New York. SUNY Chancellor's Awards for Excellence in Teaching and in Faculty Service.* Personality and social behavior; emotions; the self; stereotyping and prejudice.

### **Peggy De Cooke**

*Associate Professor of Psychology. B.A., University of Michigan; Ph.D., University of Pittsburgh.* Social and social-cognitive development; help seeking; perceptions of competence; out-of-school care.

### **Ronnie Halperin**

*Associate Professor of Psychology. B.S., City College of New York; Ph.D., City University of New York.* Biopsychology; psychopathology; social policy issues related to prisons; child welfare, education, and race; program evaluation.

**Suzanne Kessler**

*Professor of Psychology; Dean, School of Natural and Social Sciences. B.A., Carnegie Mellon University; Ph.D., City University of New York. SUNY Chancellor's Award for Excellence in Teaching. Social construction of gender.*

**Anthony Lemieux**

*Assistant Professor of Psychology. B.A., Boston College; Ph.D., University of Connecticut. Applications of social psychological principles to HIV prevention/interention and health behavior change; music and influence; intergroup relations; social dominance; social, race, and category norms; medication adherence.*

**William Needham**

*Associate Professor of Psychology. B.S., Boston College; M.L.S., University of Rhode Island; M.A., Ph.D., Northeastern University. SUNY Chancellor's Award for Excellence in Teaching. Cognitive psychology: memory and learning, reasoning and problem solving, reading comprehension; sensation and perception.*

**Karen Singer-Freeman**

*Assistant Professor of Psychology. B.A., University of Michigan; Ph.D., University of Minnesota. Cognitive development in preschool-aged children: analogical reasoning, memory, and language.*

**Lynn Winters**

*Associate Professor of Psychology. B.A., Brooklyn College; M.A., Ph.D., New School for Social Research. Cognitive psychology; history of psychology; research methods.*

**Nancy Zook**

*Assistant Professor of Psychology. B.S., Manchester College; Ph.D., Colorado State University. Higher level cognitive functions; problem solving; fluid intelligence; aging.*

**Sybil Barten**

*Professor Emerita of Psychology. B.A., Swarthmore College; M.A., Ph.D., Clark University. Developmental psychology; psychology and the arts.*

**Sociology****The Sociology B.A. Program**

Sociology is the study, primarily, of contemporary societies, their structures, and the role of the individual within them. Courses in sociology provide a particular focus on inequalities in society, including their causes and consequences. The Sociology Program offers opportunities for a broad general education in the liberal arts as well as preparation for further professional training in the discipline or in a variety of other areas. Graduates have earned advanced degrees in sociology, law, journalism, business, social work, education, hospital administration, computer science, and other disciplines.

Off-campus internships, conducted under the auspices of the program, offer opportunities for practical experience to supplement academic training.

**Academic Requirements**

In addition to meeting general degree requirements, all sociology majors must complete each of the following courses (42 credits) with a grade of C or higher:

- 1 SOC 1500/*Introduction to Sociology*
- 2 PSY 2320/*Behavioral Statistics*
- 3 SOC 3170/*Contemporary Social Theory*
- 4 SOC 3370/*Classical Social Theory*
- 5 SOC 3405/*Research Methods* (junior year, first semester)
- 6 At least four additional courses in sociology, anthropology, and/or media, society, and the arts, exclusive of the senior project
- 7 SOC 4880 and 4890/*Sociology Senior Seminar I and II*
- 8 SOC 4990/*Senior Project* (two semesters required)

**Double Major in Anthropology and Sociology**

See the Anthropology section for information.

**Sociology Minor**

The sociology minor 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 *Minor Application Form*.

*Requirements:* Five courses, as follows:

- 1 SOC 1500/*Introduction to Sociology*
- 2 Plus four elective courses in sociology, chosen with the assistance of the sociology faculty.

**Sociology Course Descriptions****SOC 1500** *Introduction to Sociology*

**4 credits. Every semester** An introduction to some basic ideas in sociology and the basic literature of the discipline. Attention is given to the interrelation of sociology and disciplines like psychology and anthropology and its relevance to public policy issues like crime.

**SOC 1510** *Introduction to Criminal Law*

**3 credits. Fall** Topics include: the structure of the criminal justice system; the impact of the Supreme Court on criminal justice; the process of arrest, prosecution, and sentencing.

**SOC 2020** *Human Sexuality*

**3 credits. Fall** An overview of biological, psychological, and sociological approaches to understanding human sexual behavior. Topics include: values in sexuality; sexuality through the life span; sexual dysfunction and therapy; sex and disability; sexual preferences; atypical sexualities; sex and the law.

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**SOC 2040**      *Sociology of the Family*

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**3 credits. Special topic (offered irregularly)** The intersections between families and other U.S. social institutions, with emphasis on recent social/political debates about the meaning of the family. Examines issues of race, ethnicity, class, gender, and sexualities, and connections between these issues and the experiences and understandings of family life. Other topics include: previous U.S. family forms; historical relationships between the government and families; current economic stresses, especially tensions between work and family life.

*Prerequisite: SOC 1500*

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**SOC 2120**      *Social Problems*

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**4 credits. Fall** An examination of how sociologists study social problems. Discussion centers on ideology and public policy. Topics include: inequality; crime; racism; economic development; the changing structure of work. The analysis is comparative, with countries in the Third World and Eastern Europe discussed, as well as the United States.

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**SOC 2130**      *Race and Politics*

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See *POL 2130* in the Political Science section for description.

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**SOC 2180**      *American Culture*

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See *ANT 2180* in the Anthropology section for description.

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**SOC 2210**      *Sociology of Gender*

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**4 credits. Alternate years** A cross-cultural examination of social constructions and expressions of gender. Students define gender, examine ideological tensions, and explore the flexibility of gendered systems. Also offered as *ANT 2211*.

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**SOC 2230**      *Computers and Culture:  
Sex, Circuits, and Cyborgs*

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**4 credits. Spring** 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. Offered as *NME 2235* for new media majors.

*Prerequisite: SOC 1500*

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**SOC 2245**      *Society and Nature*

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See *ENV 2245* in the Environmental Studies section for description.

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**SOC 2320**      *Performing Arts in Cross-Cultural  
Perspective*

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See *ANT 2320* in the Anthropology section for description.

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**SOC 2340**      *Social Movements*

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**3 credits. Special topic (offered irregularly)** Introduces major theoretical approaches to the study of social movements, and explores central topics of contemporary research, including: protest cycles; the social and cultural basis of movement participation; countermovements; repression and the state; the internal organization of movements; and the consequences of movements. Illustrative studies are examined to reflect on the strengths and limitations of various approaches.

*Prerequisite: SOC 1500*

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**SOC 2365**      *Self and Society*

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**4 credits. Special topic (offered irregularly)** Introduces microsociology from a social-interactionist perspective. Concepts covered include: self; social construction of reality and the symbolic environments; culture and subculture; 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.

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**SOC 2610**      *America on Film*

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See *POL 2610* in the Political Science section for description.

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**SOC 3045**      *Sex, Politics, and Health*

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See *POL 3045* in the Political Science section for description.

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**SOC 3140**      *Social Stratification*

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**4 credits. Special topic (offered irregularly)** "All animals are equal, but some animals are more equal than others." The inequalities in status and class are examined. Literary, philosophical, and sociological works are used to explore the nature and morality of inequality, and to provide composite pictures of the different social classes.

*Prerequisite: SOC 1500*

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**SOC 3170**      *Contemporary Social Theory*

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**4 credits. Spring** A study of the theories of modern society in its various forms. Topics include: power, class, and the role of intellectuals; and major theoretical perspectives like functionalism (Merton), phenomenology (Berger and Luckman), and Marxism (Gouldner).

*Prerequisite: SOC 1500*

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**SOC 3180**      *Technology, Values, and Society*

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**3 credits. Special topic (offered irregularly)** How is technology researched and developed? What is the relationship between science and technology? What are the hidden premises or values that lie within different technologies? Topics include: alternative technologies; nuclear vs. solar energy; automation; technological ethics; workers' control; environmental degradation.

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**SOC 3203**      *Introduction to Teaching*

**4 credits. Fall** What is teaching like? Would you make a good teacher? Designed to familiarize students with the profession of teaching, this course helps students consider whether they want to pursue a teaching career. In addition to addressing the motivation, training, and status of teachers, the course also provides an overview of educational policies and professional organizations. A child observation component is included.

*Prerequisite:* Permission of instructor

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**SOC 3286**      *Minorities and Science*

**3 credits. Alternate years (Fall)** Examines the factors affecting minority participation in scientific careers and the experience of minorities in academic science, industry, and government. Comparisons are made between the experiences of women and minorities in other countries and the majority experience. Selected students have the opportunity to participate in a research project sponsored by the National Science Foundation.

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**SOC 3370**      *Classical Social Theory*

**4 credits. Fall** 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.

*Prerequisite:* SOC 1500

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**SOC 3405**      *Research Methods*

**4 credits. Fall** Classical experimental research design and alternative designs for non-experimental research, combined with hands-on experience with a variety of data collection techniques and writing about research. Includes development of a research design as well as exercises in both interview- and observation-based techniques. Formerly SSC 3400.

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**SOC 3420**      *Race Relations*

**4 credits. Special topic (offered irregularly)** 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; racial politics.

*Prerequisite:* SOC 1500

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**SOC 3430**      *Rebels, Freaks, and Prophets:  
Deviance Revisited*

See ANT 3430 in the Anthropology section for description.

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**SOC 3440**      *Religion and the Secular Society*

**4 credits. Special topic (offered irregularly)** The role of religious institutions in the modern American social context. Topics include: the role of religious influence on other institutions (especially the political); religious styles; new sectarian and revivalist movements; conflict within the major religious traditions.

*Prerequisite:* SOC 1500

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**SOC 3480**      *Censorship: Sociological and  
Legal Perspectives*

**3 credits. Special topic (offered irregularly)** Sociologists have long understood that the study of censorship can yield an understanding of the structure and values of a society. Modern societies define and enforce limits on expression by defining certain forms of expression as “obscene,” “pornographic,” “subversive,” etc. Censorship in film, literature, and theatre is the major focus. Also offered as POL 3481.

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**SOC 3500**      *Sociology of Education*

**4 credits. Special topic (offered irregularly)** 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); race and class issues in public and private education.

*Prerequisite:* SOC 1500

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**SOC 3520**      *Internship in Sociology*

**4 credits. Every semester** A supervised work experience in both on- and off-campus organizations where sociologists or social psychologists are employed. Organizations for community planning, mental health, legal aid, and local government are included.

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**SOC 3705**      *Masculinities: Feminist Perspectives*

**4 credits. Special topic (offered irregularly)** Considers experiences and images of men in U.S. society. Recent feminist theory and research concerning men are studied, with attention to the various meanings of masculinity in American culture. This course provides a sociological understanding of gender and society, with attention to race, class, and other aspects of identity that shape men's lives, including media representations of masculinity.

*Prerequisite:* SOC 1500

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**SOC 3800** *Women and Information Technology*

**4 credits. Special topic (offered irregularly)** Addresses women's experiences with computers and computer-related technologies. The course begins by reviewing some feminist theoretical perspectives on technology in general, then considers the use of computers at work, looking at women as both users and creators of computer technology. Leisure uses of computers, from video games to online chat, are also examined. Also offered as *WOM 3800*.

*Prerequisite: SOC 1500*

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**SOC 3830** *Mass Media and Society*

**4 credits. Spring** The structure and role of the mass media in contemporary society. Topics include: the development of mass media forms; social structure of audiences; formation of public opinion; the development of popular culture and its impact on society. Special attention is paid to "effects" research and organizational theories.

*Prerequisite: SOC 1500 or MSA 1530*

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**SOC 3835** *Activism and Social Change*

**4 credits. Special topic (offered irregularly)** There is a long tradition in the social sciences of combining research and professional activity with political activism. Issues addressed include: capital punishment, forms of economic activity, racial and ethnic discrimination, and militarism. This course also addresses the legitimacy of joining study with political activity, and examines some famous examples of this tradition (e.g., Marx, DuBois, Mills, Dewey, Skinner).

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**SOC 3840** *Film and Society*

**4 credits. Special topic (offered irregularly)** Film as depiction and analysis of society. Popular, avant-garde, documentary, and social science genres are examined. The social basis of film production is a major focus.

*Prerequisite: SOC 1500*

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**SOC 4870** *Special Topics in Sociology*

**4 credits. Special topic (offered irregularly)** Selected topics from among the special interests of faculty. Offered as interest warrants.

*Prerequisite: SOC 1500*

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**SOC 4880** *Sociology Senior Seminar I*

**1 credit. Fall** Students meet weekly to present and discuss their senior project proposals and progress on their literature reviews. Grading is on a pass/no credit basis.

*Corequisite: SOC 4990*

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**SOC 4890** *Sociology Senior Seminar II*

**1 credit. Spring** Students meet weekly to present and discuss their senior projects. Grading is on a pass/no credit basis.

*Corequisite: SOC 4990*

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**SOC 4990** *Sociology Senior Project*

**8 credits. Every semester** A year-long project developed in consultation with advisors that usually involves empirical or library research, but may also include practical, applied, photographic, or creative efforts. Students are encouraged to speak with a member of the faculty regarding a possible project in the second semester of their junior year. *Must be taken for two semesters (8 credits total).*

*Prerequisite: SOC 1500, PSY 2320 and SOC 3405*

*Corequisite: SOC 4880 (Fall) and SOC 4890 (Spring)*

## Sociology Board of Study

### John Howard

*Distinguished Service Professor Emeritus of Sociology. B.A., Brandeis University; M.A., New York University; Ph.D., Stanford University; J.D., Pace University. Criminal law; First Amendment and censorship issues; social stratification.*

### Mamadi Matlhako

*Assistant Professor of Sociology. B.A., University of the North (South Africa); M.A., Ph.D., Emory University. Political economy of development; South Africa; comparative education; stratification, race, gender, and class.*

### Wendy McKenna

*Professor of Sociology (part-time). B.A., Antioch College; Ph.D., City University of New York. Gender studies and human sexuality.*

# Interdisciplinary Studies

## Asian Studies

### Asian Studies Minor

The Asian studies minor provides students with a general introduction to the history and culture of Asian countries through a combination of courses in Asian history, philosophy, art history, and economics. Students interested in the minor should submit a completed *Minor Application Form* to the Humanities Office. The student is assigned a minor advisor in Asian studies after consultation with the coordinator of the Asian Studies Program.

**Requirements:** Five courses, two of which must be at the 3000 or 4000 level. One must be in history. The remaining courses may be selected from Asian philosophy, art history, and economics.

#### Courses available for the Asian studies minor

ARH 2795/*Introduction to East Asian Art*  
 ARH 4710/*Exoticism in Modern Art*  
 HIS 2600/*History of Modern Japan*  
 HIS 2830/*Modern East Asia*  
 HIS 3310/*Politics and Literature in 20th-Century China*  
 HIS 3510/*China in the Modern Age*  
 HIS 3770/*Traditional China*  
 PHI 2430/*Classical Buddhist Philosophy*  
 PHI 3290/*Chinese Philosophy: From Confucius through the Neo-Confucian Synthesis of the Sung Dynasty*  
 ECO 2210/*Wealth and Poverty in the Global Economy: The Economic Development of the Third World*  
 TFI 3760/*Japanese Cinema*

## Global Black Studies

### The Global Black Studies Program and Minor

The Global Black Studies Program offers courses that examine history, culture, politics, language, and the arts. In order to prepare students to analyze and use new information technologies on a local and global level, the program incorporates technology in teaching and research. Students may pursue a minor in global black studies by selecting five courses from the following lists—at least two of which must be on the “core” list. The courses on the “core” list focus directly on African and African-American issues, while courses listed as “related” devote some attention to these issues.

#### Core Courses

ARH 4100/*The African Presence in Western Art*  
 DRA 3495/*Black American Drama*  
 FRE 3620/*Francophone Literature*  
 LIT 3065/*Caribbean Writers*  
 LIT 3090/*Wright, Ellison, Baldwin*  
 ANT 1400/*Introduction to Global Black Studies*  
 ANT 2055/*Urban Life in Africa*  
 ANT 2710/*Black Popular Culture*

- *Asian Studies*
- *Global Black Studies*
- *Latin American Studies*
- *Lesbian and Gay Studies*
- *Liberal Arts*
- *New Media*
- *Women's Studies*

ANT 3345/*Theatre and Performance in Africa*  
 ANT 3780/*Women in Africa*  
 ANT 3830/*The Caribbean*  
 POL 2070/*West African Politics and Literature*  
 SOC 3420/*Race Relations*

#### Related Courses

HIS 3535/*The Blue and the Gray: U.S. Civil War*  
 HIS 3635/*Race, Ethnicity, and Identity in the U.S.*  
 HIS 3640/*The American South*  
 LIT 3530/*The Civil War and the American Imagination*  
 ANT 3185/*Global Media, Local Cultures*  
 ANT 3405/*Culture and Values*  
 ECO 2210/*Wealth and Poverty in the Global Economy: The Economic Development of the Third World*  
 POL 3000/*Women in Developing Countries*  
 POL 3090/*Race, Gender, and the Law*  
 MUS 1000/*World Music Survey I*  
 MUS 1010/*World Music Survey II*

### Global Black Studies Board of Study

#### **Kim Christensen**

Associate Professor of Economics. B.A., Earlham College; Ph.D., University of Massachusetts. SUNY Chancellor's Award for Excellence in Teaching. Political economy; feminist theory; political economy of AIDS; race, gender, and class.

#### **Dana-Ain Davis**

Assistant Professor of Anthropology. B.A., University of Maryland; M.P.H., Hunter College; Ph.D., City University of New York. Anthropology of the U.S.; gender, race, and poverty.

#### **Rudolf Gaudio**

Assistant Professor of Anthropology. B.A., Yale University; M.I.A., Columbia University; Ph.D., Stanford University. Language, communication, and media; gender; sexuality; race and ethnicity; space, place, and global capitalism; Africa.

#### **Alfred Hunt**

Professor of History. B.A., St. Edwards University; M.A., Ph.D., University of Texas. SUNY Chancellor's Award for Excellence in Teaching. American history.

#### **Paul Kaplan**

Professor of Art History. B.A., Hampshire College; M.A., Ph.D., Boston University. The Renaissance; Venetian art; representation of Africans in Western art.

#### **Lynn Mahoney**

Assistant Professor of History. B.A., Stanford University; Ph.D., Rutgers University. 19th-century American political and cultural history; women's history.



**Mamadi Matlhako**

Assistant Professor of Sociology. B.A., University of the North (South Africa); M.A., Ph.D., Emory University. Political economy of development; South Africa; comparative education; stratification, race, gender, and class.

**Ronnie Scharfman**

Professor of French and Literature. B.A., Bryn Mawr College; Licence-ès-Lettres, Maitrise-ès-Lettres, University of Aix-en-Provence; M.Phil., Ph.D., Yale University. French, Francophone, and postcolonial literature; contemporary European literature.

**Peter Schwab**

Professor of Political Science. B.A., Fairleigh Dickinson University; M.A., Ph.D., New School for Social Research. SUNY Chancellor's Research Recognition Award. Human rights; the Middle East; U.S. foreign policy; African politics.

## Latin American Studies

**Latin American Studies Minor**

The Latin American studies minor is designed to provide the student with a basic interdisciplinary grounding in the culture, history, and politics of Latin America.

*Recommended:* Basic Spanish

*Requirements:* Five courses, one of which must be:

*POL 3300/Development and Politics of Latin America*

The second may be chosen from any course in Latin American literature (taught in English or Spanish). The other three courses may be chosen from the following lists. Two of these must be outside the student's major:

Latin American Literature (taught in Spanish)

*SPA 3630/The Modern Latin American Novel*

*SPA 3640/Introduction to Latin American Literature*

*SPA 3700/The Latin American Short Story*

*SPA 3740/Women in Latin American Literature*

Comparative Literature

*LIT 3310/Modern Poetry in the U.S. and Latin America*

*ANT 3830/The Caribbean*

Political Science

*POL 2230/The Dominican Republic: Between Latin America and the U.S.*

*POL 3340/U.S./Latin American Relations*

*POL 3360/Cuba and the U.S.*

*POL 3380/Dictatorship and Democracy in Latin America*

*POL 3720/Campesinos*

**Latin American Studies Board of Study****John Giltitz**

Associate Professor of Political Science. B.A., Oberlin College; M.A., Ph.D., University of North Carolina at Chapel Hill. Religion and politics in Latin America; Peru; political violence and human rights.

**Gari LaGuardia**

Associate Professor of Spanish and Literature. B.A., Columbia University; Ph.D., University of Pennsylvania. Spanish and Latin American literature.

**Gregorio Rosenblum\***

Associate Professor of Spanish and Drama Studies. B.A., University of Chile; M.F.A., Karlova University of Prague. Spanish language and literature; theatrical production and direction.

**Carolina Sanin**

Assistant Professor of Spanish. Licenciatura, Universidad de Los Andes (Colombia); M.A., M.Phil., Ph.D., Yale University. Medieval and early modern Spanish narrative; modern Latin American prose; translation theory and practice; creative writing in Spanish.

\*Emeritus as of January 2006

## Lesbian and Gay Studies

**The Lesbian and Gay Studies Program and Minor**

The Lesbian and Gay Studies Program offers courses across disciplines that address lesbian, gay, and bisexual concerns. The program is designed to allow students to focus on issues like theories of sexual orientation, the history of the gay movement, AIDS, queer theory, and the lesbian/gay artist and writer.

Students majoring in any discipline may pursue a minor in lesbian and gay studies by completing five courses, one of which must be *LGS 1015/Introduction to Lesbian/Gay Studies*. The four remaining courses will be selected after consultation with a member of the Lesbian/Gay Studies Board of Study, and should represent an interdisciplinary approach to the area. An internship is strongly recommended. All students must submit a completed *Minor Application Form*.

**Lesbian and Gay Studies Course Descriptions****LGS 1015** *Introduction to Lesbian/Gay Studies*

**4 credits. Every year** An overview of the history, politics, and cultural expressions of gay and lesbian communities in Western culture. Topics include: theories of sexual orientation, "coming out," lesbian/gay families, representation in the law, and the lesbian/gay artist.

**LGS 2100** *Queer Performances*

**4 credits. Special topic (offered irregularly)** In the past 20 years, the field of performance art has emerged as a major site of "minority" expression. At the same time, the field has been a target of the religious right's ongoing culture wars. This course explores the works of "queer" artists in videos and texts, and looks at the political, social, and artistic questions that they raise.

**LGS 2200** *Contemporary Lesbian and Gay Cultures*

**4 credits. Special topic (offered irregularly)** Examines the emergence of lesbian, gay, bisexual, and transgendered cultures in the U.S. from the 1920s to the present. Topics include: the connections between sexuality and gender, race, class, and ethnicity; and the rise of lesbian, gay, and other queer political movements.

**LGS 3880** *Junior/Senior Seminar in Lesbian/Gay Studies*

**4 credits. Special topic (offered irregularly)** Students read key texts by leading scholars in different disciplines of the emerging fields of lesbian/gay/queer studies. The main types of questions addressed are in the fields of politics and culture (including literature, performance, and visual art). Each student pursues his or her own interest, culminating in a substantial paper (or thesis topic) and class presentation.

*Prerequisite:* LGS 1015 or WOM 1520, and one other LGS course

Other Lesbian and Gay Studies Courses

DRA 3520/*Gay and Lesbian Theatre*  
LIT 3001/*Lesbian and Gay Fiction*  
PHI 2790/*Philosophy of Law*  
PHI 3725/*Theories of Sexuality*  
PSY 2670/*Psychology of Lesbian and Gay Issues*  
PSY 3840/*Psychology of Gender*  
PSY 4600/*Seminar in Gender Theory*  
ANT 3405/*Culture and Values*  
ANT 3430/*Rebels, Freaks, and Prophets: Deviance Revisited*  
ANT 3750/*Sexuality in Western Culture*  
ANT 3755/*Sexuality and Society*

**Lesbian and Gay Studies Board of Study****Bill Baskin**

*Associate Dean for Academic Affairs. B.A., Fordham University; M.A., Ph.D., New School for Social Research. Feminist science studies; race, class, and gender; cultural materialism.*

**Kim Christensen**

*Associate Professor of Economics. B.A., Earlham College; Ph.D., University of Massachusetts. SUNY Chancellor's Award for Excellence in Teaching. Political economy; feminist theory; political economy of AIDS; race, gender, and class.*

**Dana-Ain Davis**

*Assistant Professor of Anthropology. B.A., University of Maryland; M.P.H., Hunter College; Ph.D., City University of New York. Anthropology of the U.S.; gender, race, and poverty.*

**Rudolf Gaudio**

*Assistant Professor of Anthropology. B.A., Yale University; M.I.A., Columbia University; Ph.D., Stanford University. Language, communication, and media; gender; sexuality; race and ethnicity; space, place, and global capitalism; Africa.*

**Naomi Holoch\***

*Associate Professor of French and Literature. B.A., Oberlin College; Licence-ès-Lettres, University of Aix-en-Provence; Ph.D., Columbia University. Contemporary French women writers; lesbian and gay fiction; creative writing.*

**Morris Kaplan**

*Professor of Philosophy. B.A., Williams College; M.A., J.D., Yale University. Political and social philosophy; philosophy of law; Plato; lesbian and gay studies.*

**Suzanne Kessler**

*Professor of Psychology; Dean, School of Natural and Social Sciences. B.A., Carnegie Mellon University; Ph.D., City University of New York. SUNY Chancellor's Award for Excellence in Teaching. Social construction of gender.*

**Esther Newton**

*Professor of Anthropology. B.A., University of Michigan; M.A., Ph.D., University of Chicago. Anthropology of American culture; sexuality and gender; deviance.*

**Michelle Stewart**

*Assistant Professor of Literature and Cinema Studies. B.A., Stanford University; M.A., Ph.D., University of Minnesota. Critical and cultural theory; critical media studies; documentary film; third cinema; race and representation; feminist film theory; popular music; culture and globalization.*

\*Emeritus as of January 2006

**Liberal Arts****The Liberal Arts (B.A.L.A.)  
Individualized Program of Study**

Students who wish to pursue an individualized, interdisciplinary program of study that cannot be accommodated within the conventional major may apply for admission to the Bachelor of Arts in liberal arts (B.A.L.A.) degree program at Purchase. In the past, students have designed programs of study in areas like bioethics, philosophy of science, biological illustration, choreography of literature, and the mind-body duality.

The B.A.L.A. degree program appeals to two kinds of students. The first group, highly individualized in its creation of major areas of study, constructs an interdisciplinary major within the B.A.L.A. framework. The second group builds on the acknowledged depth of the faculty in areas like global black studies, Latin American studies, lesbian and gay studies, and gender studies. Many B.A.L.A. students work in these areas, pursuing individualized degrees while sharing in core coursework recommended by the faculty.

**New Media****The New Media B.A. Program**

The New Media Program centers on teaching students to create, process, and communicate artistic content using electronic and other new media. The program is designed for students who possess artistic abilities, an affinity for computers, and the desire to pursue a B.A. degree in a liberal arts environment.

Consisting of courses drawn from film, computer science, music, visual arts, and the liberal arts, this program offers students a well-rounded approach to a broad range of content areas and methodologies. Regardless of their career goals, new media majors are expected to learn about computer programming, digital video and audio, Internet technologies, media and society, and ethical and legal issues related to new media.

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 Board of Study. Various types of senior projects are acceptable, and collaboration among students is encouraged.

Students are strongly encouraged to pursue internships, which provide an important bridge to a career in the field. In recent years, Purchase students have interned at a broad range of companies and organizations, including Eyebeam Atelier, Developer.com, MTV, PepsiCo, Harvestworks, and IBM.

**Academic Requirements**

*Note* Because new media is a constantly developing field, these academic requirements are subject to change.

In addition to meeting general degree requirements, all new media majors must complete the following requirements (70 credits, plus a recommended internship):

**1 Freshman and Sophomore Years**

The following nine courses (30 credits) are to be completed in the first two years. To become eligible for advanced standing, students must maintain a minimum 3.3 (B+) GPA in these courses, with no grade lower than a C+.

<i>NME 1010/Photography I</i>	4 credits
<i>NME 1150/Basic Visual Literacy</i>	3 credits
<i>NME 1170/Digital Media Studio</i>	4 credits
<i>NME 1195/Shooting and Editing</i>	
<i>Digital Video</i>	4 credits
<i>MCO 1310/Studio Composition I</i>	3 credits
<i>NME 1420/Programming Games or</i>	
<i>NME 1520/Computer Science I</i>	4 credits
<i>NME 2100/New Media Advanced Standing</i>	0 credits
<i>NME 2235/Computers and Culture</i>	4 credits
<i>NME 2730/Creating Web Documents</i>	4 credits

**2 Advanced Standing in New Media**

As part of their presentation package for advanced study, students prepare an academic program consisting of an upper-level history/theory course in new media (4 credits), an anthropology or sociology course related to new media (4 credits), and 12 credits chosen for their relevance and applicability to the student's course of study in new media. *New courses may be added each year. Students should consult with their advisor for the most current list.* Students must earn a grade of C+ or higher in each of these courses (20 credits total).

**History/Theory Courses:**

<i>NME 3000/Currents: Art in the Age</i>	
<i>of Electronic Media</i>	4 credits
<i>VDE 3300/History of Graphic Design Survey</i>	4 credits
<i>MTH 4120/History of Recorded Music I</i>	2 credits
<i>MTH 4130/History of Recorded Music II</i>	2 credits

**Anthropology/Sociology Courses:**

<i>ANT 2710/Black Popular Culture</i>	4 credits
<i>ANT 3185/Global Media, Local Cultures</i>	4 credits
<i>ANT 3345/Theatre and Performance in Africa</i>	4 credits
<i>ANT 3410/Anthropology of Art and Aesthetics</i>	4 credits
<i>SOC 3830/Mass Media and Society</i>	4 credits

**Elective Courses:****4-credit courses:**

<i>NME 2060/Digital Imaging I</i>
<i>FTF 2240/Motion Picture Production Workshop</i>
<i>CIN 2760/Cinematic Expression I</i>
<i>CIN 2770/Cinematic Expression II</i>
<i>VPR 3000/The Animated Print</i>
<i>NME 3010/Cross-Cultural Video Production I</i>
<i>NME 3020/Cross-Cultural Video Production II</i>
<i>NME 3040/Internet as Public Art</i>
<i>NME 3300/Digital Dimensions</i>
<i>VSC 3410/Video Art I</i>
<i>VSC 3420/Video Art II</i>
<i>NME 3440/Creating User Interfaces</i>
<i>NME 3450/Multimedia Computing</i>
<i>NME 3525/Creating Dynamic Web Documents</i>
<i>NME 3530/Creating Databases for Web Applications</i>
<i>NME 3630/Sound/Interactive Media I</i>
<i>NME 3640/Sound/Interactive Media II</i>
<i>NME 3650/Networking and Security</i>
<i>NME 3700/Web Page Design</i>
<i>NME 3742/Java and Multimedia Programming</i>
<i>NME 3770/Experimental Web Practice</i>

**3-credit courses:**

<i>MCO 1320/Studio Composition II</i>
<i>MSA 1530/Introduction to Media, Society, and the Arts</i>
<i>NME 3611/Experimental Workshop (Part One)</i>

2-credit courses:

*NME 2000/Introductory Digital Imaging*  
*NME 2300/Basic Mac for Visual Artists*  
*MCO 2310/MIDI Composition I*  
*MCO 2320/MIDI Composition II*  
*NME 2450/Digital Media for Designers I*  
*NME 3180/Digital Media for Designers II*  
*MCO 3330/Advanced Studio Production I*  
*MCO 3340/Advanced Studio Production II*  
*NME 4170/Advanced Web Design: Special Projects*  
*MCO 4350/Digital Audio I*  
*MCO 4360/Digital Audio II*

3 Synthesis

Students must earn a grade of C+ or higher in the following courses (20 credits, plus an optional internship):

*NME 3285/Junior Seminar I*  
 (taken in the fall semester following  
 advanced-standing approval) 2 credits  
*NME 3295/Junior Seminar II*  
 (taken in the spring semester following  
 advanced-standing approval) 2 credits  
*NME 3460/Human-Centered Design:*  
*Theories, Methods, and Ethics* 4 credits  
*NME 3980/Internship in New Media* (optional) \*  
*NME 4880/Senior Seminar I in New Media* 2 credits  
*NME 4890/Senior Seminar II in New Media* 2 credits  
*NME 4990/Senior Project in New Media* 8 credits

\* Variable credits

**Advanced Standing in New Media**

New media majors apply for advanced standing in the spring semester of their second year, while concurrently completing the courses required in the first two years of study. 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 Board of Study. In order to have a clear picture of each student's preparedness, the board of study requests that each student submit materials for its review. This advanced-standing presentation package must be submitted in the spring semester, two weeks before the beginning of pre-registration for the fall semester. To formalize this process, students must register for *NME 2100/New Media Advanced Standing* in the semester in which they are going to submit their presentation package.

To apply for advanced standing, each student must:

- 1 Earn grades averaging B+ (3.3 GPA) in the courses required during the first two years of study, with no grade lower than a C+.
- 2 Assemble a presentation package consisting of:
  - a a portfolio of work, which shall be presented on the student's Web page, with additional high-bandwidth material submitted on CD-ROM or VHS videotape;

- b 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);
- c a proposed academic program that the student intends to follow until graduation (this three-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); and
- d a letter of recommendation from a faculty member of the New Media Board of Study in the area that the student intends to pursue.

*Note* The New Media Board of Study reviews the presentation package and determines whether the student receives advanced standing. Advanced standing is a prerequisite for many of the upper-level courses that constitute the major. Students who are not approved for advanced standing will need to complete their B.A. in a different major.

**New Media Course Descriptions**

*Note* For descriptions of elective courses with the following prefixes, see: *CIN*, School of Humanities; *MCO*, Conservatory of Music; *ANT*, *MSA*, and *SOC*, School of Natural and Social Sciences; *VDE*, *VPR*, and *VSC*, School of Art+Design; *FTF*, School of Liberal Studies & Continuing Education.

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**NME 1010** *Photography I*

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See *VPH 1010* in the Photography section (School of Art+Design) for description.

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**NME 1150** *Basic Visual Literacy*

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**3 credits. Fall** Using semiotics as a point of departure, students explore the language and iconography of visual communication through class discussion. The worlds of art, advertising, publications, television, and the Web serve as source materials for class projects. Emphasis is on still images. Offered as *VIS 1150* for visual arts majors.

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**NME 1170** *Digital Media Studio*

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**4 credits. Every semester** The foundation production course for new media majors and anyone interested in using the computer as a creative tool. Students learn basic digital imaging terminology and are introduced to the field of digital art and its historical contexts. Production assignments include creating bitmap and vector images, animations, and sound. General topics like printing, scanning, and image capturing are also covered. *Limited to new media majors*. Offered as *VIS 1170* for visual arts majors.

**NME 1195** *Shooting and Editing Digital Video*

See *TFI 1195* in the Film section (Conservatory of Theatre Arts and Film) for description.

**MCO 1310** *Studio Composition I*

See the Composition section (Conservatory of Music) for description.

**NME 1420** *Programming Games*

See *MAT 1420* in the Mathematics/Computer Science section for description.

**NME 1520** *Computer Science I*

See *MAT 1520* in the Mathematics/Computer Science section for description.

**NME 2000** *Introductory Digital Imaging*

See *VPH 2000* in the Photography section (School of Art+Design) for description.

**NME 2060** *Digital Imaging I*

See *VPH 2060* in the Photography section (School of Art+Design) for description.

**NME 2100** *New Media Advanced Standing*

**0 credits. Spring** Students take this course in the semester that they apply for advanced standing. *Grading is on a pass/no credit basis.* (See “Advanced Standing in New Media” for details.)

**NME 2235** *Computers and Culture*

See *SOC 2230* in the Sociology section for description.

**NME 2300** *Basic Mac for Visual Artists*

See *VIS 2300* in the General B.F.A. section (School of Art+Design) for description.

**NME 2450** *Digital Media for Designers I*

See *VDE 2450* in the Design section (School of Art+Design) for description.

**NME 2730** *Creating Web Documents*

See *MAT 2730* in the Mathematics/Computer Science section for description.

**NME 3000** *Currents: Art in the Age of Electronic Media*

See *VIS 3000* in the General B.F.A. section (School of Art+Design) for description.

**NME 3010** *Cross-Cultural Video Production I and II and 3020*

**4 credits (per semester). I: Fall; II: Spring** Students collaborate with students in other cultures, using the Internet to produce videos on subjects of mutual interest. Basic video production and editing skills are taught, but emphasis is on developing a cross-cultural dialogue. Before moving to video, the two groups collaboratively write fiction and essays, using methods drawn from anthropology and cultural studies to analyze the materials. Credit for *NME 3010* is awarded only after successful completion of *NME 3020*. Offered as *TFI 3010* and *3020* for film majors.

*Prerequisite:* Permission of instructor

**NME 3040** *Internet as Public Art*

**4 credits. Spring** A growing dialogue surrounding Internet art echoes the rhetoric of community-oriented art practices and public art movements of the past. This course introduces the history of public art and reviews current Internet art practice and theory. Students design and implement one or more Internet projects that address issues raised in class, and become familiar with technologies like wireless Internet (Wi-Fi), programming for mobile phones, blogging, and GPS systems. Offered as *VIS 3040* for visual arts majors.

**NME 3180** *Digital Media for Designers II*

See *VDE 3180* in the Design section (School of Art+Design) for description.

**NME 3285** *Junior Seminar I*

**2 credits. Fall** Students develop a definition of new media through a range of learning experiences. These include: (1) a survey of work in the field, with guest artists and class trips to galleries, media production houses, and events; (2) students' critical writing and interactive discussions about what they are experiencing; and (3) teacher-structured and student-initiated collaborative projects, in which students test different creative roles, using various media. *Required in the fall semester following approval of advanced standing.*

*Prerequisite:* Advanced standing

**NME 3295** *Junior Seminar II*

**2 credits. Spring** A continuation of *NME 3285*, taken in the spring semester following approval of advanced standing. Encompasses a range of learning experiences, including: a survey of work from the field, with visiting artists and field trips to NYC galleries, media production houses, and events; critical writing and interactive discussions about what students are experiencing; teacher-structured and student-initiated collaborative projects in which students test different creative roles, using various media.

*Prerequisite:* *NME 3285*

**NME 3300** *Digital Dimensions*

See *VIS 3300* in the General B.F.A. section (School of Art+Design) for description.

**NME 3440** *Creating User Interfaces*

See *MAT 3440* in the Mathematics/Computer Science section for description.

**NME 3450** *Multimedia Computing*

See *VPR 3450* in the Printmaking/Art of the Book section (School of Art+Design) for description.

**NME 3460** *Human-Centered Design: Theories, Methods, and Ethics*

**4 credits. Fall** In this course, people are considered as both subjects and users of new media. Students learn how to gather information about people, incorporate it in their designs, and integrate social science theory with their work. They also acquire skills that will be used in their senior projects, and are encouraged to think about the human element in new media and how new media fit into people's lives. *Required for new media majors in their junior year.*

*Prerequisite:* Advanced standing or permission of instructor

**NME 3525** *Creating Dynamic Web Documents*

See *MAT 3525* in the Mathematics/Computer Science section for description.

**NME 3530** *Creating Databases for Web Applications*

See *MAT 3530* in the Mathematics/Computer Science section for description.

**NME 3611** *Experimental Workshop (Part One)*

See *TFI 3610* in the Film section (Conservatory of Theatre Arts and Film) for description.

**NME 3630** *Sound/Interactive Media I and II*  
and **3640**

See *VSC 3630* and *3640* in the Sculpture/3-D Media section (School of Art+Design) for description.

**NME 3650** *Networking and Security*

See *MAT 3650* in the Mathematics/Computer Science section for description.

**NME 3700** *Web Page Design*

See *VDE 3700* in the Design section (School of Art+Design) for description.

**NME 3742** *Java and Multimedia Programming*

See *MAT 3742* in the Mathematics/Computer Science section for description.

**NME 3770** *Experimental Web Practice*

**4 credits. Special topic (offered irregularly)** The Internet is examined as a tool for artistic expression and action. Students consider what is unique about the Internet; exploit its potential as a means for communication, distribution, simulation, and interaction; and experiment with Web production. A wide range of Internet art projects are studied to stimulate ideas and give students an understanding of what is happening in the "Net art" world. Students are expected to challenge standard notions of how the Web functions. Offered as *VIS 3770* for visual arts majors.

*Prerequisite:* *NME 2730* or equivalent, and permission of instructor

**NME 3980** *Internship in New Media*

**Variable credits. Every semester** Internships are an important bridge to a career in the field. The faculty assists students in arranging these opportunities to work on or off campus in their specific area of interest.

**NME 4170** *Advanced Web Design: Special Projects*

See *VDE 4170* in the Design section (School of Art+Design) for description.

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

**2 credits. Fall** 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 Web site describing his or her project and a working timeline. *Grading is on a pass/no credit basis.*

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

**2 credits. Spring** 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. *Grading is on a pass/no credit basis.*

**NME 4990** *Senior Project in New Media*

**8 credits. Every semester** Students work with individual members of the faculty to develop their senior projects. These projects, which are interdisciplinary in nature, can involve a collaboration between two or more seniors in the New Media Program. Each student must include a written senior thesis as part of the senior project. *Two semesters required (8 credits total).*

**New Media Board of Study****Jon Esser**

*Assistant Director, School of Art+Design. B.F.A., Purchase College; M.F.A., Brooklyn College. SUNY Chancellor's Award for Creativity and Academic Achievement. Research grant recipient, IBM Watson Labs. Work includes mixed media, digital prints, and interactive sculpture. Has juried numerous exhibitions; co-chair of the Consortium for the Liberal Education of Artists (CLEA), a national organization of schools that focus on the professional training of visual and performing artists.*

**David Gluck**

*Assistant Professor of Music. B.M., Ithaca College; M.M., Purchase College. Founding member of Rhythm & Brass, critically acclaimed by the *New York Times*, *Entertainment Weekly*, and *Downbeat*. Featured in *Jazz Player Magazine* and on the BET Network and NPR. Recordings on Koch, d'note, and Bear Claw labels; published by Universal Editions; sponsored by Yamaha, Zildjian, and Innovative Percussion. Featured clinician throughout the U.S., Japan, Saudi Arabia, United Arab Emirates, Italy, the Caribbean, and Canada. Recent premieres at Carnegie's Weill Recital Hall and the Salvador Dali Museum (St. Petersburg, FL).*

**Art Jones**

*Assistant Professor of Film (part-time). Studied at the New York Institute of Technology; B.F.A., Purchase College. Works with film, digital video, interactive CD-ROM, and live media. Current member of the ITTEL Media group; former member of the Not Channel Zero television collective. His work can be seen internationally in festivals, museums, bars, galleries, and living rooms. Has performed as a VJ with a variety of artists, including Soundlab, DJ Spooky, That Subliminal Kid, Alec Empire, and Phillip Virus.*

**Martin Lewinter**

*Professor of Mathematics. B.A., Brooklyn College; M.S., Polytechnic Institute of New York; M.F.A., Purchase College; Ph.D., City University of New York. Graph theory; differential geometry.*

**Greg Lock**

*Assistant Professor of Interdisciplinary Studies. B.A., Bretton Hall College of the University of Leeds, UK; M.A., University of Salford, UK; M.F.A., Parsons School of Design. Works with sculpture and virtual reality. Awards: Arts Council of England, European Physical Science Research Council, European Social Fund grant, Helena Rubenstein Award. Exhibitions: Museum of Science and Industry, Manchester, UK; *Land Escapes*, Mount Desert Island, Maine; *Autoparts* and *Chapel Street Open*, Salford, UK; Copyright Island, Bilbao, Spain.*

**Margot Lovejoy**

*Professor Emerita of Art+Design. St. Martin's School of Art, London and Pratt Graphics Center. Awards: Guggenheim Fellowship; Arts International Grant; NYSCA and NYFA grants. Recent exhibitions: Whitney Museum Biennial; Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe; Centro del Dunque, Madrid. Selected collections: MoMA, Neuberger Museum of Art, Bibliothèque Nationale, Getty Institute. Author, *Digital Currents: Art in the Electronic Age* (expanded edition online at [www.digitalcurrents.com](http://www.digitalcurrents.com)).*

**John Mastracchio**

*Instructional Support Specialist, School of Art+Design. B.F.A., SUNY New Paltz. Technical consultant: Cornell University, New York University, Cooper Union, and SUNY New Paltz. Sound designer for Tommy Boy Records. Beta tester, music/multimedia software, Voyetra Technologies. Wrote and produced music for Gary Reigenbourn Dance Company with EQ'D. Owner/partner, Byter Electronics, a music hardware manufacturer.*

**James McElwaine**

*Professor of Music. B.Mus., University of North Texas; M.Mus., Yale University. More than 700 recordings on major and independent labels; multiple Grammy and Tony nominations, gold and platinum recordings. Two Broadway and 11 Off Broadway orchestrations; Drama Desk Award for Best Orchestration, *Goblin Market*. Biographer for Charles Scribner's Sons. Musical collaborations with Steven Spielberg, Joseph Papp, Charles Ludlam, Jim Henson, Lightning Hopkins, Garrison Keillor, Max Morath, Marvin Gaye, Randy Newman, and Afrika Bambaataa.*

**Jeanine Meyer**

*Professor of Mathematics/Computer Science and New Media. S.B., University of Chicago; M.A., Columbia University; Ph.D., New York University. Author, *Creating Database Web Applications with PHP and ASP*; co-author, *Multimedia in the Classroom* and *Programming Games with Visual Basic*. Multimedia applications; educational uses of technology; pedagogical patterns; origami; robotics; manufacturing systems.*

**Peter Ohring**

*Associate Professor of Mathematics. B.S., Hebrew University (Jerusalem); Ph.D., University of Colorado at Boulder. Founding coordinator of the New Media Program. XML-based Web applications, peer-to-peer games, and activities for children with autism spectrum disorders (ASD).*

**Jon Rubin**

*Associate Professor of Film. B.A., Yale University.* Founded the film program at Bard College; former fellow at the Center for Advanced Visual Studies, M.I.T.; co-founder of the Boston Film/Video Foundation; founder and director of the Floating Cinema. Film credits include: *Calves Ears*: first prize, Bellevue Festival; *At Home and Away in the Late Seventies*: first prize, San Francisco Art Institute Film Festival. Grants and awards: CAPS, NEA, Massachusetts Arts and Humanities Foundation, Guggenheim Fellowship, Fulbright Fellowship and Initiative Award, Jerome Foundation, Ford Foundation, NYSCA.

**Irina Shablinsky**

*Assistant Professor of Mathematics/Computer Science (part-time). M.S., Ph.D., St. Petersburg State University (Russia); M.S., Columbia University Graduate School of Arts and Sciences.* User interfaces for healthcare systems, databases, and information transfer on the Web; advanced scientific visualization.

**Brooke Singer**

*Assistant Professor of New Media. B.A., Wesleyan University; M.F.A., Carnegie Mellon University.* Recent awards: Franklin Furnace Future of the Present Award, Turbulence.org Net Art Commission, Experimental Television Center Finishing Funds. Selected exhibitions: Walter Phillips Gallery at The Banff Centre; Beall Center for Art and Technology; Susquehanna Art Museum; Biennale de Montréal; SIGGRAPH 2002; Museum of Contemporary Art, Chicago. Selected guest lectures: Break 2.2 Festival, Ljubljana, Slovenia; Subtle Technologies, University of Toronto, Canada; Version>03: Digital Art Convergence, Museum of Contemporary Art, Chicago. Web site: [www.bsing.net](http://www.bsing.net).

**Women's Studies****The Women's Studies B.A. Program**

The Women's Studies Program examines women's lives and issues using an interdisciplinary approach. Consisting of a variety of courses drawn principally from the liberal arts, the program offers students the opportunity to study women's struggles, achievements, and contributions in past and present societies, across cultures, and from a feminist perspective. Designed to enhance feminist scholarship and activism, the program equips students with reading, writing, research, and analytical skills that enable them to: (a) describe past and present conditions of women in various cultures and societies; (b) understand the causes and consequences of women's subordination; (c) evaluate a range of empirical and normative theories of gender construction and inequality; (d) learn strategies and organizational skills needed to address gender inequalities; and (e) develop the ability to "analyze primary sources and produce coherent research reports.

**Academic Requirements**

In addition to meeting general degree requirements, all women's studies majors must meet the following requirements (33–37 credits) with a grade of C or higher:

- |   |  |             |
|---|--|-------------|
| 1 | WOM 1520/ <i>Introduction to Women's Studies</i>   | 4 credits   |
| 2 | One of the following theory courses:<br>WOM 3130/ <i>Feminist Theory</i><br>WOM 3785/ <i>Black Feminist Theory</i>   | 4 credits   |
| 3 | One of the following history courses:<br>WOM 3150/ <i>The Political Economy of Women</i><br>WOM 3375/"Ain't I a Woman?":<br><i>The Construction of Womanhood in the U.S.</i><br>WOM 3727/ <i>History of Feminist Movements</i> | 4 credits   |
| 4 | One of the following research methodology courses:<br>ANT 3560/ <i>Fieldwork: Qualitative Methods</i><br>PSY 2320/ <i>Behavioral Statistics</i><br>SOC 3405/ <i>Research Methods</i><br>WOM 3655/ <i>Feminism and Culture</i>  | 4–5 credits |
| 5 | One course on women in the U.S./European context   | 3–4 credits |
| 6 | One course on women in the international/global context  | 3–4 credits |
| 7 | One additional women's studies course (from the U.S./European, international/global, or special topics list)   | 3–4 credits |
| 8 | WOM 4990/ <i>Senior Project in Women's Studies</i>   | 8 credits   |

It is strongly recommended that women's studies majors also:

- 1 pursue a minor or complete at least three courses in a coherent area of study (i.e., the humanities, natural sciences, or social sciences);
- 2 complete at least one course on the "women's studies applied" list.



*Note* For descriptions of courses with the following prefixes, see: *ARH, CIN, DRA, HIS, JST, LIT*, and *PHI*, School of Humanities; *ANT, POL, PSY*, and *SOC*, School of Natural and Social Sciences. (Most of the courses in the following lists are crosslisted under *WOM*.)

New courses may be added to the following lists. Students should consult their advisor to determine whether a new course “fulfills a specific women’s studies requirement.”

#### Women in U.S./European Context

*ANT 3750/Sexuality in Western Culture*  
*ECO 3150/The Political Economy of Women*  
*HIS 2490/Women in America*  
*HIS 3375/“Ain’t I a Woman?”: The Construction of Womanhood in the U.S.*  
*HIS 3727/History of Feminist Movements*  
*HIS 3730/Wives, Widows, Workers*  
*HIS 3740/Wives, Workers, Warriors*  
*POL 2040/Women and Politics*  
*POL 3045/Sex, Politics, and Health*  
*POL 3090/Race, Gender, and the Law*  
*POL 3245/Gender and Health: U.S. and Global Perspectives*  
*POL 3810/Women and the State*

#### Women in International/Global Context

*ANT 3140/Women Cross-Culturally*  
*ANT 3780/Women in Africa*  
*POL 3000/Women in Developing Countries*  
*POL 3125/Women’s Rights as Human Rights*  
*POL 3240/Gender Politics and Islam*

#### Women’s Studies Special Topics

*ANT 3755/Sexuality and Society*  
*ANT 3785/Black Feminist Theory*  
*ARH 2885/Women Artists and Feminist Criticism*  
*DRA 3600/Women and Drama*  
*JST/HIS 3235/Women in the Biblical/Ancient World*  
*LIT/CIN 3025/Women and Film*  
*LIT 3665/American Women Writers*  
*PHI 2500/Gender and Power*  
*PSY 2860/Psychology of Women*  
*PSY 3840/Psychology of Gender*  
*PSY 4600/Seminar in Gender Theory*  
*SOC 2020/Human Sexuality*  
*SOC 3705/Masculinities: Feminist Perspectives*  
*WOM 3130/Feminist Theory*

#### Women’s Studies Applied

*WOM 2030/Rape Aggression Defense (R.A.D.)*  
*WOM 3980/Internship in Women’s Studies*

### Women’s Studies Minor

Students majoring in any discipline may pursue a minor in women’s studies, which will allow them to focus on issues of gender and introduce feminist scholarship as it applies to a variety of disciplines. Students interested in the minor should submit a completed *Minor Application Form* to the coordinator of the Women’s Studies Program. To complete a minor, students should plan their program of study in consultation with the women’s studies faculty in their major field, or with the coordinator of the Women’s Studies Program.

*Requirements:* Five courses, as follows:

- 1 *WOM 1520/Introduction to Women’s Studies*
- 2 Four elective courses in women’s studies

### Women’s Studies Course Descriptions

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#### **WOM 1520** *Introduction to Women’s Studies*

**4 credits. Every semester** An overview of the status of women in contemporary American society. Topics include: gender development and sexuality; women’s body images and health care; women’s position in the family and the workforce; the representation of women in literature and art.

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#### **WOM 2030** *Rape Aggression Defense (R.A.D.)*

**2 credits. Every semester** The R.A.D. system incorporates physical self-defense options developed in response to realistic situations facing women. This course covers awareness and prevention techniques, personal protection tips, and reporting procedures. Students learn to develop a defensive mind-set, respond verbally to aggression, and adopt the optimal stance for self-defense. Concludes with an opportunity for students to test their skills in realistic simulations.

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#### **WOM 3130** *Feminist Theory*

**4 credits. Spring** An exploration of feminist theories of women and society from Mary Wollstonecraft to the beginning of the modern women’s movement, followed by a study of the major theoretical trends of today, including liberal, socialist, separatist, and women-of-color feminism.

*Prerequisite:* *WOM 1520*

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#### **WOM 3150** *The Political Economy of Women*

See *ECO 3150* in the Economics section for description.

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#### **WOM 3375** *“Ain’t I a Woman?”: The Construction of Womanhood in the U.S.*

See *HIS 3375* in the History section for description.

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#### **WOM 3655** *Feminism and Culture*

See *LIT 3655* in the Literature section for description.

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**WOM 3727** *History of Feminist Movements*

See *HIS 3727* in the History section for description.

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**WOM 3785** *Black Feminist Theory*

See *ANT 3785* in the Anthropology section for description.

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**WOM 3980** *Internship in Women's Studies*

**Variable credits. Every semester** Work/study experiences are arranged individually with cooperating agencies. Students are required to complete up to 10 hours per week of supervised work, do complementary readings, and complete a paper.

*Prerequisite:* WOM 1520

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**WOM 3900** *Independent Study*

**Variable credits. Every semester** Faculty are available for independent study on a selected basis in areas not covered by coursework.

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**WOM 4990** *Senior Project in Women's Studies*

**8 credits. Every semester** Students work with individual faculty members to develop their senior projects. Senior projects are interdisciplinary and feminist in nature, and involve either representation of women's experiences through performance or visual arts, or library or field research on a subject or issue of particular relevance to women. *Two semesters required (8 credits total).*

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**Women's Studies Board of Study****Zehra F. Kabasakal Arat**

*Professor of Political Science. B.A., Bogazici University, Istanbul; M.A., Ph.D., Binghamton University, SUNY.* Women in developing countries; women and politics; international women's rights; women in Islam.

**Karen Baird**

*Associate Professor of Political Science. B.S., M.A., Ph.D., University of Houston.* Women and health care; women and welfare policy; feminist theory.

**Kay Ellen Capo**

*Associate Professor of Literature and Drama Studies. B.A., LeMoyne College; M.A., Ph.D., Northwestern University.* Feminist theory.

**Lenora Champagne**

*Associate Professor of Drama Studies. B.A., Louisiana State University; M.A., Ph.D., New York University.* Contemporary theatre, drama, and performance; performance art; playwriting; interdisciplinary performance.

**Kim Christensen**

*Associate Professor of Economics. B.A., Earlham College; Ph.D., University of Massachusetts. SUNY Chancellor's Award for Excellence in Teaching.* Political economy; feminist theory; political economy of AIDS; race, gender, and class.

**Dana-Ain Davis**

*Assistant Professor of Anthropology. B.A., University of Maryland; M.P.H., Hunter College; Ph.D., City University of New York.* Reproductive health and rights; violence against women; race, class, and gender.

**Tracy Schpero Fitzpatrick**

*Assistant Professor of Art History; Adjunct Curator of Modern and Contemporary Art, Neuberger Museum of Art. B.A., Tufts University; M.A., George Washington University; Ph.D., Rutgers University.* Women in modern and contemporary art.

**Rachel Hallote**

*Assistant Professor of History and Director of the Jewish Studies Program. B.A., Byrn Mawr College; M.A., Ph.D., University of Chicago.* Women in the ancient world.

**Lisa Keller**

*Associate Professor of History. B.A., Vassar College; Ph.D., Cambridge University. SUNY Chancellor's Award for Excellence in Faculty Service.* Women's history (European and American).

**Suzanne Kessler**

*Professor of Psychology; Dean, School of Natural and Social Sciences. B.A., Carnegie Mellon University; Ph.D., City University of New York. SUNY Chancellor's Award for Excellence in Teaching.* Psychology of women; psychology of gender.

**Jane Kromm**

*Associate Professor of Art History. B.S., Wheelock College; M.Div., Harvard University; Ph.D., Emory University.* Feminist issues in art and art history.

**Elise V. Lemire**

*Associate Professor of Literature. B.A., Yale University; M.A., Ph.D., Rutgers University.* Feminist literary theory; feminist film theory.

**Connie Lobur**

*Associate Professor of Political Science. B.A., B.S., Pennsylvania State University; M.A., Ph.D., Rutgers University.* Feminist jurisprudence; women in politics; feminist theory.

**Lynn Mahoney**

*Assistant Professor of History. B.A., Stanford University; Ph.D., Rutgers University.* Nineteenth-century race and gender.

**Mamadi Matlhako**

*Assistant Professor of Sociology. B.A., University of the North (South Africa); M.A., Ph.D., Emory University. Political economy of development; South Africa; comparative education; stratification, race, gender, and class.*

**Wendy McKenna**

*Professor of Sociology (part-time). B.A., Antioch College; Ph.D., City University of New York. Gender studies; women's health.*

**Marjorie Miller**

*Professor of Philosophy. B.A., Jackson College; M.A., Tufts University; Ph.D., SUNY Stony Brook. SUNY Chancellor's Award for Excellence in Teaching. Feminist philosophy; women in Asian philosophy; women in American philosophy.*

**Michelle Stewart**

*Assistant Professor of Literature and Cinema Studies. B.A., Stanford University; M.A., Ph.D., University of Minnesota. Women and media; feminist film theory.*

**Nina Pelikan Straus**

*Professor of Literature. B.A., Bennington College; Ph.D., New York University. Women in Central European literature; feminist philosophy.*

**Jennifer K. Uleman**

*Assistant Professor of Philosophy. B.A., Swarthmore College; Ph.D., University of Pennsylvania. Modern political and social theory and gender.*

**Louise Yelin**

*Professor of Literature. A.B., Bryn Mawr College; M.A., Ph.D., Columbia University. SUNY Chancellor's Award for Excellence in Teaching. Women in literature; feminist theory.*

# Performing and Visual Arts



## **School of the Arts**

**Conservatory of Dance**

**Conservatory of Music**

**Conservatory of Theatre Arts and Film**

**School of Art+Design**

### **Overview**

**Passion, Performance, Exhibition, Professionalism:  
Where Artists and Art-making Abound**

The School of the Arts provides the highest level of professional training to developing visual and performing artists. Students are prepared for careers in their fields and are inspired to be engaged and innovative contributors to society. The prestigious faculties of the Conservatories of Dance, Music, and Theatre Arts and Film, and the School of Art+Design cultivate, nurture, and prepare students through rigorous and comprehensive studio practice informed by theoretical, conceptual, and historical study. These performance- and studio-based degree programs challenge students to be reflective and articulate, productive and entrepreneurial, and creative and innovative practitioners of their respective art forms.

## Academic Organization

The School of the Arts comprises the Conservatories of Dance, Music, and Theatre Arts and Film, and the School of Art+Design. Its programs lead to the following degrees:

*Conservatory of Dance: B.F.A.; M.F.A.*

*Conservatory of Music: Mus.B.; M.M.*

*Conservatory of Theatre Arts and Film: B.F.A.; M.F.A. (theatre design/technology)*

*School of Art+Design: B.F.A.; M.F.A.*

In addition to the degree programs, the Conservatory of Music offers an undergraduate minor in music, a postbaccalaureate Performers Certificate, and a post-master's Artist Diploma.

The School of Art+Design also offers an undergraduate minor in visual arts. Detailed information on each program is contained in the following sections of this catalog.

### Academic Advising

All students in the School of the Arts have faculty advisors and plan their semester's work in consultation with these advisors. Students are also encouraged to use the services of the Advising Center (see page 270).

### Administration

**David Bassuk**, *Director, Conservatory of Theatre Arts and Film. B.A., Purchase College; M.F.A., Southern Methodist University.*

**Laura Kaminsky**, *Director, Conservatory of Music. B.A., Oberlin College; M.A., City College of New York.*

**Denise Mullen**, *Director, School of Art+Design. B.A., Sweet Briar College; M.F.A., Pratt Institute.*

**Card K. Walker**, *Director, Conservatory of Dance. B.A., Barat College.*

## Requirements and Standards

### General Academic Requirements

For detailed information on general academic requirements for the B.F.A., Mus.B., M.F.A., and M.M. degrees, see page 11. Academic requirements for each program in the School of the Arts are described in the following sections of this catalog.

### Academic and Professional Standards

Each program in the School of the Arts 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 objectives. Students are required to maintain satisfactory academic progress (defined on pages 279–281), as well as the grading and professional criteria of their respective programs. Each student's board of study is responsible for evaluating such matters as artistic growth, talent development, and a student's suitability for a professional life in the field, which are difficult to assess in terms of grades and credits. Program-specific objectives and criteria are outlined in the following sections of this catalog.

### Professional Conduct

All students are expected to comply with the policies and regulations established by Purchase College and their respective programs. College policies governing student conduct are outlined in the Academic Policies section and Appendix A of this catalog.

In the School of the Arts, 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 for class indicates a lack of seriousness or interest in the program and constitutes a serious breach of professional conduct.

### Probation and Dismissal

In the School of the Arts, grounds for probation or dismissal include failure to meet academic standards, breaches of professional conduct, or lack of artistic growth. A student may or may not be given a warning, an informal action, before being placed on probation. Students placed on academic and/or professional probation are notified via a letter from their director, mailed to their home address. This formal notification specifies the areas of concern and the corrective measures required.

Failure to satisfy the terms of probation may result in dismissal from Purchase College. While dismissal is normally preceded by a probationary period, a serious breach of professional conduct may lead to immediate dismissal. Dismissal decisions are the prerogative and responsibility of the director, in consultation with the board of study.

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 and the registrar. Letters of dismissal are also forwarded to the Offices of Student Accounts, Student Affairs, Academic Affairs, Financial Aid, Scholarships, and Residence Life. General College policies on probation and dismissal are described in the Academic Policies section; program-specific procedures in the School of the Arts are outlined in the following sections of this catalog.

### Students' Right to Appeal

Students are entitled to appeal their dismissals at hearings before the Academic Review Committee for the Performing and Visual Arts, which is constituted according to the Purchase College Faculty By-Laws. Students dismissed before the end of the semester have the right to an immediate appeal.

# Conservatory of Dance

## The Conservatory of Dance Program

The Conservatory of Dance at Purchase offers B.F.A. and M.F.A. degree programs that prepare students for careers in the professional dance world. The B.F.A. curriculum offers the serious and dedicated dance student professional training in classical ballet and contemporary modern dance, as well as an extensive composition curriculum. Performance—on campus and on tour—is an integral and required part of professional dance training at Purchase.

Purchase graduates perform with major modern and ballet dance companies in the United States and abroad. They found and direct their own companies, teach as guest artists, and choreograph around the world.

The Conservatory of Dance B.F.A. training program emphasizes performance and choreography. Courses in music for dance, dance history, dance production, improvisation, anatomy for dance, and other related arts provide the foundation for each dance student to build a personal artistic vision. The standards set are based on the levels of achievement found in the professional dance world.

The M.F.A. degree program in the Conservatory of Dance is designed to develop the choreographic or performance/teaching skills of serious and dedicated dance artists. The individual attention of the faculty, superb facility, proximity to New York City, and unique balance of artists on campus in the B.F.A. and M.F.A. programs provide a stimulating atmosphere for the mature artist.

The Conservatory of Dance is a member of the U.S. Council of Dance Administrators.

## Entrance Auditions

All prospective B.F.A. students are required to audition at the announced audition times, on campus or regionally, to qualify for admission to the Conservatory of Dance. Students may audition two times and return for one callback if they are requested to do so by the Conservatory within a 12-month period. Students must audition within 10 months of their anticipated enrollment date. M.F.A. candidates must audition on campus (regional auditions are not available). International students living outside the continental U.S. may audition by videotape.

## The Bachelor of Fine Arts Program

### Criteria for Acceptance

1) Talent and potential as a performer; 2) prior training and the ability to demonstrate a knowledge of modern dance and/or classical ballet techniques; 3) musicality; and 4) good physical proportions in a healthy body that is injury-free.

### Requirements for Graduation

The B.F.A. in dance is awarded upon the completion of course requirements and demonstrated quality of the student's

- *Performance*
- *Ballet*
- *Performance/Teaching*
- *Composition*
- *Dance Production*

technical ability and creative initiative, based on the standards of the professional dance world. The minimum residency requirement in the Conservatory of Dance B.F.A. program is three years (six semesters). To graduate, a student must successfully complete 120 credits: 90 professional dance credits and 30 liberal arts credits. All students take the same required dance courses in the freshman and sophomore years. At the end of the sophomore year, the board of study evaluates each student's progress and potential and makes recommendations for the direction of future study in one of the following areas: dance performance, ballet, composition, or dance production. Professional dance credits are awarded on the basis of the student's consistent artistic growth. Graduation is dependent on both 1) the completion of course requirements, and 2) the demonstrated fitness of the student for a professional performing career in dance. Students must meet all general degree requirements as well as Conservatory requirements for graduation.

## Concentrations

Students earn a B.F.A. in dance. All students enter the Conservatory program in the area of dance performance. Subsequently, they may remain in dance performance or apply for the following concentrations:

- Ballet
- Composition
- Dance Production

Concentration decisions are approved by the Dance Board of Study. Sophomore jury results determine a student's concentration status.

## Technique

All B.F.A. students study classical ballet and modern dance daily. Students audition in a placement class at the beginning of each year, and are evaluated and placed in technique class levels at the discretion of the faculty.

### Ballet

The codified theatrical dance derived from the Italian, French, and Russian schools, known as "classical ballet," is taught on progressive levels of technical proficiency. In addition, there are partnering, pointe, men's classes, and concert repertory, which further develop specific skills required of the classically trained dancer.

### Modern

American contemporary dance techniques, originated by distinguished dance artists, are studied on progressive levels as a dynamic and developing art form. Technique is amplified by classes in modern partnering, the repertory of classic and current choreography, and collaboration with artists in other disciplines.

### Performance

Performance is an integral and required part of the professional training program. The Purchase Dance Corps (selected B.F.A. students in the Conservatory of Dance) performs major concerts in The Performing Arts Center; in student and faculty concerts in the Dance Theatre Lab; on tour in New York City, New York State, and abroad. Dance Conservatory students participate in special performances for children and at lecture/demonstrations. The program culminates with the senior project, for which each senior performs a repertory piece and co-produces a concert as required for graduation.

Repertory for the Purchase Dance Corps' major concerts and tours has included George Balanchine's *Serenade*, *Valse Fantaisie*, and *Tarantella*; Merce Cunningham's *Changing Steps*, *Duets*, and *Septet*; Doris Humphrey's *The Shakers* and *Passacaglia*; Paul Taylor's *Cloven Kingdom*; *Sacre du Printemps*; *Junction*; Mark Morris' *A Lake* and *Grand Duo*; Kenneth MacMillan's *Pas de Deux* from *Concerto*; Cynthia Gregory's *Solo*; Lester Horton's *Beloved*; Doug Varone's *Strict Love* and *Possession*; Lin Hwai Min's *Crossing the Black Water*; and the annual *Nutcracker* production; as well as work created for the Purchase Dance Corps by Shen Wei, Stanton Welch, and Robert Hill, and by guest artists, emerging choreographers, alumni, and faculty.

New works and classics in both ballet and modern dance are prepared and rehearsed for performance each year. The choreography is licensed from major artists or created by faculty and guest artists.

### Dance Composition

The creative process of choreography is studied through three year-long courses in dance composition, either in modern or ballet idioms, preceded by one year of improvisation. Sophomores and juniors each present choreographic projects. The program culminates in the senior project 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, which is reflected in its five-semester *Music for Dancers* curriculum. This includes courses that explore the shared elements of both temporal arts (meter, tempo, rhythm, dynamics, texture, phrase, form, etc.); a historical survey of musical resources; coaching for musicality; score reading; and extensive listening and analysis.

### Dance History

In addition to training in technique and composition, students study the history of dance as an evolving form. To graduate, 8 credits of dance history (which include *Western Dance History* and *Dance History in Music, Performance, and Choreography*) are required. These 8 credits may count toward the 30 liberal arts credits required for graduation.

### Dance Production

The Conservatory of Dance stresses a comprehensive professional dance curriculum; dancers should be well-versed in all aspects of technical dance production. A student concentrating in dance production receives training in lighting, sound, stage management, video production, and administration. Participation in all Conservatory productions is emphasized.

### Academic and Professional Standards

The mission of the Conservatory of Dance is to prepare students to enter the professional fields of dance, choreography, or dance production. The Conservatory of Dance is committed to excellence in technique, artistry, professionalism, and creativity.

The Dance Board of Study reviews 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. A minimum grade of *C* is required in each Conservatory course. Students who earn a grade lower than *C* in a Conservatory of Dance course are placed on academic probation, which continues until the course is successfully repeated with a grade of *C* or higher. Students on academic probation are limited to performance opportunities in senior projects, tours, and performances at The Performing Arts Center. Students are placed on professional probation if they do not meet the standards described in the *Conservatory of Dance Handbook*, issued annually to every dancer.

Students are advised of any problems related to their work via mid-semester evaluations. If a student is placed on probation and improvement is not shown by the end of the probationary period (minimum: one semester; maximum: two semesters), the student may be dismissed.

*For general School of the Arts policies on academic and professional standards, probation, and dismissal, see page 124.*

### After Purchase College

Purchase students perform in companies throughout the world, including: Alvin Ailey American Dance Theater, American Ballet Theatre, American Repertory Ballet, Bill T. Jones/Arnie Zane Dance Company, Ballet Hispanico of New York, Ballet Municipal de Santiago, Buglisi/Foreman Dance, Trisha Brown Company, Merce Cunningham Dance Company, Frankfurt Ballet, Oakland Ballet, Feld Ballet, Martha Graham Dance Company, Limón Dance Company, Paul Taylor Dance Company, David Parsons Company, Shen Wei Dance Arts, Twyla Tharp and Dancers, and Broadway musicals. Alumni like Doug Varone, Nicolo Fonte, Terence O'Connor, and Kevin Wynn have founded their own companies or are performing, teaching, and choreographing as guest artists around the world.

## Professional B.F.A. Curriculum

### B.F.A. in Dance: Performance Concentration

*Requirements:* Students must meet all general degree requirements as well as Conservatory requirements for graduation. Students in the performance concentration must complete 6 credits of repertory. Students must also complete, as a minimum technique requirement for graduation, a 4000-level course in either ballet or modern for two consecutive semesters during their last year.

*Note* All students must register for *Ballet Technique* and *Modern Dance Technique* each semester. Students must complete a minimum of seven semesters of both ballet and modern technique with a minimum grade of *C* in order to graduate.

*Note* All men are required to complete a minimum of three years (six semesters) of partnering. Of these six semesters, two must be ballet and two must be modern.

#### Freshman Year

DPB 1010 and 1020/*Ballet Technique I*  
DPB or DPM 1035 and 1045/*Special Ballet or Modern Technique* or DPB 1030 and 1040/*Ballet Theory*  
DPC 1010 and 1020/*Improvisation/Composition I*  
DPD 1030/*Dance Freshman Seminar*  
DPD 1250/*Anatomy for Dancers*  
DPD 1650 and 1660/*Music I*  
DPD 1710 and 1720/*Dance Production I*  
DPM 1010 and 1020/*Modern Dance Technique I*

#### Sophomore Year

DPB/*Ballet Technique*, according to level  
DPB or DPM 2035 and 2045/*Special Ballet or Modern Technique* or DPB 1030 and 1040/*Ballet Theory*  
DPC 2010 and 2020/*Modern Composition II* or  
DPC 2015 and 2025/*Ballet Composition II*  
DPD 2060 and 2070/*Western Dance History I and II*  
DPD 2650 and 2660/*Music II*  
DPD 2880/*Sophomore Project*  
DPM/*Modern Dance Technique*, according to level

Sophomore jury results and board of study approval determine a student's concentration status.

#### Junior Year

DPB/*Ballet Technique*, according to level  
DPB or DPM 3035 and 3045/*Special Ballet or Modern Technique*  
DPC 3010 and 3020/*Modern Composition III* or  
DPC 3015 and 3025/*Ballet Composition III*  
DPD 3650/*Music III*  
DPD 3110 and 3120/*Dance History in Music, Performance, and Choreography*  
DPD 3880/*Junior Project*  
DPM/*Modern Dance Technique*, according to level

#### Senior Year

DPB/*Ballet Technique*, according to level  
DPB or DPM 4035 and 4045/*Special Ballet or Modern Technique*  
DPC 4010 and 4020/*Modern Composition IV* or  
DPC 4015 and 4025/*Ballet Composition IV*  
DPC 4990/*Senior Project*  
DPM/*Modern Dance Technique*, according to level

### B.F.A. in Dance: Ballet Concentration

Freshmen are invited into the ballet concentration. Ballet concentration status is probationary until the sophomore jury. At the sophomore jury, results determine concentration status for graduation. All ballet concentration students are required to: 1) audition for all ballet repertory pieces presented by the Purchase Dance Corps; 2) perform ballet repertory in major concerts; 3) take pointe, partnering, and variations each semester; 4) qualify for the 4000-level ballet technique class for the final two years; and 5) complete all general degree requirements.

#### Freshman Year

(Provisional) Scheduled ballet classes as well as Wednesday 9:00 a.m. *Ballet, Pointe, and Ballet Partnering*. Audition for all ballet repertory.

#### Sophomore Year

(Provisional) Additional ballet class one day per week; Wednesday 9:00 a.m. *Ballet* (six ballet and three modern per week); *Pointe, Partnering, and Ballet Composition II*. Audition for all ballet repertory. Final approval to continue in the ballet concentration based on sophomore jury results.

#### Junior Year

Must qualify for 4000-level ballet; two additional ballet classes, and Wednesday 9:00 a.m. *Ballet* (seven ballet and two modern per week). *Pointe, Partnering, and Ballet Composition III*. Audition for all ballet repertory.

#### Senior Year

Same as junior year. Senior project repertory must be ballet.

*Note* Student must maintain a minimum grade of *B-* in ballet technique, modern technique, pointe, ballet partnering, and variations classes.



### **B.F.A. in Dance: Composition Concentration**

Interested students must follow the specific guidelines in the *Conservatory of Dance Handbook* and in the composition concentration guidelines available in the Dance Office.

#### Prerequisites

Students who apply for the composition concentration should have a strong motivation for, and evidenced talent in, the art of choreography. In order to qualify, students must have completed two semesters of improvisation and the first semester of *Composition II*, each with a minimum grade of B+. Students interested in the composition concentration should write a letter to the Composition Board of Study at the middle of their second semester of *Composition II*. At this point, the Composition Board of Study either denies or provisionally approves the application. Upon provisional approval of the application, the student follows the guidelines for the sophomore composition showing (which serves as the student's audition for the composition concentration). The student is then provisionally accepted or denied for the composition concentration. Students accepted on a provisional basis present the group piece at the middle of the first semester of *Composition III*. Both audition pieces must be accompanied by classical or contemporary/classical music. At this point, the student is approved or denied for the composition concentration.

#### Composition Concentration Requirements

If accepted, the student:

- 1 Presents a duet and ensemble work before the Composition Board of Study during his or her second semester of *Composition III*. One piece must be accompanied with classical or contemporary/classical music; one piece may use composed or current music;
- 2 Presents a junior composition showing, following the same guidelines that apply to all *Composition III* students;
- 3 Completes two summer workshops (approved by the Composition Board of Study) and audits one semester of the other composition faculty at Purchase, or completes one summer workshop and audits two semesters of *Composition II* or *III* of the other composition teacher;
- 4 Completes two semesters of sequential art history courses and one semester of either an art history or aesthetics course as part of the liberal arts requirements;
- 5 Maintains a minimum B+ average or is dropped from the composition concentration;
- 6 Meets bi-weekly with composition teacher, who becomes his or her advisor, to show and discuss work;
- 7 Completes a one-year, 3000-level technique course in either ballet or modern and 2 credits of repertory as a minimum requirement for graduation.
- 8 Completes all general degree requirements.

#### Composition Senior Project

- 1 The student creates a maximum of 30 minutes of choreography, to be presented in the Dance Theatre Lab as follows:
  - one solo (one dancer alone on stage)
  - one duet (two dancers on stage)
  - one trio (three dancers on stage)
  - two large group pieces: one must be a quartet or quintet; one must be for six or more dancers
- 2 Accompaniment for the senior project must include at least one piece of classical music and one piece of contemporary/classical music. The other pieces may use music of the student's choice.
- 3 The student may perform as part of his or her choreography, but may not do a repertory piece.
- 4 The student shares a senior project concert with either two performance concentration students or one other composition concentration student.

### **B.F.A. in Dance: Dance Production Concentration**

*Requirements:* Students must meet all general degree requirements as well as Conservatory requirements for graduation. Students in the dance production concentration are required to complete 2 credits of repertory before graduation. They must complete, as a minimum technique requirement for graduation, a 3000-level course in either ballet or modern for one year.

#### Freshman and Sophomore Years

Students apply for the dance production concentration prior to sophomore jury. Sophomore jury results determine concentration status for graduation.

#### Junior Year

*DPB/Ballet Technique* and/or *DPM/Modern Technique*, assigned on an individual basis  
*DPC 3010* and *3020/Modern Composition III*  
*DPD/Dance history* elective  
*DPD 3650* and *3660/Music III*  
*DPD 3900/Independent Study in Dance Production*, two semesters

#### Senior Year

*DPB/Ballet Technique* and/or *DPM/Modern Technique*, assigned on an individual basis  
*DPC 4990/Senior Project*: with production, stage management emphasis  
*DPD 3110* and *3120/Dance History in Music, Performance, and Choreography*  
*DPD 3900/Independent Study in Dance Production*, two semesters

## Undergraduate Course Descriptions

**DPB 1010** *Ballet Technique I*  
and **1020**

**3 credits (per semester). Every year** A year-long daily technique class; placement audition required, placement by faculty.

**DPB 1030** *Ballet Theory*  
and **1040**

**1 credit (per semester). Every year** Emphasis on the basic techniques of classical ballet.

**DPB 1035** *Special Ballet Technique*  
**1045, 2035**  
**2045, 3035**  
**3045, 4035, 4045**

**1 credit (per semester). Every year** Classical ballet technique class.

**DPB 1060** *Ballet: Nonmajors*  
and **1065**

**2 credits (per semester). Every year** Classical ballet course designed especially for nonmajors.

**DPB 1600** *Ballet Partnering (Pas de Deux)*  
and **1610**

**1 credit (per semester). Every year** 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.

**DPB 1650** *Men's Class*  
and **1660**

**1 credit (per semester). Every year** A year-long class focusing on pirouettes, jumps, and the musical quality of male variations in dance.

**DPB 2010** *Ballet Technique II*  
and **2020**

**3 credits (per semester). Every year** A year-long daily technique class; placement audition required, placement by faculty.

**DPB 3010** *Ballet Technique III*  
and **3020**

**3 credits (per semester). Every year** A year-long daily technique class; placement audition required, placement by faculty.

**DPB 3055** *Purchase Dance Corps*  
or **DPM 3055**

**1 credit. Every year** Performance in a piece choreographed or staged by a guest artist, faculty member, choreographer, or rehearsal director in The Performing Arts Center, on tour, or in the Dance Theatre Lab. *By audition only.*

**DPB 3510** *Advanced Pointe*  
and **3520**

**1 credit (per semester). Every year** Audition required.

**DPB 4010** *Ballet Technique IV*  
and **4020**

**3 credits (per semester). Every year** A year-long daily technique class; placement audition required, placement by faculty.

**DPB 4210** *Ballet Technique V*  
and **4220**

**3 credits (per semester). Every year** A year-long daily technique class; placement audition required, placement by faculty.

**DPB 4600** *Ballet Partnering (Pas de Deux)*  
and **4610**

**1 credit (per semester). Every year**

**DPB 4620** *Contemporary Off-Pointe Partnering*  
and **4630**

**1 credit (per semester). Alternate years** An off-pointe partnering class that uses classical ballet partnering to explore more contemporary work. Material is not gender-based.

**DPC 1010** *Improvisation/Composition I*  
and **1020**

**1 credit (per semester). Every year** A year-long course, required of all freshmen and open to students from other programs with permission of instructor. In this workshop, students develop intuition and spontaneity in response to given problems. Working alone or in groups, they become more aware of movement possibilities and begin to make use of these in choreographic forms.

**DPC 2010** *Modern Composition II*  
and **2020** or

**DPC 2015** *Ballet Composition II*  
and **2025**

**3 credits (per semester). Every year** A year-long course, required of all sophomores. Consideration of the individual's intuitive resources (materials for the dance) and of the expansion and exposition of the material (how to make the dance).

*Prerequisite: DPC 1010 and 1020*

**DPC 2200** *Advanced Improvisation*  
and **2210**

**1 credit (per semester). Every year** 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.

*Prerequisite: DPC 1010 and 1020*

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**DPC 3010**      *Modern Composition III*  
and **3020** or

**DPC 3015**      *Ballet Composition III*  
and **3025**

**3 credits (per semester). Every year** A year-long course, required for all juniors. Movement as a theatre form and the use of time, space, and energy in constructing dances. The junior composition project is required to proceed to the senior project. *Open to students from other programs with permission of instructor.*

*Prerequisite: DPC 2010 and 2020, or DPC 2015 and 2025*

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**DPC 4010**      *Modern Composition IV*  
and **4020** or

**DPC 4015**      *Ballet Composition IV*  
and **4025**

**3 credits (per semester). Every year** A year-long course, required of all students except those in the dance production concentration.

*Prerequisite: DPC 3010 and 3020, or DPC 3015 and 3025*

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**DPC 4890**      *Senior Project Participation*

**0.5 credit. Every semester** Dancers in senior project productions. Evaluations and selection of participants are made by seniors with approval of the faculty Senior Project Committee.

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**DPC 4895**      *Participation in M.F.A. Project*

**0.5 credit. Every semester** Dancers in M.F.A. project productions. M.F.A. students evaluate and select participants with approval of the faculty M.F.A. Project Committee.

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**DPC 4990**      *Senior Project*  
*(Performance Concentrations)*

**5 credits. Every year** A three-semester graduation requirement for seniors in the dance performance and ballet concentrations, which begins in the junior year, second semester. Credits (2.5 per semester) are awarded in the senior year. Students must perform one repertory piece that reflects technical and artistic work offered at Purchase and one composition piece that demonstrates their ability to work with dancers, movement, music, and theatrical staging. In addition, a proposal, artistic statement, résumé, and professional photo are required. Consult Conservatory guidelines for details.

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**DPC 4990**      *Senior Project*  
*(Composition Concentration)*

**5 credits. Every year** A year-long graduation requirement for the composition concentration. Students must create and present a maximum of 30 minutes of choreography, to include: one solo, one duet, one trio, one small group piece, and one large group piece. In addition, a proposal, artistic statement, résumé, and professional photo are required. Consult Conservatory guidelines for details.

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**DPC 4990**      *Senior Project*  
*(Dance Production Concentration)*

**5 credits. Every year** A year-long graduation requirement for the dance production concentration. Students must complete two projects: (1) produce a senior project concert involving publicity and programming, scheduling rehearsals, producing the performance, designing or executing costumes, and designing lights for the concert; and (2) stage manage a senior concert. Sequence of projects is the student's choice. A paper summarizing the project is also required.

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**DPD 1030**      *Dance Freshman Seminar*

**2 credits. Fall** A course for all new students covering: The *Conservatory of Dance Handbook*, a general introduction to the dance profession and New York City, health and life-skills workshops, computer skills workshop, information on library and research methods, and campus information.

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**DPD 1100**      *Lighting for Dance*

**3 credits. Special topic (offered irregularly, Fall)** Students learn the principles of focus, color, angle, and intensity used in the design of dance lighting. Drafting skills are developed, and theatre lab experience in a practical, hands-on workshop format is part of the course.

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**DPD 1250**      *Anatomy for Dancers*

**4 credits. Spring** A lecture course, required of freshmen, in which students study the skeletal structure, muscles, tendons, and ligaments; movement range in joints; injury care, cure, and prevention through the principles of Swedish massage.

*Corequisite: BIO 1510.10/Human Anatomy and Physiology I Lab.* See the Biology section for description.

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**DPD 1650**      *Music I*  
and **1660**

**2 credits (per semester). Every year** A year-long course, required of all freshmen. Basic elements of music: melody, harmony, and the relationship of musical and dance rhythm. Basic notation skills. Functional emphasis on relating music to dance. *Open to Conservatory of Dance students only.*

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**DPD 1710**      *Dance Production I*  
and **1720**

**2 credits (per semester). Every year** A year-long course, required of all freshmen. An introduction to basic dance production techniques, including lighting, sound/recording, stage management, and running crew. Involves classwork and crew assignments on dance productions. *Open to students from other programs.*

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**DPD 2060**      *Western Dance History I and II*  
and **2070**

**2 credits (per semester). I: Fall; II: Spring** 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 of all Conservatory of Dance sophomores. *Open to students from other programs.*

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**DPD 2650**      *Music II*  
and **2660**

**3 credits (per semester). Every year** A year-long course, required of sophomores. A study of music literature from a historical perspective beginning with the Gregorian chant and focusing primarily on Western cultures. Dancers learn how to listen to music with intention, what to listen for, and how to use it artistically as a performer and/or choreographer. Musical communication skills are developed for application in teaching and in collaborations with musicians or composers. Extensive listening and discussion. *Open to Conservatory of Dance students only.*

*Prerequisite: DPD 1650 and 1660*

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**DPD 2880**      *Sophomore Project*

**1 credit. Spring** An evaluation of sophomores in all dance concentrations. Requirements include: completion of a sophomore credit audit; a ballet technique jury class; a modern technique jury class; preparation of one composition piece, to be presented to the faculty; a performance; and a meeting with the Dance Board of Study. *Required for all sophomore dance majors.*

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**DPD 3110**      *Dance History in Music, Performance,*  
and **3120**      *and Choreography*

**2 credits (per semester). Every year** A year-long course, required junior or senior year. Examines the elements of 20th-century choreography historically, musically, and aesthetically through videos, library research, research papers, and discussion.

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**DPD 3650**      *Music III*

**3 credits. Fall** Required for juniors. Focuses primarily on contemporary European and American music literature. Conclusion of a three-year sequence (*DPD 1650 and 1660*, required of freshman; *DPD 2650 and 2660*, required of sophomores). Must be taken in sequence. *Open to Conservatory of Dance students only.*

*Prerequisite: DPD 2650 and 2660*

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**DPD 3880**      *Junior Project*

**0.5 credit. Spring** 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.*

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**DPD 3900**      *Independent Study in Dance Production*

**Variable credits. Every semester** Independent studies designed to develop skills in lighting, stage management, rehearsal direction, etc.

*Prerequisite:* Permission of instructor

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**DPD 4800**      *Student/Teacher Practicum*  
and **4805**

**2 credits (per semester). Every year** Students apply and are selected to teach nonmajors ballet or modern technique classes.

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**DPD 4810**      *Shared Student/Teacher Practicum*  
and **4820**

**1 credit (per semester). Every year** Students apply and are selected to teach nonmajors ballet and modern technique classes with another person.

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**DPM 1010**      *Modern Dance Technique I*  
and **1020**

**3 credits (per semester). Every year** A year-long daily technique course; placement audition required, placement by faculty.

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**DPM 1035**      *Special Modern Technique*  
**1045, 2035**  
**2045, 3035**  
**3045, 4035, 4045**

**1 credit (per semester). Every year** Class in modern/contemporary dance technique.

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**DPM 1060**      *Modern: Nonmajors*  
and **1065**

**2 credits (per semester). Every year** 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.

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**DPM 1510**      *Modern Partnering*  
and **1520**

**1 credit (per semester). Every year** Explores the movement ranges of modern partnering, trust, and the physical expertise required through choreographed combinations mastered weekly in class.

**DPM 2010** *Modern Dance Technique II*  
and **2020**

**3 credits (per semester). Every year** A year-long daily technique course. Placement audition required; placement by faculty.

**DPM 3010** *Modern Dance Technique III*  
and **3020**

**3 credits (per semester). Every year** A year-long daily technique course. Placement audition required; placement by faculty.

**DPM 3050** *Repertory Workshop*  
and **3060**

**1 credit (per semester). Every year** Students work under the direction of faculty 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.

**DPM 4010** *Modern Dance Technique IV*  
and **4020**

**3 credits (per semester). Every year** A year-long daily technique course. Placement audition required; placement by faculty. Two semesters of *Modern Dance Technique IV* are required for B.F.A. performance students.

**DPM 4110** *Modern Dance Technique V*  
and **4120**

**3 credits (per semester). Every year** A year-long technique course for students selected by faculty.

**Courses Open to Students from Other Programs**

*DPB 1060 and 1065/Ballet: Nonmajors*

*DPC 1010 and 1020/Improvisation/Composition I*

*Prerequisite:* Permission of instructor

*DPC 2010 and 2020/Modern Composition II*

*Prerequisite:* Permission of instructor

*DPC 2200/Advanced Improvisation*

*Prerequisite:* Permission of instructor

*DPD 1710 and 1720/Dance Production I*

*DPD 2060 and 2070/Western Dance History I and II*

*DPD 3900/Independent Study in Dance Production*

*Prerequisite:* Permission of instructor

*DPM 1060 and 1065/Modern: Nonmajors*

**The Master of Fine Arts Program**

The M.F.A. program in the Conservatory of Dance contains two closely allied and interrelated tracks: choreography and performance/teaching. Throughout this highly focused, two-year professional training program, the M.F.A. candidate researches and develops a strong sense of individual artistic identity as a choreographer, teacher, or performing artist.

The unique component of both curricula is the sequence of choreology courses. This holistic examination of choreography—as a branch of knowledge or field of research employing history, design, music, visual arts, and the social/political climate in which specific masterworks emerged—informs both the choreographer and performer. In addition, students in both tracks present their choreography or performance each semester, culminating with the final project.

Classes on the M.F.A. level are small, personal, and intensive. In the master-apprentice tradition, admission to the M.F.A. program is highly selective. The training reflects contemporary standards and directions; fosters artistic, creative, and intellectual growth; and prepares students to enter the professional field, as it is evolving today, in careers as faculty in higher education, freelance choreographers, dance company directors, dance studio founders and directors, and directors and faculty of professional training programs.

Coursework in both M.F.A. tracks includes choreology, choreography, modern and/or ballet technique, improvisation, music seminars, teaching/pedagogy, and graduate seminars. Each student presents graduate showings in the area of their selected track each semester. The course content is balanced to reflect the area of concentration.

**Criteria for Acceptance**

- A Completion of an undergraduate degree
- B Demonstrate expertise in either modern dance or classical ballet at the required dance audition, and pass the audition.
- C Submission of: (1) a résumé; (2) transcripts of all prior undergraduate experiences; (3) a videotape of the applicant's work, performance, or teaching; (4) a personal-statement essay; and (5) professional and personal letters of recommendation
- D Choreography-track students must have mounted (and provide evidence of) their choreography over a minimum of the past two-to-four years.
- E Performance/teaching-track students must have had (and provide evidence of) a professional performing career. At the required dance audition, they must qualify for the highest level of B.F.A. technique.

Please refer to the *Purchase College Conservatory of Dance M.F.A. Application* for details and deadlines.

**Academic Requirements**

Students must complete 60 credits of graduate-level coursework, including the thesis concert, normally within two years of full-time in-residence study. Please refer to the *Conservatory of Dance M.F.A. Student Handbook* for specific details.

### Choreography Track

*DPC 5010/Improvisation*  
*DPC 5115, 5215, 5315, 5415/Choreography*  
*DPC 5120, 5220, 5320, 5420/Choreology*  
*DPD 5110, 5210, 5310, 5410/Modern/Ballet*  
*Technique*  
*DPD 5120, 5220, 5320/Music Seminar*  
*DPD 5125, 5225, 5230/Studio/Pedagogy*  
*DPD 5145, 5245/Composition/Pedagogy*  
*DPD 5900/Independent Study*  
*DPG 5110, 5210, 5310/Graduate Presentations*  
*DPG 5120, 5220/Graduate Seminar*  
*DPG 5415/Graduate Performance Concert*

### Performance/Teaching Track

*DPC 5010/Improvisation*  
*DPC 5110/Choreography*  
*DPC 5120, 5220, 5320, 5420/Choreology*  
*DPD 5110, 5210, 5310, 5410/Modern/Ballet*  
*Technique*  
*DPD 5120, 5220, 5320/Music Seminar*  
*DPD 5125, 5225, 5230/Studio/Pedagogy*  
*DPD 5145, 5245/Composition/Pedagogy*  
*DPD 5510, 5610, 5810, 5815/Repertory and*  
*Rehearsal*  
*DPD 5900/Independent Study*  
*DPG 5115, 5215, 5315/Graduate Presentations*  
*DPG 5120, 5220/Graduate Seminar*  
*DPG 5410/Graduate Performance Concert*  
*DPG 5430/Pedagogy Graduation Project*

## Graduate Course Descriptions

### DPC 5010 *Improvisation*

**1 credit. Fall** Through structured assignments, students investigate their own physical vocabulary, explore trust, and open new personal-movement boundaries.

### DPC 5110 *Choreography I* (Performance/Teaching Track)

**2 credits. Fall** Students learn choreographic proficiency through independently designed assignments. The assignments are based on the student's background and experience, which fosters the development of material and evolution of their own concepts. These studies are presented in class with ongoing evaluations.

### DPC 5115 *Choreography I (Choreography Track)*

**3 credits. Fall** Highly concentrated studies designed to develop choreographic proficiency and strengthen understanding and application in both structured work and the student's own creative concepts. These works are presented in workshop format at the end of the semester.

### DPC 5120 *Choreology I*

**4 credits. Fall** Research and analysis of the choreographic importance of works, as reflected by history, design, music, visual arts, and the social/political climate. Divided into four periods: classic, romantic, modern, and postmodern. A thorough and complete investigation surrounds major repertory and its impact on the state-of-the-art form, as it is evolving today.

### DPC 5210 *Choreography II* (Performance/Teaching Track)

**2 credits. Spring** A continuation of *DPC 5110*.

### DPC 5215 *Choreography II (Choreography Track)*

**3 credits. Spring** A continuation of *DPC 5115*. These works are presented in an informal concert in the Dance Theatre Lab.

### DPC 5220 *Choreology II*

**4 credits. Spring** A continuation of *DPC 5120*.

### DPC 5315 *Choreography III (Choreography Track)*

**3 credits. Fall** A continuation of *DPC 5215*. These pieces are fully produced in a major concert.

### DPC 5320 *Choreology III*

**4 credits. Fall** A continuation of *DPC 5220*.

### DPC 5415 *Choreography IV (Choreography Track)*

**3 credits. Spring** A continuation of *DPC 5315*. These dances are presented in a fully produced concert.

### DPC 5420 *Choreology IV*

**4 credits. Spring** A continuation of *DPC 5320*.

### DPD 5110 *Modern/Ballet Technique I*

**1-6 credits. Fall** The goal of this course is to expand the student's movement vocabulary while strengthening and refining the choreographic ability to choose materials that artistically and aesthetically express the student's creative and performing perspectives. After placements, students register as follows: *DPD 5111*, 1 credit; *DPD 5112*, 2 credits; *DPD 5113*, 3 credits; *DPD 5114*, 4 credits; *DPD 5115*, 5 credits; *DPD 5116*, 6 credits.

### DPD 5120 *Music Seminar I*

**1 credit. Fall** Tailored to the student's background and future goals, this seminar intensely integrates the student's application and understanding of music with his/her choreography or performance and teaching.

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**DPD 5125**      *Studio/Pedagogy I, II, III*  
**5225, 5230**

**1 credit (per semester). I, III: Fall; II: Spring** Through a combined format of seminar and practical application, students teach technique classes in their field of experience to both dancers and nondancers, ranging from children to preprofessionals and adults.

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**DPD 5145**      *Composition/Pedagogy I and II*  
and **5245**

**2 credits (per semester). I: Fall; II: Spring** Students monitor and observe as master teachers deliver the composition curriculum to B.F.A. students, followed by a practical application in the students' own choreography of the principles learned in those classes.

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**DPD 5210**      *Modern/Ballet Technique II*

**1-6 credits. Spring** A continuation of *DPD 5110*. After placements, students register as follows: *DPD 5211*, 1 credit; *DPD 5212*, 2 credits; *DPD 5213*, 3 credits; *DPD 5214*, 4 credits; *DPD 5215*, 5 credits; *DPD 5216*, 6 credits.

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**DPD 5220**      *Music Seminar II*

**1 credit. Spring** A continuation of *DPD 5120*.

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**DPD 5310**      *Modern/Ballet Technique III*

**1-6 credits. Fall** A continuation of *DPD 5210*. After placements, students register as follows: *DPD 5311*, 1 credit; *DPD 5312*, 2 credits; *DPD 5313*, 3 credits; *DPD 5314*, 4 credits; *DPD 5315*, 5 credits; *DPD 5316*, 6 credits.

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**DPD 5320**      *Music Seminar III*

**1 credit. Fall** A continuation of *DPD 5220*.

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**DPD 5410**      *Modern/Ballet Technique IV*

**1-6 credits. Spring** A continuation of *DPD 5310*. After placements, students register as follows: *DPD 5411*, 1 credit; *DPD 5412*, 2 credits; *DPD 5413*, 3 credits; *DPD 5414*, 4 credits; *DPD 5415*, 5 credits; *DPD 5416*, 6 credits.

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**DPD 5510**      *Repertory and Rehearsal I*  
(Performance/Teaching Track)

**2 credits. Fall** Students learn, develop, rehearse, and prepare a studio performance of repertory. Classic and contemporary choreographers' works are researched and presented with historical background and inherent stylistic differences. Repertory selections vary according to the student's experience and interests.

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**DPD 5610**      *Repertory and Rehearsal II*  
(Performance/Teaching Track)

**2 credits. Spring** A continuation of *DPD 5510*.

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**DPD 5810**      *Repertory and Rehearsal III and IV*  
and **5815**

**2 credits (per semester). III: Fall; IV: Spring** A fully produced concert in the Dance Theatre Lab, shared with other M.F.A. candidates in the same class. One performance piece must be classical and one must be contemporary with accompanying written and oral presentations analyzing the work.

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**DPD 5900**      *Independent Study*

**Variable credits. Every semester** Designed by each student with the M.F.A. director and advisor to implement the student's training and enable the student to pursue specific curricular interests.

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**DPG 5110**      *Graduate Presentation I*  
(Choreography Track)

**1 credit. Fall** Informal studio showing, shared with other M.F.A. candidates, of the student's works created during the semester in the choreography class or on his/her own. If choreographers apply to perform in these presentations, they must be approved by the M.F.A. Board of Study.

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**DPG 5115**      *Graduate Presentation I*  
(Performance/Teaching Track)

**1 credit. Fall** Informal showing, shared with other M.F.A. candidates, of work researched in *Repertory and Rehearsal*, with accompanying written and oral presentations analyzing the work.

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**DPG 5120**      *Graduate Seminar I*

**1 credit. Spring** A seminar with units focusing on the dance profession today, with emphasis on dance administration and production.

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**DPG 5210**      *Graduate Presentation II*  
(Choreography Track)

**1 credit. Spring** A continuation of *DPG 5110*. A shared showing in the Dance Theatre Lab, with emphasis on the work rather than production. The student accompanies the work with an oral presentation.

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**DPG 5220**      *Graduate Seminar II*

**1 credit. Fall** A seminar with units focusing on the dance profession today, with emphasis on professional marketing and development, and dance in higher education.

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**DPG 5215**      *Graduate Presentation II*  
(Performance/Teaching Track)

**1 credit. Spring** A continuation of *DPG 5115*. A shared showing in the Dance Theatre Lab, with emphasis on the work rather than production. The student accompanies the work with an oral presentation.

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**DPG 5310**      *Graduate Presentation III*  
                           *(Choreography Track)*

**2 credits. Fall** A continuation of *DPG 5210*. A fully produced concert, shared with other M.F.A. candidates, in the Dance Theatre Lab.

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**DPG 5315**      *Graduate Presentation III*  
                           *(Performance/Teaching Track)*

**2 credits. Fall** A continuation of *DPG 5215*. A fully produced concert, shared with other M.F.A. candidates, in the Dance Theatre Lab.

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**DPG 5410**      *Graduate Performance Concert*  
                           *(Performance/Teaching Track)*

**3 credits. Spring** Under the supervision of the M.F.A. Board of Study, students perform one classical and one contemporary piece of approved repertoire at a venue in New York City. An external evaluator is invited by the faculty to view and critique the performance.

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**DPG 5415**      *Graduate Performance Concert*  
                           *(Choreography Track)*

**3 credits. Spring** Under the supervision of the M.F.A. Board of Study, each student prepares and produces work in collaboration with other M.F.A. choreographers. The venue is determined by the M.F.A. Board of Study. An external evaluator is invited by the faculty to view and critique the work.

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**DPG 5430**      *Pedagogy Graduation Project*  
                           *(Performance/Teaching Track)*

**2 credits. Spring** The final-semester culmination of the previous three semesters of practical and seminar work, demonstrated through a paper, an oral presentation, and final teaching classes, observed and evaluated by the M.F.A. Board of Study.

## Dance Staff, Faculty, and Musicians

### **Carol K. Walker**

*Director of Dance, 2002–present; Dean, School of the Arts, 2002–2005; Dean and Professor of Dance, Purchase College, 1984–2002. B.A., Barat College. Former director of the Performing Arts Center and director of dance at Barat College. Founding director of the Carol Walker Dance Studio Ltd. (1974–1984). Artistic director/producer of the Purchase Dance Corps on-campus and international concerts. NYSCA dance panelist; member, Council of Dance Administrators; consultant on validation panels for U.S., European, and Asian colleges and universities (e.g., London School of Contemporary Dance, Hong Kong Academy of Performing Arts, Taipei National University of the Arts, Beijing Dance Academy).*

### **Reba Alder** (dance history)

*Lecturer in Dance (part-time). B.A., Oberlin College; Ph.D., New York University. Has lectured at St. John's University, Colorado College, Dance Theatre of Harlem, and New York University, and served as archivist at the Dance Collection, New York Public Library, Lincoln Center, and Shubert Archive. Writes on various topics in the arts and sports history. Faculty member, Hunter College and Marymount Manhattan College.*

### **Neil Alexander** (musician)

*Musician, composer, musical director, producer, and clinician. Has composed more than 100 works for small ensembles, and received numerous Meet the Composer grants. Toured for eight years with the Pink Floyd tribute band, The Machine. *Galvanized*, his fourth CD as leader of the group NAIL, was recently released. He and his wife operate a small recording studio in upstate NY and a private record company, Pdog Records.*

### **Sue Bernhard** (composition, improvisation)

*Lecturer in Dance (part-time). B.F.A., Purchase College. Performed internationally with José Limón Dance Company and with Annabelle Gamson/Dance Solos for 10 years. Artistic director of Dance Works. Has shown work in the U.S., Canada, and Poland and created pieces for Convergence Dancers and Musicians, CCDT, Long Island University, North Carolina School for the Arts, Meredith College, The Yard, and others. Co-creator of "Boundaries and Exposures," featured at the International Conference on Dance and Technology, and other video/dance collaborations. Has reconstructed works by Doris Humphrey and José Limón. Faculty member, The Juilliard School and José Limón Institute of Dance; guest teacher at numerous colleges and studios.*

### **Cary Brown** (musician)

*B.A., Eastman School of Music/University of Rochester. Pianist, synthesist, composer, and arranger; performer with The New York Ska-Jazz Ensemble and at various Westchester venues and the Knitting Factory in New York City; composer of music for dance, commissioned by the Dance in Education Fund, Barnspace Productions. Co-musical director of the Steffi Nossen School. Recipient of two Meet the Composer grants through NYSCA.*

### **Larry Clark** (modern, anatomy)

*Associate Professor of Dance. B.F.A., Ohio State University. Director and choreographer of the Larry Clark Dance Studio in New York City; former member of the Viola Farber Dance Company (1971–80); studied with tap dancers Honi Coles, Baby Lawrence, and Charles Cook; created works for Chicago's Mordine Company; Calichi Ballet, Puerto Rico; Dances at 8, California; co-director and choreographer, Triple Threat Dance Company; has taught master classes and workshops throughout the U.S. and abroad.*



**Richard Cook** (ballet)

*Associate Professor of Dance. Studied at the Royal Conservatory of Music and Dance in the Netherlands.* Performed with the San Francisco Opera and Pennsylvania Ballet. Former associate artistic director, Central Pennsylvania Youth Ballet. Noted guest teacher in the U.S. Recipient of choreographic fellowships from and panel member for the Pennsylvania Council on the Arts. His choreography has been performed by the Atlanta Ballet and Dayton Ballet companies, among others.

**John Forrest** (graduate choreology)

See the Anthropology section (School of Natural and Social Sciences).

**Ellen Graff** (graduate studio pedagogy)

*Associate Professor of Dance* (part-time). *B.A., California State University, Northridge; M.A., California School of Professional Psychology; Ph.D., New York University.* A former dancer, she has performed with Martha Graham, Pearl Lang, and May O'Donnell, among others. Has presented her own work in New York and California, where she has taught a variety of dance courses in colleges and universities. Presenter or panelist at U.S. dance conferences; has participated or chaired numerous dissertation committees. Author of two books and several articles.

**Neil Greenberg** (modern, improvisation)

*Lecturer in Dance* (part-time). *Studied at The Juilliard School and the Merce Cunningham Dance Studio.* Director, *Dance by Neil Greenberg*. Selected awards and grants: Guggenheim and NEA Fellowships; NYSCA and NYFA grants; Metropolitan Life Foundation's Emerging Dance Program; Harkness Foundations for Dance; Jerome Foundation's First Light Program; Joyce Mertz Gilmore Foundation; Meet the Composer's Composer/Choreographer Project. Former principal dancer, Merce Cunningham Dance Company; also performed with Eliot Feld Ballet, Rachel Lampert, and Melissa Fenley, among others. International artist-in-residence; has taught master classes and workshops throughout the U.S. and abroad.

**Kazuko Hirabayashi** (modern, composition; director, M.F.A. program)

*Professor of Dance. B.S., Meiji University, Tokyo; Diploma, The Juilliard School. SUNY Chancellor's Award for Excellence in Teaching.* Formerly taught at Bennington College, Kirkland College, Randolph Macon Women's College, North Carolina School of the Arts, Ballet Nacional de Mexico, Academie International de la Danse, Bat-Dor School in Israel, American Cultural Center (USIS) in Tokyo, Alvin Ailey American Dance Center, the Martha Graham School of Contemporary Dance, London Contemporary Dance Theater and the School, and The Juilliard School. Recipient of the Doris Humphrey Choreographic Fellowship and NEA and NYSCA grants.

**Ted Kivitt** (ballet)

*Assistant Professor of Dance. Studied with Alexander Gavrillov and Thomas Armour in Florida.* After his studies, he joined the American Ballet Theatre, where he quickly advanced to soloist and principal soloist. Has danced with the Pennsylvania Ballet and performed internationally as a guest artist, on the *Dance in America* PBS series, and at the White House for Presidents Kennedy, Johnson, and Carter. Noted international teacher. As artistic director of the Milwaukee Ballet, he brought more than 50 ballets into the repertoire. Panelist for Dance USA and the NEA.

**David Lewitt** (percussionist)

*B.F.A., Purchase College.* Composed and collaborated on many dance works for choreographers, including Annabelle Gamson and Kevin Wynn. Active in recording studios, he has done extensive work for television, including music for the 1992 Olympics on CBS.

**Stacey-Jo Marine** (dance production, lighting for dance, graduate seminar)

*Dance Production Technical Director. B.A., Syracuse University.* Former production stage manager and/or lighting designer, Patrick Corbin and Dancers, *Dance by Neil Greenberg*, ABT Studio Company, Dance Galaxy, En Garde Arts, and New York TheatreBallet, among others. As former production stage manager for the Paul Taylor Dance Company, toured the U.S. and more than 30 countries. Original stage manager/props supervisor for Stomp; designed and built props for Stomp's touring companies.

**Martha McCarthy-Falk**

*Conservatory Coordinator. B.A., Lafayette College; M.S., College of New Rochelle.* An arts administrator whose experience ranges from television production to the launch and marketing of an Internet advertising firm. Former administrative director, Steffi Nossen School of Dance and the Dance in Education Fund.

**Rosalind Newman** (modern composition)

*Lecturer in Dance* (part-time). *B.S., University of Wisconsin.* Internationally acclaimed choreographer. Founder, Rosalind Newman and Dancers; founding artistic director/choreographer, Dance/HKNY, Hong Kong. Has set works for the London Contemporary Dance Theatre, Pacific Northwest Ballet, and Diversion Dance in Wales. Former senior lecturer, Hong Kong Academy for Performing Arts. Guest artist and teacher: Western Australia Academy for the Performing Arts; Rotterdam Dance Academy; Dance Forum, Taipei; Guangdong Modern Dance Company, Guangzhou; London Contemporary Dance Theatre and School. Former course leader, Graduate Program in Choreography at Laban, London. Selected awards and grants: Guggenheim and NEA Fellowships, CAPS award.

**David Nichols** (musician)

*B.M., University of Texas; graduate study in piano and composition.* Composer and producer of ambient music recordings, featured on NPR's *Hearts of Space* and PRI's *Echoes*. Pianist on the 1995 CBS News *Eye On America* documentary with Eliot Feld's Ballet Tech. Arranger and soundtrack pianist for the film *Miss Firecracker* (1989). Music director, New York State Summer School of the Arts (School of Ballet). Accompanist for American Ballet Theater, New York City Ballet, Dance Theater of Harlem, and Twyla Tharp.

**Elizabeth Sawyer** (music for dancers, upper-level dance history)

*Lecturer in Dance* (part-time). *Postgraduate diploma (composition), The Juilliard School.* A professional composer before her involvement in dance. Worked intensively with Graham and Limón dancers, Antony Tudor, Benjamin Harkavy, and others as accompanist, consultant, and coach. Two compositions used by José Limón and Betty Jones. Music/dance faculty, The Juilliard School, 1965–1975; guest lecturer in the U.S. and abroad. Author, *Dance with the Music* (Cambridge University Press, 1985). Published six analytic studies of Tudor and one of Balanchine. SUNY grant for creation of a new course (1989); SUNY research grant for book in progress.

**Rosanna Seravalli** (ballet)

*Professor of Dance. Studied in Florence, Italy, with Daria Colin; at the American Ballet Theatre School; School of American Ballet; Joffrey School of Ballet.* Soloist, American Ballet Theatre Company; has performed throughout the U.S., South America, Europe, and the Orient. Recipient of a SUNY Research Foundation grant to study in Russia. Has taught in South America, China, Australia, Italy, and the Philippines.

**Bettijane Sills** (ballet)

*Associate Professor of Dance. B.P.S., Empire State College. Trained at the School of American Ballet, American Ballet Theatre School, and Joffrey School of Ballet. Graduate of the High School of Performing Arts, New York City.* Invited by George Balanchine to join the New York City Ballet, she danced as a soloist from 1961 to 1972 (with roles created for her in *Who Cares?* and *Jewels*) and received critical acclaim as the Wife in Jerome Robbins' *The Concert*. Extensive performance experience on Broadway and television, and on tours throughout the U.S., Europe, and the former Soviet Union. Current faculty member, Pennsylvania Youth Ballet. Stages and rehearses the Balanchine repertory at Purchase.

**Saul Spangenberg** (music)

*Lecturer in Dance* (part-time). *B.A., Purchase College; M.A., City College of New York.* Composer and pianist (jazz, tap, modern, and ballet). Musical theatre works presented and toured in New York, Los Angeles, and Washington, D.C. (at the Kennedy Center). First musical director, American Dancemachine; former assistant professor of dance and music, Marymount Manhattan College, and music instructor, Dance Theatre of Harlem. Has also taught music at the City College of New York and New York University.

**Stephanie Tooman** (modern)

*Assistant Professor of Dance. B.F.A., The Juilliard School; M.F.A., Purchase College.* Company member, the Martha Graham Dance Company. Principal dancer, Kazuko Hirabayashi Dance Theater. Performs with Reggie Wilson/Fist and Heel Performance Group, Pepatian, Errol Grimes Dance Company, and Nathaniel Trice, among others. Studied at the Cunningham School, Alvin Ailey American Dance Center, and Martha Graham School. Has been a guest faculty member at Lehman College and Barnard College, and has taught master classes and workshops for the Institut Del Theatre, Alvin Ailey American Dance Center, Netherlands Dance Theater, Rotterdam Dance Academy, Yale University, Philadanco, and New National Theater in Tokyo.

**Stephen Weinstock** (graduate music seminar)

*Associate Professor of Dance* (part-time). *B.A., University of Chicago; M.A., Ph.D., University of California at Berkeley.* Has written several musical theatre works and created music for choreographers, dance teachers, and companies, including: Margaret Jenkins, Ze'eva Cohen, David and Mami Wood (at UC Berkeley), Deborah Zall, and Diann Sichel; the Martha Graham, Merce Cunningham, and José Limón schools; and Juilliard. Recipient, ASCAP Composer-in-Residence Award. Also teaches at Marymount College and the High School for Performing Arts. Has taught in the Musical Theatre Writing Program at New York University.

**Megan Williams** (modern)

*Lecturer in Dance* (part-time). *B.F.A., The Juilliard School.* Company member, Mark Morris Dance Group, Ohad Naharin Dance Company, and Glenn-Lund Dance Company. Staged Mark Morris repertory for the Boston Ballet and Purchase Dance Corps. Has taught master classes and workshops internationally as part of the Mark Morris Dance Group. Has also taught ballet and modern dance classes at major studios in New York. She continues to work with the Mark Morris Dance Group as guest rehearsal director and ballet mistress.

**Kevin Wynn** (modern)

*Assistant Professor of Dance. Received early training in Washington, D.C., at the Duke Ellington School of the Arts. Continued studies at Cal Arts and Purchase College.* Artistic director of the Kevin Wynn Collection. Has worked with JawoLee Zollan, Laurie Carlos, Vernon Reid and Living Color, the José Limón Dance Company, Dianne McIntyre's Sounds in Motion Dance Company, Mel Wong, Kazuko Hirabayashi, Daniel Nagrin, and Jacques d'Amboise. Taught residencies in Italy, Holland, Israel, Hong Kong, Trinidad, France, and the U.S. Faculty member of the Dance in Education Fund and Alvin Ailey American Dance Center. Has received four NYSCA grants and two NEA fellowships.

# Conservatory of Music

## The Conservatory of Music Program

The Conservatory of Music offers a comprehensive musical education at both the undergraduate and graduate level for carefully selected, gifted students who wish to pursue the art of music at a professional level. It is an intimate community of approximately 425 students studying with a faculty dedicated to professional training in performance and composition. Music students have the opportunity to work very closely on an individual basis with a faculty of leading professional musicians who are passionately committed to teaching. The Conservatory programs—instrumental (classical: orchestral and chamber; and jazz), voice/opera, piano/organ, composition, studio composition, and studio production—are designed to prepare students for a professional career.

The young artist aspiring to master the craft of musical performance or composition soon discovers the need for knowledge, insight, and imagination, in addition to technical skill. Our well-rounded curriculum provides the breadth and depth necessary to help students develop both musically and intellectually.

The core undergraduate curriculum for the Bachelor of Music degree is similar throughout the four years for all areas of study: students take private or small-group study; ensemble; a series of courses in music theory, history, and musicianship; and courses specific to their area—all this, with sufficient time to practice. The 30-credit general education program in the liberal arts and sciences, which supports the Conservatory curriculum, is designed to acquaint students with landmarks of cultural and social history as well as of scientific and philosophical thought.

The Master of Music degree is an intensive program designed to provide advanced training for students clearly destined for professional careers. Other training opportunities include the one- or two-year Performers Certificate postbaccalaureate program and Artist Diploma postgraduate program.

Students in the Conservatory of Music have many opportunities to perform and have their work presented in concerts in the Conservatory's Recital Hall, at The Performing Arts Center, and in other venues at the College and throughout the local community.

Ours is one of the few conservatories in the U.S. that produces fully mounted opera productions predominantly for undergraduates. The jazz curriculum is performance-driven and includes both large and small ensemble work. The majority of our studio production and composition students work professionally while still at Purchase because of the contacts and opportunities offered them by the faculty. Each of the other major areas of study provide similar intensive training and resources in support of professional development.

- *Performance (instrumental/vocal)*
- *Jazz Studies*
- *Opera Studies*
- *Composition*
- *Studio Composition*
- *Studio Production*

## Alumni

Purchase graduates make their livings as professional musicians, performing with groups like the New York Philharmonic, Metropolitan Opera, Baltimore Symphony, Houston Symphony, St. Louis Opera, and l'Orchestre Nationale de Paris, as well as in many professional chamber groups and Broadway musicals. Graduates of our jazz studies, composition, and production programs are active composers, recording artists, engineers, and producers in a wide variety of musical genres and venues, including film, television, and Broadway. Other graduates have gone on to pursue advanced studies and are now teaching in prestigious schools like The Juilliard School, Curtis Institute, and Yale University.

## Master Classes

Each season, the *Great Performances* series at The Performing Arts Center brings many of the world's greatest artists to Purchase College. In collaboration with The Performing Arts Center, the Conservatory of Music presents a series of master classes and open rehearsals by these artists for the benefit of music students. Over the past several years, these artists have included:

Emanuel Ax	Juilliard Quartet
Michael Brecker	Midori
Yefim Bronfman	Mozartean Players
Shura Cherkasky	New Millennium Ensemble
Bella Davidovich	New Mozart Ensemble
Misha Dichter	Garrick Ohlsson
Emerson Quartet	Orpheus
Guarneri Quartet	Clark Terry
Horacio Gutierrez	Tokyo Quartet
Jimmy Heath	Barry Tuckwell
Marilyn Horne	Walden Horn Trio
Freddie Hubbard	Yo-Yo Ma

## Facilities

### Conservatory Rehearsal and Performance Spaces

The Music Building has five large, acoustically isolated rehearsal and performance spaces (the Orchestra Rehearsal Room, Jazz Rehearsal Hall, Collegium, Choral Hall, and Recital Hall), as well as approximately 75 practice rooms and teaching studios. The Choral Hall seats 198 and has a Rufatti organ and Steinway B piano. The Recital Hall seats 280 and has a Rieger organ and two Steinway D pianos.

### Conservatory Instruments

The Conservatory has a wide array of instruments, in addition to those listed above.

- 1 *Pianos:* Approximately 75 Steinway Grand pianos in classrooms, studios, and practice rooms
- 2 *Harpsichords:* French doubles, English, pedal
- 3 *Other keyboards:* Two fortepianos and celestas, one clavichord

- 4 *Other instruments:* A vast collection of professional standard woodwinds, brasses, and strings; a complete authentic Baroque string quartet; sambas, sackbuts, and crumhorns; various Renaissance, Baroque, Classical, and exotic Indian instruments.

### Conservatory Recording Facilities

The Conservatory of Music maintains seven recording studios, one mobile recording studio, and a digital keyboard lab. The studios are open seven days a week during the academic year and summer session, and most of the studios are connected via Ethernet and fiber-optic cable to the campus network. Except where noted, the studios are available to all music students for recording projects; however, technical (operational) access is limited to qualified studio composition and production engineers.

- 1 *48-Track Studio:* A fully automated, digital 48-track studio with complete recording, MIDI sequencing, digital editing, and multimedia capabilities, augmented by inboard and outboard DSP hardware and software. The “live” room, which has an 18-foot ceiling, contains a grand piano and an excellent microphone collection. *Limited to qualified studio composition and production engineers.*
- 2 *24-Track Studio:* Uses the Jazz Rehearsal Hall as its “live” room. The hall has a 30-foot ceiling, a focusing sound shell for maximum acoustic presence, full amplification, a drum set, and a grand piano. Most studio composition and jazz recitals occur here, and are recorded live to digital audio.
- 3 *16-Track Studio:* The workspace for first-year studio composition and production students. The studio, which uses the adjacent room (3027) as its “live” room, features 16 tracks of digital audio, plus some MIDI, sampling, and editing capability.
- 4 *The Recital Hall Studio:* A full-function, direct-to-DAT and direct-to-CD recording studio, located in a small booth at the rear of the Recital Hall. All student recitals are recorded by studio composition and production engineers.
- 5 *Mobile Studio:* A simple, direct-to-DAT and direct-to-digital-8 portable recording rack used mostly for recording orchestra, opera, and chamber concerts at The Performing Arts Center. *Limited to qualified engineers working on faculty-approved projects.*
- 6 *Editing Studio:* A powerful post-production room, featuring nonlinear, object-oriented, digital editing software, along with 32 tracks of digital audio, full MIDI and sampling capability, facilities for Web site design, and audio Web-casting programs.
- 7 *MIDI Sketch Room:* A relatively simple MIDI system of six synth modules coupled to a single computer and 4-track cassette recorder. *Limited to students enrolled in either basic MIDI or studio production courses.*
- 8 *Duplication Room:* Primarily a duplication facility, featuring high-speed cassette, DAT, and CD duplicators, and (in the near future) DVD-rw duplicators. Various software programs for digital audio mastering are supported here. *Limited to qualified studio composition and production engineers.*

- 9 *MIDI Keyboard Lab:* A 14-station MIDI lab, fully integrated through Macintosh computers, with state-of-the-art sequencing and notation software systems.
- 10 *Digital Synthesis Lab:* Uses the Macintosh and PC platforms to explore the digital and analog synthesis applications in sound design and composition. Also includes digital editing, recording, mastering and archiving to CD.

### The Performing Arts Center

The Performing Arts Center, one of the finest facilities on any East Coast college campus, is located adjacent to the Music Building and is available for the Conservatory’s activities. Instruments housed in The Center include a massive Flentrop organ, the largest tracker organ in the northeastern U.S.; a Rieger organ; and five Steinway Grand pianos. The Center has five performance spaces:

- 1 *The Concert Hall:* Seats 1,372; features include an acoustic, portable performance shell and two hydraulic lifts for the orchestra pit.
- 2 *The PepsiCo Theatre:* Seats 713; features include a rear-screen projection bay, *hanamichi*-style platforms along both sides of house, and two hydraulic lifts for the orchestra pit.
- 3 *The Recital Hall:* Seats 600; features include a rear-screen projection bay, a portable, acoustic orchestra shell, and a hydraulic lift for the orchestra pit.
- 4 *The Abbott Kaplan Theatre:* Seats up to 500; a flexible “black box” theatre with stage and seating configurations, movable catwalks, and a hydraulic lift at one end.
- 5 *The Organ Room:* Seats 200; an intimate recital, concert, and presentation space that houses the Flentrop organ.

### Entrance Audition Requirements

Students are accepted in the Conservatory of Music by audition. Specific audition requirements by area of study may be requested from the Conservatory of Music office by phoning (914) 251-6700. Material presented should demonstrate the musical and technical level of the student’s current repertoire. Applicants are strongly encouraged to bring their own accompanists to the audition, but accompaniment is not required except for voice auditions. (The Conservatory provides an accompanist for singers.) Composition, studio composition, and studio production applicants should review audition requirements for their area. All applicants are required to bring to the audition (or send, in the case of a taped audition) a repertoire list of all works studied, composed, or produced to date. In cases where distance prohibits a live personal audition, a taped audition may be possible. There is an audition fee of \$50.

## Academic and Professional Standards

The Conservatory of Music offers the serious, developing musician an educational experience that encourages the pursuit of excellence within the context of a nurturing and supportive learning environment. Toward that end, the faculty engages in ongoing dialogue with students about their progress. Students whose work is not progressing satisfactorily receive mid-semester evaluations that highlight the areas of concern and describe a course of corrective action. Failure to do so may result in: (a) a failing grade in the particular course(s); and (b) the student being placed on probation and/or being dismissed.

Students who fail any required professional course are automatically placed on probation for the following semester. Students receiving passing grades may also be placed on probation if their overall work and artistic development are deemed insufficient. If a failed course is offered only once a year and the faculty permits continuing probation, probation continues until the course is repeated the following year with a satisfactory passing grade. Of particular importance for undergraduates is the faculty's assessment of a student's performance at the time of the sophomore jury.

Most decisions on probation and dismissal are made by recommendation of the faculty to the director at the close of each semester. However, probation and/or dismissal recommendations are not contingent on the filing of a mid-semester evaluation, nor is a written warning necessary. Students may be placed on probation or dismissed at any time if it is determined by the faculty, in consultation with the director, that they are incapable of fulfilling the requirements of the program or the requisite professional responsibilities, or both.

*For general School of the Arts policies on academic and professional standards, probation, and dismissal, see page 124.*

## Areas of Study

### The Bachelor of Music Program

The basic undergraduate curriculum is similar throughout the four years for all areas of study. All students are required to take private or small group study; ensemble; a core set of courses in music theory, history, and musicianship; and courses specific to their area. A minimum of 30 liberal arts credits is also required. In order to graduate, students must complete all general degree requirements as well as Conservatory requirements.

#### Bachelor of Music Majors

*Performance: Instrumental* (Brass, Classical Guitar, Harp, Harpsichord, Organ, Percussion, Piano, Strings, Woodwinds)

*Performance: Vocal*

*Performance: Jazz Studies*

*Composition*

*Studio Composition*

*Studio Production*

### Minor in Music

The undergraduate minor in music requires a range of 26–30 credits, depending on the program area. The course of study includes private or master class instruction in the area of specialization, theory, solfège, secondary piano, music history, and ensemble. Only a limited number of students can be admitted each year, based on the available spaces in a given area. Students will only be accepted for a minor in music through an audition process. Students interested in pursuing a minor in music should consult with the director of the Conservatory of Music.

### The Master of Music Program

The Conservatory of Music also offers a Master of Music degree, which is an intensive program of approximately 60 credits designed to provide advanced training for students clearly destined for professional careers. Graduate students are required to take private study; ensemble; core courses in theory, analysis, and performance practice; and other courses specific to their area of study.

#### Major Areas of Study

*Performance:* Brass, Classical Guitar, Harp, Harpsichord, Organ, Percussion, Piano, Strings, Woodwinds

*Jazz Studies*

*Opera Studies*

*Composition*

*Studio Composition*

### The Artist Diploma and Performers Certificate Programs

The Artist Diploma and Performers Certificate are programs reserved for accomplished students who are on the verge of major performance careers in solo, ensemble, or studio settings. The coursework is designed to prepare students for orchestral auditions, solo or chamber music competitions, and major recording projects. Both programs include a strategically balanced offering of performance courses entailing private study, chamber music, large ensemble, and formal recital preparation. Each program culminates in digitally recorded public performance recitals, which are prepared and researched by the candidate under the careful guidance of his or her faculty mentor. The postbaccalaureate Performers Certificate and the post-master's Artist Diploma are available as one-year or two-year programs.

While the Performers Certificate is designed as a postbaccalaureate program, the earned credits could be applied to the Conservatory's Master of Music degree should the candidate so desire in the future. Once an M.M. degree is earned, a student can apply for the Artist Diploma program.

#### Major Areas of Study

*Performance:* Brass, Classical Guitar, Harp, Harpsichord, Organ, Percussion, Piano, Strings, Woodwinds

*Jazz Studies*

*Opera Studies*

## Courses Open to Students from Other Programs

Qualified students from other programs may take courses in solfège, music theory and history, and several other areas of study with permission of the instructor, provided there is sufficient space in the classes. (Interested students should see course descriptions for prerequisites.) Performance and composition courses are occasionally open to students from other programs; in certain cases, when the level of the student allows participation in these classes, students may enroll with permission of the director of the Conservatory of Music.

## Bachelor of Music: Academic Requirements

### Performance: Instrumental

#### Mus.B. in Performance: Brass

In addition to meeting general degree requirements, undergraduate music performance majors who concentrate in brass must complete the following Conservatory requirements (121 credits):

#### Freshman Year

Fall: 15 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1010/Keyboard Studies I</i>	1 credit
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1220/Brass Performance Class</i>	1 credit
<i>MTH 1010/Music Theory I</i>	3 credits
<i>MTH 1410/Solfège I</i>	2 credits

Spring: 15 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1020/Keyboard Studies II</i>	1 credit
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1220/Brass Performance Class</i>	1 credit
<i>MTH 1020/Music Theory II</i>	3 credits
<i>MTH 1420/Solfège II</i>	2 credits
<i>MPE 0200/Freshman Jury</i>	0 credit

#### Sophomore Year

Fall: 17 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1220/Brass Performance Class</i>	1 credit
<i>MPE 2010/Keyboard Studies III</i>	1 credit
<i>MTH 2050/Music Theory III</i>	3 credits
<i>MTH 2410/Solfège III</i>	2 credits
<i>MTH 2510/Survey of Music History I</i>	2 credits

Spring: 17 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1220/Brass Performance Class</i>	1 credit
<i>MPE 2020/Keyboard Studies IV</i>	1 credit
<i>MTH 2420/Solfège IV</i>	2 credits
<i>MTH 2520/Survey of Music History II</i>	2 credits
<i>MTH 3050/Music Theory IV</i>	3 credits
<i>MPE 0300/Sophomore Jury</i>	0 credit

#### Junior Year

Fall: 16 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1220/Brass Performance Class</i>	1 credit
<i>MTH 3410/Solfège V</i>	2 credits
<i>MTH 3575/Music From Antiquity</i>	2 credits
<i>MTH 4050/Music Theory V</i>	3 credits

Spring: 17 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1220/Brass Performance Class</i>	1 credit
<i>MTH 3420/Solfège VI</i>	2 credits
<i>MTH 3576/Music of the Common Practice Era</i>	2 credits
<i>MTH 4010/Seminar in Analysis</i>	3 credits
<i>MPE 3991/Junior Recital</i>	1 credit

#### Senior Year

Fall: 11 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1220/Brass Performance Class</i>	1 credit
<i>MTH 3577/Expansion of Chromaticism</i>	2 credits

Spring: 13 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1220/Brass Performance Class</i>	1 credit
<i>MTH 3578/Music Since 1945</i>	2 credits
<i>MPE 4991/Senior Recital</i>	2 credits

**Mus.B. in Performance: Classical Guitar**

In addition to meeting general degree requirements, undergraduate music performance majors who concentrate in classical guitar must complete the following Conservatory requirements (97 credits):

Freshman Year

Fall: 12 credits

<i>MPE 4210/Private Study: Guitar</i>	3 credits
<i>MPE 1010/Keyboard Studies I</i>	1 credit
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1400/Guitar Performance Class</i>	1 credit
<i>MTH 1010/Music Theory I</i>	3 credits
<i>MTH 1410/Solfège I</i>	2 credits

Spring: 12 credits

<i>MPE 4210/Private Study: Guitar</i>	3 credits
<i>MPE 1020/Keyboard Studies II</i>	1 credit
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1400/Guitar Performance Class</i>	1 credit
<i>MTH 1020/Music Theory II</i>	3 credits
<i>MTH 1420/Solfège II</i>	2 credits
<i>MPE 0200/Freshman Jury</i>	0 credit

Sophomore Year

Fall: 14 credits

<i>MPE 4210/Private Study: Guitar</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1400/Guitar Performance Class</i>	1 credit
<i>MPE 2010/Keyboard Studies III</i>	1 credit
<i>MTH 2050/Music Theory III</i>	3 credits
<i>MTH 2410/Solfège III</i>	2 credits
<i>MTH 2510/Survey of Music History I</i>	2 credits

Spring: 14 credits

<i>MPE 4210/Private Study: Guitar</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1400/Guitar Performance Class</i>	1 credit
<i>MPE 2020/Keyboard Studies IV</i>	1 credit
<i>MTH 2420/Solfège IV</i>	2 credits
<i>MTH 2520/Survey of Music History II</i>	2 credits
<i>MTH 3050/Music Theory IV</i>	3 credits
<i>MPE 0300/Sophomore Jury</i>	0 credit

Junior Year

Fall: 13 credits

<i>MPE 4210/Private Study: Guitar</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1400/Guitar Performance Class</i>	1 credit
<i>MTH 3410/Solfège V</i>	2 credits
<i>MTH 3575/Music From Antiquity</i>	2 credits
<i>MTH 4050/Music Theory V</i>	3 credits

Spring: 14 credits

<i>MPE 4210/Private Study: Guitar</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1400/Guitar Performance Class</i>	1 credit
<i>MTH 3420/Solfège VI</i>	2 credits
<i>MTH 3576/Music of the Common Practice Era</i>	2 credits
<i>MTH 4010/Seminar in Analysis</i>	3 credits
<i>MPE 3991/Junior Recital</i>	1 credit

Senior Year

Fall: 8 credits

<i>MPE 4210/Private Study: Guitar</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1400/Guitar Performance Class</i>	1 credit
<i>MTH 3577/Expansion of Chromaticism</i>	2 credits

Spring: 10 credits

<i>MPE 4210/Private Study: Guitar</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1400/Guitar Performance Class</i>	1 credit
<i>MTH 3578/Music Since 1945</i>	2 credits
<i>MPE 4991/Senior Recital</i>	2 credits

**Mus.B. in Performance: Harp**

In addition to meeting general degree requirements, undergraduate music performance majors who concentrate in harp must complete the following Conservatory requirements (113 credits):

Freshman Year

Fall: 14 credits

<i>MPE 4200/Private Study: Harp</i>	3 credits
<i>MPE 1010/Keyboard Studies I</i>	1 credit
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MTH 1010/Music Theory I</i>	3 credits
<i>MTH 1410/Solfège I</i>	2 credits

Spring: 14 credits

<i>MPE 4200/Private Study: Harp</i>	3 credits
<i>MPE 1020/Keyboard Studies II</i>	1 credit
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MTH 1020/Music Theory II</i>	3 credits
<i>MTH 1420/Solfège II</i>	2 credits
<i>MPE 0200/Freshman Jury</i>	0 credit

Sophomore Year

Fall: 16 credits

<i>MPE 4200/Private Study: Harp</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 2010/Keyboard Studies III</i>	1 credit
<i>MTH 2050/Music Theory III</i>	3 credits
<i>MTH 2410/Solfège III</i>	2 credits
<i>MTH 2510/Survey of Music History I</i>	2 credits

Spring: 16 credits

<i>MPE 4200/Private Study: Harp</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 2020/Keyboard Studies IV</i>	1 credit
<i>MTH 2420/Solfège IV</i>	2 credits
<i>MTH 2520/Survey of Music History II</i>	2 credits
<i>MTH 3050/Music Theory IV</i>	3 credits
<i>MPE 0300/Sophomore Jury</i>	0 credit

Junior Year

Fall: 15 credits

<i>MPE 4200/Private Study: Harp</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MTH 3410/Solfège V</i>	2 credits
<i>MTH 3575/Music From Antiquity</i>	2 credits
<i>MTH 4050/Music Theory V</i>	3 credits

Spring: 16 credits

<i>MPE 4200/Private Study: Harp</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MTH 3420/Solfège VI</i>	2 credits
<i>MTH 3576/Music of the Common Practice Era</i>	2 credits
<i>MTH 4010/Seminar in Analysis</i>	3 credits
<i>MPE 3991/Junior Recital</i>	1 credit

Senior Year

Fall: 10 credits

<i>MPE 4200/Private Study: Harp</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MTH 3577/Expansion of Chromaticism</i>	2 credits

Spring: 12 credits

<i>MPE 4200/Private Study: Harp</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MTH 3578/Music Since 1945</i>	2 credits
<i>MPE 4991/Senior Recital</i>	2 credits

**Mus.B. in Performance: Organ/Harpsichord**

In addition to meeting general degree requirements, undergraduate music performance majors who concentrate in organ/harpsichord must complete the following Conservatory requirements (95 credits):

Freshman Year

Fall: 10 credits

<i>MPE 4260 or 4270/Private Study: Harpsichord or Organ</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MTH 1010/Music Theory I</i>	3 credits
<i>MTH 1410/Solfège I</i>	2 credits

Spring: 11 credits

<i>MPE 4260 or 4270/Private Study: Harpsichord or Organ</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1850/Sight Reading Workshop</i>	1 credit
<i>MTH 1020/Music Theory II</i>	3 credits
<i>MTH 1420/Solfège II</i>	2 credits
<i>MPE 0200/Freshman Jury</i>	0 credit

Sophomore Year

Fall: 12 credits

<i>MPE 4260 or 4270/Private Study: Harpsichord or Organ</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MTH 2050/Music Theory III</i>	3 credits
<i>MTH 2410/Solfège III</i>	2 credits
<i>MTH 2510/Survey of Music History I</i>	2 credits

Spring: 12 credits

<i>MPE 4260 or 4270/Private Study: Harpsichord or Organ</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MTH 2420/Solfège IV</i>	2 credits
<i>MTH 2520/Survey of Music History II</i>	2 credits
<i>MTH 3050/Music Theory IV</i>	3 credits
<i>MPE 0300/Sophomore Jury</i>	0 credit

Junior Year

Fall: 14 credits

<i>MPE 4260 or 4270/Private Study: Harpsichord or Organ</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MTH 3410/Solfège V</i>	2 credits
<i>MTH 3575/Music From Antiquity</i>	2 credits
<i>MTH 4050/Music Theory V</i>	3 credits
Music elective	2 credits

Spring: 15 credits

<i>MPE 4260 or 4270/Private Study: Harpsichord or Organ</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MTH 3420/Solfège VI</i>	2 credits
<i>MTH 3576/Music of the Common Practice Era</i>	2 credits
<i>MTH 4010/Seminar in Analysis</i>	3 credits
Music elective	2 credits
<i>MPE 3991/Junior Recital</i>	1 credit

Senior Year

Fall: 10 credits

<i>MPE 4260 or 4270/Private Study: Harpsichord or Organ</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1850/Sight Reading Workshop</i>	1 credit
<i>MTH 3577/Expansion of Chromaticism</i>	2 credits
Music elective	2 credits



Spring: 11 credits

*MPE 4260 or 4270/Private Study:*

<i>Harpsichord or Organ</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MTH 3578/Music Since 1945</i>	2 credits
Music elective	2 credits
<i>MPE 4991/Senior Recital</i>	2 credits

**Mus.B. in Performance: Percussion**

In addition to meeting general degree requirements, undergraduate music performance majors who concentrate in percussion must complete the following Conservatory requirements (121 credits):

Freshman Year

Fall: 15 credits

<i>MPE 4220/Private Study: Percussion</i>	3 credits
<i>MPE 1010/Keyboard Studies I</i>	1 credit
<i>MPE 1160/Contemporary Ensemble</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1230/Percussion Performance Class</i>	1 credit
<i>MTH 1010/Music Theory I</i>	3 credits
<i>MTH 1410/Solfège I</i>	2 credits

Spring: 15 credits

<i>MPE 4220/Private Study: Percussion</i>	3 credits
<i>MPE 1020/Keyboard Studies II</i>	1 credit
<i>MPE 1160/Contemporary Ensemble</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1230/Percussion Performance Class</i>	1 credit
<i>MTH 1020/Music Theory II</i>	3 credits
<i>MTH 1420/Solfège II</i>	2 credits
<i>MPE 0200/Freshman Jury</i>	0 credit

Sophomore Year

Fall: 17 credits

<i>MPE 4220/Private Study: Percussion</i>	3 credits
<i>MPE 1160/Contemporary Ensemble</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1230/Percussion Performance Class</i>	1 credit
<i>MPE 2010/Keyboard Studies III</i>	1 credit
<i>MTH 2050/Music Theory III</i>	3 credits
<i>MTH 2410/Solfège III</i>	2 credits
<i>MTH 2510/Survey of Music History I</i>	2 credits

Spring: 17 credits

<i>MPE 4220/Private Study: Percussion</i>	3 credits
<i>MPE 1160/Contemporary Ensemble</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1230/Percussion Performance Class</i>	1 credit
<i>MPE 2020/Keyboard Studies IV</i>	1 credit
<i>MTH 2420/Solfège IV</i>	2 credits
<i>MTH 2520/Survey of Music History II</i>	2 credits
<i>MTH 3050/Music Theory IV</i>	3 credits
<i>MPE 0300/Sophomore Jury</i>	0 credit

Junior Year

Fall: 16 credits

<i>MPE 4220/Private Study: Percussion</i>	3 credits
<i>MPE 1160/Contemporary Ensemble</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1230/Percussion Performance Class</i>	1 credit
<i>MTH 3410/Solfège V</i>	2 credits
<i>MTH 3575/Music From Antiquity</i>	2 credits
<i>MTH 4050/Music Theory V</i>	3 credits

Spring: 17 credits

<i>MPE 4220/Private Study: Percussion</i>	3 credits
<i>MPE 1160/Contemporary Ensemble</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1230/Percussion Performance Class</i>	1 credit
<i>MTH 3420/Solfège VI</i>	2 credits
<i>MTH 3576/Music of the Common Practice Era</i>	2 credits
<i>MTH 4010/Seminar in Analysis</i>	3 credits
<i>MPE 3991/Junior Recital</i>	1 credit

Senior Year

Fall: 11 credits

<i>MPE 4220/Private Study: Percussion</i>	3 credits
<i>MPE 1160/Contemporary Ensemble</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1230/Percussion Performance Class</i>	1 credit
<i>MTH 3577/Expansion of Chromaticism</i>	2 credits

Spring: 13 credits

<i>MPE 4220/Private Study: Percussion</i>	3 credits
<i>MPE 1160/Contemporary Ensemble</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1230/Percussion Performance Class</i>	1 credit
<i>MTH 3578/Music Since 1945</i>	2 credits
<i>MPE 4991/Senior Recital</i>	2 credits

**Mus.B. in Performance: Piano**

In addition to meeting general degree requirements, undergraduate music performance majors who concentrate in piano must complete the following Conservatory requirements (98 credits):

Freshman Year

Fall: 10 credits

<i>MPE 4250/Private Study: Piano</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MTH 1010/Music Theory I</i>	3 credits
<i>MTH 1410/Solfège I</i>	2 credits

Spring: 11 credits

<i>MPE 4250/Private Study: Piano</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1850/Sight Reading Workshop</i>	1 credit
<i>MTH 1020/Music Theory II</i>	3 credits
<i>MTH 1420/Solfège II</i>	2 credits
<i>MPE 0200/Freshman Jury</i>	0 credit

Sophomore Year

Fall: 14 credits

<i>MPE 4250/Private Study: Piano</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 2550/Keyboard Literature I</i>	2 credits
<i>MTH 2050/Music Theory III</i>	3 credits
<i>MTH 2410/Solfège III</i>	2 credits
<i>MTH 2510/Survey of Music History I</i>	2 credits

Spring: 14 credits

<i>MPE 4250/Private Study: Piano</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 2560/Keyboard Literature II</i>	2 credits
<i>MTH 2420/Solfège IV</i>	2 credits
<i>MTH 2520/Survey of Music History II</i>	2 credits
<i>MTH 3050/Music Theory IV</i>	3 credits
<i>MPE 0300/Sophomore Jury</i>	0 credit

Junior Year

Fall: 14 credits

<i>MPE 4250/Private Study: Piano</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1480/Piano Performance Class</i>	2 credits
<i>MTH 3410/Solfège V</i>	2 credits
<i>MTH 3575/Music From Antiquity</i>	2 credits
<i>MTH 4050/Music Theory V</i>	3 credits

Spring: 15 credits

<i>MPE 4250/Private Study: Piano</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1480/Piano Performance Class</i>	2 credits
<i>MTH 3420/Solfège VI</i>	2 credits
<i>MTH 3576/Music of the Common Practice Era</i>	2 credits
<i>MTH 4010/Seminar in Analysis</i>	3 credits
<i>MPE 3991/Junior Recital</i>	1 credit

Senior Year

Fall: 9 credits

<i>MPE 4250/Private Study: Piano</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1480/Piano Performance Class</i>	2 credits
<i>MTH 3577/Expansion of Chromaticism</i>	2 credits

Spring: 11 credits

<i>MPE 4250/Private Study: Piano</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1480/Piano Performance Class</i>	2 credits
<i>MTH 3578/Music Since 1945</i>	2 credits
<i>MPE 4991/Senior Recital</i>	2 credits

**Mus.B. in Performance: Strings**

In addition to meeting general degree requirements, undergraduate music performance majors who concentrate in strings must complete the following Conservatory requirements (121 credits):

Freshman Year

Fall: 15 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1010/Keyboard Studies I</i>	1 credit
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1240/String Performance Class</i>	1 credit
<i>MTH 1010/Music Theory I</i>	3 credits
<i>MTH 1410/Solfège I</i>	2 credits

Spring: 15 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1020/Keyboard Studies II</i>	1 credit
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1240/String Performance Class</i>	1 credit
<i>MTH 1020/Music Theory II</i>	3 credits
<i>MTH 1420/Solfège II</i>	2 credits
<i>MPE 0200/Freshman Jury</i>	0 credit

Sophomore Year

Fall: 17 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1240/String Performance Class</i>	1 credit
<i>MPE 2010/Keyboard Studies III</i>	1 credit
<i>MTH 2050/Music Theory III</i>	3 credits
<i>MTH 2410/Solfège III</i>	2 credits
<i>MTH 2510/Survey of Music History I</i>	2 credits

Spring: 17 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1240/String Performance Class</i>	1 credit
<i>MPE 2020/Keyboard Studies IV</i>	1 credit
<i>MTH 2420/Solfège IV</i>	2 credits
<i>MTH 2520/Survey of Music History II</i>	2 credits
<i>MTH 3050/Music Theory IV</i>	3 credits
<i>MPE 0300/Sophomore Jury</i>	0 credit

Junior Year

Fall: 16 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1240/String Performance Class</i>	1 credit
<i>MTH 3410/Solfège V</i>	2 credits
<i>MTH 3575/Music From Antiquity</i>	2 credits
<i>MTH 4050/Music Theory V</i>	3 credits

## Spring: 17 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1240/String Performance Class</i>	1 credit
<i>MTH 3420/Solfège VI</i>	2 credits
<i>MTH 3576/Music of the Common Practice Era</i>	2 credits
<i>MTH 4010/Seminar in Analysis</i>	3 credits
<i>MPE 3991/Junior Recital</i>	1 credit

Senior Year

## Fall: 11 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1240/String Performance Class</i>	1 credit
<i>MTH 3577/Expansion of Chromaticism</i>	2 credits

## Spring: 13 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1240/String Performance Class</i>	1 credit
<i>MTH 3578/Music Since 1945</i>	2 credits
<i>MPE 4991/Senior Recital</i>	2 credits

**Mus.B. in Performance: Woodwinds**

In addition to meeting general degree requirements, undergraduate music performance majors who concentrate in woodwinds must complete the following Conservatory requirements (121 credits):

Freshman Year

## Fall: 15 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1010/Keyboard Studies I</i>	1 credit
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1210/Woodwind Performance Class</i>	1 credit
<i>MTH 1010/Music Theory I</i>	3 credits
<i>MTH 1410/Solfège I</i>	2 credits

## Spring: 15 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1020/Keyboard Studies II</i>	1 credit
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1210/Woodwind Performance Class</i>	1 credit
<i>MTH 1020/Music Theory II</i>	3 credits
<i>MTH 1420/Solfège II</i>	2 credits
<i>MPE 0200/Freshman Jury</i>	0 credit

Sophomore Year

## Fall: 17 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1210/Woodwind Performance Class</i>	1 credit
<i>MPE 2010/Keyboard Studies III</i>	1 credit
<i>MTH 2050/Music Theory III</i>	3 credits
<i>MTH 2410/Solfège III</i>	2 credits
<i>MTH 2510/Survey of Music History I</i>	2 credits

## Spring: 17 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1210/Woodwind Performance Class</i>	1 credit
<i>MPE 2020/Keyboard Studies IV</i>	1 credit
<i>MTH 2420/Solfège IV</i>	2 credits
<i>MTH 2520/Survey of Music History II</i>	2 credits
<i>MTH 3050/Music Theory IV</i>	3 credits
<i>MPE 0300/Sophomore Jury</i>	0 credit

Junior Year

## Fall: 16 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1210/Woodwind Performance Class</i>	1 credit
<i>MTH 3410/Solfège V</i>	2 credits
<i>MTH 3575/Music From Antiquity</i>	2 credits
<i>MTH 4050/Music Theory V</i>	3 credits

## Spring: 17 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1210/Woodwind Performance Class</i>	1 credit
<i>MTH 3420/Solfège VI</i>	2 credits
<i>MTH 3576/Music of the Common Practice Period</i>	2 credits
<i>MTH 4010/Seminar in Analysis</i>	3 credits
<i>MPE 3991/Junior Recital</i>	1 credit

Senior Year

## Fall: 11 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1210/Woodwind Performance Class</i>	1 credit
<i>MTH 3577/Expansion of Chromaticism</i>	2 credits

## Spring: 13 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MPE 1110/Chamber/Sonata Class</i>	2 credits
<i>MPE 1200/Orchestra</i>	3 credits
<i>MPE 1210/Woodwind Performance Class</i>	1 credit
<i>MTH 3578/Music Since 1945</i>	2 credits
<i>MPE 4991/Senior Recital</i>	2 credits

**Performance: Vocal****Mus.B. in Performance: Vocal**

In addition to meeting general degree requirements, undergraduate vocal performance majors must complete the following Conservatory requirements (165 credits):

*Note* Courses with FRE, GER, and ITA prefixes are offered by the School of Humanities and count toward the liberal arts credit requirement for music majors. (See the Language and Culture section for descriptions.)

**Freshman Year**

Fall: 22.5 credits

<i>MPE 4300/Private Study: Voice</i>	3 credits
<i>ITA 1010/Beginning Italian I</i>	4 credits
<i>MPE 1370/Italian Art Song Literature I</i>	2 credits
<i>MPE 1380/Italian Diction I</i>	2 credits
<i>MPE 2230/Movement Styles</i>	2 credits
<i>MTH 1010/Music Theory I</i>	3 credits
<i>MTH 1435/Vocal Musicianship I</i>	2 credits
<i>MTH 1436/Vocal Ear Training I</i>	1.5 credits
<i>MTH 1437/Vocal Keyboard Skills I</i>	1 credit
<i>MUS 1250/Chorus</i>	2 credits

Spring: 22.5 credits

<i>MPE 4300/Private Study: Voice</i>	3 credits
<i>ITA 1020/Beginning Italian II</i>	4 credits
<i>MPE 1375/Italian Art Song Literature II</i>	2 credits
<i>MPE 1390/Italian Diction II</i>	2 credits
<i>MPE 2230/Movement Styles</i>	2 credits
<i>MTH 1020/Music Theory II</i>	3 credits
<i>MTH 1445/Vocal Musicianship II</i>	2 credits
<i>MTH 1446/Vocal Ear Training II</i>	1.5 credits
<i>MTH 1447/Vocal Keyboard Skills II</i>	1 credit
<i>MUS 1250/Chorus</i>	2 credits
<i>MPE 0200/Freshman Jury</i>	0 credit

**Sophomore Year**

Fall: 25.5 credits

<i>MPE 4300/Private Study: Voice</i>	3 credits
<i>GER 1010/Beginning German I</i>	4 credits
<i>MPE 2260/Stage Techniques for Singers</i>	3 credits
<i>MPE 2370/German Art Song Literature I</i>	2 credits
<i>MPE 2380/German Diction I</i>	2 credits
<i>MTH 2050/Music Theory III</i>	3 credits
<i>MTH 2435/Vocal Musicianship III</i>	2 credits
<i>MTH 2436/Vocal Ear Training III</i>	1.5 credits
<i>MTH 2437/Vocal Keyboard Skills III</i>	1 credit
<i>MTH 2510/Survey of Music History I</i>	2 credits
<i>MUS 1250/Chorus</i>	2 credits

Spring: 25.5 credits

<i>MPE 4300/Private Study: Voice</i>	3 credits
<i>GER 1020/Beginning German II</i>	4 credits
<i>MPE 2260/Stage Techniques for Singers</i>	3 credits
<i>MPE 2375/German Art Song Literature II</i>	2 credits
<i>MPE 2390/German Diction II</i>	2 credits
<i>MTH 2445/Vocal Musicianship IV</i>	2 credits
<i>MTH 2446/Vocal Ear Training IV</i>	1.5 credits
<i>MTH 2447/Vocal Keyboard Skills IV</i>	1 credit
<i>MTH 2520/Survey of Music History II</i>	2 credits
<i>MTH 3050/Music Theory IV</i>	3 credits
<i>MUS 1250/Chorus</i>	2 credits
<i>MPE 0300/Sophomore Jury</i>	0 credit

**Junior Year**

Fall: 22 credits

<i>MPE 4300/Private Study: Voice</i>	3 credits
<i>FRE 1010/Beginning French I</i>	4 credits
<i>MPE 3260/Opera Coaching</i>	1 credit
<i>MPE 3350/Opera Workshop</i>	3 credits
<i>MPE 3370/French Art Song Literature I</i>	2 credits
<i>MPE 3380/French Diction I</i>	2 credits
<i>MTH 3435/Vocal Musicianship V</i>	2 credits
<i>MTH 3575/Music From Antiquity</i>	2 credits
<i>MTH 4050/Music Theory V</i>	3 credits

Spring: 23 credits

<i>MPE 4300/Private Study: Voice</i>	3 credits
<i>FRE 1020/Beginning French II</i>	4 credits
<i>MPE 3260/Opera Coaching</i>	1 credit
<i>MPE 3350/Opera Workshop</i>	3 credits
<i>MPE 3375/French Art Song Literature II</i>	2 credits
<i>MPE 3390/French Diction II</i>	2 credits
<i>MTH 3445/Vocal Musicianship VI</i>	2 credits
<i>MTH 3576/Music of the Common Practice Era</i>	2 credits
<i>MTH 4010/Seminar in Analysis</i>	3 credits
<i>MPE 3991/Junior Recital</i>	1 credit

**Senior Year**

Fall: 11 credits

<i>MPE 4300/Private Study: Voice</i>	3 credits
<i>MPE 3260/Opera Coaching</i>	1 credit
<i>MPE 3350/Opera Workshop</i>	3 credits
<i>MTH 3577/Expansion of Chromaticism</i>	2 credits
<i>MTH 4210/Opera History and Literature I</i>	2 credits

Spring: 13 credits

<i>MPE 4300/Private Study: Voice</i>	3 credits
<i>MPE 3260/Opera Coaching</i>	1 credit
<i>MPE 3350/Opera Workshop</i>	3 credits
<i>MTH 3578/Music Since 1945</i>	2 credits
<i>MTH 4220/Opera History and Literature II</i>	2 credits
<i>MPE 4991/Senior Recital</i>	2 credits

**Performance: Jazz Studies****Mus.B. in Performance: Jazz Studies**

In addition to meeting general degree requirements, undergraduate jazz studies performance majors must complete the following Conservatory requirements (99 credits):

Freshman Year

Fall: 15 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MUS 1050/Concert Attendance: Jazz</i>	0 credit
<i>MCO 1010/Models I</i>	3 credits
<i>MPE 1010/Keyboard Studies I</i>	1 credit
<i>MPE 1700/Jazz Combos</i>	2 credits
<i>MTH 1430/Jazz Ear Training I</i>	2 credits
<i>MUS 1070/Jazz Repertoire I</i>	2 credits
<i>MUS 2050/Jazz Improvisation I</i>	2 credits

Spring: 15 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MUS 1050/Concert Attendance: Jazz</i>	0 credit
<i>MCO 1020/Models II</i>	3 credits
<i>MPE 1020/Keyboard Studies II</i>	1 credit
<i>MPE 1700/Jazz Combos</i>	2 credits
<i>MTH 1440/Jazz Ear Training II</i>	2 credits
<i>MUS 2060/Jazz Improvisation II</i>	2 credits
<i>MUS 2080/Jazz Repertoire II</i>	2 credits
<i>MPE 0201/Freshman Jury</i>	0 credit

Sophomore Year

Fall: 15 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MUS 1050/Concert Attendance: Jazz</i>	0 credit
<i>MCO 2015/Jazz Harmony I</i>	3 credits
<i>MPE 1700/Jazz Combos</i>	2 credits
<i>MPE 2010/Keyboard Studies III</i>	1 credit
<i>MTH 2430/Jazz Ear Training III</i>	2 credits
<i>MTH 2510/Survey of Music History I</i>	2 credits
<i>MUS 3070/Jazz Repertoire III</i>	2 credits

Spring: 15 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MUS 1050/Concert Attendance: Jazz</i>	0 credit
<i>MCO 2025/Jazz Harmony II</i>	3 credits
<i>MPE 1700/Jazz Combos</i>	2 credits
<i>MPE 2020/Keyboard Studies IV</i>	1 credit
<i>MTH 2440/Jazz Ear Training IV</i>	2 credits
<i>MTH 2520/Survey of Music History II</i>	2 credits
<i>MUS 3080/Jazz Repertoire IV</i>	2 credits
<i>MPE 0301/Sophomore Jury</i>	0 credit

Junior Year

Fall: 11 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MUS 1050/Concert Attendance: Jazz</i>	0 credit
<i>MPE 1700/Jazz Combos</i>	2 credits
<i>MTH 3400/History of Jazz I</i>	2 credits
<i>MUS 3090/Jazz Repertoire V</i>	2 credits
<i>MUS 4410/Jazz Arranging I</i>	2 credits

Spring: 12 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MUS 1050/Concert Attendance: Jazz</i>	0 credit
<i>MPE 1700/Jazz Combos</i>	2 credits
<i>MTH 3450/History of Jazz II</i>	2 credits
<i>MUS 3100/Jazz Repertoire VI</i>	2 credits
<i>MUS 4420/Jazz Arranging II</i>	2 credits
<i>MPE 3992/Junior Recital</i>	1 credit

Senior Year

Fall: 7 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MUS 1050/Concert Attendance: Jazz</i>	0 credit
<i>MPE 1700/Jazz Combos</i>	2 credits
<i>MUS 4070/Jazz Repertoire VII</i>	2 credits

Spring: 9 credits

<i>MPE 4—/Private Study: Instrument</i>	3 credits
<i>MUS 1050/Concert Attendance: Jazz</i>	0 credit
<i>MPE 1700/Jazz Combos</i>	2 credits
<i>MUS 4080/Jazz Repertoire VIII</i>	2 credits
<i>MPE 4992/Senior Recital</i>	2 credits

**Composition****Mus.B. in Composition**

In addition to meeting general degree requirements, undergraduate music composition majors must complete the following Conservatory requirements (91 credits):

Freshman Year

Fall: 9 credits

<i>MPE 4110/Private Study: Composition</i>	3 credits
<i>MPE 1010/Keyboard Studies I</i>	1 credit
<i>MTH 1010/Music Theory I</i>	3 credits
<i>MTH 1410/Solfège I</i>	2 credits

Spring: 9 credits

<i>MPE 4110/Private Study: Composition</i>	3 credits
<i>MPE 1020/Keyboard Studies II</i>	1 credit
<i>MTH 1020/Music Theory II</i>	3 credits
<i>MTH 1420/Solfège II</i>	2 credits
<i>MPE 0200/Freshman Jury</i>	0 credit

Sophomore Year

Fall: 13 credits

<i>MPE 4110/Private Study: Composition</i>	3 credits
<i>MPE 2010/Keyboard Studies III</i>	1 credit
<i>MTH 2050/Music Theory III</i>	3 credits
<i>MTH 2410/Solfège III</i>	2 credits
<i>MTH 2510/Survey of Music History I</i>	2 credits
Music elective	2 credits

Spring: 13 credits

<i>MPE 4110/Private Study: Composition</i>	3 credits
<i>MPE 2020/Keyboard Studies IV</i>	1 credit
<i>MTH 2420/Solfège IV</i>	2 credits
<i>MTH 2520/Survey of Music History II</i>	2 credits
<i>MTH 3050/Music Theory IV</i>	3 credits
Music elective	2 credits
<i>MPE 0300/Sophomore Jury</i>	0 credit

Junior Year

Fall: 14 credits

<i>MPE 4110/Private Study: Composition</i>	3 credits
<i>MCO 2240/Dialogues</i>	2 credits
<i>MTH 3070/Orchestration I</i>	2 credits
<i>MTH 3410/Solfège V</i>	2 credits
<i>MTH 3575/Music From Antiquity</i>	2 credits
<i>MTH 4050/Music Theory V</i>	3 credits

Spring: 15 credits

<i>MPE 4110/Private Study: Composition</i>	3 credits
<i>MCO 2240/Dialogues</i>	2 credits
<i>MTH 3080/Orchestration II</i>	2 credits
<i>MTH 3420/Solfège VI</i>	2 credits
<i>MTH 3576/Music of the Common Practice Era</i>	2 credits
<i>MTH 4010/Seminar in Analysis</i>	3 credits
<i>MPE 3991/Junior Recital</i>	1 credit

Senior Year

Fall: 9 credits

<i>MPE 4110/Private Study: Composition</i>	3 credits
<i>MCO 2240/Dialogues</i>	2 credits
<i>MTH 3577/Expansion of Chromaticism</i>	2 credits
Music elective	2 credits

Spring: 9 credits

<i>MPE 4110/Private Study: Composition</i>	3 credits
<i>MCO 2240/Dialogues</i>	2 credits
<i>MTH 3578/Music Since 1945</i>	2 credits
<i>MPE 4991/Senior Recital</i>	2 credits

**Studio Composition****Mus.B. in Studio Composition**

In addition to meeting general degree requirements, undergraduate studio composition majors must complete the following Conservatory requirements (97 credits):

Freshman Year

Fall: 14 credits

<i>MCO 1010/Models I</i>	3 credits
<i>MCO 1310/Studio Composition I</i>	3 credits
<i>MCO 4120/Composition Master Class</i>	3 credits
<i>MPE 1010/Keyboard Studies I</i>	1 credit
<i>MTH 1415/Studio Ear Training I</i>	2 credits
<i>MUS 1320/Songwriting I</i>	2 credits

Spring: 14 credits

<i>MCO 1020/Models II</i>	3 credits
<i>MCO 1320/Studio Composition II</i>	3 credits
<i>MCO 4120/Composition Master Class</i>	3 credits
<i>MPE 1020/Keyboard Studies II</i>	1 credit
<i>MTH 1425/Studio Ear Training II</i>	2 credits
<i>MUS 1330/Songwriting II</i>	2 credits
<i>MPE 0202/Freshman Jury</i>	0 credit

Sophomore Year

Fall: 13 credits

<i>MCO 2010/Models III</i>	3 credits
<i>MCO 4120/Composition Master Class</i>	3 credits
<i>MPE 2010/Keyboard Studies III</i>	1 credit
<i>MTH 2415/Studio Ear Training III</i>	2 credits
<i>MTH 2510/Survey of Music History I</i>	2 credits
Music elective	2 credits

Spring: 13 credits

<i>MCO 2020/Models IV</i>	3 credits
<i>MCO 4120/Composition Master Class</i>	3 credits
<i>MPE 2020/Keyboard Studies IV</i>	1 credit
<i>MTH 2425/Studio Ear Training IV</i>	2 credits
<i>MTH 2520/Survey of Music History II</i>	2 credits
Music elective	2 credits
<i>MPE 0302/Sophomore Jury</i>	0 credit

Junior Year

Fall: 12 credits

<i>MCO 3020/Models V</i>	3 credits
<i>MCO 3550/Studio Arranging I</i>	2 credits
<i>MCO 4120/Composition Master Class</i>	3 credits
<i>MTH 4120/History of Recorded Music I</i>	2 credits
Music elective	2 credits

Spring: 13 credits

<i>MCO 3030/Models VI</i>	3 credits
<i>MCO 3555/Studio Arranging II</i>	2 credits
<i>MCO 4120/Composition Master Class</i>	3 credits
<i>MTH 4130/History of Recorded Music II</i>	2 credits
Music elective	2 credits
<i>MPE 3993/Junior Recital</i>	1 credit

Senior Year

Fall: 9 credits

<i>MCO 4120/Composition Master Class</i>	3 credits
<i>MTH 3070/Orchestration I</i>	2 credits
Music electives	4 credits

Spring: 9 credits

<i>MCO 4120/Composition Master Class</i>	3 credits
Music electives	4 credits
<i>MPE 4993/Senior Recital</i>	2 credits

## Studio Production

### Mus.B. in Studio Production

In addition to meeting general degree requirements, undergraduate studio production majors must complete the following Conservatory requirements (99 credits). Of the 99 credits, 93 are professional credits; the remaining 6 credits (*MTH 2510*, *2520*, and *4120*) count toward the 30-credit liberal arts requirement. Two courses also satisfy specific general education requirements: *MTH 2510* (Other World Civilizations) and *MTH 4120* (Humanities).

#### Freshman Year

Fall: 11 credits

<i>MCO 1010/Models I</i>	3 credits
<i>MCO 1310/Studio Composition I</i>	3 credits
<i>MCO 4125/Production Master Class</i>	3 credits
<i>MUS 1320/Songwriting I</i>	2 credits

Spring: 11 credits

<i>MCO 1020/Models II</i>	3 credits
<i>MCO 1320/Studio Composition II</i>	3 credits
<i>MCO 4125/Production Master Class</i>	3 credits
<i>MUS 1330/Songwriting II</i>	2 credits
<i>MPE 0203/Freshman Jury</i>	0 credit

#### Sophomore Year

Fall: 13 credits

<i>MCO 2310/MIDI Composition I</i>	2 credits
<i>MCO 3330/Advanced Studio Production I</i>	2 credits
<i>MCO 4125/Production Master Class</i>	3 credits
<i>MTH 2510/Survey of Music History I</i>	2 credits
<i>MUS 3770/Studio Apprenticeship</i>	2 credits
Professional elective	2 credits

Spring: 13 credits

<i>MCO 2320/MIDI Composition II</i>	2 credits
<i>MCO 3340/Advanced Studio Production II</i>	2 credits
<i>MCO 4125/Production Master Class</i>	3 credits
<i>MTH 2520/Survey of Music History II</i>	2 credits
<i>MUS 3770/Studio Apprenticeship</i>	2 credits
Professional elective	2 credits
<i>MPE 0303/Sophomore Jury</i>	0 credit

#### Junior Year

Fall: 13 credits

<i>MCO 3400/Production Workshop I</i>	2 credits
<i>MCO 3711/Introduction to the Music Business I</i>	2 credits
<i>MCO 4125/Production Master Class</i>	3 credits
<i>MCO 4350/Digital Audio I</i>	2 credits
<i>MTH 4120/History of Recorded Music I</i>	2 credits
<i>MUS 3770/Studio Apprenticeship</i>	2 credits

Spring: 14 credits

<i>MCO 3410/Production Workshop II</i>	2 credits
<i>MCO 3721/Introduction to the Music Business II</i>	2 credits
<i>MCO 4125/Production Master Class</i>	3 credits
<i>MCO 4360/Digital Audio II</i>	2 credits
<i>MTH 4130/History of Recorded Music II</i>	2 credits
<i>MUS 3770/Studio Apprenticeship</i>	2 credits
<i>MPE 3955/Junior Production</i>	1 credit

#### Senior Year

Fall: 11 credits

<i>MCO 3300/Great Producers I</i>	2 credits
<i>MCO 3500/Film Scoring I</i>	2 credits
<i>MCO 4125/Production Master Class</i>	3 credits
<i>MCO 4711/Creative Production Techniques I</i>	2 credits
<i>MUS 4870/Studio Assistantship</i>	2 credits

Spring: 13 credits

<i>MCO 3310/Great Producers II</i>	2 credits
<i>MCO 3510/Film Scoring II</i>	2 credits
<i>MCO 4125/Production Master Class</i>	3 credits
<i>MCO 4721/Creative Production Techniques II</i>	2 credits
<i>MUS 4870/Studio Assistantship</i>	2 credits
<i>MPE 4950/Senior Production</i>	2 credits

#### Professional Electives

These electives may be taken in any academic discipline at Purchase College, subject to major advisor approval. They should relate to the studio production major and strengthen each student's professional integrity and diversity.

## Master of Music: Academic Requirements

### Performance: Instrumental

#### M.M. Concentration in Brass Performance

In addition to meeting general academic requirements for the M.M. degree, graduate music majors who concentrate in brass performance must meet the following Conservatory requirements (61 credits):

First Year

Fall: 15 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MTH 5000/Research and Writing for the Modern Musician</i>	3 credits
<i>MTH 5005/Harmonic and Contrapuntal Techniques</i>	3 credits

Spring: 15 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MTH 5540/Topics in Music History</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

Second Year

Fall: 16 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5560/Contemporary Ensemble</i>	2 credits
<i>MTH 5010/Structure and Analysis</i>	3 credits
<i>MTH 5060/Overview of Performance Practice</i>	3 credits
<i>MTH 5840/Graduate Exit Exam: Classical</i>	1 credit

Spring: 15 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MTH 5710/Music, Culture, and Ideas</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

**M.M. Concentration in Classical Guitar Performance**

In addition to meeting general academic requirements for the M.M. degree, graduate music majors who concentrate in classical guitar performance must meet the following Conservatory requirements (53 credits):

First Year

Fall: 13 credits

<i>MPE 5210/Private Study: Guitar</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5410/Guitar Performance Class</i>	1 credit
<i>MTH 5000/Research and Writing for the Modern Musician</i>	3 credits
<i>MTH 5005/Harmonic and Contrapuntal Techniques</i>	3 credits

Spring: 13 credits

<i>MPE 5210/Private Study: Guitar</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5410/Guitar Performance Class</i>	1 credit
<i>MTH 5540/Topics in Music History</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

Second Year

Fall: 14 credits

<i>MPE 5210/Private Study: Guitar</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5410/Guitar Performance Class</i>	1 credit
<i>MTH 5010/Structure and Analysis</i>	3 credits
<i>MTH 5060/Overview of Performance Practice</i>	3 credits
<i>MTH 5840/Graduate Exit Exam: Classical</i>	1 credit

Spring: 13 credits

<i>MPE 5210/Private Study: Guitar</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5410/Guitar Performance Class</i>	1 credit
<i>MTH 5710/Music, Culture, and Ideas</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

**M.M. Concentration in Harp Performance**

In addition to meeting general academic requirements for the M.M. degree, graduate music majors who concentrate in harp performance must meet the following Conservatory requirements (61 credits):

First Year

Fall: 15 credits

<i>MPE 5190/Private Study: Harp</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MTH 5000/Research and Writing for the Modern Musician</i>	3 credits
<i>MTH 5005/Harmonic and Contrapuntal Techniques</i>	3 credits

Spring: 15 credits

<i>MPE 5190/Private Study: Harp</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MTH 5540/Topics in Music History</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

Second Year

Fall: 16 credits

<i>MPE 5190/Private Study: Harp</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MTH 5010/Structure and Analysis</i>	3 credits
<i>MTH 5060/Overview of Performance Practice</i>	3 credits
<i>MTH 5840/Graduate Exit Exam: Classical</i>	1 credit

Spring: 15 credits

<i>MPE 5190/Private Study: Harp</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MTH 5710/Music, Culture, and Ideas</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits



**M.M. Concentration in Organ or Harpsichord Performance**

In addition to meeting general academic requirements for the M.M. degree, graduate music majors who concentrate in organ or harpsichord performance must meet the following Conservatory requirements (61 credits):

First Year

Fall: 15 credits

<i>MPE 5240 or 5350/Private Study:</i>	
<i>Harpsichord or Organ</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MTH 5000/Research and Writing for the</i>	
<i>Modern Musician</i>	3 credits
<i>MTH 5005/Harmonic and Contrapuntal</i>	
<i>Techniques</i>	3 credits
Music elective	3 credits

Spring: 15 credits

<i>MPE 5240 or 5350/Private Study:</i>	
<i>Harpsichord or Organ</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MTH 5540/Topics in Music History</i>	3 credits
Music elective	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

Second Year

Fall: 16 credits

<i>MPE 5240 or 5350/Private Study:</i>	
<i>Harpsichord or Organ</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MTH 5010/Structure and Analysis</i>	3 credits
<i>MTH 5060/Overview of Performance</i>	
<i>Practice</i>	3 credits
Music elective	3 credits
<i>MTH 5840/Graduate Exit Exam: Classical</i>	1 credit

Spring: 15 credits

<i>MPE 5240 or 5350/Private Study:</i>	
<i>Harpsichord or Organ</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MTH 5710/Music, Culture, and Ideas</i>	3 credits
Music elective	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

**M.M. Concentration in Percussion Performance**

In addition to meeting general academic requirements for the M.M. degree, graduate music majors who concentrate in percussion performance must meet the following Conservatory requirements (65 credits):

First Year

Fall: 16 credits

<i>MPE 5220/Private Study: Percussion</i>	4 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5460/Percussion Performance Class</i>	1 credit
<i>MPE 5560/Contemporary Ensemble</i>	2 credits
<i>MTH 5000/Research and Writing for the</i>	
<i>Modern Musician</i>	3 credits
<i>MTH 5005/Harmonic and Contrapuntal</i>	
<i>Techniques</i>	3 credits

Spring: 16 credits

<i>MPE 5220/Private Study: Percussion</i>	4 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5460/Percussion Performance Class</i>	1 credit
<i>MPE 5560/Contemporary Ensemble</i>	2 credits
<i>MTH 5540/Topics in Music History</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

Second Year

Fall: 17 credits

<i>MPE 5220/Private Study: Percussion</i>	4 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5460/Percussion Performance Class</i>	1 credit
<i>MPE 5560/Contemporary Ensemble</i>	2 credits
<i>MTH 5010/Structure and Analysis</i>	3 credits
<i>MTH 5060/Overview of Performance</i>	
<i>Practice</i>	3 credits
<i>MTH 5840/Graduate Exit Exam: Classical</i>	1 credit

Spring: 16 credits

<i>MPE 5220/Private Study: Percussion</i>	4 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5460/Percussion Performance Class</i>	1 credit
<i>MPE 5560/Contemporary Ensemble</i>	2 credits
<i>MTH 5710/Music, Culture, and Ideas</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

**M.M. Concentration in Piano Performance**

In addition to meeting general academic requirements for the M.M. degree, graduate music majors who concentrate in piano performance must meet the following Conservatory requirements (61 credits):

First Year

Fall: 16 credits

<i>MPE 5370/Private Study: Piano</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5470/Baroque Keyboard Literature</i>	2 credits
<i>MPE 5480/Piano Performance Class</i>	2 credits
<i>MTH 5000/Research and Writing for the</i>	
<i>Modern Musician</i>	3 credits
<i>MTH 5005/Harmonic and Contrapuntal</i>	
<i>Techniques</i>	3 credits

Spring: 14 credits

<i>MPE 5370/Private Study: Piano</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5471/Classical Sonata Literature</i>	2 credits
<i>MTH 5540/Topics in Music History</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

Second Year

Fall: 17 credits

<i>MPE 5370/Private Study: Piano</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5472/Romantic Piano Literature</i>	2 credits
<i>MPE 5480/Piano Performance Class</i>	2 credits
<i>MPE 5495/Harpsichord/Fortepiano/ Organ Class</i>	3 credits
<i>MTH 5010/Structure and Analysis</i>	3 credits
<i>MTH 5840/Graduate Exit Exam: Classical</i>	1 credit

Spring: 14 credits

<i>MPE 5370/Private Study: Piano</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5473/20th-Century Piano Literature</i>	2 credits
<i>MTH 5710/Music, Culture, and Ideas</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

**M.M. Concentration in String Performance**

In addition to meeting general academic requirements for the M.M. degree, graduate music majors who concentrate in string performance must meet the following Conservatory requirements (65 credits):

First Year

Fall: 16 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5440/String Performance Class</i>	1 credit
<i>MTH 5000/Research and Writing for the Modern Musician</i>	3 credits
<i>MTH 5005/Harmonic and Contrapuntal Techniques</i>	3 credits

Spring: 16 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5440/String Performance Class</i>	1 credit
<i>MTH 5540/Topics in Music History</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

Second Year

Fall: 17 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5440/String Performance Class</i>	1 credit
<i>MTH 5010/Structure and Analysis</i>	3 credits
<i>MTH 5060/Overview of Performance Practice</i>	3 credits
<i>MTH 5840/Graduate Exit Exam: Classical</i>	1 credit

Spring: 16 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5440/String Performance Class</i>	1 credit
<i>MTH 5710/Music, Culture, and Ideas</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

**M.M. Concentration in Woodwind Performance**

In addition to meeting general academic requirements for the M.M. degree, graduate music majors who concentrate in woodwind performance must meet the following Conservatory requirements (61 credits):

First Year

Fall: 15 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MTH 5000/Research and Writing for the Modern Musician</i>	3 credits
<i>MTH 5005/Harmonic and Contrapuntal Techniques</i>	3 credits

Spring: 15 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MTH 5540/Topics in Music History</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

Second Year

Fall: 16 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MTH 5010/Structure and Analysis</i>	3 credits
<i>MTH 5060/Overview of Performance Practice</i>	3 credits
<i>MTH 5840/Graduate Exit Exam: Classical</i>	1 credit

Spring: 15 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MTH 5710/Music, Culture, and Ideas</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

## Jazz Studies

### M.M. Concentration in Jazz Studies

In addition to meeting general academic requirements for the M.M. degree, graduate music majors who concentrate in jazz studies must meet the following Conservatory requirements (60 credits):

#### First Year

Fall: 12 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5700/Jazz Combos</i>	2 credits
<i>MTH 5000/Research and Writing for the Modern Musician</i>	3 credits
<i>MUS 5350/Topics in Jazz Seminar</i>	3 credits

Spring: 15 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5700/Jazz Combos</i>	2 credits
<i>MUS 5360/Seminar in Jazz Styles</i>	3 credits
<i>MUS 5550/Seminar in Jazz History</i>	3 credits
<i>MPE 5992/Master's Recital</i>	3 credits

#### Second Year

Fall: 14 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5700/Jazz Combos</i>	2 credits
<i>MUS 5310/Advanced Jazz Arranging I</i>	3 credits
<i>MUS 5370/Seminar in Jazz Pedagogy I</i>	3 credits
Music elective	2 credits

Spring: 19 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5700/Jazz Combos</i>	2 credits
<i>MTH 5450/Seminar: The Business of Music</i>	3 credits
<i>MUS 5320/Advanced Jazz Arranging II</i>	3 credits
<i>MUS 5380/Seminar in Jazz Pedagogy II</i>	3 credits
<i>MPE 5992/Master's Recital</i>	3 credits
<i>MTH 5845/Graduate Exit Exam: Jazz</i>	1 credit

## Opera Studies

### M.M. Concentration in Opera Studies

In addition to meeting general academic requirements for the M.M. degree, graduate music majors who concentrate in opera studies must meet the following Conservatory requirements (61 credits):

#### First Year

Fall: 16 credits

<i>MPE 5300/Private Study: Voice</i>	4 credits
<i>MPE 5250/Opera Workshop</i>	3 credits
<i>MPE 5255/Operatic Styles I</i>	2 credits
<i>MPE 5260/Opera Coaching</i>	1 credit
<i>MTH 5000/Research and Writing for the Modern Musician</i>	3 credits
<i>MTH 5005/Harmonic and Contrapuntal Techniques</i>	3 credits

Spring: 13 credits

<i>MPE 5300/Private Study: Voice</i>	4 credits
<i>MPE 5250/Opera Workshop</i>	3 credits
<i>MPE 5256/Operatic Styles II</i>	2 credits
<i>MPE 5260/Opera Coaching</i>	1 credit
<i>MTH 5540/Topics in Music History</i>	3 credits

#### Second Year

Fall: 16 credits

<i>MPE 5300/Private Study: Voice</i>	4 credits
<i>MPE 5250/Opera Workshop</i>	3 credits
<i>MPE 5257/Operatic Styles III</i>	2 credits
<i>MPE 5260/Opera Coaching</i>	1 credit
<i>MPE 5275/Teaching Techniques for Voice</i>	2 credits
<i>MTH 5010/Structure and Analysis</i>	3 credits
<i>MTH 5840/Graduate Exit Exam: Classical</i>	1 credit

Spring: 16 credits

<i>MPE 5300/Private Study: Voice</i>	4 credits
<i>MPE 5250/Opera Workshop</i>	3 credits
<i>MPE 5260/Opera Coaching</i>	1 credit
<i>MPE 5276/Teaching Techniques for Stage</i>	2 credits
<i>MTH 5710/Music, Culture, and Ideas</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

## Composition

### M.M. Concentration in Composition

In addition to meeting general academic requirements for the M.M. degree, graduate music majors who concentrate in composition must meet the following Conservatory requirements (61 credits):

#### First Year

Fall: 16 credits

<i>MPE 5110/Private Study: Composition</i>	4 credits
<i>MCO 5650/Master's Studio Arranging I</i>	3 credits
<i>MTH 5000/Research and Writing for the Modern Musician</i>	3 credits
<i>MTH 5005/Harmonic and Contrapuntal Techniques</i>	3 credits
Music elective	3 credits

Spring: 16 credits

<i>MPE 5110/Private Study: Composition</i>	4 credits
<i>MCO 5655/Master's Studio Arranging II</i>	3 credits
<i>MTH 5540/Topics in Music History</i>	3 credits
Music elective	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

#### Second Year

Fall: 17 credits

<i>MPE 5110/Private Study: Composition</i>	4 credits
<i>MTH 5010/Structure and Analysis</i>	3 credits
<i>MTH 5100/20th-Century Harmony and Counterpoint</i>	3 credits
<i>MTH 5170/Timbre Synthesis</i>	3 credits
Music elective	3 credits
<i>MTH 5840/Graduate Exit Exam: Classical</i>	1 credit

Spring: 12 credits

<i>MPE 5110/Private Study: Composition</i>	4 credits
<i>MCO 5340/20th-Century Orchestration</i>	2 credits
<i>MTH 5710/Music, Culture, and Ideas</i>	3 credits
<i>MPE 5991/Master's Recital</i>	3 credits

## Studio Composition

### M.M. Concentration in Studio Composition

Applicants to the M.M. concentration in studio composition are expected to demonstrate significant professional accomplishment upon entry into the program. In addition to meeting general academic requirements for the M.M. degree, graduate music majors who concentrate in studio composition must meet the following Conservatory requirements (61 credits):

#### First Year

Fall: 15 credits

<i>MPE 5110/Private Study: Composition</i>	4 credits
<i>MCO 5200/Writing and Production Seminar I</i>	2 credits
<i>MCO 5240/Dialogues</i>	2 credits
<i>MCO 5310/Studio Practicum I</i>	2 credits
<i>MCO 5650/Master's Studio Arranging I</i>	3 credits
<i>MTH 5120/Seminar in Recorded Music I</i>	2 credits

Spring: 16 credits

<i>MPE 5110/Private Study: Composition</i>	4 credits
<i>MCO 5210/Writing and Production Seminar II</i>	2 credits
<i>MCO 5410/Studio Practicum II</i>	2 credits
<i>MCO 5655/Master's Studio Arranging II</i>	3 credits
<i>MTH 5130/Seminar in Recorded Music II</i>	2 credits
<i>MPE 5993/Master's Recital</i>	3 credits

#### Second Year

Fall: 14 credits

<i>MPE 5110/Private Study: Composition</i>	4 credits
<i>MCO 5335/Sequential and Digital Media</i>	2 credits
<i>MCO 5510/Studio Practicum III</i>	2 credits
<i>MTH 5100/20th-Century Harmony and Counterpoint</i>	3 credits
<i>MUS 5375/Seminar in Studio Pedagogy I</i>	3 credits

Spring: 16 credits

<i>MPE 5110/Private Study: Composition</i>	4 credits
<i>MCO 5340/20th-Century Orchestration</i>	2 credits
<i>MTH 5710/Music, Culture, and Ideas</i>	3 credits
<i>MUS 5385/Seminar in Studio Pedagogy II</i>	3 credits
<i>MPE 5993/Master's Recital</i>	3 credits
<i>MTH 5850/Graduate Exit Exam: Studio Composition</i>	1 credit

## Two-Year Diploma/Certificate Requirements

### Performance: Instrumental

#### Two-Year Artist Diploma or Performers Certificate in Brass

To earn the two-year Artist Diploma or Performers Certificate in brass, students must meet the following Conservatory requirements (42 credits):

##### First Semester: 9 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits

##### Second Semester: 12 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

##### Third Semester: 9 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5560/Contemporary Ensemble</i>	2 credits

##### Fourth Semester: 12 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

#### Two-Year Artist Diploma or Performers Certificate in Classical Guitar

To earn the two-year Artist Diploma or Performers Certificate in classical guitar, students must meet the following Conservatory requirements (34 credits):

##### First Semester: 7 credits

<i>MPE 5210/Private Study: Guitar</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5410/Guitar Performance Class</i>	1 credit

##### Second Semester: 10 credits

<i>MPE 5210/Private Study: Guitar</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5410/Guitar Performance Class</i>	1 credit
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

##### Third Semester: 7 credits

<i>MPE 5210/Private Study: Guitar</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5410/Guitar Performance Class</i>	1 credit

Fourth Semester: 10 credits

<i>MPE 5210/Private Study: Guitar</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5410/Guitar Performance Class</i>	1 credit
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

**Two-Year Artist Diploma or Performers Certificate in Harp**

To earn the two-year Artist Diploma or Performers Certificate in harp, students must meet the following Conservatory requirements (42 credits):

First Semester: 9 credits

<i>MPE 5190/Private Study: Harp</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits

Second Semester: 12 credits

<i>MPE 5190/Private Study: Harp</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

Third Semester: 9 credits

<i>MPE 5190/Private Study: Harp</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits

Fourth Semester: 12 credits

<i>MPE 5190/Private Study: Harp</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

**Two-Year Artist Diploma or  
Performers Certificate in Organ or Harpsichord**

To earn the two-year Artist Diploma or Performers Certificate in organ or harpsichord, students must meet the following Conservatory requirements (36 credits):

First Semester: 9 credits

<i>MPE 5240 or 5350/Private Study: Harpsichord or Organ</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
Music elective	3 credits

Second Semester: 9 credits

<i>MPE 5240 or 5350/Private Study: Harpsichord or Organ</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

Third Semester: 9 credits

<i>MPE 5240 or 5350/Private Study: Harpsichord or Organ</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
Music elective	3 credits

Fourth Semester: 9 credits

<i>MPE 5240 or 5350/Private Study: Harpsichord or Organ</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

**Two-Year Artist Diploma or  
Performers Certificate in Percussion**

To earn the two-year Artist Diploma or Performers Certificate in percussion, students must meet the following Conservatory requirements (42 credits):

First Semester: 9 credits

<i>MPE 5220/Private Study: Percussion</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits

Second Semester: 12 credits

<i>MPE 5220/Private Study: Percussion</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

Third Semester: 9 credits

<i>MPE 5220/Private Study: Percussion</i>	4 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5560/Contemporary Ensemble</i>	2 credits

Fourth Semester: 12 credits

<i>MPE 5220/Private Study: Percussion</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

**Two-Year Artist Diploma or  
Performers Certificate in Piano**

To earn the two-year Artist Diploma or Performers Certificate in piano, students must meet the following Conservatory requirements (42 credits):

First Semester: 10 credits

<i>MPE 5370/Private Study: Piano</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5470/Baroque Keyboard Literature</i>	2 credits
<i>MPE 5480/Piano Performance Class</i>	2 credits

Second Semester: 11 credits

<i>MPE 5370/Private Study: Piano</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5471/Classical Sonata Literature</i>	2 credits
<i>MPE 5994/Certificate Recital or</i> <i>MPE 5995/Diploma Recital</i>	3 credits

Third Semester: 10 credits

<i>MPE 5370/Private Study: Piano</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5472/Romantic Piano Literature</i>	2 credits
<i>MPE 5480/Piano Performance Class</i>	2 credits

Fourth Semester: 11 credits

<i>MPE 5370/Private Study: Piano</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5473/20th-Century Piano Literature</i>	2 credits
<i>MPE 5994/Certificate Recital or</i> <i>MPE 5995/Diploma Recital</i>	3 credits

**Two-Year Artist Diploma or  
Performers Certificate in Strings**

To earn the two-year Artist Diploma or Performers Certificate in strings, students must meet the following Conservatory requirements (42 credits):

First Semester: 9 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits

Second Semester: 12 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or</i> <i>MPE 5995/Diploma Recital</i>	3 credits

Third Semester: 9 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5560/Contemporary Ensemble</i>	2 credits

Fourth Semester: 12 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or</i> <i>MPE 5995/Diploma Recital</i>	3 credits

**Two-Year Artist Diploma or  
Performers Certificate in Woodwinds**

To earn the two-year Artist Diploma or Performers Certificate in woodwinds, students must meet the following Conservatory requirements (42 credits):

First Semester: 9 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits

Second Semester: 12 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or</i> <i>MPE 5995/Diploma Recital</i>	3 credits

Third Semester: 9 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5560/Contemporary Ensemble</i>	2 credits

Fourth Semester: 12 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or</i> <i>MPE 5995/Diploma Recital</i>	3 credits

**Jazz Studies**

**Two-Year Artist Diploma or  
Performers Certificate in Jazz Studies**

To earn the two-year Artist Diploma or Performers Certificate in jazz studies, students must meet the following Conservatory requirements (42 credits):

First Semester: 9 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5700/Jazz Combos</i>	2 credits
<i>MUS 5310/Advanced Jazz Arranging I or</i> <i>MUS 5350/Topics in Jazz Seminar</i>	3 credits

Second Semester: 12 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5700/Jazz Combos</i>	2 credits
<i>MUS 5320/Advanced Jazz Arranging II or</i> <i>MUS 5360/Seminar in Jazz Styles</i>	3 credits
<i>MPE 5994/Certificate Recital or</i> <i>MPE 5995/Diploma Recital</i>	3 credits

Third Semester: 9 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5700/Jazz Combos</i>	2 credits
<i>MUS 5310/Advanced Jazz Arranging I or</i> <i>MUS 5350/Topics in Jazz Seminar</i>	3 credits

Fourth Semester: 12 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5700/Jazz Combos</i>	2 credits
<i>MUS 5320/Advanced Jazz Arranging II or</i> <i>MUS 5360/Seminar in Jazz Styles</i>	3 credits
<i>MPE 5994/Certificate Recital or</i> <i>MPE 5995/Diploma Recital</i>	3 credits

## Opera Studies

### Two-Year Artist Diploma or Performers Certificate in Opera Studies

To earn the two-year Artist Diploma or Performers Certificate in opera studies, students must meet the following Conservatory requirements (40 credits):

#### First Semester: 9 credits

<i>MPE 5300/Private Study: Voice</i>	4 credits
<i>MPE 5250/Opera Workshop</i>	3 credits
<i>MPE 5255/Operatic Styles I</i>	2 credits

#### Second Semester: 12 credits

<i>MPE 5300/Private Study: Voice</i>	4 credits
<i>MPE 5250/Opera Workshop</i>	3 credits
<i>MPE 5256/Operatic Styles II</i>	2 credits
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

#### Third Semester: 9 credits

<i>MPE 5300/Private Study: Voice</i>	4 credits
<i>MPE 5250/Opera Workshop</i>	3 credits
<i>MPE 5257/Operatic Styles III</i>	2 credits

#### Fourth Semester: 10 credits

<i>MPE 5300/Private Study: Voice</i>	4 credits
<i>MPE 5250/Opera Workshop</i>	3 credits
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

## One-Year Diploma/Certificate Requirements

### Performance: Instrumental

#### One-Year Artist Diploma or Performers Certificate in Brass

To earn the one-year Artist Diploma or Performers Certificate in brass, students must meet the following Conservatory requirements (21 credits):

#### First Semester: 9 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits

#### Second Semester: 12 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

#### One-Year Artist Diploma or Performers Certificate in Classical Guitar

To earn the one-year Artist Diploma or Performers Certificate in classical guitar, students must meet the following Conservatory requirements (19 credits):

#### First Semester: 9 credits

<i>MPE 5210/Private Study: Guitar</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5410/Guitar Performance Class</i>	1 credit
Music elective	2 credits

#### Second Semester: 10 credits

<i>MPE 5210/Private Study: Guitar</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5410/Guitar Performance Class</i>	1 credit
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

#### One-Year Artist Diploma or Performers Certificate in Harp

To earn the one-year Artist Diploma or Performers Certificate in harp, students must meet the following Conservatory requirements (21 credits):

#### First Semester: 9 credits

<i>MPE 5190/Private Study: Harp</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits

#### Second Semester: 12 credits

<i>MPE 5190/Private Study: Harp</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

#### One-Year Artist Diploma or Performers Certificate in Organ or Harpsichord

To earn the one-year Artist Diploma or Performers Certificate in organ or harpsichord, students must meet the following Conservatory requirements (18 credits):

#### First Semester: 9 credits

<i>MPE 5240 or 5350/Private Study: Harpsichord or Organ</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
Music elective	3 credits

#### Second Semester: 9 credits

<i>MPE 5240 or 5350/Private Study: Harpsichord or Organ</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5994/Certificate Recital or MPE 5995/Diploma Recital</i>	3 credits

**One-Year Artist Diploma or  
Performers Certificate in Percussion**

To earn the one-year Artist Diploma or Performers Certificate in percussion, students must meet the following Conservatory requirements (21 credits):

First Semester: 9 credits

<i>MPE 5220/Private Study: Percussion</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits

Second Semester: 12 credits

<i>MPE 5220/Private Study: Percussion</i>	4 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5560/Contemporary Ensemble</i>	2 credits
<i>MPE 5994/Certificate Recital or</i>	
<i>MPE 5995/Diploma Recital</i>	3 credits

**One-Year Artist Diploma or  
Performers Certificate in Piano**

To earn the one-year Artist Diploma or Performers Certificate in piano, students must meet the following Conservatory requirements (21 credits):

First Semester: 10 credits

<i>MPE 5370/Private Study: Piano</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5480/Piano Performance Class</i>	2 credits
<i>MPE 5—/Piano literature elective</i>	2 credits

Second Semester: 11 credits

<i>MPE 5370/Private Study: Piano</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5—/Piano literature elective</i>	2 credits
<i>MPE 5994/Certificate Recital or</i>	
<i>MPE 5995/Diploma Recital</i>	3 credits

**One-Year Artist Diploma or  
Performers Certificate in Strings**

To earn the one-year Artist Diploma or Performers Certificate in strings, students must meet the following Conservatory requirements (21 credits):

First Semester: 9 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits

Second Semester: 12 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or</i>	
<i>MPE 5995/Diploma Recital</i>	3 credits

**One-Year Artist Diploma or  
Performers Certificate in Woodwinds**

To earn the one-year Artist Diploma or Performers Certificate in woodwinds, students must meet the following Conservatory requirements (21 credits):

First Semester: 9 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits

Second Semester: 12 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5140/Chamber/Sonata Class</i>	2 credits
<i>MPE 5200/Orchestra</i>	3 credits
<i>MPE 5994/Certificate Recital or</i>	
<i>MPE 5995/Diploma Recital</i>	3 credits

**Jazz Studies**

**One-Year Artist Diploma or Performers Certificate in Jazz**

To earn the one-year Artist Diploma or Performers Certificate in jazz, students must meet the following Conservatory requirements (21 credits):

First Semester: 9 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5700/Jazz Combos</i>	2 credits
<i>MUS 5310/Advanced Jazz Arranging I or</i>	
<i>MUS 5350/Topics in Jazz Seminar</i>	3 credits

Second Semester: 12 credits

<i>MPE 5—/Private Study: Instrument</i>	4 credits
<i>MPE 5700/Jazz Combos</i>	2 credits
<i>MUS 5320/Advanced Jazz Arranging II or</i>	
<i>MUS 5360/Seminar in Jazz Styles</i>	3 credits
<i>MPE 5994/Certificate Recital or</i>	
<i>MPE 5995/Diploma Recital</i>	3 credits

**Opera Studies**

**One-Year Artist Diploma or  
Performers Certificate in Opera Studies**

To earn the one-year Artist Diploma or Performers Certificate in opera studies, students must meet the following Conservatory requirements (21 credits):

First Semester: 9 credits

<i>MPE 5300/Private Study: Voice</i>	4 credits
<i>MPE 5250/Opera Workshop</i>	3 credits
<i>MPE 5255/Operatic Styles I</i>	2 credits

Second Semester: 12 credits

<i>MPE 5300/Private Study: Voice</i>	4 credits
<i>MPE 5250/Opera Workshop</i>	3 credits
<i>MPE 5256/Operatic Styles II</i>	2 credits
<i>MPE 5994/Certificate Recital or</i>	
<i>MPE 5995/Diploma Recital</i>	3 credits



## Private Lessons and Recitals

### Private Lessons

Every music major's program includes instrumental, vocal, or composition study. The curricula for students in the performance and jazz studies majors also include solo and ensemble playing and/or singing. The goal is to produce a resourceful, imaginative musician who will come to feel at ease with many kinds of music. Care is taken to keep technical work and musical understanding closely related at each stage of development.

Private lessons are taken with a faculty member or with an affiliate teacher selected by agreement of the student, the teacher, and the director. Guidance in the choice of teacher is available from the resident faculty, in particular the chairperson of the student's concentration. Each student must complete a course of lessons and receive an evaluation of satisfactory technical and musical progress from the private teacher each semester.

The Conservatory of Music offers undergraduate and graduate performance, jazz studies, and composition students 13 private lessons per semester. Studio composition and production students receive 13 semiprivate (small group) lessons per semester.

Private and semiprivate lessons may not exceed eight semesters for undergraduates and four semesters for graduate students. Credit is available (at additional cost) in most cases for an intermediate level of undergraduate instruction (*MPE 4350*) for students enrolled in other programs, with the approval of the director of the Conservatory of Music.

### Applied Music Fee

An Applied Music Fee (\$2,034 per academic year in 2004–2005; subject to increase) is assessed to all students registering for private or semiprivate (small group) study with a Purchase College faculty member or artist teacher. Students assessed this fee are guaranteed 13 lessons or master classes (semiprivate study) per semester without additional out-of-pocket costs.

### Recitals

A packet containing recital policy and procedure is available from the Conservatory of Music Office. All recitals require authorization from the student's private teacher, booking clearance, and approval of the director.

### Undergraduate (3 credits)

*MPE 4010/Private Study: Flute*  
*MPE 4020/Private Study: Oboe*  
*MPE 4030/Private Study: Clarinet*  
*MPE 4040/Private Study: Bassoon*  
*MPE 4050/Private Study: Saxophone*  
*MPE 4070/Private Study: Horn*  
*MPE 4080/Private Study: Trumpet*  
*MPE 4090/Private Study: Trombone*  
*MPE 4100/Private Study: Tuba*  
*MPE 4110/Private Study: Composition*  
*MPE 4150/Private Study: Violin*

*MPE 4160/Private Study: Viola*  
*MPE 4170/Private Study: Violoncello*  
*MPE 4180/Private Study: Bass*  
*MPE 4200/Private Study: Harp*  
*MPE 4210/Private Study: Guitar*  
*MPE 4220/Private Study: Percussion*  
*MPE 4250/Private Study: Piano*  
*MPE 4260/Private Study: Harpsichord*  
*MPE 4270/Private Study: Organ*  
*MPE 4300/Private Study: Voice*  
*MPE 4310/Private Study: Jazz Bass*  
*MPE 4350/Private Study: Nonmajors*  
*MPE 4400/Private Study: Conducting*  
*MPE 4800/Private Study: Jazz Saxophone*  
*MPE 4810/Private Study: Jazz Trumpet*  
*MPE 4820/Private Study: Jazz Trombone*  
*MPE 4830/Private Study: Jazz Guitar*  
*MPE 4850/Private Study: Jazz Drums*  
*MPE 4860/Private Study: Jazz Percussion*  
*MPE 4870/Private Study: Jazz Piano*  
*MPE 4880/Private Study: Jazz Voice*

### Graduate (4 credits)

*MPE 5010/Private Study: Flute*  
*MPE 5020/Private Study: Oboe*  
*MPE 5030/Private Study: Clarinet*  
*MPE 5040/Private Study: Bassoon*  
*MPE 5070/Private Study: Horn*  
*MPE 5080/Private Study: Trumpet*  
*MPE 5090/Private Study: Trombone*  
*MPE 5100/Private Study: Tuba*  
*MPE 5110/Private Study: Composition*  
*MPE 5150/Private Study: Violin*  
*MPE 5160/Private Study: Viola*  
*MPE 5170/Private Study: Violoncello*  
*MPE 5180/Private Study: Bass*  
*MPE 5190/Private Study: Harp*  
*MPE 5210/Private Study: Guitar*  
*MPE 5220/Private Study: Percussion*  
*MPE 5240/Private Study: Harpsichord*  
*MPE 5300/Private Study: Voice*  
*MPE 5310/Private Study: Jazz Bass*  
*MPE 5330/Private Study: Saxophone*  
*MPE 5350/Private Study: Organ*  
*MPE 5370/Private Study: Piano*  
*MPE 5400/Private Study: Conducting*  
*MPE 5800/Private Study: Jazz Bass*  
*MPE 5810/Private Study: Jazz Trumpet*  
*MPE 5820/Private Study: Jazz Trombone*  
*MPE 5830/Private Study: Jazz Guitar*  
*MPE 5850/Private Study: Jazz Drums*  
*MPE 5860/Private Study: Jazz Percussion*  
*MPE 5870/Private Study: Jazz Piano*  
*MPE 5880/Private Study: Jazz Voice*  
*MPE 5890/Private Study: Jazz Saxophone*

## Music: Undergraduate Course Descriptions

### Composition

**MCO 1010** *Models I, II, III, IV, V, VI*  
**1020, 2010**  
**2020, 3020, 3030**

**3 credits (per semester). I, III, V: Fall; II, IV, VI: Spring**

The core music theory curriculum for jazz studies, studio composition, and studio production students, consisting of six sequential courses (*I* and *II* only for jazz studies and 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.

- I: Music grammar/fundamental harmony/multiple musical traditions
- II: Harmony/species counterpoint/phrase structures
- III: Modulation/chromatic harmony/jazz harmony and analysis
- IV: Continued jazz harmony and analysis/modality
- V: Pop music/harmonic and rhythmic analysis
- VI: Post-tonality/impressionism to minimalism

**MCO 1310** *Studio Composition I and II*  
and **1320**

**3 credits (per semester). I: Fall; II: Spring** An introduction to the modern multitrack recording studio and its intellectual and conceptual effects on composition and orchestration. All students are expected to compose, arrange, and produce several simple group projects. In addition to the weekly lecture, lab sessions are assigned at students' convenience. Limited enrollment. *Open to nonmajors by permission of instructor.*

*Prerequisite (for MCO 1320): MCO 1310*

**MCO 2015** *Jazz Harmony I and II*  
and **2025**

**3 credits (per semester). I: Fall; II: Spring** 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.*

**MCO 2240** *Dialogues*

**2 credits. Every semester** Small group discussion and presentations of works in all styles. This course is specifically designed to provide an opportunity for jazz, composition, and studio composition students to enter into dialogue with each other and with faculty on aesthetic and technical compositional issues.

**MCO 2310** *MIDI Composition I*

**2 credits. Fall** Introductory study of computer-assisted MIDI composition. Basic sound synthesis: digital oscillators, multi-timbral synthesizers. Quantization, event lists, graphic displays, controllers, and data selection and manipulation. Completion of several simple compositions. *Open to nonmajors.*

*Prerequisite:* One year as a music major or permission of instructor

**MCO 2320** *MIDI Composition II*

**2 credits. Spring** More sophisticated use of software: timbral doubling; transposition; software synthesis; sequence capture; synchronization, abstraction, and random procedures.

*Prerequisite:* MCO 2310 or permission of instructor

**MCO 3330** *Advanced Studio Production I*

**2 credits. Fall** Recording and production technology, with emphasis on digital multitracking. Complex recording setups, mike placements, patch bay configurations, real-time production constraints.

*Prerequisite:* MCO 1320

**MCO 3340** *Advanced Studio Production II*

**2 credits. Spring** Continued study of miking, gain structure, digital-signal processing chains, and production strategies. Troubleshooting and meticulous attention to production values are stressed. Culminates in a series of complex over-dubbed projects, as well as numerous recital recording projects.

*Prerequisite:* MCO 3330 or permission of instructor

**MCO 3400** *Production Workshop I and II*  
and **3410**

**2 credits (per semester). I: Fall; II: Spring** A project-driven course designed to stretch the student's sense of creativity. Each student is assigned a multimedia project of his or her own design in conjunction with the instructor. Regularly scheduled meetings with the instructor insure that the work is being done on time and according plan.

**MCO 3500** *Film Scoring I*

**2 credits. Fall** Writing/producing music for motion pictures. Action/dialogue underscoring, multiple cues, synchronization, editing, critical budgets of time, equipment, and labor.

*Prerequisite:* MCO 1320 or MCO 2320 or permission of instructor

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**MCO 3510** *Film Scoring II*

**2 credits. Spring** Practical exercises in film scoring, as well as theatrical underscoring, documentary scoring, jingles, cameos, infomercials, and music videos. Collaborative work with Purchase College film students is encouraged. Extensive writing and production required.

*Prerequisite:* MCO 3500

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**MCO 3550** *Studio Arranging I*

**2 credits. Fall** 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.

*Prerequisite:* MCO 2020 and MTH 2425

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**MCO 3555** *Studio Arranging II*

**2 credits. Spring** 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.

*Prerequisite:* MCO 3550

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**MCO 3711** *Introduction to the Music Business I*

**2 credits. Fall** An overview of the contemporary music industry. Topics include the functions of record labels, independent vs. major labels, legal and ethical issues in the music business, and a brief history of the music business in America.

*Prerequisite:* Permission of instructor

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**MCO 3721** *Introduction to the Music Business II*

**2 credits. Spring** A continuation of MCO 3711, focusing on recording contracts, music publishing, sampling law, and copyright law.

*Prerequisite:* Permission of instructor

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**MCO 4120** *Composition Master Class*

**3 credits. Every semester** 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.

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**MCO 4125** *Production Master Class*

**3 credits. Every semester** 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.

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**MCO 4350** *Digital Audio I*

**2 credits. Fall** Sampling theory, error correction, digital filtering. DAT, ADAT, mini-disc, CD, and CD-ROM protocols. Simple multisample playback software. Hardware sampling. Simple digital-audio tracking and editing.

*Prerequisite:* MCO 1320 or MCO 2320 or permission of instructor

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**MCO 4360** *Digital Audio II*

**2 credits. Spring** Digital stereo and multitrack recording. Intensive studies in software-based editing. Region manipulation, playlisting, plug-in processing, crossfades, normalization, and digital mastering. This course is essential for licensing in the digital editing studios.

*Prerequisite:* MCO 4350

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**MCO 4711** *Creative Production Techniques I and II and 4721*

**2 credits (per semester). I: Fall; II: Spring** 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; composition and recording. Study of ethnic music, including reggae and blues.

*Prerequisite:* Permission of instructor

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**Performance, Ensemble**

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**MPE 0200** *Freshman Jury*

**0201, 0202  
0203**

**0 credit. Spring** An evaluation of each music 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. Students register as follows: *MPE 0201*, jazz studies; *MPE 0202*, studio composition; *MPE 0203*, studio production; *MPE 0200*, all other juries.

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**MPE 0300** *Sophomore Jury*

**0301, 0302  
0303**

**0 credit. Spring** An evaluation of each music 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. Students register as follows: *MPE 0301*, jazz studies; *MPE 0302*, studio composition; *MPE 0303*, studio production; *MPE 0300*, all other juries.

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**MPE 1010**      *Keyboard Studies I, II, III, IV*  
**1020, 2010**  
**2020**

**1 credit (per semester). I, III: Fall; II, IV: Spring** Designed to promote facility at the keyboard, this four-semester sequence of lessons for non-keyboard students 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.

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**MPE 1110**      *Chamber/Sonata Class*

**2 credits. Every semester** 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.

*Prerequisite:* Permission of instructor

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**MPE 1160**      *Contemporary Ensemble*

**2 credits. Every semester** Presents the opportunity to study and perform 20th-century works for diverse instruments, in all styles. *Open to all undergraduate music majors.*

*Prerequisite:* Permission of instructor

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**MPE 1170**      *Camerata*

**2 credits. Every semester** 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.

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**MPE 1200**      *Orchestra*

**3 credits. Every semester** 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. *Open to nonmajors.*

*Prerequisite:* Audition

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**MPE 1210**      *Woodwind Performance Class*  
and **1220**      *Brass Performance Class*

**1 credit (each course). Every semester** These two courses are devoted to the study of orchestral excerpts and large-scale chamber music. Instrumental techniques, tuning, and ensemble balance are given careful attention.

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**MPE 1225**      *Brass Ensemble*

**1 credit. Every semester** The Conservatory Brass Ensemble (20–30 players) is the main ensemble in the brass program. Conducted by members of the brass faculty, the 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.

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**MPE 1226**      *Trombone Ensemble*

**1 credit. Every semester** In this ensemble extension of the private-study studio, emphasis is placed 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.

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**MPE 1229**      *Horn Ensemble*

**1 credit. Every semester** This ensemble rehearses and prepares for performance well-known horn compositions in many different styles, from the Hindemith *Sonata for Four Horns* to the *Fripperies* by Lowell Shaw. The class also works with the IVASI video system for orchestra training.

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**MPE 1230**      *Percussion Performance Class*

**1 credit. Every semester** A forum for percussionists to discuss and examine the many facts of percussion performance. The study of the orchestral repertoire for timpani and percussion is the primary focus.

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**MPE 1231**      *Percussion Ensemble*

**1 credit. Every semester** 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.

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**MPE 1240**      *String Performance Class*

**1 credit. Every semester** 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.

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**MPE 1260**      *Harpsichord/Organ Repertoire Class*

**1 credit. Every semester** Covers the full range of basic repertoire for the harpsichord and organ. Students perform and actively participate in the analytical and critical process for pedagogical purposes.

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**MPE 1270** *Viola for Violinists*

**2 credits. Every semester** An introduction to the viola for violinists. Students gain proficiency in the alto clef, familiarity with sound production, and techniques of the bow and left hand as considered from a different perspective on the viola. Repertoire is individualized for each student.

*Prerequisite:* Permission of instructor

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**MPE 1370** *Italian Art Song Literature I and II*  
and **1375**

**2 credits (per semester). I: Fall; II: Spring** A survey course 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* and *MPE 1390*.

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**MPE 1380** *Italian Diction I and II*  
and **1390**

**2 credits (per semester). I: Fall; II: Spring** 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* and *1375*.

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**MPE 1400** *Guitar Performance Class*

**1 credit. Every semester** Covers a full range of solo repertoire and performance. Students actively participate in the analytic and critical process for pedagogical purposes.

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**MPE 1480** *Piano Performance Class*

**2 credits. Every semester** Covers the full range of solo repertoire for piano. Students perform and actively participate in the analytical and critical process for pedagogical purposes.

*Prerequisite:* *MPE 0300*

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**MPE 1550** *Jazz Orchestra*

**2 credits. Every semester** 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.*

*Prerequisite:* Audition

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**MPE 1555** *Jazz Lab Band*

**2 credits. Every semester** This big band is designed to build students' skills and proficiency in sight reading, section and ensemble playing, and the idiomatic jazz language. It also serves as a vehicle for composers and arrangers to hear their music performed; improve their understanding of orchestration, harmony, chord voicings, and counterpoint; and receive immediate feedback on their work. *Open to nonmajors on a space-available basis by audition.*

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**MPE 1600** *Latin Jazz Orchestra*

**2 credits. Every semester** 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 clave (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.

*Prerequisite:* Audition

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**MPE 1700** *Jazz Combos*

**2 credits. Every semester** 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.*

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**MPE 1850** *Sight Reading Workshop*

**1 credit. Every semester** 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.

*Prerequisite:* *MPE 0300*

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**MPE 2230** *Movement Styles*

**2 credits. Every semester** 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.

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**MPE 2260** *Stage Techniques for Singers*

**3 credits. Every semester** 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.

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**MPE 2370** *German Art Song Literature I and II*  
and **2375**

**2 credits (per semester). I: Fall; II: Spring** A survey course of German 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 2380* and *2390*.

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**MPE 2380** *German Diction I and II*  
and **2390**

**2 credits (per semester). I: Fall; II: Spring** 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* and *2375*.

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**MPE 2550** *Keyboard Literature I and II*  
and **2560**

**2 credits (per semester). I: Fall; II: Spring** A historical and practical survey of keyboard music from the pre-Renaissance to the present day. Assignments involve the preparation and in-class performance of works from all periods, and exploration of lesser-known literature. Discussions and projects relate to the history and performance practice of the period.

*Corequisite: MTH 2510 and 2520*

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**MPE 2610** *Accompanying: Vocal Chamber Music*

**2 credits. Every semester** Study of the art of accompanying singers and instrumentalists. Members of the class perform regularly.

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**MPE 3260** *Opera Coaching*

**1 credit. Every semester** Private weekly music coachings (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.

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**MPE 3350** *Opera Workshop*

**3 credits. Every semester** In a performance lab setting, students (a) prepare and perform in a concert of staged scenes with piano or instrumental ensemble; and/or (b) 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.

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**MPE 3355** *Opera Workshop Lab*

**0 credits. Every semester** A practical application of opera rehearsal techniques as studied in *MPE 3350*.

*Corequisite: MPE 3350*

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**MPE 3370** *French Art Song Literature I and II*  
and **3375**

**2 credits (per semester). I: Fall; II: Spring** A survey course 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* and *3390*.

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**MPE 3380** *French Diction I and II*  
and **3390**

**2 credits (per semester). I: Fall; II: Spring** 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* and *3375*.

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**MPE 3991** *Junior Recital* (30 minutes; jazz: 45 minutes; strings: minimum 30 minutes)  
**3992, 3993**

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**MPE 4991** *Senior Recital* (60 minutes)  
**4992, 4993**

**Junior: 1 credit; Senior: 2 credits. Every semester** A 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. String players must include a substantial work (from the mid-20th century through the contemporary era) on either their junior or senior recital. Students register as follows: *MPE 3992* and *4992*, jazz studies recitals; *MPE 3993* and *4993*, studio composition recitals and/or recordings; *MPE 3991* and *4991*, all other junior/senior recitals.

*Prerequisite:* Junior: *MPE 0300, 0301, or 0302* (sophomore jury); senior: *MPE 3991, 3992, or 3993* (junior recital)

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**MPE 3995** *Junior Production* (30 minutes)

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**MPE 4950** *Senior Production* (60 minutes)

**Junior: 1 credit; Senior: 2 credits. Every semester** A CD produced and engineered by each student that demonstrates his or her skills and musicality as a recording engineer and record producer. A 30-minute CD is required for *MPE 3995*; a 60-minute CD is required for *MPE 4950*. Material should be newly recorded, not a compilation of early material. *MPE 3995* and *4950* are the equivalents of the junior and senior recitals for studio production majors.

*Prerequisite:* Junior: *MPE 0303*; senior: *MPE 3995*

## Music History, Theory, and Musicianship

**MTH 1010** *Music Theory I, II, III, IV, V*  
**1020, 2050**  
**3050, 4050**

**3 credits (per semester). I, III, V: Fall; II, IV: Spring** 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.

*Corequisite:* MTH 1410, 1420, 2410, 2420, 3410, and MPE 1010

**MTH 1410** *Solfège I, II, III, IV, V, VI*  
**1420, 2410**  
**2420, 3410, 3420**

**2 credits (per semester). I, III, V: Fall; II, IV, VI: Spring** Exercises in sight singing and ear training; modal, tonal, chromatic, and atonal melodies in seven clefs, rhythmic exercises to three voices; melodic, rhythmic, and chordal dictation. Six sequential semesters required.

*Corequisite:* MTH 1010, 1020, 2050, 3050, 4050, and MPE 1010

**MTH 1415** *Studio Ear Training I, II, III, IV*  
**1425, 2415**  
**2425**

**2 credits (per semester). I, III: Fall; II, IV: Spring** Topics include: hearing chord progressions, from simple to complex; singing and analysis of pop, jazz, rock, and symphonic compositions; rhythmic dictation and playing by ear. More advanced topics include transcribing bass lines and melodies, African rhythm, and simple improvisation.

**MTH 1430** *Jazz Ear Training I, II, III, IV*  
**1440, 2430**  
**2440**

**2 credits (per semester). I, III: Fall; II, IV: Spring** 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.

**MTH 1435** *Vocal Musicianship I, II, III, IV, V, VI*  
**1445, 2435**  
**2445, 3435, 3445**

**2 credits (per semester). I, III, V: Fall; II, IV, VI: Spring** Encompasses the standard canon of conservatory theory studies, with the paradigm for instruction being linguistic-interpretive. Toward this end, the curriculum interfaces with the works being studied in the private vocal studios and with the operas and other concert works being prepared by the entire department. The historical development surrounding each facet of the curriculum, and of each work under consideration, is also studied.

- I: An intensive study of the basic materials of musical literacy: scales, key signatures, intervals, and triads.
- II: A continuation of MTH 1435, including seventh chords, basic harmonic analysis, cadential formulas, figured bass, beginning four-part chorale style harmonization.
- III: First through third species counterpoint in two voices, four-part chorale style harmonization (as in *Harmony and Voice Leading*, chap. 5–10), basic formal analysis.
- IV: Third through fifth species counterpoint in two voices, four-part chorale style harmonization (as in *Harmony and Voice Leading*, chap. 11–15), continuing form and analysis.
- V: First through third species counterpoint in three voices, four-part chorale style harmonization (as in *Harmony and Voice Leading*, chap. 16–21), continuing form and analysis.
- VI: Third through fifth species counterpoint in three voices, four-part chorale style harmonization (as in *Harmony and Voice Leading*, chap. 22–26), continuing form and analysis.

**MTH 1436** *Vocal Ear Training I, II, III, IV*  
**1446, 2436**  
**2446**

**1.5 credits (per semester). I, III: Fall; II, IV: Spring** An extensive exploration of the elements of sight singing, rhythmic study, and solfège, with progressive practical application throughout four semesters of study.

**MTH 1437** *Vocal Keyboard Skills I, II, III, IV*  
**1447, 2437**  
**2447**

**1 credit (per semester). I, III: Fall; II, IV: Spring** Establishes a familiarity with the keyboard and a thorough knowledge of essential skills to empower students in their pursuit of independent repertoire study.

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**MTH 2510** *Survey of Music History I and II*  
and **2520**

**2 credits (per semester). I: Fall; II: Spring** Traces the history of Western concert music, providing an overview and foundation. The course begins with a focus on world music, placing Western concert music in the greater context of its relationship to other cultures. The musical cultures of India and the Arabic countries of North Africa are examined for their impact on Western concepts. *MTH 2510* and *2520* may be taken in either order.

*Corequisite (for classical students): MTH 2050 and 3050*

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**MTH 3070** *Orchestration I*

**2 credits. Fall** 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.

*Prerequisite: MTH 3050 or MCO 2020 or permission of instructor*

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**MTH 3080** *Orchestration II*

**2 credits. Spring** 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.

*Prerequisite: MTH 3050 or MCO 2020 or permission of instructor*

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**MTH 3090** *Timbre Synthesis*

**3 credits. Fall** The study of musical timbre using acoustical models and digital synthesis systems. Students (1) study waveform synthesis with additive frequency modulation and granular, formant, and isomorphic procedures; and (2) compose works using the techniques studied.

*Prerequisite: MTH 3070 and 3080*

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**MTH 3400** *Jazz History I and II*  
and **3450**

**2 credits (per semester). I: Fall; II: Spring** 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.

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**MTH 3575** *Music From Antiquity*

**2 credits. Fall** Taught from both musical and social perspectives, this course explores the history of music from its earliest surviving roots in ancient Greece through the opening of the Baroque era. Topics include: plainchant; the rise of polyphony; development of notation; rhythmic modes; the Burgundian school; the effects of Renaissance humanism on musical culture; the Renaissance madrigal; basso continuo; and opera.

*Prerequisite: MTH 2510 and 2520 and an excellent command of English (reading and writing)*

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**MTH 3576** *Music of the Common Practice Era*

**2 credits. Spring** A study of repertoire, social history, performance practice, and changing aesthetics of music in the period c. 1750–1880, concentrating on works by C.P.E. Bach, Haydn, Mozart, Beethoven, Schubert, Berlioz, von Weber, Liszt, Chopin, Brahms, Wagner, and Tchaikovsky. Students are encouraged to investigate and understand stylistic foundations, analytical workings, reception history, and philosophical implications of important musical works of the period.

*Prerequisite: MTH 2510 and 2520 and an excellent command of English (reading and writing)*

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**MTH 3577** *Expansion of Chromaticism*

**2 credits. Fall** An in-depth look at the period of musical evolution that occurred between the collapse of a “common practice” in music (the closing decades of the 19th century) and World War II. Styles investigated include: primitivism, futurism, extreme chromaticism extending into atonality, bitonality, impressionism, expressionism, decadent symbolism, and neoclassicism.

*Prerequisite: MTH 2510 and 2520 and an excellent command of English (reading and writing)*

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**MTH 3578** *Music Since 1945*

**2 credits. Spring** 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.

*Prerequisite: MTH 2510 and 2520 and excellent command of English (reading and writing)*

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**MTH 4010** *Seminar in Analysis*

**3 credits. Spring** Analysis of selected works from the Baroque, Classical, and Romantic eras, with particular attention to tonal design and rhythmic and phraseological structure.

*Prerequisite: MTH 4050*



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**MTH 4120**      *History of Recorded Music I: Blues to Bebop*

**2 credits. Fall** American popular music and its recording techniques (to 1950): ragtime, gospel, blues, vaudeville, New Orleans brass band, swing, Tin Pan Alley, bebop, early rhythm and blues. Analysis and performance. *Open to nonmajors.*

*Prerequisite:* Two years as a music major, or permission of instructor

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**MTH 4130**      *History of Recorded Music II: Bebop to Hip-Hop*

**2 credits. Spring** A continuation of *MTH 4120*. Cool, mainstream, progressive/free jazz, rhythm and blues, country-western, Broadway, rock 'n' roll, reggae, soul and Motown, fusion, disco, punk, metal, and hip-hop. Analysis and performance. *Open to nonmajors.*

*Prerequisite:* Two years as a music major, or permission of instructor

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**MTH 4210 and 4220**      *Opera History and Literature I and II*

**2 credits (per semester). I: Fall; II: Spring** A chronological survey of major operas and opera composers from the early 1600s to the present. Participants learn and present excerpts from each major historical period, and write critical analyses of live performances and recordings.

**Additional Studies**

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**MUS 1000 and 1010**      *World Music Survey I and II*

**2 credits (per semester). I: Fall; II: Spring** 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; the impact of history, religion, and politics on the music. Lecture/demonstrations; listening and reading assignments; video, slide, and film viewing. *Open to nonmajors.*

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**MUS 1020 and 1030**      *Jazz Ensemble: Nonmajors*

**2 credits (per semester). Every year** Provides students from other disciplines an opportunity to participate in a small jazz combo. Emphasis is on standard jazz repertoire, understanding of the jazz vernacular, and jazz improvisation. A background in performing in similar ensembles in high school is beneficial. Taught by a faculty member of the Jazz Studies Program at Purchase.

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**MUS 1050**      *Concert Attendance: Jazz*

**0 credit. Every semester** Students attend two jazz recitals and two performances at The Performing Arts Center on campus, with a focus on analytical thinking, critical evaluation, and comprehension of performance practices. *Required for jazz studies majors.*

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**MUS 1070 and 2080**      *Jazz Repertoire I and II: The Great American Songbook*

**2 credits (per semester). I: Fall; II: Spring** 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.

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**MUS 1250**      *Chorus*

**2 credits. Every semester** 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. *Open to nonmajors.*

*Prerequisite:* Prior choral experience

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**MUS 1320**      *Songwriting I*

**2 credits. Every semester** Introductory study of the craft of songwriting: analysis of lyrics, rhyme, emotional projection, melodic contour, and formal verse-chorus practice. Writing members regularly present work; nonwriting members critique. *Open to nonmajors.*

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**MUS 1330**      *Songwriting II*

**2 credits. Every semester** A continuation of *MUS 1320*. Further study of the craft of songwriting. Writing members present work on a frequent basis; nonwriting members critique, based on criteria beyond personal taste. *Open to nonmajors.*

*Prerequisite:* *MUS 1320*

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**MUS 1900 and 3900**      *Independent Study (Lower Level)*  
*Independent Study (Upper Level)*

**Variable credits. Every semester** Independent study, covering any area of musical scholarship, is an elective arranged between an individual student (or group of students) and a faculty member. It demands student initiative and self-guidance.

*Prerequisite:* A special course contract, filled out by the student and a faculty advisor, specifying goals, criteria, and credits

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**MUS 2040**      *Introduction to Classical Music*

**4 credits. Every semester** In this course, students gain a deeper appreciation of popular music by addressing its origins, from Greek music to Middle Eastern folk traditions, the birth of notation, and the Renaissance, Baroque, Classical, and Romantic periods of Western music. *Open to nonmajors.*

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**MUS 2045**      *Music for Stage Managers*

**1 credit. Spring** *Required for and limited to theatre design/technology majors* (Conservatory of Theatre Arts and Film).

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**MUS 2050** *Jazz Improvisation I*

**2 credits. Fall** Introductory study in jazz improvisation: blues, pentatonic scales; ionian, aeolian, dorian modes. AABA forms. Simple chord positions, substitutions, turnarounds. Melodic contours, rhythmic studies, transposition, development. Analysis, accompanying, and improvisation.

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**MUS 2060** *Jazz Improvisation II*

**2 credits. Spring** A continuation of *MUS 2050*. Rhythm changes, Latin patterns. Diminished, synthetic scales, chords: super-locrian, lydian-flat 7; alternative. Modal, linear tunes, binary solos, countermelodies and background riffs. Analysis, accompanying, and improvisation.

*Prerequisite:* *MUS 2050* or permission of instructor

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**MUS 2065** *Rhythmic Analysis*

**2 credits. Every semester** 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.*

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**MUS 2900** *Tutorial (Lower Level)*  
and **4900** *Tutorial (Upper Level)*

**Variable credits. Every semester** A tutorial is an elective arranged between an individual student and a faculty member. It is intended to allow for intensive study of a particular problem.

*Prerequisite:* A special course contract, filled out by the student and a faculty advisor, specifying goals, criteria, and credits

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**MUS 3070** *Jazz Repertoire III: Latin Jazz*

**2 credits. Fall** 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.

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**MUS 3080** *Jazz Repertoire IV: Bebop*

**2 credits. Spring** 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.

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**MUS 3090** *Jazz Repertoire V: Modal and Cool Jazz*

**2 credits. Fall** 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.

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**MUS 3100** *Jazz Repertoire VI: Contemporary and Post-Bop*

**2 credits. Spring** 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.

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**MUS 3300** *Great Producers I and II*  
and **3310**

**2 credits (per semester). I: Fall; II: Spring** Students study and analyze production techniques of the great producers in recording history, from the earliest blues sides of the 1920s to the work of George Martin with the Beatles to current work by Dr. Dre and many others. Dynamics, texture, instrumentation, the psychology of production, and use of reverbs and other special effects are examined. Such musical styles as reggae dub, lounge, surf, hip-hop, jazz, blues, and pop are also studied closely.

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**MUS 3360** *Scoring on Assignment*

**2 credits. Spring** Producers of film, TV, advertising, and theatre request a wide range of musical moods and feels. In this course, composers and arrangers are given deadline assignments of writing to a client's specifications within typical industry parameters. Various styles and techniques used by commercial composers (e.g., thematic writing, underscore, and ostinati devices) are covered. Clients relations are emphasized, as is the concept of perfection when writing on demand.

*Prerequisite:* Permission of instructor; recommended: some notation or theoretical ability

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**MUS 3770** *Studio Apprenticeship*

**2 credits. Every semester** This analog to *MUS 4870* provides self-directed study in studio technology in areas collaboratively defined by students and their academic mentors. Lab instruction is expected.

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**MUS 3980** *Internship*

**Variable credits. Every semester** An internship is work-related elective study, typically involving off-campus work (e.g., record companies, tour support, publishing companies, schools, radio stations) and requiring both faculty and on-site supervision.

*Prerequisite:* Prior arrangement with a private company, internship forms (available from the Office of Career Development, ext. 6370), and initial conference with a faculty supervisor

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**MUS 4070** *Jazz Repertoire VII and VIII:*  
**and 4080** *Synthesis and Performance*

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**2 credits (per semester). VII: Fall; VIII: Spring** 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.

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**MUS 4410** *Jazz Arranging I and II*  
**and 4420**

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**2 credits (per semester). I: Fall; II: Spring** 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; form and development. *Limited to jazz studies majors.*

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**MUS 4430** *Music Notation Software*

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**2 credits. Every semester** In this hands-on primer, students become proficient in the use of Finale and Sibelius, the industry standards in music notation software. The embedded tutorials are used as a basis for a project-driven introduction to music notation via the computer.

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**MUS 4870** *Studio Assistantship*

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**2 credits. Every semester** This analog to *MUS 3770* provides self-directed study in studio technology in areas collaboratively defined by students and their academic mentors. Lab instruction is expected.

## Music: Graduate Course Descriptions

### Composition

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**MCO 5200** *Writing and Production Seminar I and II*  
**and 5210**

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**2 credits (per semester). I: Fall; II: Spring** 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.

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**MCO 5240** *Dialogues*

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**2 credits. Every semester** Small group discussion and presentations of works in all styles. This course is specifically designed to provide an opportunity for jazz, composition, and studio composition students to enter into dialogue with each other and with faculty on aesthetic and technical compositional issues.

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**MCO 5310** *Studio Practicum I, II, III, IV*  
**5410, 5510**  
**5610**

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**2 credits (per semester). Every semester** These practica cover a range of artistic and technological concerns: multi-track recording, tape manipulation, signal processing, software synthesis, sampling, digital editing. Specific content is determined by the student's needs.

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**MCO 5335** *Sequential and Digital Media*

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**2 credits. Fall** Intensive study of advanced digital editing techniques, with emphasis on multimedia synchronization, Internet applications, and game scoring.

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**MCO 5340** *20th-Century Orchestration*

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**2 credits. Spring** A survey of the orchestration techniques of Debussy, Stravinsky, Webern, Bartok, Hindemith, Ellington, Gil Evans, and Quincy Jones. Brief projects based on each style.

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**MCO 5650** *Master's Studio Arranging I*

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**3 credits. Fall** Designed to provide graduate-level students with the skills needed to become consummate and versatile musical arrangers. Equal time is spent in the classroom discussing advanced arranging techniques/concepts and in the recording studio implementing the ideas via hands-on experience with the recording/mixing console and software programs. In particular, the use of Pro Tools as a compositional/arranging device is frequently demonstrated.

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**MCO 5655** *Master's Studio Arranging II*

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**3 credits. Spring** In this extension of *MCO 5650*, advanced arranging devices and techniques continue to be discussed in depth. The ability of the arranger/composer to collaborate harmoniously with musicians, engineers, and producers in the studio is essential. Students take on these roles to learn different perspectives and broaden their understanding of the vast array of musical styles. Students are also encouraged to focus on their specific field(s) of interest.

### Performance, Ensemble

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**MPE 5140** *Chamber/Sonata Class*

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See *MPE 1110* for description.

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**MPE 5200** *Orchestra*

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See *MPE 1200* for description.

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**MPE 5205** *Camerata*

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See *MPE 1170* for description.

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**MPE 5226** *Trombone Ensemble*

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See *MPE 1226* for description.

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**MPE 5229**      *Horn Ensemble*

See *MPE 1229* for description.

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**MPE 5231**      *Percussion Ensemble*

See *MPE 1231* for description.

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**MPE 5250**      *Opera Workshop*

See *MPE 3350* for description.

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**MPE 5253**      *Opera Workshop Lab*

**0 credit. Every semester** A practical application of opera rehearsal techniques as studied in *MPE 5250*.

*Corequisite: MPE 5250*

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**MPE 5255**      *Operatic Styles I, II, III*  
**5256, 5257**

**2 credits (per semester). I, III: Fall; II: Spring** This three-semester class 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.

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**MPE 5260**      *Opera Coaching*

See *MPE 3260* for description.

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**MPE 5275**      *Teaching Techniques for Voice*

**2 credits. Fall** 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).

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**MPE 5276**      *Teaching Techniques for Stage*

**2 credits. Spring** A seminar class in the fundamentals of stage directing with a practical application of directing opera scenes in *MPE 3350/Opera Workshop*.

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**MPE 5410**      *Guitar Performance Class*

See *MPE 1400* for description; no prerequisite for *MPE 5410*.

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**MPE 5440**      *String Performance Class*

See *MPE 1240* for description.

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**MPE 5450**      *Woodwind Performance Class*

**1 credit. Every semester** 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.

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**MPE 5455**      *Brass Ensemble*

See *MPE 1225* for description.

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**MPE 5460**      *Percussion Performance Class*

See *MPE 1230* for description.

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**MPE 5465**      *Brass Performance Class*

**1 credit. Every semester** Provides an opportunity for students to perform solo, chamber, and orchestral repertoire for their peers in a master-class environment. Supervised by members of the brass 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.

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**MPE 5470**      *Baroque Keyboard Literature*

**2 credits. Fall** Examines music for organ, harpsichord, clavi-chord, and early piano from 1550–1770 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, and 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.

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**MPE 5471**      *Classical Sonata Literature*

**2 credits. Spring** 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.

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**MPE 5472**      *Romantic Piano Literature*

**2 credits. Fall** 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.

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**MPE 5473**      *20th-Century Piano Literature*

**2 credits. Spring** 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.

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**MPE 5480** *Piano Performance Class*  
See *MPE 1480* for description; no pre requisite for *MPE 5480*.

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**MPE 5495** *Harpsichord/Fortepiano/Organ Class*  
**3 credits. Fall** For graduate piano students. An introduction to the techniques of playing keyboard instruments other than the modern piano, and an exploration of the repertoire particular to these instruments. Topics include performance practice, ornamentation, instrument construction, and sound production.

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**MPE 5500** *Conducting Techniques*  
**2 credits. Special topic (offered irregularly)** 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.  
*Prerequisite:* *MTH 4010* or equivalent

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**MPE 5550** *Jazz Orchestra*  
See *MPE 1550* for description.

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**MPE 5555** *Jazz Lab Band*  
See *MPE 1555* for description. *MPE 5555* is limited to graduate music majors.

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**MPE 5560** *Contemporary Ensemble*  
See *MPE 1160* for description. *MPE 5560* is open to all graduate music majors with permission of instructor.

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**MPE 5600** *Conducting/Score Reading/Analysis*  
**3 credits. Special topic (offered irregularly)** A continuation of *MPE 5500*. Analysis of scores in the Schenkerian and compositional device modes. The science of measure groupings and the construction of main materials, especially during the Classical period.  
*Prerequisite:* *MPE 5500*

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**MPE 5610** *Accompanying: Vocal Chamber Music*  
See *MPE 2610* for description.

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**MPE 5620** *Latin Jazz Orchestra*  
See *MPE 1600* for description.

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**MPE 5700** *Jazz Combos*  
See *MPE 1700* for description. *MPE 5700* is limited to graduate jazz studies students.

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**MPE 5991** *Master's Recital*  
**5992, 5993**  
**3 credits. Every semester** 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. Students register as follows: *MPE 5992*, jazz studies recitals; *MPE 5993*, studio composition recitals and/or recordings; *MPE 5991*, all other master's recitals.

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**MPE 5994** *Certificate Recital*  
**MPE 5995** *Diploma Recital*  
**3 credits (per recital). Every semester** A 60-minute recital of repertoire demonstrating the ability to design and execute a substantial program at a professional level.

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### ***Theory and Analysis, Performance Practice***

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**MTH 5000** *Research and Writing for the Modern Musician*  
**3 credits. Fall** Develops skills in music research and writing through guided assignments (e.g., a research paper, a concert review, liner and program notes, grant proposals, and "pitch letter" to a potential sponsor or concert presenter).

*Prerequisite:* Excellent proficiency in written English

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**MTH 5005** *Harmonic and Contrapuntal Techniques*  
**3 credits. Fall** A review of species counterpoint. Exploration of canon, fugue, chorale prelude, and variations. Emphasis is on the music of Bach, especially his *Well-Tempered Clavier*, and on composers just before Bach. Regular written assignments.

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**MTH 5010** *Structure and Analysis*  
**3 credits. Fall** Analysis of the structure and design of melody, tendency tones, rhythmic stress; relationship of melody to harmony; serialism; tension, rhythmic units; techniques of minimalism. From Gregorian chant to *Nixon in China*.

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**MTH 5025** *Practicum in Music Pedagogy*  
**3 credits. Every semester** M.M. students selected for the Graduate Honors Program in Music prepare five to seven lectures and/or lecture-demonstrations under the direct supervision of the director of graduate studies. Most of these are presented in undergraduate musicology courses at Purchase. One lecture-demonstration is presented in a semiannual Honors Program show to an audience of faculty, staff, students, and community members. *Serves in lieu of one MTH course in the M.M. curriculum.*

*Prerequisite:* Permission of the director of graduate studies

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**MTH 5060** *Overview of Performance Practice*

**3 credits. Fall** Reviews the main issues involved in the attempt to perform music of the past 500 years in ways that acknowledge the historical realities of the works' periods of origin. Attention is paid to instruments, textual interpretation, contemporary writings, and performing approaches and conditions.

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**MTH 5100** *20th-Century Harmony/Counterpoint*

**3 credits. Fall** Intensive study of impressionist and expressionist techniques, plus serialism and pandiatonicism. Excerpts from Debussy, Stravinsky, Schoenberg, Bartok, Stockhausen, Crumb, Penderecki, and Reich.

*Prerequisite:* MTH 4010 or MCO 3020 or equivalent, or permission of instructor

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**MTH 5120** *Seminar in Recorded Music I*

**2 credits. Fall** An exploration of individual topics: ragtime, gospel, blues, vaudeville, New Orleans brass band, swing, Tin Pan Alley, bebop, early rhythm and blues. Individual lecture/demonstration for undergraduates required.

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**MTH 5130** *Seminar in Recorded Music II*

**2 credits. Spring** A continuation of MTH 5120. Cool, mainstream, progressive/free jazz, rhythm and blues, country-western, Broadway, rock 'n' roll, reggae, soul and Motown, fusion, disco, punk, metal, and hip-hop. Individual lecture/demonstration for undergraduates required.

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**MTH 5170** *Timbre Synthesis*

See MTH 3090 for description.

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**MTH 5450** *Seminar: The Business of Music*

**3 credits. Spring** Provides core information and resources for musicians developing their professional careers. Topics include: fundamental marketing strategies; an overview of copyright and contract law; an introduction to corporate formation issues, including self-promotion and basic financial planning.

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**MTH 5540** *Topics in Music History*

**3 credits. Spring** 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.

*Prerequisite:* Proficiency in English and sufficient prior studies in music history

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**MTH 5560** *Seminar in Repertoire*

**2 credits. Spring** Several major works related to the student's specialization are examined in depth from musicological and performance-practice perspectives. A deeper understanding of these works is developed through guided readings and preparation of research papers, fact sheets, and annotated bibliographies. The course also provides an overview of existing repertoire from the historical period of specialization, and fills any gaps in the student's general knowledge of that repertoire.

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**MTH 5710** *Music, Culture, and Ideas*

**3 credits. Spring** A survey of traditional and recent perspectives on music as an object of philosophical and cultural inquiry. Questions raised include: Does music have a "meta-physical" nature? Is musical form separable from its emotional or social content? Has the postmodern culture of reproductive media changed the nature of musical experience? What are the causes of stylistic change in the arts?

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**MTH 5840** *Graduate Exit Exam: Classical*

**1 credit. Every semester** A comprehensive, three-hour essay exam that tests that M.M. students have reached or exceeded a baseline of competency in music-historical topics. It is recommended that students take the exam in their third semester. Grading is on a pass/no credit basis.

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**MTH 5845** *Graduate Exit Exam: Jazz*

**1 credit. Every semester** This required, comprehensive exam covers an overview of the entire graduate curriculum in jazz studies. The candidate must demonstrate understanding of all aspects of the curriculum. Grading is on a pass/no credit basis.

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**MTH 5850** *Graduate Exit Exam: Studio Composition*

**1 credit. Every semester** A comprehensive, curriculum-based assessment administered on a pass/no credit basis. The candidate must demonstrate understanding of the numerous broad-based facets of the studio composition curriculum in both artistic and technical terms. In addition, compelling evidence must be presented and supported of in-depth understanding and expertise in one or more areas relevant to both the curriculum and present trends in the industry.

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**MTH 5990** *History Specialization: Major*

**Variable credits. Every semester** Students choose a topic for an advanced individual project related to their area of study.

**Additional Studies**

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**MUS 5310** *Advanced Jazz Arranging I and II*  
and **5320**

**3 credits (per semester). I: Fall; II: Spring** 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.

**MUS 5350** *Topics in Jazz Seminar*

**3 credits. Fall** 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.

**MUS 5360** *Seminar in Jazz Styles*

**3 credits. Spring** The objective of this course is to improve weak aspects of students' playing 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.

**MUS 5370** *Seminar in Jazz Pedagogy I and II*  
and **5380**

**3 credits (per semester). I: Fall; II: Spring** This course affords students the opportunity to gain first hand experience with a faculty member in a classroom or rehearsal environment. Topics include: goal setting, rehearsal techniques, problem solving, preparation of materials, and group dynamics. Students are given both group and individual attention.

**MUS 5375** *Seminar in Studio Pedagogy I and II*  
and **5385**

**3 credits (per semester). I: Fall; II: Spring** Practical classroom and tutorial experience in the concepts of teaching. Assignments may include teaching assistantships in theory, ear training, basic keyboard, music history, and recording technology.

**MUS 5550** *Seminar in Jazz History*

**3 credits. Spring** Covers selected topics in jazz history. Each student chooses a topic to research, makes an oral presentation to the class, and submits a written research paper. The faculty assists the student in research techniques as well as organization and presentation of materials.

**MUS 5900** *Independent Study*

**Variable credits. Every semester** Independent study at the graduate level is intended to address special artistic, philosophical, ethnomusicological, technological, or entrepreneurial issues.

*Prerequisite:* A special course contract, filled out by the student and a faculty advisor, specifying goals, criteria, and credits

**MUS 5990** *Graduate Project*

**Variable credits. Every semester** Graduate projects allow innovative presentation of materials not particularly suitable for live performance or score/tape review (e.g., transcription, recitation, or other nontraditional recital postures).

*Prerequisite:* Faculty recommendation and approval of the director

**Music Administration, Faculty, and Teaching Artists**

**Laura Kaminsky**, Director  
**Margaret Smith**, Conservatory Coordinator  
**Curtis St. John**, Director of Operations  
**Andrew Cardenas**, Chief Engineer  
**Jerry Mitkowski**, Piano Technician

**Faculty on the Web**

Additional information about the faculty is available on the Conservatory's Web site, [www.purchase.edu/academics/music/](http://www.purchase.edu/academics/music/).

**Woodwinds**

**Tara Helen O'Connor**, Interim Chair

Flute

**Tara Helen O'Connor**

*Assistant Professor* (part-time). B.A., M.M., D.M.A., State University of New York, Stony Brook. Founder/member of the Naumburg Award—winning New Millennium Ensemble. Artist member, Chamber Music Society of Lincoln Center's *Society Two* program. Festivals include the Santa Fe Chamber Music Festival, Spoleto U.S.A., La Jolla Summer Fest, and Incontri in Terra di Siena in Italy. Recordings on Arcadia, Koch International, Bridge, and CRI.

Oboe

**Humbert Lucarelli**

*Assistant Professor of Music* (part-time). Mus.B., Chicago Musical College, Roosevelt University. Cited by the *New York Times* as "America's leading oboe recitalist." Performed extensively throughout the U.S., Canada, Mexico, South America, Europe, Japan, Australia, and Asia. Recipient, NEA Solo Recitalist's Fellowship and Commissioning-and-Recording Grant. Recordings on Koch, Vox, BMG, MCA, Stradavari, and RCA.

Clarinet

**Ayako Oshima**

*Assistant Professor of Music* (part-time). B.Mus., Toho School of Music (Tokyo); also studied at the Eastman School of Music. Has performed in her native Japan, Europe, and the U.S. Member of the award-winning Contrasts Quartet. With her husband, clarinetist Charles Neidich, she has written a book on the basics of clarinet technique, published by ToaOngaku, Inc.

Bassoon**Marc Goldberg**

*Lecturer in Music* (part-time). *B.Mus., M.M., The Juilliard School*. Principal bassoon, New York City Opera Orchestra. Has performed with the New York Philharmonic, Metropolitan Opera Orchestra, Boston Symphony Orchestra, American Composers Orchestra, and Orpheus Chamber Orchestra, among others. His chamber music experience includes Musicians from Marlboro, Aspen Wind Quintet, Hexagon, St. Luke's Chamber Ensemble, and the Sylvan Winds. On the faculty of the Hartt School of Music and the Pre-College Division at Juilliard; also teaches at Columbia University and Mannes College of Music.

**Brass****Graham Ashton, Chair**Horn**John Clark**

*Assistant Professor of Music* (part-time). *B.A., University of Rochester; M.M., New England Conservatory of Music*. Former member of the Gil Evans Orchestra. Has performed and/or recorded with Leroy Jenkins, Jaco Pastorius, Joni Mitchell, Paquito d'Rivera, Speculum Musicae, Springfield Symphony, McCoy Tyner, Carla Bley, Gerry Mulligan, Toots Thielemans, Jon Faddis, the New York City Ballet Orchestra, George Russell, Joe Lovano, and Luther Vandross, among others. Winner of the *Downbeat* Critics' Poll and NARAS Most Valuable Player award.

Trumpet**Graham Ashton**

*Professor of Music. Performance Diploma, Royal Academy of Music*. Solo appearances include the London Philharmonic, Irish Chamber Orchestra, BBC Symphony, English Chamber Orchestra, New York Virtuosi, and Australian Chamber Orchestra. Solo recordings for Virgin EMI, Nimbus, and Claves. Director, Graham Ashton Brass Ensemble and Ensemble Octandre. Recordings on Signum Classics (London), Chandos, and Sony Sonoma.

Trombone**Jim Pugh**

*Assistant Professor of Music. B.Mus., Eastman School of Music*. Acclaimed soloist, recording artist, and composer/arranger. Five-time recipient, Most Valuable Player award, National Academy of Recording Arts and Sciences (NARAS). In demand in all musical venues and genres, including Broadway, jazz, studio recording, chamber music, and symphony orchestra.

**Percussion****Dominic Donato, Chair****Dominic Donato**

*Assistant Professor of Music* (part-time). *M.S., State University of New York, Stony Brook; D.M.A., Manhattan School of Music*. Member of Newband and the Talujon Percussion Quartet; performs regularly with many New York new music groups. Recorded Dean Drummond's percussion solo *Different Drums* (Mode Records); can be heard on Aurora, Newport Classics, O.O. Discs, and CRI.

**Thomas Kolor**

*Teaching Artist in Music* (part-time). *B.Mus., William Paterson University; M.M., The Juilliard School*. Contemporary music specialist; performs with the Talujon Percussion Quartet, Ensemble Sospeso, New Jersey Percussion Ensemble, Newband, and Ensemble 21. Frequent guest appearances with Speculum Musicae, the Group for Contemporary Music, Chamber Music Society of Lincoln Center, Da Capo Chamber Players, Continuum, New Millennium Ensemble, New York New Music Ensemble, and Orpheus Chamber Orchestra. As a soloist, he has premiered works by Milton Babbitt, Tania Leon, Wayne Peterson, John Zorn, and others. Recordings on Koch, Mode, New World, Albany, Capstone, North/South, Wergo, Innova, Naxos, CRI, and RCA Classics.

**Jesse Levine**

*Conductor in Residence and Professor of Music* (part-time). Music director of the Norwalk Symphony. Former music director of Orquesta del Principado de Asturias, Spain, and Feld Ballet. Former assistant conductor of the Buffalo Philharmonic and New Jersey Symphony. Former principal viola, Buffalo, Dallas, and Baltimore Symphony Orchestras. Guest conductor with the Brooklyn, Rochester, and Buffalo Philharmonic; Orchestra of the Kennedy Center; Colorado Music Festival; and New York Chamber Symphony.

**Piano****Stephanie Brown, Chair****Stephanie Brown**

*Associate Professor of Music. B.Mus., The Juilliard School*. Soloist with the New York Philharmonic, San Francisco, Detroit, Cincinnati, and St. Louis Symphony Orchestras; St. Paul Chamber Orchestra; and Mostly Mozart Festival Orchestra. Solo recordings on Musical Heritage, Vanguard, and Dorian.

**Jon Klibonoff**

*Assistant Professor of Music* (part-time). *B.M., Manhattan School of Music; M.M., D.M.A., The Juilliard School*. Has appeared as a concert soloist with the Baltimore Symphony, New Orleans Philharmonic, Buffalo Philharmonic, Denver Symphony, and Oakland Symphony, among others, and as a recitalist at the 92nd Street Y, Metropolitan Museum of Art, and Carnegie's Weill Recital Hall (New York City), The Phillips Collection (Washington, D.C.), and Jordan Hall (Boston). He is a member of Trio Solisti with numerous recordings on the Marquis Classics, Arabesque, Eroica, and BMG labels.



**Steven Lubin**

*Professor of Music* (part-time). *B.A., Harvard University; M.M., The Juilliard School; Ph.D., New York University.* Soloist in numerous international venues, including the Mostly Mozart, Ravinia, West Bank, Colmar, Roque d'Anthéron, Aranjuez, Utrecht, Tage alter Musik, and Espoo Festivals. Recordings include approximately 20 CDs for major labels, including a recording-of-the-year release of the complete Beethoven piano concertos for Decca. Former director of music theory studies, Cornell University.

**Paul Ostrovsky**

*Associate Professor of Music. M.M., Moscow State Conservatory of Music.* Renowned concert artist and chamber musician. Founding member of the Moscow Conservatory Trio. Performed on virtually all the world's great concert stages and in collaboration with Isaac Stern and James Galway, among others. Winner, Best Chamber Music Performance award (*Grammophon* magazine) for the Deutsche Grammophon recording of the Mendelssohn violin sonatas with Shlomo Mintz.

**Organ/Harpsichord****Bradley Brookshire**

*Associate Professor of Music. B.Mus., University of Michigan; M.M., Mannes College of Music. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.* Frequent collaborations with Glimmerglass Opera (as assistant conductor and harpsichordist) and the Washington, Virginia, and Cincinnati Operas. Appearances include the Festival des Cathédrales (Paris) and Festival d'Art Lyrique et de Musique (Aix-en-Provence); Caramoor, Vail, and Santa Fe Festivals; the Chamber Orchestra of Europe, English Chamber Orchestra, and Orchestra of St. Luke's, among others. Recordings on Opus 111, BBC Records, Sony Classical, Vox, and Koch International. Developing *An Interactive Introduction to Eighteenth-Century Counterpoint* on CD-ROM ([www.bachharpsichord.com](http://www.bachharpsichord.com)).

**Robert Fertitta** See History, Theory, and Musicianship.

**Anthony Newman**

*Professor Emeritus of Music. Diplome Supérieure, Ecole Normale de Musique (Paris); B.S., Mannes College; M.A., Harvard University; D.M.A., Boston University.* Internationally renowned keyboard soloist and recording artist. Featured artist, Lincoln Center's *Guest Performers Series* and the Mostly Mozart Festival.

**Guitar****Frederic Hand**

*Lecturer in Music* (part-time). *B.Mus., Mannes College of Music; Fulbright scholar in England and student of Julian Bream.* Guest artist appearances include the Mostly Mozart Festival, Marlboro Music Festival, and Orchestra of St. Luke's. A guitarist and lutenist with the Metropolitan Opera since 1986, he has accompanied Plácido Domingo and Luciano Pavarotti, among others. Recipient of an Emmy Award for television scores and a Grammy nomination for his composition *Prayer*. Recordings on Sony, RCA, and Music Masters.

**Harp****Emily Mitchell**

*Teaching Artist in Music* (part-time). *B.Mus., Eastman School of Music; A.R.C.M. (Associate of the Royal College of Music).* Soloist and RCA recording artist. First Prize winner at the Seventh International Harp Contest in Jerusalem. Performances with the Eos Ensemble, Armstrong Chamber Players, and Trio Collage, among others. Critical acclaim as a concert harpist and as a singer accompanying herself on Celtic harp. Active freelancer for television, motion pictures, and recordings in New York studios.

**Strings****Laurie Smukler, Chair**Violin**Laurie Smukler**

*Associate Professor of Music. B.Mus., The Juilliard School.* First violinist, Bard Festival String Quartet. Founding member and former first violinist, Mendelssohn String Quartet. Performances with the Riverside Symphony and on various series, including *Da Camera* of Houston, the Bard Festival, and the Festival Chamber Music Society. Collaborations with Rudolph Serkin, Menachem Pressler, Jean Pierre Rampal, Benny Goodman, Robert Mann, and the Emerson and Vermeer Quartets, among others. Has premiered works by Steve Paulus, Morton Subotnik, Ned Rorem, and Shulamit Ran, among others. Performs and teaches at the Kneisel Hall Festival in the summer.

**Calvin Wiersma**

*Assistant Professor of Music. B.M., Oberlin College; M.M., Eastman School of Music.* Currently a member of the Manhattan String Quartet and an active performer in the contemporary music scene as a member of the Lochrian Chamber Players, Cygnus Ensemble, Ensemble Sospeso, and other groups. Has performed and recorded with the Orpheus Chamber Orchestra, American Symphony Orchestra, and Orchestra of St. Luke's. Has held faculty and/or resident artist positions at the Lawrence Conservatory of Music, Bard's High School Early College Music Program, Sarah Lawrence College, CUNY Graduate Program, and Longy School of Music, among others.

Viola**Ira Weller**

*Associate Professor of Music* (part-time). *B.Mus., M.M., The Juilliard School*. Metropolitan Opera Orchestra; violist, Bard Festival String Quartet. Founding member and former violist, Mendelssohn String Quartet. Performs on various chamber series, including *Da Camera* of Houston, the Festival Chamber Music Society, and the *Collection in Concert* series at the Pierpont Morgan Library. Collaborations with James Levine, Dawn Upshaw, Richard Stoltzman, and Leon Fleischer, among others. Recordings on Musical Heritage Society, Bridge, and Koch. Editor of viola and chamber works for International Music.

Violoncello**Julia Lichten**

*Assistant Professor of Music*. *B.A., Harvard University; M.M., New England Conservatory of Music*. Internationally renowned chamber and orchestral cellist. Member of the Orpheus Chamber Orchestra and American Chamber Players. Has performed with Music from Marlboro, New York Philomusica, the Library of Congress Summer Chamber Music Festival, and the Caramoor Music Festival, among many others. Recordings on Sony Classical, Deutsche Grammophon, Koch International, and Music Masters.

Bass**Timothy Cobb**

*Associate Professor of Music* (part-time). *B.Mus., Curtis Institute of Music*. Associate principal bass, Metropolitan Opera Orchestra. Former member, Chicago Symphony. Performed with the Guarneri and Emerson Quartets, Beaux Arts Trio, Bridgehampton and Bargemusic Chamber Series, Caramoor, Chamber Music Society of Boston, 92nd Street Y Chamber Series, New Jersey Chamber Music Society, and Mostly Mozart Festival Chamber Series.

**Vocal Performance/Opera Studies****Jacque Trussel, Chair****Thomas Baird**

*Lecturer in Music* (part-time). *B.A., Empire State College, State University of New York*. Internationally known historical dance performer, teacher, and choreographer. Period movement coach for Lincoln Center Theatre and choreographer for the Metropolitan Opera. Frequent guest lecturer at Juilliard and Manhattan School of Music, among others; on the faculty at Mannes College of Music. Extensive videography available commercially (U.S. and Japan). Director of the annual East Coast Baroque Dance Workshop at Rutgers University.

**Thomas Goodheart**

*Lecturer in Music* (part-time). *B.Mus., M.M., Manhattan School of Music*. Lead baritone roles in *Madama Butterfly*, *Carmen*, *La Traviata*, *La Bohème*, and *Lucia di Lammermoor*. Prizewinner in numerous competitions, including the Metropolitan Opera National Council Auditions, the Joy in Singing Competition, and the Ezio Pinza Council for American Singers of Opera.

**Bonnie Hamilton**

*Assistant Professor of Music* (part-time). *B.A., Florida State University*. Her students have performed leading roles with major companies, including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, La Scala, Royal Opera House, and Bayerische Staatsoper. They have also received top prizes in the Naumberg, Liederkrantz, Tokyo International, Metropolitan Opera Council National Awards, National Opera Institute, and the Pavarotti International Competitions.

**Joan Krueger**

*Assistant Professor of Music* (part-time). *B.Mus., Michigan State University; M.M., University of Michigan*. Maintains a private coaching studio in New York City; active as a piano recitalist and accompanist. Serves as annual pianist for the Gerda Lissner and Jensen Foundation Competition. Assistant conductor for the Sarasota Opera. Has played master classes for Elly Ameling and Gerard Souzay through the Mostly Mozart Festival, and accompanied Metropolitan Opera artists Cecilia Bartoli, Paul Plishka, and Vinson Cole. Named "Coach of the Year" by *Classical Singer Magazine* in 2004.

**Jean Marie Miller**

*Teaching Artist in Music* (part-time). *B.Mus., M.M., Manhattan School of Music*. Soprano whose repertoire includes leading roles in *Romeo and Juliette*, *Die Fledermaus*, *La Bohème* (both Mimi and Musetta), *Carmen*, and *La Finta Giardiniera*. Concert credits include Handel's *Messiah*, Stravinsky's *Les Noces*, Poulenc's *Gloria*, and Mozart's *Vespers*.

**Hugh Murphy**

*Associate Professor of Music*. *B.Mus., M.M., Peabody Conservatory of Music*. Vocal coach, pianist, conductor; music director of Apollo's Banquet in New York City. Appears as an ensemble pianist and opera and ballet conductor throughout the U.S., Europe, and Japan. Prepares vocal artists to appear and record with leading orchestras and opera companies, including the Metropolitan Opera, Teatro alla Scala, Paris Opera, Royal Opera at Covent Garden, and Bayerische Staatsoper. Faculty: "Oberlin in Italy" Summer Opera Festival and East Coast Baroque Dance Workshop at Rutgers University.

**Sheryl Overholt**

*Assistant Professor of Music* (part-time). *B.Mus., University of Miami; M.M., M.M.A., D.M.A., Yale University*. Active in concerts and on the operatic stage. Solo artist, Columbia Artists' Community Concert Series. Performed with numerous opera companies throughout the U.S.

**Kaori Sato**

*Assistant Professor of Music* (part-time). *B.Mus., Miyagi Gakuin College (Japan); M.M., Mannes College of Music*. Sought after for her touching interpretation of the title role in *Madama Butterfly*. Became a principal artist with the Metropolitan Opera while still a student. Has received numerous prizes, including the Tokyo International Competition and first prize, Liederkrantz Competition.

**Christopher Stone**

*Lecturer in Music* (part-time). *B.Mus., M.M., Mannes College of Music*. Studied composition with Carlyle Floyd (Florida State University) and Roger Sessions (The Julliard School). Diploma from Instituto Cultural Cabanas, Universidad de Guadalajara, where he studied pre-Colombian autochthonous music and instrument construction.

**Yery Suh**

*Lecturer in Music* (part-time). *B.Mus., Seoul National University (Korea); M.M., Purchase College*. Has performed leading roles as a soprano in *Die Fledermaus*, *Don Giovanni*, *Die Zauberflöte*, and *Don Pasquale*. Soloist with the Grace ensemble. Has also worked with the New Rochelle Opera as principal accompanist. In addition to teaching piano, she serves as principal accompanist for the Conservatory's opera productions and workshop.

**Jacque Trussel**

*Associate Professor of Music. B.S., M.M., Ball State University*. Internationally renowned tenor. More than 80 leading roles with more than 50 international opera companies, including: the Metropolitan Opera, La Scala, l'Opéra de la Bastille in Paris, Royal Opera House at Covent Garden, San Francisco Opera, and Lyric Opera of Chicago. Numerous orchestra engagements, including the Boston, Chicago, and San Francisco Symphonies and the New York Philharmonic, Philadelphia Orchestra, and Leipzig Concertgebouw. Solo CD with the Janacek Philharmonic.

**History, Theory, and Musicianship****Bradley Brookshire**

*Director of Graduate Studies/Music History*. See Organ/Harpsichord.

**Robert Fertitta**

*Associate Professor of Music. B.A., Hunter College; M.A., Queens College; studied with Nadia Boulanger at L'Ecoles d'Art Americaines de Fontainebleau*. Noted organist, choral conductor, lecturer, and specialist in continuo realization. Recordings on CNS Productions Newport Classics. Frequent soloist with the Westchester Philharmonic. Performances in Avery Fisher Hall. Transcriptions for the American Ballet Theater. Articles in *American Organist* magazine. Cadenzas for Mozart concertos performed in several countries.

**Gerard Hecht**

*Assistant Professor of Music. B.A., Yale University; M.M., Manhattan School of Music*. Recipient of the Yale University Bach Society Prize, IBM Thomas J. Watson Memorial Scholarship, and Philip Glassman Memorial Award. Pianist and vocal coach for the Metropolitan and New York City Operas, as well as regional companies across the U.S. Organist and musical director, Brooklyn Diocese.

**Steve Lubin** (*theory, music history, performance practice*)  
See Piano.

**Anthony Newman** (*theory, music history, performance practice*) See Organ/Harpsichord.

**Mariana Khazanova Salzman** (*keyboard studies*)

*Associate Professor of Music* (part-time). *Diploma, Moscow Conservatory of Music; M.P.P., Gnesin Musical and Pedagogical Institute (Moscow)*. Tours around the world as a piano soloist and accompanist to internationally known instrumentalists and singers. Concert appearances at Lincoln Center, Constitution Hall, and on WQXR radio. Collaborations with Roberta Peters and Martha Eggeath-Kiepora.

**Jazz Studies**

**Todd Coolman**, *Director of Jazz Studies*

**Jon Faddis**, *Artist in Residence and Director of Jazz Performance*

**Bass****Todd Coolman**

*Professor of Music. B.Mus., Indiana University; M.M., Manhattan School of Music; Ph.D., New York University. SUNY Chancellor's Award for Excellence in Teaching; Doris Kempner Distinguished Professorship recipient*. A Grammy Award—winning bassist who has performed and/or recorded with a virtual “who’s who” of jazz artists, including Horace Silver, Gerry Mulligan, Stan Getz, Benny Golson, Art Farmer, Tommy Flanagan, Lionel Hampton, Benny Goodman, James Moody, Renee Rosnes, Ed Cherry, and the Jon Faddis Jazz Orchestra. Has recorded two CDs as a leader, *Tomorrows* and *Lexicon*. Author, *The Bass Tradition* and *The Bottom Line*. For more information, visit [www.toddcoolman.com](http://www.toddcoolman.com).

**Kermit Driscoll**

*Teaching Artist in Music* (part-time). *Diploma, Berklee College of Music; studied with Jaco Pastorius*. Has recorded and performed with countless groups and artists, including the American Composers Orchestra, Chet Baker, Bang on a Can All Stars, Don Byron, John Cale, Buddy Emmons, Michael Feinstein, Bill Frisell, Gerry Hemingway, John Hollenbeck, Wayne Horvitz, David Johansen, Ben E. King, Ben Monder, the New Jersey Symphony Orchestra, the New York Philharmonic under Kurt Masur, Philharmonia Virtuosi, The Pointer Sisters, Buddy Rich, Elliot Sharp, Keeley Smith, Phoebe Snow, Toots Thielemans, Mel Torme, Tony Trishka, and John Zorn. For more information, visit [www.gerryhemingway.com/driscoll.html](http://www.gerryhemingway.com/driscoll.html).

**Doug Weiss**

*Teaching Artist in Music* (part-time). *B.Mus., William Paterson University*. Studied with Todd Coolman; was awarded the Milt Hinton Scholarship in 1985, which enabled him to study privately with Rufus Reid. Has performed, toured, and recorded with notable jazz artists, including Kevin Hays, Chris Potter, Al Foster, Randy Brecker, Walt Weiskopf, Toshiko Akiyoshi, Mose Allison, Marc Copland, Kenny Drew Jr., Billy Hart, Fred Hersch, Clifford Jordan, Lee Konitz, and Joe Williams.

Drumset**Richie Morales**

*Lecturer in Music* (part-time). *M.F.A., Purchase College*. Has worked and recorded with such artists as Spyro Gyra, Grover Washington Jr., the Brecker Brothers, and Dianne Reeves. A 2003 recording with Gato Barbieri won *Billboard Magazine's* award for best Latin jazz album of the year. Recent tours include the Middle East and Asia with jazz guitarist Mike Stern and a European tour and live recording with George Russell. Clinician for Yamaha drums and Zildjian cymbals. Has taught in the Music Advancement Program at Juilliard and at Jamey Aebersold jazz camps. Contributing writer, *Modern Drummer Magazine*. For more information, visit [www.richiemorales.com](http://www.richiemorales.com).

**John Riley**

*Assistant Professor of Music* (part-time). *B.Mus., University of North Texas; M.M., Manhattan School of Music*. A Grammy Award-winning recording artist who performs and records with such artists as John Scofield, Mike Stern, Woody Herman, Dizzy Gillespie, Stan Getz, and Miles Davis. Performs regularly with the Vanguard Jazz Orchestra, Bob Mintzer, Jon Faddis, and Joe Lovano. Author, *The Art of Bop Drumming* and *Beyond Bop Drumming*. Winner of the 2004 *Modern Drummer Magazine* Readers Poll. For more information, visit [www.johnriley.org](http://www.johnriley.org).

Latin Percussion**Wilson “Chembo” Corniel**

*Lecturer in Music*. Studied at *The Harbor Conservatory for the Performing Arts (New York City)* and *La Escuela Nacional de Arte (Havana)*. Has performed with Chucho Valdéz, Tito Puente, Celia Cruz, Machito, Hilton Ruiz, Willie Colon, Angela Bofil, Steve Wilson, Ray Vega, Buddy Montgomery, Chico Freeman, Larry Harlow, and numerous others. Leads his own Latin jazz quintet, Grupo Chaworó. For more information, visit [www.chembocorniel.com](http://www.chembocorniel.com).

Guitar**John Abercrombie**

*Teaching Artist in Music* (part-time). Graduated from *Berklee College of Music*. Has performed and/or recorded with Johnny “Hammond” Smith, Mike and Randy Brecker, Billy Cobham, Gil Evans, Gato Barbieri, Ralph Towner, Jan Garbarek, McCoy Tyner, Enrico Rava, Peter Erskine, Dr. Lonnie Smith, Vince Mendoza (with the London Symphony Orchestra), Billy Higgins, Mike Stern, John Scofield, Pat Metheny, Joe Lovano, and Charles Lloyd, among others. Leads two quartets and two trios; also plays in Gateway with Jack DeJohnette and Dave Holland. Recordings on ECM. For more information, visit [www.johnabercrombie.com](http://www.johnabercrombie.com).

**Randy Johnston**

*Teaching Artist in Music* (part-time). *B.Mus., University of Miami, Coral Gables*. Has performed internationally and recorded with such jazz notables as Lou Donaldson, Dr. Lonnie Smith, Houston Person, Etta Jones, Lionel Hampton, Brother Jack McDuff, Warne Marsh, Lee Konitz, Joey DeFrancesco, Tom Harrell, Irene Reid, and Rashid Ali. His six recordings have featured an impressive array of sidemen, including Kenny Washington, Benny Green, Nick Brignola, Eric Alexander, Idris Muhammad, and the legendary Johnny Griffin. For more information, visit [www.randyjohnston.net](http://www.randyjohnston.net).

**Doug Munro**

*Professor of Music*. *B.S., Westchester Conservatory/Mercy College; B.S. Ed., State University of New York, Cortland; M.F.A., Purchase College*. Critically acclaimed jazz guitarist and composer; founding director of the Jazz Studies Program. Nine albums released as a leader; has performed on dozens of recordings as a sideman, producer, and arranger for such artists as Dr. John, Michael Brecker, and Paul Schaffer. More than 50 compositions and 100 arrangements have been recorded by the finest players in the music business. Honors include two Grammy nominations, two NAIRD awards, and the Music and Sound Retailers award for instructional book of the year. For more information, visit [www.dougmunro.com](http://www.dougmunro.com).

Piano**Charles Blenzig**

*Assistant Professor of Music* (part-time). Studied with Roland Kohloff at *Manhattanville College*. Pianist, composer, arranger, and percussionist; has worked with the Gil Evans Orchestra and Mingus Big Band, Bill Evans and his group Push, Gato Barbieri, Larry Coryell, Joe Locke, and Lew Soloff. Musical director for singer/songwriter Michael Franks for nearly 15 years. Has performed on more than 50 recordings with such musicians as Randy Brecker, Eddie Gomez, Tonino Horta, Grady Tate, Buster Williams, Roy Ayers, John Patitucci; four CDs as a leader. Led the “After Hours” session at the Blue Note for five years. For more information, visit [www.charlesblenzig.com](http://www.charlesblenzig.com).

**Hal Galper**

*Lecturer in Music* (part-time). *Diploma, Berklee College of Music*. Grammy Award-winning pianist, composer, publisher, and educator with more than 82 recordings and 100 original compositions. Best known for his work with Chet Baker, Cannonball Adderley, Michael and Randy Brecker, John Scofield, and the Phil Woods Quintet; has anchored such bands as the Slide Hampton Quartet, Lee Konitz Duo, and Stan Getz Quartet. Author of *The Touring Musician: A Small Business Approach to Booking Your Band on the Road* and *Forward Motion: From Bach To Bebop—A Corrective Approach to Jazz Phrasing*. For more information, visit [www.halgasper.com](http://www.halgasper.com).

**Pete Malinverni**

*Lecturer in Music* (part-time). *B.Mus.*, State University of New York, Potsdam; *M.M.*, Purchase College. Pianist and composer; established as a highly respected performer in concerts across the U.S. and in Europe, South America, and Japan. A “fiery but elegant pianist” (Jack McCray, *Charleston Post and Courier*, SC), Malinverni exhibits “an extremely unconstrained and brilliant pianism” (Enso Fresia, *Musica Jazz*). Seven recordings as leader have earned mention on several “Year’s Best” lists, including *Downbeat* and *All About Jazz*. For more information, visit [www.petemalinverni.com](http://www.petemalinverni.com).

Saxophone**David Brandom**

*Teaching Artist in Music* (part-time). *B.M.E.*, University of North Texas; *M.F.A.*, Purchase College. Has toured and recorded with Frank Sinatra for many years, and performed with a wide range of artists and groups, including Tony Bennett, Randy Brecker, Bobby Caldwell, Bill Charlap, Natalie Cole, Sammy Davis Jr., Jon Faddis, Billy Joel, Elton John, Melissa Manchester, David Matthew’s Super Latin Jazz Orchestra, Johnny Mathis, Maria Schneider’s Big Band, Doc Severinson, Sting, James Taylor, The Spinners, the Temptations, and the Four Tops. Has also played on Broadway shows, including *Ain’t Misbehavin’*, *Annie*, *Cats*, *Chicago*, and *Hairspray*. For more information, visit [www.davidbrandom.com](http://www.davidbrandom.com).

**Javon Jackson**

*Assistant Professor of Music* (part-time). *B.A.*, Berklee College of Music; *M.M.*, Purchase College. Former member of Art Blakey’s legendary Jazz Messengers. Tours or recordings with Elvin Jones, Charlie Haden, Freddie Hubbard, Ron Carter, Cedar Walton, Jackie McLean, Benny Golson, Nat Adderley, Donald Byrd, Richard Davis, Betty Carter, Bobby Hutcherson, Etta Jones, Stanley Turrentine, Dr. Lonnie Smith, Curtis Fuller, and Joe Chambers, among others. Recordings for Palmetto, Blue Note, and Criss-Cross. For more information, visit [www.javonjackson.com](http://www.javonjackson.com).

**Ralph Lalama**

*Lecturer in Music* (part-time). *B.M.E.*, Youngstown State University. Has achieved global respect as a strong leader (five CDs for Criss-Cross Jazz) and through his association with such luminaries as the Village Vanguard Jazz Orchestra, Carnegie Hall Jazz Band, Jon Faddis Jazz Orchestra, the Grammy-winning Joe Lovano Nonet, Barry Harris, Joe Morello, and Peter Cincotti. According to Zan Stewart in *Downbeat*, “Lalama is a grand, modern-minded storyteller who knows bebop, and other stuff, too... In other words, a first-class jazz soloist.” For more information, visit [www.ralphlalama.com](http://www.ralphlalama.com).

**Steve Wilson**

*Teaching Artist in Music* (part-time). Studied at Virginia Commonwealth University. Has recorded and/or toured with Chick Corea, Dave Holland, Dianne Reeves, Charlie Byrd, Donald Brown, Mulgrew Miller, Kevin Mahogany, Bruce Barth, Dave Liebman, Louie Bellson, Marvin “Smitty” Smith, Don Byron, and Geoff Keezer, among others. Continues to tour with the Steve Wilson Quartet and the Generations Band, and performs periodically with New York’s premier big bands, including the Mingus Big Band and Vanguard Jazz Orchestra. For more information, visit [www.stevewilsonmusic.com](http://www.stevewilsonmusic.com).

Trombone**Jim Pugh**

*Assistant Professor of Music. B.Mus.*, Eastman School of Music. A distinguished trombonist, composer, and educator whose playing crosses all boundaries. Featured soloist on Grammy Award—winning recordings with Woody Herman and Steely Dan. Has also recorded in small group jazz improvisational settings with such artists as Joe Lovano, David “Fathead” Newman, and Andre Previn; chamber music with Yo-Yo Ma and the Silk Road Ensemble, as well as the chamber music of Charles Wourinen, Paul Bowles, Irwin Bazelon, and Ben Johnston; and large orchestral works with the Eos, Concordia, St. Luke’s, and 92nd Street Y Orchestras.

Trumpet**Jon Faddis**

*Artist in Residence and Professor of Music. Jazz Masters award, Temple University; honorary Ph.D., Manhattan School of Music.* Renowned musician, conductor, composer, and educator, described by Dizzy Gillespie as “the best ever, including me.” A member of Lionel Hampton’s big band, Faddis worked as lead trumpet for the Thad Jones/Mel Lewis Orchestra at the Village Vanguard, formed his own quartet, and undertook studio work for everyone from Aretha Franklin to Frank Sinatra. Has directed the Grammy Award—winning United Nation Orchestra, the Dizzy Gillespie 70th Birthday Big Band and Alumni All-Stars Big Band, and the Carnegie Hall Jazz Band. Currently directs the Jon Faddis Jazz Orchestra and serves as artistic director of the Chicago Jazz Ensemble at Columbia College Chicago. For more information, visit [dizzygillespie.org](http://dizzygillespie.org).

**Jim Rotondi**

*Lecturer in Music* (part-time). *B.Mus.*, University of North Texas. Has recorded and toured internationally with the Ray Charles Orchestra and Lionel Hampton Orchestra. His extensive experience includes a fifth CD as leader, *Destination Up*, plus recordings with George Coleman’s Octet and Ray Appleton’s Sextet. Member of One For All, whose *Too Soon to Sell* and *Optimism* (Sharp Nine Records) received critical acclaim from *Cadence*, *Jazz Times*, and the *Detroit Free Press*. For more information, visit [www.jimrotondi.com](http://www.jimrotondi.com).

**Ray Vega**

*Lecturer in Music* (part-time). *Studied at Long Island University, Brooklyn campus.* One of the innovators in the New York jazz trumpet scene; has performed and/or recorded with Tito Puente, Lionel Hampton, Joe Henderson, Ray Barretto, Mongo Santamaria, and Mel Torme, among others. Recordings on Concord Picante and Palmetto have been well received by critics, audiences, and musicians alike, including a “four star” review in *Downbeat* for his 2004 Palmetto release, *Squeeze, Squeeze*. For more information, visit [members.aol.com/latinbop](http://members.aol.com/latinbop).

Vibraphone

**Ted Piltzecker** See Studio Composition.

Jazz Voice**Dena DeRose**

*Teaching Artist in Music* (part-time). *B.A., State University of New York, Binghamton.* A pianist, vocalist, and composer/arranger who “sings jazz as if she had been at it her whole life long and then some” (Terry Teachout, *The New York Times*). Leads her own trio at the Blue Note and international jazz festivals, including Monterey and Red Sea. Her fifth release as a leader, the CD *A Walk in the Park* (spring 2005) marked her debut on the MaxJazz label. For more information, visit [www.denaderose.com](http://www.denaderose.com).

**Composition**

**Suzanne Farrin**, *Chair*

**Suzanne Farrin**

*Assistant Professor of Composition. B.M., University of Colorado at Boulder; M.M.A., M.M., Yale University.* Has held faculty positions at Columbia University, the Ross School, Yale University, and Yale School of Music. Multiple commissions from and performances with the Concert Artists Guild, Arditti Quartet, Eight Blackbird, Talujon Quartet, So Percussion, and Harrington Quartet, among others. Has also performed at Carnegie’s Weill Recital Hall, La Jolla Discovery Series, Music Mountain Series, Atlantic Center for the Arts, Symphony Space, and Neue Musik 2000 Wurzburg (Germany), among others.

**Anthony Newman** See Organ/Harpsichord.

**Joel Thome** See Studio Composition.

**Gregg Wager**

*Teaching Artist in Music* (part-time). *Studied at California Institute of the Arts (Mel Powell and Morton Subotnick) and University of Southern California (Morten Lauridsen and James Hopkins); Ph.D., Free University Berlin.* As a music critic, his articles have been published in numerous magazines and newspapers, including the *New York Times*, *New York Observer*, and *Los Angeles Times*.

**Studio Composition**

**David Gluck**, *Chair*

**Ally Bellink**

*Assistant Professor of Music. B.Mus., Manhattan School of Music; M.M., Purchase College.* Composer/producer: ABC’s *Monday Night Football*; *Super Bowl Theme*; *Guiding Light*; *As the World Turns*; *Another World*; *CBS Sports*; and the Robert Altman film *Rich Kids*. Emmy Award and three Emmy nominations for Best Original Music. Supervisor, ABC-TV Music Rights Department. Recordings: Capitol Records, Muse Records, Noel Pointer.

**David Gluck**

*Assistant Professor of Music. B.Mus., Ithaca College; M.F.A., Purchase College.* Founding member of Rhythm & Brass, critically acclaimed by the *New York Times*, *Entertainment Weekly*, and *Downbeat*. Featured in *Jazz Player Magazine* and on the BET Network and NPR. Recordings on Koch, d’note, and Bear Claw labels; published by Universal Editions; sponsored by Yamaha, Zildjian, and Innovative Percussion. Featured clinician throughout the U.S., Japan, Saudi Arabia, United Arab Emirates, Italy, the Caribbean, and Canada. Recent premieres at Carnegie’s Weill Recital Hall and the Salvador Dali Museum (St. Petersburg, FL).

**James McElwaine**

*Professor of Music. B.Mus., University of North Texas; M.M., Yale University.* Founding chair of the Studio Composition Program. More than 700 recordings on major and independent labels; multiple Grammy and Tony nominations, gold and platinum recordings. Two Broadway and 11 Off Broadway orchestrations; Drama Desk Award for Best Orchestration, *Goblin Market*. Biographer for Charles Scribner’s Sons. Musical collaborations with Steven Spielberg, Joseph Papp, Charles Ludlam, Jim Henson, Lightnin’ Hopkins, Garrison Keillor, Max Morath, Marvin Gaye, Randy Newman, and Afrika Bambaataa, among others.

**Ted Piltzecker**

*Assistant Professor of Music. B.Mus., Eastman School of Music; M.M., Manhattan School of Music.* Tours internationally with the George Shearing Quintet and with his own jazz quartet and duo. Has released four albums as a leader; his recent recording, *Standing Alone*, is a collection of standards for solo vibraphone. Appears internationally as a featured soloist at percussion festivals and jazz venues. Grants and awards include NEA, NYSCA, New Jersey Council on the Arts Fellowship, and ASCAP. Directed the jazz program at the Aspen Music Festival for eight years. For more information, visit [www.tedvibes.com](http://www.tedvibes.com).

**Joel Thome**

*Associate Professor of Music* (part-time). *B.A., Eastman School of Music; M.A., University of Pennsylvania; Certificate, Ecole Internationale for Music and Dance (France); studied with Pierre Boulez at Concours Internationale (Switzerland)*. Internationally acclaimed composer/conductor of classical and contemporary orchestral music. Grammy Award winner, Best Rock Instrumental, for *Zappa's Universe*; Pulitzer Prize nomination for *Savitri Traveller of the Worlds*, commissioned by the Oakland-Pontiac Symphony; ASCAP award in 2004, recognizing his achievements as a composer; Music Has Power Award, 2002. Has appeared as conductor with Group Litereaire in Paris, the Brooklyn Philharmonic, and Milwaukee Symphony, among others. Compositions recorded on Nonesuch, Vox, World Sound, and Polygram/Verve.

**Studio Production****Joe Ferry, Chair****Satoshi Arai**

*Lecturer in Music* (part-time). *A.S., Keio University (Tokyo); B.F.A., M.M., Purchase College*. Multimedia composer, arranger, performer, producer, and engineer. Has worked for CBS, SONY, JVC, Teichiku Japan, Honda, Nippon Sake Promotion Committee, and the Australia Dept. of Tourism, among others. Has served as a sound system designer, contractor, and engineer for theatres, dance corps, concert halls, and temples in the U.S. and Japan. Consultant on curricular research and development for the Multimedia Dept. at Kanto Gakuin University in Japan.

**Andrew Cardenas**

*Chief Engineer. A.S., Center for Media Arts*. Platinum and gold albums for such artists as Madonna, TLC, Boyz 2 Men, Donell Jones, and Brian McKnight. Film credits include *Joe vs. the Volcano*, *Money Talks*, and *Something Wild*. Jingle credits include HBO, DKNY, and Pringles. Has engineered at The Hit Factory, Electric Lady, Quad, and Sigma.

**Joe Ferry**

*Associate Professor of Music. B.S., Long Island University; M.F.A., Purchase College; Ph.D., Kennedy-Western University*. Record producer for Dr. John, The Skatalites, Sue Foley, Rhonda Vincent, and Toots and the Maytals; multiple Grammy nominations. Studio musician with Barbara Streisand, Vicki Sue Robinson, David Bowie, Cissy Houston, Darlene Love, and Billy Vera. Critical acclaim as a solo recording artist (bassist) for his albums *Skallelujah* and *Big Ska*. Co-owner, Larchmont Recordings, Inc. For more information, visit [www.joeferrymusic.com](http://www.joeferrymusic.com).

**Eric Helmuth**

*Lecturer in Music* (part-time). *B.F.A., Purchase College*. Producer, engineer, and composer; percussionist for the band Yucca Flats (Wildchild label). Within the industry, he works as a re-recording mixer, sound designer, composer, and editor. Credits include: Universal Republic, Stinky Records, Vitamin Records, Warner Books, NBA action, Tourist Board of Scotland, Adventure Publications, Magic 8 Films, Professor Bright Films, and tinyGiant Productions.

**James McElwaine** See Studio Composition.

**Phillip "The Butcha" Moffa**

*Teaching Artist in Music* (part-time). *B.F.A., Purchase College*. House music DJ and producer. Collaborated with DJ Ohzee, Richie Roxx, and Phaze Future to form the group Vinyl Life, recently signed to Ultra Records. Remixes include Suzanne Palmer and Jahkey B. on Peter Rauhofer's Star 69 Records. Has worked the decks in the U.S. at the Sound Factory, Exit, Filter 14, Roxy, Discotheque, and Centro-fly (among others), and in Bermuda, Spain, Acapulco, and Montreal. For more information, visit [www.ohzee-butcha.com](http://www.ohzee-butcha.com).

**Ron "Bumblefoot" Thal**

*Teaching Artist in Music* (part-time). Independent recording artist, producer, and songwriter. Also known as an accomplished guitarist, he has been featured on magazine covers around the world. Bumblefoot is on the board of directors of the MS Research Foundation ([www.msrf.org](http://www.msrf.org)). For more information, visit [www.bumblefoot.com](http://www.bumblefoot.com).

# Conservatory of Theatre Arts and Film

- Acting
- Design/Technology
- Dramatic Writing
- Film

**The Conservatory of Theatre Arts and Film provides highly motivated and talented students with the professional training and cultural background needed to prepare them for careers in theatre, film, and related media. It offers four separate and highly selective programs that lead to the B.F.A. degree: acting, design/technology, dramatic writing, and film. The Conservatory also offers a graduate program in design/technology, which leads to the M.F.A. degree.**

**The Conservatory's Theatre Arts Program is one of four member schools in the Consortium of Conservatory Theatre Training Programs.**

## General Information for B.F.A. Students

### Independent Studies and Tutorials

Majors in the Conservatory of Theatre Arts and Film may request independent studies or tutorials. The number of credits awarded depends on the number of hours worked. (A minimum of 37.5 hours per semester equals one credit of independent study.)

Nonmajors are not encouraged to pursue independent studies or tutorials in the Conservatory, unless the study directly relates to a scheduled project or production (e.g., film or theatrical production). A student seeking credit for film production work should arrange an independent study with a member of the film faculty and the student director of the film being produced.

### Purchase Repertory Theatre

Each year, the Conservatory presents a number of seasonal productions. The annual production schedule includes explorations in a broad range of styles, periods, and playwrights. All Conservatory productions are designed and produced exclusively by students.

### Academic and Professional Standards

The Conservatory of Theatre Arts and Film is an international leader in professional training, offering a conservatory education to a limited number of highly gifted students. All students are expected to meet high standards of work and discipline. Those who fail to maintain these standards will not be permitted to continue in their program. The director, along with each board of study, is responsible for setting these standards and for guiding and evaluating each student's development.

Students must maintain a minimum 3.0 (B) GPA in courses required for their major. Criteria for advancement also include the student's fitness and potential for a professional life in the field, as determined by the board of study. Advancement beyond the freshman year is by invitation of the board of study. Because of each program's rigorous nature, all coursework and extracurricular work or projects must be approved in advance by the student's faculty advisor.

In the Acting, Design/Technology, and Dramatic Writing Programs, all freshmen are reviewed by the board of study after their first semester in the program. All freshmen, sophomores, juniors, and continuing graduate students are reviewed by the board of study at the end of the spring semester. 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. In the Film Program, each student meets with the board of study at the end of the academic year for a review of the year's work, at which time the board determines whether the student may advance to the next year.

Illness must be documented by a note from a qualified professional specifying that attendance at a class would be detrimental to the student's health. A student with excessive absences for medical reasons will not be able to maintain the level of work required; in such cases, the student may be asked to take a medical leave of absence. Students may not use an unexcused absence on a day preceding or following an official school holiday without consequence.

When recommending probation, the board of study (a) notifies the director of the specific problems that have led to the recommendation; and (b) specifies the criteria for rescinding the probation. The director reviews the recommendation and, if in agreement, the student is notified in writing. If the criteria for rescinding probation have not been met by the end of the specified period, either the probation will be extended or the student will be dismissed. (The minimum probation period varies; in the Acting Program, the minimum is six weeks; in the Design/Technology and Film Programs, the minimum is one semester.) In each program, the maximum probation period is two semesters. A student who has been on probation for two semesters must be dismissed at the end of that time if the probation is not rescinded.

*For general School of the Arts policies on academic and professional standards, probation, and dismissal, see page 124.*

### Theatre History/Critical Studies Courses

The following two undergraduate courses, offered by the Conservatory of Theatre Arts and Film, are support studies for the four B.F.A. programs: acting, design/technology, dramatic writing, and film. These courses may be counted toward the 30 liberal arts credits required for the B.F.A. degree. The two graduate courses are support studies for the M.F.A. program in theatre design/technology; descriptions are available upon request from the Design/Technology Office, (914) 251-6850.

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#### THC 1050 *Dramatic Structure*

**4 credits. Fall 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.



<b>THC 2010</b>	<i>History of the Theatre</i>
<b>4 credits. Spring</b> A study of the history of world theatres from their origins through the present.	
<b>THC 5010</b>	<i>Graduate Seminar in History of the Theatre</i>
<b>4 credits. Fall</b>	
<b>THC 5050</b>	<i>Graduate Seminar in Dramatic Structure</i>
<b>4 credits. Spring</b>	

Acting

The Acting B.F.A. Program

The Professional Actor Training Program is a four-year sequential course of study in acting—voice, speech, movement for actors, dramatic literature, and history of the theatre, supplemented by offerings in stage combat, period movement, performance improvisation, Alexander and Feldenkrais training, Lecoq technique, 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 of the craft. During the third and fourth years, classroom work broadens to consider the elements of style and modes of behavior in various historical periods and in different media. During these last two years, the student is continuously engaged in rehearsal and public performance. The 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 B.F.A. Program is one of four in the nation that meets the standards of the Consortium of Conservatory Theatre Training Programs. In the fourth year, those actors who (in the collective opinion of the faculty) are most representative of the four years of a conservatory training program are presented under Consortium auspices to an invited audience of more than 300 agents, producers, and casting directors in New York City and Los Angeles.

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.

Academic Requirements

In addition to meeting general degree requirements, all acting majors must complete the following requirements (137 credits). *THC 2010* and *DRA 4450* may be counted toward the 30 liberal arts credits required for the B.F.A. degree. *THC 2010* also fulfills the Humanities category of the general education requirements.

<u>Freshman Year</u>	
Fall: 16 credits	
<i>TAC 1010/Acting I</i>	5 credits
<i>TAC 1030/Script Analysis</i>	1 credit
<i>TAC 1160/Speech I</i>	2 credits
<i>TAC 1210/Voice I</i>	2 credits
<i>TAC 1310/Stage Movement I</i>	2 credits
<i>TAC 1350/Lecoq I</i>	1 credit
<i>TAC 1355/Stage Combat I</i>	1 credit
<i>TAC 1380/Physical Dynamics I</i>	1 credit
<i>TDT 1010/Design/Technical Practicum</i>	1 credit

Spring: 16 credits	
<i>TAC 1020/Acting I*</i>	5 credits
<i>TAC 1040/Script Analysis*</i>	1 credit
<i>TAC 1170/Speech I*</i>	2 credits
<i>TAC 1220/Voice I*</i>	2 credits
<i>TAC 1320/Stage Movement I*</i>	2 credits
<i>TAC 1360/Lecoq I*</i>	1 credit
<i>TAC 1365/Stage Combat I*</i>	1 credit
<i>TAC 1385/Physical Dynamics I*</i>	1 credit
<i>TDT 1010/Design/Technical Practicum</i>	1 credit
* Part Two	

<u>Sophomore Year</u>	
Fall: 16 credits	
<i>TAC 2010/Acting II</i>	5 credits
<i>TAC 2160/Speech II</i>	2 credits
<i>TAC 2210/Voice II</i>	2 credits
<i>TAC 2310/Stage Movement II</i>	2 credits
<i>TAC 2345/Lecoq II</i>	1 credit
<i>TAC 2355/Stage Combat II</i>	1 credit
<i>TAC 2380/Physical Dynamics II</i>	1 credit
<i>TAC 2610/Stage Makeup</i>	1 credit
<i>TAC 2650/Singing for the Actor</i>	1 credit

Spring: 19 credits	
<i>TAC 2020/Acting II*</i>	6 credits
<i>TAC 2170/Speech II*</i>	2 credits
<i>TAC 2220/Voice II*</i>	2 credits
<i>TAC 2320/Stage Movement II*</i>	2 credits
<i>TAC 2360/Lecoq II*</i>	1 credit
<i>TAC 2385/Physical Dynamics II*</i>	1 credit
<i>TAC 2620/Stage Makeup*</i>	1 credit
<i>THC 2010/History of the Theatre</i>	4 credits
* Part Two	

<u>Junior Year</u>	
Fall: 20 credits	
<i>TAC 3010/Acting III</i>	3 credits
<i>TAC 3160/Speech III</i>	1 credit
<i>TAC 3210/Voice III</i>	1 credit
<i>TAC 3345/Lecoq III</i>	1 credit
<i>TAC 3350/Period Movement I</i>	1 credit
<i>TAC 3380/Physical Dynamics III</i>	1 credit
<i>TAC 3700/Rehearsal and Performance I</i>	6 credits
<i>TAC 3710/Rehearsal and Performance I*</i>	6 credits
* Part Two	

Spring: 13 credits

<i>TAC 3020/Acting III*</i>	3 credits
<i>TAC 3170/Speech III*</i>	1 credit
<i>TAC 3220/Voice III*</i>	1 credit
<i>TAC 3355/Period Movement I*</i>	1 credit
<i>TAC 3360/Lecoq III*</i>	1 credit
<i>TAC 3720/Rehearsal and Performance I</i> (Part Three)	6 credits

#### Senior Year

Fall: 16 credits

<i>TAC 4010/Acting IV</i>	3 credits
<i>TAC 4250/Voice and Speech IV</i>	1 credit
<i>TAC 4350/Special Topics in Movement</i>	1 credit
<i>TAC 4500/The Business of Acting</i>	1 credit
<i>TAC 4550/Acting for Camera</i>	1 credit
<i>TAC 4700/Rehearsal and Performance II</i>	5 credits
<i>DRA 4450/Advanced Shakespeare Workshop</i>	4 credits

Spring: 21 credits

<i>TAC 4020/Acting IV*</i>	3 credits
<i>TAC 4255/Voice and Speech IV*</i>	1 credit
<i>TAC 4360/Special Topics in Movement*</i>	1 credit
<i>TAC 4380/Physical Dynamics IV</i>	1 credit
<i>TAC 4710/Rehearsal and Performance II*</i>	5 credits
<i>TAC 4720/Rehearsal and Performance II</i> (Part Three)	5 credits
<i>TAC 4730/Rehearsal and Performance II</i> (Part Four)	5 credits

\* Part Two

### Acting Course Descriptions

*Note* Courses are open only to acting majors, unless noted otherwise. In the two-semester course sequences offered every year, successful completion of the fall course is a prerequisite for the spring course. For example, *TAC 1010/Acting I* (part one, fall) is a prerequisite for *TAC 1020/Acting I* (part two, spring).

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#### **TAC 1010**      *Acting I* and **1020**

**5 credits (per semester). Every year** 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. *Required for freshmen acting majors.*

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#### **TAC 1030**      *Script Analysis* and **1040**

**1 credit (per semester). Every year** 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. *Required for freshmen acting majors.*

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#### **TAC 1050.II**      *Acting Workshop for Film and* and **1060.II**      *Design/Technology*

**2 credits (per semester). Every year** Introduction to the problems, processes, and techniques of the actor. Exercises deal with the focus of attention, use of objects, improvisations and beginning scenes, textual analysis to perceive acting problems, practice in communication, personal involvement, and selecting and accomplishing stage tasks. *Limited to freshmen film majors and sophomore design/technology majors.*

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#### **TAC 1055**      *Fundamentals of Acting*

**3 credits. Every semester** 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. Open to nonmajors (in particular, drama studies majors).*

*Prerequisite:* Permission of instructor

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#### **TAC 1160**      *Speech I* and **1170**

**2 credits (per semester). Every year** 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. *Required for freshmen acting majors.*

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#### **TAC 1210**      *Voice I* and **1220**

**2 credits (per semester). Every year** Basic work on freeing the actor’s natural voice. Alignment, relaxation, breathing, production of vibration, 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. *Required for freshmen acting majors.*

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**TAC 1310**      *Stage Movement I*  
and **1320**

**2 credits (per semester). Every year** 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. *Required for freshmen acting majors.*

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**TAC 1350**      *Lecoq I*  
and **1360**

**1 credit (per semester). Every year** First-year study focuses on preparing actors' bodies for the physical demands of playing a character. The neutral mask is central in the first semester, helping each performer to identify physical habits and gain a basic presence in the space. Movement analysis and theatre games are used to help free the actors, put them in their bodies, and develop the ability to physically respond to their environment. *Required for freshmen acting majors.*

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**TAC 1355**      *Stage Combat I*  
and **1365**

**1 credit (per semester). Every year** 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. *Required for freshmen acting majors.*

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**TAC 1380**      *Physical Dynamics I*  
and **1365**

**1 credit (per semester). Every year** An introduction to the basic principles of the Alexander Technique and Feldenkrais Method. To develop easy, flexible use of the body, emphasis is placed on: observing unconscious habits that interfere with balanced, natural movement; experiencing healthy, functional movement and incorporating into daily life; clarifying basic movement through two- and three-dimensional anatomical images; studying issues of support, flexibility, and whole body organization. *Required for freshmen acting majors.*

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**TAC 2010**      *Acting II*

**5 credits. Fall** A continuation and extension of first-year work, with particular emphasis on characterization, text analysis, and techniques of various stylistic demands. *Required for sophomore acting majors.*

*Prerequisite: TAC 1020*

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**TAC 2020**      *Acting II (Part Two)*

**6 credits. Spring** A continuation of *TAC 2010*, leading to performance in full stage production. *Required for sophomore acting majors.*

*Prerequisite: TAC 2010*

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**TAC 2160**      *Speech II*  
and **2170**

**2 credits (per semester). Every year** 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. *Required for sophomore acting majors.*

*Prerequisite: TAC 1170*

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**TAC 2210**      *Voice II*  
and **2220**

**2 credits (per semester). Every year** 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. *Required for sophomore acting majors.*

*Prerequisite: TAC 1220*

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**TAC 2310**      *Stage Movement II*  
and **2320**

**2 credits (per semester). Every year** Second-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. *Required for sophomore acting majors.*

*Prerequisite: TAC 1320*

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**TAC 2345**      *Lecoq II*  
and **2360**

**1 credit (per semester). Every year** The second year of Lecoq introduces a physical approach to character and the idea of actor as creator. This involves the development of two archetypes and the student-created scenario in which they are played. In addition to gaining solid tools for the creation of character, from the outside in, students begin to learn how to construct theatrical play (the relationship between character, space, and event). In the spring, students are introduced to full-faced character mask. Professional and student-made masks are used in the creation of student-devised original scenes, which are presented at the end of the spring semester. *Required for sophomore acting majors.*

*Prerequisite: TAC 1360*

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**TAC 2355**      *Stage Combat II*

**I credit. Fall** 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; exploration of styles and choreography.

*Prerequisite:* TAC 1365

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**TAC 2380**      *Physical Dynamics II*  
and **2385**

**I credit (per semester). Every year** In this continuation of first-year work, students begin using the Alexander Technique to allow the breath to occur without interference. Using the Feldenkrais Method, students continue refining access to functional movement, and explore how different body attitudes and movement patterns relate to character, personality, and emotional states. The class learns how to use "focusing" when reactions limit the ability to express particular character traits or emotions, and practices identifying restrictive movement patterns that accompany these reactions. *Required for sophomore acting majors.*

*Prerequisite:* TAC 1385

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**TAC 2450**      *Directors' Scene Workshop*  
and **2460**

**2 credits (per semester). Every year** An introduction to directing actors in theatre scenes. Film majors direct sophomore acting majors in scenes under the guidance of film and theatre arts faculty. In the spring semester, the focus is on transferring the stage work to film/video.

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**TAC 2610**      *Stage Makeup*  
and **2620**

**I credit (per semester). Every year** 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. *Required for sophomore acting majors.*

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**TAC 2650**      *Singing for the Actor*

**I credit. Fall** Simple techniques are used to make music, including the basics of reading music notation, less mysterious. *Required for sophomore acting majors.*

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**TAC 3010**      *Acting III*  
and **3020**

**3 credits (per semester). Every year** 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: Elizabethan, Restoration, Molière. *Required for junior acting majors.*

*Prerequisite:* TAC 2020

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**TAC 3070**      *Acting Scene Study*

**3 credits. Spring** A continuation and extension of first-year work, with particular emphasis on Shakespeare, characterization, text analysis, and techniques of various stylistic demands. *Intended for and normally limited to drama studies majors.*

*Prerequisite:* Permission of instructor

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**TAC 3160**      *Speech III*  
and **3170**

**I credit (per semester). Every year** 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. *Required for junior acting majors.*

*Prerequisite:* TAC 2170

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**TAC 3210**      *Voice III*  
and **3220**

**I credit (per semester). Every year** 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. *Required for junior acting majors.*

*Prerequisite:* TAC 2220

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**TAC 3345**      *Lecoq III*  
and **3360**

**I credit (per semester). Every year** The third year of Lecoq focuses on high-performance techniques, with focus on commedia dell'arte in the fall and clown in the spring. Both genres explore comical acting and require a synthesis of the *Lecoq I* and *II* training in the students' ability to play at an extremely heightened level and create professional, self-devised theatre. There is a presentation at the end of each semester. *Required for junior acting majors.*

*Prerequisite:* TAC 2360

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**TAC 3350**      *Period Movement I*  
and **3355**

**I credit (per semester). Every year** The fundamentals of period movement from Egyptian dance through contemporary absurdism. Other topics covered include Greek mask work, Renaissance dance, Restoration deportment, farce, physical metaphor, and object manipulation. Students explore these forms through movement, vocal, and characterization techniques, including viewpoints, Laban, isolation, and traditional dance. Designed to give the actor a deeper insight into physical characterization as well as work in period plays. *Required for junior acting majors.*

*Prerequisite: TAC 2320*

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**TAC 3380**      *Physical Dynamics III*

**I credit. Fall** In this exploration of the freedom of Alexander's "primary control," actors become conscious of the difference between their habits and those of the character through one-on-one work. Students learn how to make conscious character choices, both physically and vocally, and continue refining their ability to observe nonverbal communication. Attention to "energy/shaping" is also used to explore the relationship between language and physical action. *Required for junior acting majors.*

*Prerequisite: TAC 2385*

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**TAC 3700**      *Rehearsal and Performance I*  
**3710, 3720**

**6 credits (per semester). Every year** Rehearsal and performance of selected plays produced before the public. This three-course sequence is required of all acting majors in their junior year. It covers three separate Conservatory productions, which are presented over a two-semester period. *TAC 3700* and *3710* are offered in the fall; *TAC 3720* is offered in the spring.

*Prerequisite: TAC 2020*

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**TAC 4010**      *Acting IV*  
and **4020**

**3 credits (per semester). Every year** 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. *Required for senior acting majors.*

*Prerequisite: TAC 3020*

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**TAC 4250**      *Voice and Speech IV*  
and **4255**

**I credit (per semester). Every year** 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, warm-ups, and focused work on both classical and contemporary texts. *Required for senior acting majors.*

*Prerequisite: TAC 3220*

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**TAC 4350**      *Special Topics in Movement*  
and **4360**

**I credit (per semester). Every year** An exploration of various techniques, methods, or forms, including Argentine ground-work, African dance, Suzuki, Renaissance dance, Restoration deportment, and Bunraku puppetry, that help when developing character and devising work. The progression starts from an earth-based center and evolves from the floor to heightened, lifted forms. This progression ultimately gives the actor several tools to help develop a stronger connection to the body and voice, encouraging creative and bold alternatives. In the spring, actors use the forms explored in previous semesters to create a one-person show. *Required for senior acting majors; open to drama studies majors with permission of instructor.*

*Prerequisite: TAC 3355*

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**TAC 4380**      *Physical Dynamics IV*

**I credit. Spring** Control of functional movement and movement dynamics continue to be refined. Actors explore: the organizing features of movement that are influenced by culture; the movement characteristics of America's multicultural society; how patterns of body use contribute to styles of interaction and social organization. Through focusing and attending to energy/shaping, actors learn to access, recognize, and move from their creative edge. *Required for senior acting majors.*

*Prerequisite: TAC 3380*

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**TAC 4500**      *The Business of Acting*

**I credit. Fall** 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; marketing techniques. Sessions with a New York casting director are included. *Required for senior acting majors.*

*Prerequisite: TAC 3020*

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**TAC 4550**      *Acting for Camera*

**I credit. Fall** 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. *Required for senior acting majors.*

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**TAC 4700**      *Rehearsal and Performance II*  
**4710, 4720**  
**4730**

**5 credits (per semester). Every year** Rehearsal and performance of selected plays produced before the public. This four-course sequence is required of all acting majors in their senior year. It covers four separate Conservatory productions, which are presented over a two-semester period. *TAC 4700* is offered in the fall; *TAC 4710*, *4720*, and *4730* are offered in the spring.

*Prerequisite: TAC 3720*

### Acting Graduates

A very high percentage of Acting Program alumni continue to find employment in the acting profession. They appear constantly on Broadway and Off Broadway, in films, on television, and in related media. Alumni of the Acting Program include: Kirk Acevedo, Robert Burke, Oriagh Cassidy, Ron Eldard, Dwight Ewell, Edie Falco, Melissa Leo, Jay O. Sanders, Adina Porter, Parker Posey, Karen Sillas, Wesley Snipes, Sherry Stringfield, and Stanley Tucci.

### Acting Board of Study

**Dale Moffitt**, *Chair*

**David Bassuk**

*Director, Conservatory of Theatre Arts and Film. B.A., Purchase College; M.F.A., Southern Methodist University.* Directing credits include the world premiere of the musical *Cat's Cradle* by Kurt Vonnegut, Chaim Potok's Off Broadway *The Chosen*, and *American Camera* at Lincoln Center. Directed and produced the first plays written by Nadine Gordimer and Richard Sennett; Chaim Potok's *Out of the Depths*; and premiere adaptations of William Faulkner's *The Sound and The Fury* and Jack Kerouac's *Visions of Cody*. Formerly on the artistic staffs of Lincoln Center Theater and American Place Theatre, and artistic director of Novel Stages, Ark Theatre Company, and the Arcadia Shakespeare Festival. Recipient of the Bob Hope Award and Augur Meadows Fellowship.

**Craig Bacon**

*Assistant Professor of Theatre Arts. B.A., Vassar College; trained extensively with Uta Hagen, Herbert Berghof, Kristin Linklater, and Tina Packer.* Designated Linklater voice teacher. Directed several productions for the Mercury Theatre (UK), including *Macbeth* and *The Tempest*, as well as Synchronicity Space, the Atlantic Theater Company, and New Voice Theater. Has worked as an actor throughout Europe and the U.S., and has taught at the Actors Centre (London), Atlantic Theater Company, Circle in the Square, New York University, and Shakespeare & Company.

**Lisa Benevides-Nelson**

*Lecturer in Theatre Arts (part-time). B.F.A., The Juilliard School; graduate of the Actors Center's Teacher Development Program.* Acting credits include *In the Summer House* on Broadway; Off Broadway productions of *I Am Yours*, *The Three Sisters*, and *A Midsummer Night's Dream*; regional productions of *Oleanna*, *Two Into One*, *Romeo and Juliet*, *Mother of Invention*, and *Dreading Thekla*; and the films *An Upheaval*, *Eye of God*, *O*, and *The Grey Zone*. Has taught at the Shakespeare Lab (Public Theater), National Theatre Institute, Stella Adler Studio, Lehman College, and the Actors Center.

**Tracy Bersley**

*Lecturer in Theatre Arts (part-time). M.F.A., Syracuse University.* A freelance director who devises original work through ensemble collaboration. Has directed classics, musicals, and operas at New York University, Juilliard, Princeton, the College Light Opera Company, Fringe Festival, Directors Lab at Lincoln Center, Syracuse Stage, and Ontological Theatre, among others. Teaching artist for such organizations as the McCarter Theatre, TheatreworksUSA, Broadway Classroom, Second Stage, and Roundabout Theatre Company.

**Brett Cassidy**

*Lecturer in Theatre Arts (part-time). B.A., Arcadia University.*

**Richard Crawford**

*Lecturer in Theatre Arts (part-time). Studied at Rose Bruford College and Ecole Jacques Lecoq.* Founding member of The Flying Machine, an award-winning international ensemble based in New York City. His performances with the ensemble include *Sad Since Tuesday*, winner of Best Ensemble Work at the 1997 New York International Fringe Festival, and *Journey to the End of the Night* at the Public Theater. Has directed clown work for Cirque du Soleil and *Petrushka* at Carnegie Hall, and has taught at New York University, Yale, Sarah Lawrence, and the Actors Center.

**Benard Cummings**

*Lecturer in Theatre Arts (part-time). A.A., Tyler Junior College; B.F.A., Southern Methodist University; M.F.A., Yale School of Drama.* Worked as an actor in regional theatres across the country, including Yale Rep, Arena Stage, Goodman Theatre, Shakespeare Theatre of D.C., Shakespeare Theatre of New Jersey, Hartford Stage, and Actors Theatre of Louisville. Television appearances include *One Life to Live*, *New York Undercover*, and *Law and Order*. As a playwright, his plays have been produced in London, New York City, Los Angeles, Chicago, Fort Worth, and St. Louis.

**Leigh Dillon** (*Head of Voice and Speech*)

Associate Professor of Theatre Arts. B.F.A., Purchase College. Credits include: Actors Theatre of Louisville, Portland Stage, Capital Rep, Nebraska Rep, Playwrights Horizons, Primary Stages, American Jewish Theatre, Willow Cabin, and New Rude Mechanicals. Clients have appeared in *Ally McBeal*, *New York Undercover*, *Seinfeld*, *Jack & Jyl*, *Dharma & Greg*, *Chaplin*, *Breaking the Waves*, *Cape Fear*, *Scream*, *Serial Mom*, *Before Night Falls*, and award-winning foreign films, among others. Has taught in the M.F.A. program at the Actors Studio, as well as at New York University, New Actors Workshop, Classic Stage Company, and Circle in the Square.

**Jill Echo**

Lecturer in Theatre Arts (part-time). B.F.A., M.F.A., Purchase College. Founding member of Taylor 2 and former member of the Paul Taylor Dance Company. Currently performs with the Kazuko Hirabayashi Dance Theatre and Take Dance. Television credits include appearances on PBS for *Alive from Off-Center*, *Dance in America*, and *American Masters*. She has restaged works and taught at universities in the U.S. and abroad. Her choreography has been performed at West Virginia University, Purchase College, Vassar College, and Long Island University's C.W. Post Campus.

**Gwen Ellison**

Lecturer in Theatre Arts (part-time). Graduate of the High School of Performing Arts; certified by the Institute for the Alexander Technique. Has worked professionally in theatre, television, and film. Maintains a full-time private practice in New York City, specializing in work with actors and singers. Has taught workshops and classes for Broadway and Off Broadway productions, and for the Yale School of Drama and the School of Improvisational Music. On the faculty of the National Theatre Institute (Eugene O'Neill Theater Center), Chautauqua Conservatory Theater Company, and the Graduate Acting Program at New York University.

**Rozanne Gates**

Lecturer in Theatre Arts (part-time). B.F.A., Southern Methodist University. A successful actor's agent for more than 20 years, she discovered and represented Edward Norton, Bronson Pinchot, William H. Macy, Lynne Thigpen, Christopher Noth, Robert Prosky, Joe Mantegna, and Howard E. Rollins, among many others. Author of *How to Succeed in the Business of Show Business: Or Everything They Don't Tell You in Acting School But I Will*. Teaches at Columbia University; director of programming, Lynne Thigpen/Bobo Lewis Foundation.

**Thomas Goodheart**

See the Conservatory of Music.

**Gerald Hecht**

See the Conservatory of Music.

**A. Dean Irby**

Associate Professor of Theatre Arts. B.A., Dillard University; M.F.A., New York University. Formerly taught at Hunter College, College of New Rochelle, and Borough of Manhattan Community College. Has acted and directed on Broadway and Off Broadway, for the New York Shakespeare Festival, Negro Ensemble Company, and Crossroads Theatre, and for many regional and university theatres. Received two Audelco Awards for directing. Former acting coach for *The Cosby Show*. Has appeared in more than 30 television commercials.

**Dale Moffitt**

Associate Professor of Theatre Arts. A.B., University of California; M.A., San Francisco State University; Ph.D., Washington State University. Additional studies at the Royal Academy of Dramatic Art (London), Spolin Theatre Games Center (Hollywood), and Strasberg Institute (Hollywood). Former professional actor, one of six acting teachers chosen nationally for inclusion in *The New Generation of Acting Teachers* (Penguin) as representatives of actor training in academic institutions. Delegate to the 1990 International Theatre Training Conference, London. Named a Meadows Foundation Distinguished Teaching Professor. Editor of *Between Two Silences: Talking with Peter Brook*.

**Forrestine Paulay**

Lecturer in Theatre Arts (part-time). Ph.D., International University, Montreal. Certified Feldenkrais practitioner, Laban movement analyst, and focusing trainer; registered dance therapist. Has taught performing arts professionals at New York University, Columbia University, and Hunter College. She and Alan Lomax pioneered the development of choreometrics, a cross-cultural method of studying the relationship of dance style to culture and social structure, and co-produced the renowned *Movement Style and Culture* film series. As an assistant to Imgard Bartenieff, she also helped establish the Effort-Shape Training Program at the Dance Notation Bureau.

**Joan Potter**

Professor of Theatre Arts. B.S., M.A., Northwestern University. Studied with Alvina Krause, Uta Hagen, Lee Strasberg. SUNY Chancellor's Award for Excellence in Teaching. Life member of the Actors Studio; dramatic roles for network television include *The Rainmaker*; regional acting credits include Playhouse in the Park; New York credits include major roles in Broadway productions of *A Far Country*, *Three Sisters*, and *The Master Builder* at the Roundabout Theatre, and Joe Papp's production of *King Lear*. Directing credits include *The Glass Menagerie* at the American Shaw Festival and *The Three Sisters* (Bloomsberg Theatre Ensemble). Formerly taught at Southern Methodist University.

### Ian Rose

*Lecturer in Theatre Arts (part-time). Certified instructor and fight director, Society of American Fight Directors and the Fight Directors of Canada. Has staged fights for more than 20 years at such venues as the Riverside Shakespeare and Interborough Repertory Theatre (NY), Whole Theatre (NJ), MTM Studios (Rome), Bridewell Theatre (London), and the Philadelphia and Pennsylvania Shakespeare Festivals, Philadelphia Theatre Company, and Novel Stages (PA). Roles include D'Artagnon in *Three Musketeers*, Banquo in *Macbeth*, and Tybalt in *Romeo and Juliet*.*

### Laurie Sales

*Lecturer in Theatre Arts (part-time). Attended Northwestern University and the University of Washington. Playwriting credits include *Lucky Girl* (McCart Theatre), *Blood White* (Bank Street Theatre), *Check Mates* (Universal Theatre, Melbourne, Australia), and *Subscriptions* (various NY productions). Has directed at the Women's Project, Hartford Stage Company, Arena Stage, Melbourne Theatre Company, Fordham University, Wagner College, and Williamstown Theatre Festival.*

### Ronni Stewart-Laughlin

*Associate Professor of Theatre Arts. B.A., New York University. Danced with Peter Gennaro Dancers and Jamie Rogers Company; has worked in television in the U.S., France, Finland, the Netherlands, Sweden; toured internationally; formerly taught at European conservatories. Extensive national and international performing experience. Has taught movement for actors at Purchase, in New York City, and for other actor-training programs. Continues to choreograph, produce, and coach all forms of theatre and performance in the U.S. and Europe.*

### Mark Tchelistcheff

*Lecturer in Theatre Arts (part-time). Studied at Eberhard-Karls University (Tübingen, Germany); B.A., San Francisco State University. Filmmaker and producer; founder and director of Open Films, a full-service company that produces commercials, animation, multimedia content, television, and film. Credits include the films *Revolution #9* and *Nowhere Man* (producer); producing and directing for A&E and Viacom/Spike TV; spots for Microsoft, eDiets.com, Edwin Jeans, Kyocera Copiers, the Smith & Wollensky Restaurant Group, Coca-Cola, and Neutrogena, among others; and HIV public service announcements for the Ad Council.*

### Charles Tuthill

*Lecturer in Theatre Arts (part-time). Has taught at the Actors Center, Atlantic Theater Company Acting School, Stella Adler Conservatory, New York University, and International Film and Television Workshops. Acting credits include: Off Broadway (Manhattan Theatre Club, Theatre for a New Audience, WPA Theatre, Worth Street Theatre, Revelation Theater, Lincoln Center Theatre Lab); regional theatre (Actors Theatre of Louisville, Arena Stage, Alliance Theatre, Trinity Repertory, Williamstown Theatre Festival); film and television (*Law and Order* and the Oscar-nominated short *Speed for Thespians*).*

## Design/Technology

### The Design/Technology B.F.A. Program

The Professional Training Program in Theatre Design and Stage Technology places major emphasis on studio/classroom training under the guidance of established working professionals. Students learn every aspect of entertainment design and production. 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: scenic design, costume design, lighting design, costume technology, stage management, stage management/production management, and technical direction/production management. Advanced study and practice in one or more of these areas occupies the second, third, and fourth years. Concurrent with these studies, a balance of liberal arts courses is also available to equip the candidate to function as a mature theatre professional.

### 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 upper-class 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.

### B.F.A. Academic Requirements

In addition to meeting general degree requirements, all undergraduate design/technology majors must complete the following requirements. *THC 1050* and *2010* may be counted toward the 30 liberal arts credits required for the B.F.A. degree.

#### Freshman Year (all students)

Fall: 14 credits

† <i>TDT 1100/Stagecraft</i>	3 credits
† <i>TDT 1120/Production I</i>	4 credits
† <i>TDT 1200/Design Fundamentals</i>	3 credits
<i>THC 1050/Dramatic Structure</i>	4 credits

† Prerequisite for all courses above the 1000 level

Spring: 13 credits

<i>TDT 1080/Drafting</i>	3 credits
<i>TDT 1110/Stagecraft*</i>	3 credits
<i>TDT 1130/Production I*</i>	4 credits
<i>TDT 1210/Design Fundamentals*</i>	3 credits

\* Part Two



Sophomore Year

## Scenic Design: 35 credits

<i>TDT 2120 and 2130/Production II*</i>	8 credits
<i>TDT 2150/Scene Painting</i>	2 credits
<i>TDT 2180/Properties Construction I</i>	2 credits
<i>TDT 2200 and 2210/Scene Design I*</i>	6 credits
<i>TDT 2300/Costume Design I</i>	3 credits
<i>TDT 2440 and 2460/Rendering and Graphic Techniques*</i>	4 credits
<i>TDT 2540 and 2550/Sources of Stage Design*</i>	6 credits
<i>THC 2010/History of the Theatre</i>	4 credits

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

## Costume Design: 37 credits

<i>TDT 2120 and 2130/Production II*</i>	8 credits
<i>TDT 2160 and 2170/Costume Construction I*</i>	6 credits
<i>TDT 2200/Scene Design I</i>	3 credits
<i>TDT 2300 and 2310/Costume Design I*</i>	6 credits
<i>TDT 2440 and 2460/Rendering and Graphic Techniques*</i>	4 credits
<i>TDT 2540 and 2550/Sources of Stage Design*</i>	6 credits
<i>THC 2010/History of the Theatre</i>	4 credits

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

## Lighting Design: 35 credits

<i>TDT 2050/Electrics</i>	2 credits
<i>TDT 2080/Theatre Technology I</i>	3 credits
<i>TDT 2120 and 2130/Production II*</i>	8 credits
<i>TDT 2400 and 2410/Lighting Design I*</i>	6 credits
<i>TDT 2440 and 2460/Rendering and Graphic Techniques*</i>	4 credits
<i>TDT 2500/Introduction to Sound Design</i>	2 credits
<i>TDT 2540 and 2550/Sources of Stage Design*</i>	6 credits
<i>THC 2010/History of the Theatre</i>	4 credits

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

## Costume Technology: 34 credits

<i>TDT 2160 and 2170/Costume Construction I*</i>	6 credits
<i>TDT 2300 and 2310/Costume Design I*</i>	6 credits
<i>TDT 2440 and 2460/Rendering and Graphic Techniques*</i>	4 credits
<i>TDT 2540 and 2550/Sources of Stage Design*</i>	6 credits
<i>TDT 2120 and 2130/Production II*</i>	8 credits
<i>THC 2010/History of the Theatre</i>	4 credits

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

## Technical Direction/Production Management: 33 credits

<i>TDT 2080 and 2090/Theatre Technology I*</i>	6 credits
<i>TDT 2120 and 2130/Production II*</i>	8 credits
<i>TDT 2170/Costume Construction I</i>	3 credits
<i>TDT 2190/Properties Construction I</i>	2 credits
<i>TDT 2250/Stage Carpentry</i>	2 credits
<i>TDT 2400/Lighting Design I</i>	3 credits
<i>TDT 2500/Introduction to Sound Design</i>	2 credits
<i>TDT 2600/Introduction to Stage Management</i>	3 credits
<i>THC 2010/History of the Theatre</i>	4 credits

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

## Stage Management: 33 credits

<i>TAC 1050 and 1060/Acting Workshop*</i>	4 credits
<i>TDT 2120 and 2130/Production II*</i>	8 credits
<i>TDT 2170/Costume Construction I</i>	3 credits
<i>TDT 2180/Properties Construction I</i>	2 credits
<i>TDT 2400/Lighting Design I</i>	3 credits
<i>TDT 2500/Introduction to Sound Design</i>	2 credits
<i>TDT 2600 and 2610/Introduction to Stage Management*</i>	6 credits
<i>THC 2010/History of the Theatre</i>	4 credits
<i>MUS 2045/Music Reading for Stage Managers</i>	1 credit

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

## Stage Management/Production Management: 37 credits

<i>TDT 2120 and 2130/Production II*</i>	8 credits
<i>TDT 2170/Costume Construction I</i>	3 credits
<i>TDT 2080 and 2090/Theatre Technology I*</i>	6 credits
<i>TDT 2250/Stage Carpentry</i>	2 credits
<i>TDT 2400/Lighting Design I*</i>	3 credits
<i>TDT 2600 and 2610/Introduction to Stage Management*</i>	6 credits
<i>TAC 1050 and 1060/Acting Workshop*</i>	4 credits
<i>THC 2010/History of the Theatre</i>	4 credits
<i>MUS 2045/Music Reading for Stage Managers</i>	1 credit

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

Junior and Senior Years

Requirements for the junior and senior years vary with the student's area of specialization. All students continue to pursue advanced study and practice within their area by invitation of the design/technology faculty. For further information, contact the Design/Technology Office, (914) 251-6850.

## Design/Technology B.F.A. Graduates

More than 86 percent of design/technology graduates are working in their chosen profession. Many alumni are now members of United Scenic Artists and I.A.T.S.E., 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.

## The Design/Technology M.F.A. Program

Purchase offers a two- and three-year M.F.A. program of professional training in theatre design/technology in the following areas: scenic design, costume design, lighting design, and technical direction/production management. The program prepares students for a professional career, equipping the designer and technical director for today and the future.

The Design/Technology M.F.A. Program is exceptional because of the balance in its curriculum between studio studies and practical experience. The facilities are among the finest in the country for teaching design/technology. Students design and mount productions themselves; they do not spend their time at Purchase executing productions designed by the faculty. Purchase also offers the advantage of superior professional training at low tuition.

The Design/Technology Program provides training in and mounts productions for theatre, opera, and dance, and occasionally for film. Students in design/technology work with other students who are being professionally trained as choreographers, actors, musicians, dancers, and singers.

During the three-year program, skills are developed and refined under careful faculty guidance and instruction. It is expected that applicants specialize in one or perhaps two areas, although they receive training in all areas of design and technology as needed. While there is a basic core curriculum, classes and requirements are tailored to each student's needs and abilities. The course of study varies in credits from 60 to 85, depending on individual qualifications. In some instances, the faculty may approve a two-year course of study for very advanced students. Coursework in areas of specialization includes: scene design, six courses; costume design, six courses; lighting design, six courses; technical direction, six courses; costume construction, six courses; scene painting, two courses; sound, two courses. Other courses are also available.

Classes on the M.F.A. level are small, personal, and intensive, and admission to the program is highly selective, in the master-apprentice tradition. Only a small number of students are admitted to the program—perhaps two or three in each area of specialization. Classes and seminars have an approximate ratio of five students to one teacher. In addition, internships may be arranged for qualified students to work with a number of leading professional designers, at selected regional theatres, in scene shops, and with professional union crews.

The success of design/technology M.F.A. graduates demonstrates the quality and success of the program. The majority are now working in their chosen fields on Broadway and Off Broadway, at regional theatres, on major films, in television, in dance, at the Metropolitan Opera, the Philadelphia Opera, the Brooklyn Academy of Music, Las Vegas Mirage and Treasure Island Showrooms, and at scene shops in New York

and Hollywood. Many of the design/technology M.F.A. graduates report that the Purchase “network” continues among former students, helping them pursue their careers and locate job openings.

For course descriptions and further information on the M.F.A. program in design/technology, contact the Design/Technology Office, (914) 251-6850.

## Design/Technology M.F.A. Courses

*TDT 5010 and 5020/Theatre Technology I\**  
*TDT 5030 and 5040/Scene Design I\**  
*TDT 5050 and 5060/Costume Design I\**  
*TDT 5070 and 5080/Lighting Design I\**  
*TDT 5081 and 5090/Costume Construction I\**  
*TDT 5100/Properties Construction*  
*TDT 5110 and 5120/Theatre Technology II\**  
*TDT 5130 and 5140/Scene Design II\**  
*TDT 5150 and 5160/Costume Design II\**  
*TDT 5170 and 5180/Lighting Design II\**  
*TDT 5185/Advanced Rendering for Opera*  
*TDT 5210 and 5220/Theatre Technology III\**  
*TDT 5230 and 5240/Scene Design III\**  
*TDT 5245/Stage Carpentry*  
*TDT 5250 and 5260/Costume Design III\**  
*TDT 5270 and 5280/Lighting Design III\**  
*TDT 5290/Advanced Graduate Production*  
*TDT 5300 and 5310/Scene Painting I\**  
*TDT 5315/Electrics*  
*TDT 5400 and 5410/Production III\**  
*TDT 5420 and 5430/Costume Construction II\**  
*TDT 5440 and 5450/Stage Makeup\**  
*TDT 5460 and 5470/Rendering\**  
*TDT 5480/Introduction to Sound Design*  
*TDT 5500 and 5510/Production IV\**  
*TDT 5520/Vector Works*  
*TDT 5540 and 5550/Sources of Stage Design I and II*  
*TDT 5560 and 5570/Costume Construction III\**  
*TDT 5590/Introduction to Stage Management*  
*TDT 5600/Drafting*  
*TDT 5640 and 5650/Graduate Seminar in  
 Conceptualization for Designers\**  
*TDT 5660/Production Management*  
*TDT 5670 and 5680/Graduate Technology Seminar\**  
*TDT 5690/Directing for Stage Managers*  
*TDT 5705/Collaborative Process*  
*TDT 5720 and 5730/CAD for Theatre\**  
*TDT 5740/3-D CAD for Theatre*  
*TDT 5745/Seminar in Graphic Skills for the  
 Theatre Artist*  
*TDT 5770/Seminar in Production Design  
 and Art Direction*  
*TDT 5880/Portfolio*  
*THC 5010/Graduate Seminar in History of the Theatre*  
*THC 5050/Graduate Seminar in Dramatic Structure*

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

Design/Technology B.F.A. Course Descriptions

*Note* Courses are open only to undergraduate design/technology majors, unless noted otherwise.

The 1000-level courses are pre requisites for all other TDT undergraduate courses.

In the two-semester course sequences offered every year, successful completion of the fall course is a pre-requisite for the spring course, unless noted otherwise. For example, *TDT 1100/Stagecraft* (part one, fall) is a prerequisite for *TDT 1110/Stagecraft* (part two, spring).

**TDT 1010**      *Design/Technical Practicum*

**1 credit. Every semester** First-year acting majors are given crew assignments on Theatre Arts productions.

**TDT 1050**      *The Modern Stage*

**3 credits. Spring** An overview of 20th-century American theatre with emphasis on design. Students become familiar with current events and practices in American commercial and regional theatre.

**TDT 1080**      *Drafting*

**3 credits. Spring** Drafting techniques and conventions used in stage designs and construction. Extensive drafting required in and out of class. Students must purchase their own supplies.

*Prerequisite:* Permission of instructor

**TDT 1100**      *Stagecraft*  
and **1110**

**3 credits (per semester). Every year** 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.

**TDT 1120**      *Production I*  
and **1130**

**4 credits (per semester). Every year** A studio course in which freshmen are assigned to the scene, prop, costume, electric, and paint crews on a rotating basis. Intended as a reinforcement of the methodologies taught in *TDT 1100* and *1110*.

**TDT 1200**      *Design Fundamentals*  
and **1210**

**3 credits (per semester). Every year** An introduction to the process of theatrical design, including script analysis and the development of visual concepts: sketches, renderings, technical drawings, and models. A broad spectrum of plays is assigned.

**TDT 1250**      *Perception and Design*  
and **1260**

**3 credits (per semester). Every year** An exploration of physical and psychological bases of representation and design, and development of drawing and painting techniques suitable for theatrical designers.

**MUS 2045**      *Music Reading for Stage Managers*

See the Conservatory of Music section for description.

**TDT 2050**      *Electrics*

**2 credits. Fall** Includes a hands-on introduction to various lighting controls and products currently in professional service.

**TDT 2080**      *Theatre Technology I*  
and **2090**

**3 credits (per semester). Every year** An introduction to theories of technical production, methods, and planning, with emphasis on advanced technical drafting of scenery and safety practices.

*Prerequisite:* *TDT 1110* and *1210*

**TDT 2120**      *Production II*  
and **2130**

**4 credits (per semester). Every year** 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*.

*Prerequisite:* *TDT 1130*

**TDT 2140**      *Scene Painting I*  
and **2150**

**2 credits (per semester). Every year** An exploration of the techniques of large-scale, realistic painting through a series of critiqued exercises in the rendering of various materials and textures. (In this two-semester sequence, *TDT 2150*, which is offered in the spring, is the prerequisite for *TDT 2140*, offered in the fall.)

**TDT 2160**      *Costume Construction I*  
and **2170**

**3 credits (per semester). Every year** Training in costume construction: hand-sewing techniques, machine operations, pattern layout, and fabric identifications. (For design/technology majors who are concentrating in costume design or technology: *TDT 2160* is the prerequisite for *TDT 2170*. A different section of *TDT 2170* is offered for other design/technology majors, with no prerequisite.)

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**TDT 2180**      *Properties Construction I*  
and **2190**

**2 credits. Every year** Intensive craft training in the construction of stage properties. (This is not a two-semester sequence: *TDT 2180*, offered in the fall, is the same course as *TDT 2190*, offered in the spring.)

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**TDT 2200**      *Scene Design I*  
and **2210**

**3 credits (per semester). Every year** A continuation and exploration of painting and drawing techniques. Students begin to study perspective, architecture, and model building for the stage. By the end of the year, students should possess the basic techniques necessary to begin designing for the stage.

*Prerequisite:* *TDT 1080* and *1210*

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**TDT 2250**      *Stage Carpentry*

**2 credits. Fall** An expansion of the theories and practices of stagecraft in a studio setting. Includes standard practices involved in stagecraft and accepted construction techniques.

*Prerequisite:* *TDT 1110*

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**TDT 2300**      *Costume Design I*  
and **2310**

**3 credits (per semester). Every year** An introduction to concept, costume rendering, character extension, and historical research.

*Prerequisite:* *TDT 1210*

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**TDT 2400**      *Lighting Design I*  
and **2410**

**3 credits (per semester). Every year** An introduction to the fundamentals of lighting design, including concept, play analysis, equipment selection, and simple light plots.

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**TDT 2440**      *Rendering and Graphic Techniques*  
and **2460**

**2 credits (per semester). Every year** 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.

*Prerequisite:* *TDT 1080* and *1210*

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**TDT 2450**      *Model Building*

**2 credits. Spring** Aids in the development of model building skills to assist the designer and technician in three-dimensional, visual explanation of design construction ideas.

*Prerequisite:* Permission of instructor

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**TDT 2500**      *Introduction to Sound Design*

**2 credits. Spring** A basic course about audio techniques and their use in the theatre, including recording, editing, and creating sound effects.

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**TDT 2540**      *Sources of Stage Design*  
and **2550**

**3 credits (per semester). Every year** Lectures and research assignments in historical modes of decorative art and ornamentation (fall: Greek through 18th century; spring: 19th century).

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**TDT 2600**      *Introduction to Stage Management*  
and **2610**

**3 credits (per semester). Every year** The elements of stage management: scripts, preparing schedules, the rehearsal process, and calling the show.

*Prerequisite:* Permission of instructor

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**TDT 3080**      *Theatre Technology II*  
and **3090**

**3 credits (per semester). Every year** 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.

*Prerequisite:* *TDT 2090* and permission of instructor

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**TDT 3120**      *Production III*  
and **3130**

**4 credits (per semester). Every year** An intensive studio course in which juniors are assigned to designer/technical director, crew head, and/or other crew positions.

*Prerequisite:* *TDT 2130* and permission of instructor

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**TDT 3140**      *Scene Painting II*

**2 credits. Spring** Techniques learned in *TDT 2140* and *2150* are applied to specific problems in landscape, interior decor, and exterior architecture presented by the painter's elevation provided by the instructor and/or the student.

*Prerequisite:* *TDT 2140* and permission of instructor

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**TDT 3160**      *Costume Construction II*  
and **3170**

**3 credits (per semester). Every year** Continued training in costume construction: hand-sewing techniques, machine operations, pattern layout, and fabric identification.

*Prerequisite:* Permission of instructor

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**TDT 3185**      *Advanced Rendering for Opera*

**2 credits. Fall** Continued development of painting and sketching techniques, with special focus on opera design for the scenic and costume designer.

*Prerequisite:* TDT 2450 and permission of instructor

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**TDT 3200**      *Scene Design II*  
and **3210**

**3 credits (per semester). Every year** A study of plays, opera, and ballet, and their abstract and practical implications for the stage designer.

*Prerequisite:* TDT 2210 and permission of instructor

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**TDT 3220**      *Stage Management Production*  
and **3230**

**6 credits (per semester). Every year** An intensive studio course in which junior stage-management students are assigned as stage managers for Theatre Arts productions.

*Prerequisite:* TDT 2130 and permission of instructor

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**TDT 3300**      *Costume Design II*  
and **3310**

**3 credits (per semester). Every year** A study of plays, opera, and ballet, and their abstract and practical implications for the costume designer.

*Prerequisite:* TDT 2310 and permission of instructor

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**TDT 3400**      *Lighting Design II*  
and **3410**

**3 credits (per semester). Every year** The continuing study of lighting design principles, with emphasis on drafting and design of full-scale light plots (based on concept) for proscenium stage. Students may have the opportunity to design studio Theatre Arts productions.

*Prerequisite:* TDT 2410 and permission of instructor

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**TDT 3500**      *Advanced Sound*

**2 credits. Spring** A study of equipment, acoustics, and psycho-acoustics, plus an in-depth exploration of creative techniques.

*Prerequisite:* TDT 2500 and permission of instructor

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**TDT 3520**      *Vector Works*

**2 credits. Fall** 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.*

*Prerequisite:* TDT 3400 or 3710

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**TDT 3550**      *Directing for Stage Managers*  
and **3560**

**2 credits (per semester). Every year** 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.

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**TDT 3600**      *Advanced Stage Management*  
and **3610**

**3 credits (per semester). Every year** Covers production and design elements; budgeting, time, space, and money; theatrical unions and contracts; and "theatre psychology."

*Prerequisite:* TDT 2610 and permission of instructor

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**TDT 3660**      *Production Management*

**3 credits. Spring** Focuses on production management skills and techniques necessary for work in professional theatre. Replaces TDT 2100.

*Prerequisite:* Permission of instructor

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**TDT 3700**      *CAD for the Theatre*  
and **3710**

**3 credits. Every year** A study of computer-aided drafting for design and technical drawing to industry standards. Extensive in- and out-of-class work is required. (This is not a two-semester sequence: TDT 3700, offered in the fall, is the same course as TDT 3710, offered in the spring.)

*Prerequisite:* TDT 1080 and permission of instructor

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**TDT 3715**      *3-D CAD for Theatre*

**2 credits. Spring** Focuses on the techniques and skills required to develop three-dimensional CAD models for use in production.

*Prerequisite:* TDT 3700 or 3710 and permission of instructor

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**TDT 3750**      *Seminar in Graphic Skills for the*  
and **3760**      *Theatre Artist*

**2 credits (per semester). Every year** An exploration of the two-dimensional representation of architecture and organic form in the theatrical venue. Covers graphic skills and layout in accordance with currently accepted professional standards.

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**TDT 4080**      *Theatre Technology III*  
and **4090**

**3 credits (per semester). Every year** A seminar covering the problems associated with technical direction on the single- and multi-set show. Emphasis is on individual solutions to the managerial problems (paperwork, charts, flow) associated with production. In addition, full sets of technical drawings are required for a single- and multi-set show.

*Prerequisite:* TDT 3090 and permission of instructor

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**TDT 4120**      *Production IV*  
and **4130**

**4 credits (per semester). Every year** An intensive studio course in which seniors are assigned to design, technical direct, assist, and hold crew head and/or crew positions.

*Prerequisite:* TDT 3130 and permission of instructor

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**TDT 4140**      *Stage Management/Tech/Design*  
and **4150**      *Production*

**6 credits (per semester). Every year** An intensive studio course in which senior stage management and tech students staff Theatre Arts productions on a supervisory level.

*Prerequisite:* TDT 3130 and permission of instructor

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**TDT 4160**      *Costume Construction III*  
and **4170**

**3 credits (per semester). Every year** Focuses on advanced draping techniques, including tailoring, stretch wear, tutu construction, and other advanced costume construction techniques.

*Prerequisite:* TDT 3170

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**TDT 4200**      *Scene Design III*  
and **4210**

**3 credits (per semester). Every year** Design projects developed to meet the needs of each student.

*Prerequisite:* TDT 3210 and permission of instructor

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**TDT 4300**      *Costume Design III*  
and **4310**

**3 credits (per semester). Every year** Advanced design projects developed to meet the needs of each student.

*Prerequisite:* TDT 3310 and permission of instructor

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**TDT 4400**      *Lighting Design III*  
and **4410**

**3 credits (per semester). Every year** A seminar with specialized design projects, including field trips when possible. Students design major productions for the Conservatory of Theatre Arts and Film.

*Prerequisite:* TDT 3410 and permission of instructor

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**TDT 4450**      *Directed Studies in Collaborative Process*  
and **4460**

**2 credits (per semester). Every year** An analysis of current theatrical practices and the interaction of designer, technician, stage manager, and actor with the director.

*Prerequisite:* Permission of instructor

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**TDT 4600**      *Design/Technology Internship*

**1-12 credits. Every semester** A program providing structured, off-campus, theatrical work experience. Placement by faculty committee. Limited to fourth-year design/technology majors.

*Prerequisite:* Permission of board of study

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**TDT 4605**      *Stage Management Seminar*  
and **TDT 4615**

**3 credits (per semester). Every year** Focuses on methods, practices, theory, and organizational structures specific to Broadway and other commercial production environments.

*Prerequisite:* TDT 3610

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**TDT 4760**      *Seminar in Production Design/*  
and **4770**      *Art Direction*

**3 credits (per semester). Every year** Advanced studies in the art of scenery for film and television. Explores similarities to and differences from the theatrical model.

*Prerequisite:* Permission of instructor

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**TDT 4880**      *Portfolio*

**1 credit. Spring** Development of portfolio content and presentation skills needed for commercial, regional, corporate, and related theatrical environments.

*Prerequisite:* Permission of the board of study

## Design/Technology Board of Study

**Dan Hanessian**, Chair

**Narda E. Alcorn** (stage management)

Associate Professor of Theatre Design/Technology. B.F.A., DePaul University; M.F.A., Yale School of Drama. Production stage manager for August Wilson's *Gem of the Ocean* (Broadway, Goodman Theatre, Mark Taper Forum), and *Jitney* (Mark Taper Forum, Second Stage); stage manager for *The Lion King*, the Broadway revival of *A Raisin in the Sun*, and *Seven Guitars* (regionally and on Broadway). Production coordinator for *Jitney* at the National Theatre of Great Britain (Olivier Award winner); two seasons with Joseph Papp's Public Theatre as associate production manager.

**Robert John Andrusko** (CAD)

Lecturer in Theatre Design/Technology (part-time). B.F.A., Purchase College. Associate designer for *Thoroughly Modern Millie* (Broadway, West End, U.S. tour, La Jolla Playhouse). Assistant design credits on Broadway include *Dance of the Vampires*, *King Hedley II*, *42nd Street*, *Voices in the Dark*, *Titanic* (and U.S. tour), *The King and I* (and U.S. tour), *Swinging on a Star*, and *The Frogs* for Lincoln Center Theater. Additional assistant design credits: U.S. tours of *Rugrats* and *How to Succeed in Business Without Really Trying*; *Christmas Across America*, Radio City Music Hall. Member of United Scenic Artists Local 829.

**Franco Colavecchia**

*Associate Professor of Theatre Design/Technology (part-time). National Diplomas, Wimbledon Art School and St. Martin's School of Art; also studied at the Slade School of Art, London University. Has taught at Harvard, Carnegie Mellon, Colgate, University of California at San Diego, DePaul University, North Carolina School of the Arts, and the American Opera Center at Juilliard. Has designed more than 40 opera productions at New York City Opera; Lyric Opera, Chicago; Houston Opera; Los Angeles Opera; Den Norske Oper, Oslo; Monte Carlo Opera House; Wolf Trap, Washington, D.C.; Glimmerglass Opera; Brooklyn Academy of Music; San Antonio Festival; Juilliard; Michigan Opera; Pacific Opera, Canada. Theatre/opera designs in museums in San Antonio and Harvard University. Represented the U.S. at the Prague Quadriennale three times.*

**Christine Field** (costume design)

*Associate Professor of Theatre Design/Technology. B.A., Stetson University; M.F.A., North Carolina School of the Arts. An award-winning costume designer whose work has been seen at such venues as the Pittsburgh Public Theater, Primary Stages, Children's Theatre of Minneapolis, Philadelphia Theatre Company, and Juilliard. Has also worked in opera, television, and independent film.*

**Joseph Forbes** (scenic art)

*Lecturer in Theatre Design/Technology (part-time). B.F.A., University of North Carolina, Greensboro; studied with Lester Polokov in New York. Has worked extensively as a scenic artist in theatre, ballet, film, and television. Founder/owner of Scenic Art Studios, Inc., a scene painting shop responsible for one-third of the scenery produced on Broadway. Co-founded The Studio and Forum of Scenic Arts to help teach the art of scenic painting to a new generation of theatrical artists. Member of United Scenic Artists Local 829 for more than 25 years.*

**Lana Fritz** (costume design)

*Assistant Professor of Theatre Design/Technology (part-time). B.F.A., M.F.A., University of North Carolina at Chapel Hill. Has designed costumes for New York theatres, opera companies, the Edinburgh Festival and London Fringe, and the A&E and Bravo networks. Regional theatre work includes the Walnut Street Theatre, California Actors Theatre, Theatre Virginia, George Street Playhouse, Virginia Shakespeare Festival, Theatre at Monmouth, Hartman Theatre, and National Theatre of the Deaf. Designed for numerous premieres, including: *Sorry, Wrong Number* (Beeson); *Fefu and Her Friends* (Fornes); *New York 1937* (Yglesias); *The Heart is a Lonely Hunter* (McCullers/Bach); *Personal Affairs* (Silverman); and *Kafka: Letter to My Father* (Walden).*

**David Grill** (lighting design)

*Assistant Professor of Theatre Design/Technology (part-time). B.F.A., Purchase College. Primetime Emmy Award for Best Lighting Direction, Salt Lake 2002 Olympic Winter Games Opening Ceremony. Dance credits include: Milwaukee Ballet, Atlanta Ballet, Ballet Met, Ballet NY, Northern Ballet Theatre, Cincinnati Ballet, Royal Winnipeg Ballet, and ABT 2. Associate designer, The Who's *Tommy* (Tony, Dora, and Olivier Awards). Television credits include *Last Comic Standing 2: New York*, Paralympic Winter Games 2002, and the Republican National Convention (associate designer). Lighting direction: National Memorial Day and July 4th Concerts; numerous Superbowl half-time shows; the Radio City Music Hall Christmas Spectacular. Extensive corporate theatre credits include Estée Lauder, Pfizer, Avon, ITT, MassMutual, and Verizon.*

**Dan Hanessian**

*Associate Professor of Theatre Design/Technology. B.A., St. Mary's College of Maryland; M.F.A., Purchase College. Professional experience includes the Broadway productions of *Smokey Joe's Café*; *Bring in 'Da Noise, Bring in 'Da Funk*; *A Funny Thing Happened on the Way to the Forum*; *Aspects of Love*; *Miss Saigon*; *The Will Rogers Follies*; *Guys and Dolls*; *Five Guys Named Moe*; and *A Streetcar Named Desire*. Other projects include The Lion King Live Show Attraction (Disney World, Florida), Buccaneers Bay (Treasure Island Casino, Las Vegas), and Siegfried and Roy (Mirage Theatre, Las Vegas). Has played an active role in the integration and use of computer-aided technology in the planning, execution, and operation of productions across the entertainment industry. Member of the International Alliance of Theatrical Stage Employees.*

**Jason Lyons** (lighting design)

*Lecturer in Theatre Design/Technology (part-time). B.F.A., Purchase College. Credits include: *Barfoot in the Park* (lighting design) and *Good Vibrations* (co-lighting design); *The Pillowman*, *Fiddler on the Roof*, *Frankie and Johnny in the Claire de Lune*, *Into the Woods*, and *A Thousand Clowns* (associate lighting design); *A Raisin in the Sun*, *The Retreat from Moscow*, *Long Day's Journey Into Night*, *Nine*, *Tartuffe*, *The Women*, *42nd Street*, and *The Rocky Horror Show* (assistant lighting design).*

**Brian MacDevitt** (lighting design)

*Lecturer in Theatre Design/Technology (part-time). B.F.A., Purchase College. Lighting designer at such venues as the New York Theatre Workshop, Manhattan Theatre Club, Brooklyn Academy of Music, Lincoln Center Theatre, Playwrights Horizons, Public Theatre, Mark Taper Forum, Kennedy Center for the Performing Arts, and Yale Repertory Theatre. More than 20 Broadway credits, including *Frankie and Johnny in the Claire de Lune*, *Into the Woods*, *Urinetown*, *The Dinner Party*, *A Thousand Clowns*, *Judgment at Nuremberg*, *True West*, *Night Must Fall*, *Wait Until Dark*, *The Diary of Anne Frank*, *Side Show*, *Love! Valour! Compassion!*, and *What's Wrong with This Picture?* Film credits: *The Cradle Will Rock*. Awards include the Obie, Lucille Lortel, Bessie (with Tere O'Connor), two Tony Awards, and three Los Angeles Ovation Awards; three Drama Desk Award nominations.*

### **Ina Mayhew**

*Lecturer in Theatre Design/Technology (part-time). B.F.A., Purchase College. Production designer: Diary of a Mad Black Woman, 200 Cigarettes, Girl 6, Get on the Bus, Turn It Up, Earthly Possessions, Above the Rim, Drop Squad, Woo, Rain Without Thunder, Sidewalk Stories, and The Code. Art director: Clockers, True Identity, and Alvin Hailey Hymn for PBS Great Performances. Has also designed an extensive list of music videos for such artists as Michael Jackson, Chaka Kahn, Bruce Hornsby, Branford Marsalis, and Renee Fleming.*

### **Charles McCarry**

*Assistant Professor of Theatre Design/Technology.*

### **Gene O'Donovan** (production management)

*Lecturer in Theatre Design/Technology (part-time). President of Aurora Productions, a production management company for Broadway shows and tours. Founder and former president of Hudson Scenic Studios, New York City's largest scenic manufacturing facility. Since leaving Hudson in 1994, he has overseen the technical aspects of more than 150 shows and numerous tours. Recent projects include Julius Caesar; Doubt; Spamalot; Gem of the Ocean; Caroline, or Change; Shockheaded Peter; and Woman Before a Glass.*

### **Atkin Pace** (scenic design)

*Assistant Professor of Theatre Design/Technology (part-time). B.F.A., University of Utah; M.F.A., Yale School of Drama. Recent Broadway credits include The Boy From Oz, Flower Drum Song, The Producers, The Wild Party, Saturday Night Fever, and The Lion King. Regional credits include Yale Rep, San Francisco Spring Opera, Pennsylvania Stage Company, Repertory Theatre of St. Louis, George Street Playhouse, and California Actors Theatre. Guest artist at the University of Wisconsin, Stevens Point; Queens College; Amherst College; Trinity College; San Jose State University; and several universities and institutes in South America.*

### **Dennis Parichy** (scenic design)

*Lecturer in Theatre Design/Technology (part-time). B.S., Northwestern University. An Obie Award-winning lighting designer with more than 400 production credits, including Broadway, Off Broadway, regional theatre, dance, and summer theatre. Numerous Broadway credits include Talley's Folly and Redwood Curtain (for which he received Tony nominations), Burn This, Crimes of the Heart, Penn & Teller, and The Water Engine. Designed for such regional companies as the People's Light Theatre Company, Pittsburgh Public Theater, Mark Taper Forum, La Jolla Playhouse, Repertory Theatre of St. Louis, Arizona Theatre Company, Portland Opera, and Guthrie Theater.*

### **Elizabeth Popiel**

*Assistant Professor of Theatre Design/Technology (part-time). B.A., Rhode Island College; M.F.A., Purchase College. Set designs for ABC-TV include Wide World of Sports, The View, and Good Morning America. Assistant art director for Meet Joe Black, Bait, and The Devil's Own. Set designs for theatre include the Gretna Theatre, Trinity Rep, Soho Rep, Green Mt. Guild, and Boston Shakespeare Company.*

### **Kim Schwartz**

*Associate Professor of Theatre Design/Technology. B.M., Indiana University; M.F.A., California Institute of the Arts. Professional experience includes freelance work in Los Angeles and New York. Recently worked for the in-house Technical Department of the Metropolitan Opera Association. Has served as the technical advisor for the Santa Clarita Ballet Academy and Alemany High School, assisted in the Technical Department at the Los Angeles Opera, and worked on some of the Gameworks stores, a themed-environment arcade chain in the southwest U.S.*

### **John Sochocky**

*Lecturer in Theatre Design/Technology (part-time). B.F.A., Purchase College. Project manager for fabricators involved in Broadway, permanent installations, and industrial shows; specialties include designing mechanical elements and solving difficult production-related problems. Currently a senior mechanical designer and project manager at Geiger Engineers, where he works on complex projects that span the spectrum of entertainment applications.*

### **Mark Viola** (technical direction)

*Lecturer in Theatre Design/Technology (part-time). B.F.A., Purchase College. Vice president of production at Showman Fabricators, Inc., an 88,000-square-foot union shop with a 140-person staff. The company builds 8 to 10 Broadway shows annually and has a television client list that includes CBS, NBC, ABC, Fox, CNN, and HBO.*

### **Lori R. Wekselblatt** (stage management)

*Lecturer in Theatre Design/Technology (part-time). B.A., Indiana University; M.S., Baruch College. Principal stage manager, American Ballet Theatre; founder and vice president, Independent Artists of America; production manager for the annual Career in Transition for Dancers Gala at City Center Theatre in New York. Has worked for ABT for 20 years, toured internationally, and stage-managed numerous galas, benefits, and special events.*

### **John Yuille** (costume design)

*Assistant Professor of Theatre Design/Technology (part-time). B.A., Butler University; M.A., Wake Forest University. Additional studies, Costume Institute of the Metropolitan Museum of Art. Tenured staff, The Performing Arts Center, Purchase College. Head draper, PepsiCo Summerfare. Draped Peter Sellar's Mozart Trilogy (Dunya Ramicova, costume designer). Assistant to Ms. Ramicova on Don Giovanni (Ministry of Culture '93, Paris) and The Death of Klinghoffer (Lyon Opera House). Freelance draper: National Theatre of the Deaf, Paul Taylor Dance Company, and David Parsons Dance Company. Uniform pattern maker and grader.*

### **Additional guest faculty and lecturers:**

**Andrea Anthony, Murielle Etienne, Judi Guralnick, Justin Herminhouse, Alison Hublard-Hershman, Onis McHenry, Robin Riley**



Dramatic Writing

The Dramatic Writing B.F.A. Program

*Jacob Burns Foundation Founding Sponsor*

Dramatic writing is a highly selective, four-year B.F.A. program, offered by the Conservatory of Theatre Arts and Film in collaboration with the School of Humanities. Approximately 20 talented freshmen are admitted to the program each year. These students work with award-winning screenwriters and playwrights to develop finely tuned skills in writing for television, stage, film, and emerging media. The program is designed to train a new generation of versatile writers to take their place in the professional world.

The core of the program is a six-term *Dramatic Writing* sequence, which begins with basic principles and includes rigorous instruction in specific media. Other required courses provide a thorough grounding in the history of theatre, film, and television, as well as experience in script and screenplay analysis, collaboration, and production. The required 8-credit senior project gives students the chance to produce work of professional caliber and be prepared to market their talents upon graduation.

Academic Requirements

In addition to meeting general degree requirements, all dramatic writing majors must complete the following requirements (92 credits). *DRA 2200*, *DRA 2780*, *DRA/DWR 3500*, and *DRA 3725* count toward the 90 professional arts credits required for the B.F.A. degree. *DRA 2880* may be counted toward the 30 liberal arts credits required for the B.F.A. degree, and fulfills the Humanities category of the general education requirements.

Freshman Year

Fall: 12 credits	
<i>DWR 1000/Dramatic Writing I: Playwriting</i>	4 credits
<i>TFI 2760/Cinematic Expression I</i>	4 credits
<i>DRA 3725/Adapting Literature for Performance</i>	4 credits

Spring: 12 credits	
<i>DWR 1010/Dramatic Writing II: Screenwriting</i>	4 credits
<i>TFI 2770/Cinematic Expression II</i>	4 credits
<i>DWR 3500/Documentary Theatre</i>	4 credits

Sophomore Year

Fall: 10 credits	
<i>DWR 2000/Dramatic Writing III: Screenwriting</i>	4 credits
<i>DWR 2310/Acting for Writers</i>	1 credit
<i>DWR 2500/The Collaborative Process I</i>	2 credits
<i>DRA 2880/History of the Theatre</i>	3 credits

Spring: 14 credits	
<i>DWR 2010/Dramatic Writing IV: Playwriting</i>	4 credits
<i>DWR 2320/Acting for Writers</i>	1 credit
<i>DWR 2510/The Collaborative Process II</i>	2 credits
<i>DRA 2200/Introduction to Shakespeare</i>	4 credits
<i>DRA 2780/History of the Modern Theatre</i>	3 credits

Junior Year

Fall: 10 credits	
<i>DWR 3000/Dramatic Writing V: Screenwriting</i>	4 credits
<i>DWR 3105/Writers' Scene Workshop I: Writing</i>	2 credits
<i>DWR 3120/The Writer and the Documentary</i>	4 credits

Spring: 12 credits	
<i>DWR 3010/Dramatic Writing VI: Playwriting</i>	4 credits
<i>DWR 3015/Dramatic Writing VI: Screenwriting</i>	4 credits
<i>DWR 3115/Writers' Scene Workshop II: Production</i>	4 credits

Senior Year

Fall: 12 credits	
<i>DWR 4000/Writing for Television</i>	4 credits
<i>DWR 4170/Senior Seminar</i>	4 credits
<i>DWR 4180/Senior Project: Playwriting</i> or <i>DWR 4190/Senior Project: Screenwriting</i>	4 credits

Spring: 10 credits	
<i>DWR 4100/The Business of Writing</i>	2 credits
<i>DWR 4171/Senior Seminar*</i>	4 credits
<i>DWR 4181/Senior Project: Playwriting*</i> or <i>DWR 4191/Senior Project: Screenwriting*</i>	4 credits

\* Part Two

Dramatic Writing Course Descriptions

*Note* Courses are open only to dramatic writing majors, unless noted otherwise. (See Drama Studies in the School of Humanities section for descriptions of courses with *DRA* prefixes. See the Film section for descriptions of courses with *TFI* prefixes.) In the two-semester course sequences offered every year, successful completion of the fall course is a prerequisite for the spring course. For example, *DWR 2310/Acting for Writers* (part one, fall) is a prerequisite for *DWR 2320/Acting for Writers* (part two, spring).

<b>DWR 1000</b>	<i>Dramatic Writing I: Playwriting</i>
<b>4 credits. Fall</b>	Basics for playwrights: how to tell a dramatic story on stage, including exposition, character, theme development, and basic dialogue skills. Practice is emphasized over theory, and completion of a one-act play is the goal. Attendance required at live shows. <i>Required for freshmen dramatic writing majors.</i>

<b>DWR 1010</b>	<i>Dramatic Writing II: Screenwriting</i>
<b>4 credits. Spring</b>	Students prepare to meet the challenges of the screenplay through exercises in short story and scene writing. <i>Required for freshmen dramatic writing majors.</i>
<i>Prerequisite: DWR 1000</i>	

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**DWR 2000**      *Dramatic Writing III: Screenwriting*

**4 credits. Fall** Students develop two mini-screenplays and may begin work on a full-length script. *Required for sophomore dramatic writing majors.*

*Prerequisite: DWR 1010*

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**DWR 2010**      *Dramatic Writing IV: Playwriting*

**4 credits. Spring** Completion of short and full-length works, including discussion of multimedia and musical collaboration. *Required for sophomore dramatic writing majors.*

*Prerequisite: DWR 2000*

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**DWR 2100**      *Screenplay Analysis*

**4 credits. Spring** In-depth analysis of four or more well-known movies to identify the main principles of story building. Students then write scenes in which the main conflict of the feature film is transferred to their own experience or imagination.

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**DWR 2110**      *Reading Drama: Script Analysis*

**4 credits. Spring** Uses the classics of dramatic literature, old and new, for the purposes of contemporary playwrights. Starting with the latest plays, the course goes backward in time to the Greek roots of drama.

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**DWR 2310**      *Acting for Writers*  
and **2320**

**1 credit (per semester). Every year** Explores the elements of acting to acquaint dramatic writers with the problems involved in bringing their words to life. *Required for sophomore dramatic writing majors.*

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**DRA 2200**      *Introduction to Shakespeare*

See the Drama Studies section (School of Humanities) for description.

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**DWR 2500**      *The Collaborative Process I and II*  
and **2510**

**2 credits (per semester). Every year** An examination of the art of the director-writer theatrical relationship. In the spring, students work with actors and another director to realize student scenes. *Required for sophomore dramatic writing majors.*

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**TFI 2760**      *Cinematic Expression I and II*  
and **2770**

See the Film section for description.

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**DRA 2780**      *History of the Modern Theatre*

See the Drama Studies section (School of Humanities) for description.

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**DRA 2880**      *History of the Theatre*

See the Drama Studies section (School of Humanities) for description.

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**DWR 3000**      *Dramatic Writing V: Screenwriting*

**4 credits. Fall** Completion of a full-length work. Collaboration with actors and directors from the Conservatory of Theatre Arts and Film is encouraged. *Required for junior dramatic writing majors.*

*Prerequisite: DWR 2010*

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**DWR 3010**      *Dramatic Writing VI: Playwriting*

**4 credits. Spring** Completion of a full-length work. Collaboration with actors and directors from the Conservatory of Theatre Arts and Film is encouraged. *Required for junior dramatic writing majors.*

*Prerequisite: DWR 3000*

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**DWR 3015**      *Dramatic Writing VI: Screenwriting*

**4 credits. Spring** *Required for junior dramatic writing majors.*

*Prerequisite: DWR 3000*

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**DWR 3105**      *Writers' Scene Workshop I: Writing*

**2 credits. Fall** Under the supervision of a professional writer/director, students write brief scenes, which are produced in the second semester (*DWR 3115*). *Required for junior dramatic writing majors.*

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**DWR 3115**      *Writers' Scene Workshop II: Production*

**4 credits. Spring** A continuation of *DWR 3105*. Students work with a filmmaker to produce the scenes written in *DWR 3105*. *Required for junior dramatic writing majors.*

*Prerequisite: DWR 3105*

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**DWR 3120**      *The Writer and the Documentary*

**4 credits. Fall** Students prepare story treatments for the documentaries that they hope to develop. Deep research is essential. Critical scenes are shot on tape and reviewed; if necessary, final narration is written. *Required for junior dramatic writing majors.*

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**DWR 3500**      *Documentary Theatre: Performing Real Life*

See *DRA 3500* in the Drama Studies section (School of Humanities) for description.

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**DRA 3725**      *Adapting Literature for Performance*

See the Drama Studies section (School of Humanities) for description.

DWR 4000

Writing for Television

4 credits. Fall A history of the medium, plus elements of writing for the small screen (e.g., the sitcom, television movies, documentary, experimental forms). *Required for senior dramatic writing majors.*

DWR 4100

The Business of Writing

2 credits. Spring An introduction to the realities of the field. Students meet with professional playwrights and screenwriters to learn about the opportunities and pitfalls that beginning dramatic writers face. *Required for senior dramatic writing majors.*

DWR 4170 and 4171

Senior Seminar

4 credits (per semester). Every year The process of translating the written word onto the stage is investigated, and text is refined and distilled into its most palpable, active form. Students develop tools for augmenting characters, scenes, and plays, working toward the development of short pieces that may be used in the dramatic writing showcase in the spring semester. This two-semester seminar is designed to provide insight into the process of directorial conceptualization. *Required for senior dramatic writing majors.*  
  
Prerequisite: DWR 3115

DWR 4180 and 4181

Senior Project: Playwriting

4 credits (per semester). Every year The two-semester culminating project for dramatic writing majors in the playwriting concentration. In the fall, students complete a full-length play or two one-act plays for presentation as a staged reading. In the spring, students complete a full-length work for presentation as either a staged reading or production. *Required for senior dramatic writing majors who are concentrating in playwriting.*

DWR 4190 and 4191

Senior Project: Screenwriting

4 credits (per semester). Every year The two-semester culminating project for dramatic writing majors in the screenwriting concentration. Students complete one screenplay in the fall and another screenplay in the spring, so that they graduate with two screenplays in their portfolio. *Required for senior dramatic writing majors who are concentrating in screenwriting.*

Dramatic Writing Board of Study

Howard Enders, Chair

**A. Dean Bell**  
*Assistant Professor of Dramatic Writing* (part-time). *B.F.A., Purchase College.* A writer/director whose most recent feature, *What Alice Found*, won the Special Jury Prize for Emotional Truth at the 2003 Sundance Film Festival and Grand Prize at the 29th Deauville Festival of American Film in France. He recently developed a pilot for a nighttime drama under contract with Fox Broadcasting and directed the theatre sequences in the PBS film *Margo Jones: A Life in the American Theater*, starring Judith Ivey, Marcia Gay Harden, and Richard Thomas.

**Tracy Bersley**  
See the Acting Board of Study.

**Iris Cahn**  
*Associate Professor of Film. B.F.A., Purchase College; M.A., New York University.* Editor of feature films and documentaries; director of short films. Received two Emmy Awards for specials and series. Work has appeared at the Cannes, Berlin, Sundance, New York Lincoln Center, and Robert Flaherty Film Festivals, theatrically, and on network television.

**Kay Ellen Capo**  
See Drama Studies (School of Humanities).

**Howard Enders**  
*Associate Professor of Film and Dramatic Writing.* Writer, producer, and/or director of more than 100 films. His honors include two Emmy Awards and two nominations, a Writers Guild Award and two nominations, and a Directors Guild nomination.

**Susan Kouguell**  
*Lecturer in Dramatic Writing* (part-time). *B.A., Purchase College.* Founder/chair of Su-City Pictures East and author of *The Savvy Screenwriter*. Co-wrote *The Suicide Club* (Anjelica Films); wrote nominations for Miramax and more than a dozen features for independent production companies. Worked with Louis Malle on his documentary *And the Pursuit of Happiness*. Six award-winning short films in the MoMA permanent collection. Grants and fellowships from the Jerome Foundation, MacDowell Colony, NYFA, Edward Albee Foundation, and others; two-time finalist, Sundance Screenwriters Laboratory.

**Eric Mandelbaum**  
*Lecturer in Dramatic Writing* (part-time). *B.F.A., Purchase College.* Has written 35 documentary films for National Geographic and the Discovery Channel, and two television movies for HBO/Cinemax. Wrote and directed the independent feature *Roberta*, nominated for the Grand Jury Prize at the Sundance Film Festival; received a Special Award for Directing at the Stony Brook Film Festival. The short film *Bum Deal*, which he also wrote and directed, was picked up by the PBS series *Short Cuts*.

### Edward Pomerantz

Associate Professor of Dramatic Writing (part-time). B.A., City College of New York; M.F.A., Yale School of Drama. Wrote the screenplay for *Caught* (selected as the Centerpiece Premiere at the Sundance Film Festival), based on his novel *Into It* (Dial Press); the play *Brisburial*, produced by the New Federal Theatre; and more than 30 commissioned screenplays for film and television, including *Law and Order* episodes for NBC. *The Gold Bug*, an ABC Afterschool Special based on his adaptation of Edgar Allan Poe's story, won an Emmy. Awards and grants include: Writers Guild Awards; CAPS and Ford Foundation grants; John Golden Awards; ABC-TV Playwright-in-Residence grant, Yale School of Drama.

### Sarah Kate Robbins

Lecturer in Dramatic Writing (part-time). B.A., Goddard College; M.F.A., Sarah Lawrence College. Writer/director of documentary films; director of numerous plays in New York, including new works at Urban Stages, New York Performance Works, and the Emelin Theatre. Acting credits include regional theatre, Off Broadway, film, and television. Has also worked in casting and as a producer of international commercials. Has taught at Sarah Lawrence College, Brooklyn College, and the University of Wisconsin, Madison.

### Gregory Taylor

Associate Professor of Film. B.A., University of Toronto; M.A., Ph.D., University of Wisconsin, Madison. Specialist in criticism and theory. Author of *Artists in the Audience: Cults, Camp, and American Film Criticism*.

### Kathleen Tolan

Assistant Professor of Dramatic Writing. B.A., Empire State College, State University of New York. An actor in the 1970s in experimental theatre, Off Broadway, regional theatre, film, and television. Her plays have been produced in New York, across the U.S., and in Europe (most recently, at the Actors Theatre of Louisville, Trinity Repertory in Providence, Playwrights Horizons and the Classic Stage Company in New York).

### J.D. Zeik

Assistant Professor of Film and Dramatic Writing. B.A., Purchase College. Zeik's original screenplay, *Ronin*, was filmed and released by United Artists in 1998. Writer and co-executive producer of the TNT film production of *Witchblade*; executive producer of the *Witchblade* television series now airing on TNT. Has had plays produced in both New York and Los Angeles.

## Film

### The Film B.F.A. Program

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

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

### Facilities

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

### Film Graduates

More than 85 percent of Film Program alumni have found work in the film and television industries. Some "famous names" from Purchase and their accomplishments include: Charles Lane, Cannes winner (*Sidewalk Stories*); Hal Hartley (Possible Films, Inc.; filmography includes *The Girl From Monday*, *No Such Thing*, *The Book of Life*, *Henry Fool*, *Flirt*, *Amateur*, and *Simple Men*); Nick Gomez (*Drowning Mona*, *ill-toun*, *New Jersey Drive*); Oscar winner Chris Wedge (*Blue Sky Studios*; *Robots*, *Ice Age*, *Bunny*); and E. Elias Merhige (*Suspect Zero*, *Shadow of the Vampire*).

### Academic Requirements

In addition to meeting general degree requirements, all film majors must complete the following requirements (102–104 credits) with a minimum 3.0 (B) GPA. Requirements for the major include: a minimum of 24 credits in film history/criticism/theory (*TFI 2760* and *2770*, plus four additional courses); and satisfactory completion, as determined by the Film Board of Study, of a senior thesis film. (See the *TFI 4180–4190* descriptions for information on the senior thesis film.)

*Note* This curriculum is subject to change by the Film Board of Study.

#### Freshman Year: 30 credits

<i>TAC 1050</i> and <i>1060/Acting Workshop*</i>	4 credits
<i>TFI 1090</i> and <i>1100/Exercises in Storytelling*</i>	6 credits
<i>TFI 2090/Cinematography I</i>	2 credits
<i>TFI 1160</i> and <i>1170/Film Workshop*</i>	10 credits
† <i>TFI 2760</i> and <i>2770/Cinematic Expression I and II</i>	8 credits
* Part One and Two (two-semester course)	
† Prerequisite for all other film history courses	

Sophomore Year: 30 credits

TFI 2000 and 2050/ <i>Introduction to Documentary: Nonfiction Film*</i>	10 credits
TFI 2010 and 2020/ <i>Film Editing I and II</i>	6 credits
TFI 2100/ <i>Cinematography II</i>	2 credits
TFI 2310 and 2320/ <i>Directors' Scene Workshop*</i>	6 credits
TFI 2810/ <i>Writing for Film I</i>	2 credits
TFI —/Film history elective	4 credits
* Part One and Two (two-semester course)	

Junior Year: 20–22 credits

One of the following two-semester courses:	6–8 credits
TFI 3010 and 3020/ <i>Cross-Cultural Video Production*</i> (8 credits) or	
TFI 3200 and 3210/ <i>Film Directors' Workshop*</i> (8 credits) or	
TFI 3460 and 3470/ <i>Documentary Workshop I and II</i> (8 credits) or	
TFI 3610 and 3620/ <i>Experimental Workshop*</i> (6 credits)	
TFI 3090/ <i>Cinematography III</i>	2 credits
TFI 3320/ <i>Screenwriting I</i>	2 credits
TFI 3810/ <i>Writing for Film II</i>	2 credits
TFI —/Two electives in film history, criticism, and/or theory	8 credits
* Part One and Two (two-semester course)	

Senior Year: 22 credits

TFI 3725/ <i>The Business of Film</i>	2 credits
TFI 4180 and 4190/ <i>Senior Production: Filmmaking*</i>	16 credits
TFI —/One elective in film history, criticism, and/or theory	4 credits
* Part One and Two (two-semester course)	

Film Course Descriptions

*Note* Courses are open only to film majors, unless noted otherwise. In the two-semester course sequences offered every year, successful completion of the fall course is a prerequisite for the spring course. For example, *TFI 1090/Exercises in Storytelling* (part one, fall) is a prerequisite for *TFI 1100/Exercises in Storytelling* (part two, spring).

TFI 1090 and 1170	<i>Exercises in Storytelling</i>
<b>3 credits (per semester). Every year</b> A series of weekly exercises to develop the student's ability to write short stories. Exercises vary from a scene on a very specific situation to a one-act play in three pages. The problems of exposition, characterization, conflict, and action are discussed and studied. <i>Open to freshman film majors only.</i>	

TFI 1160 and 1170	<i>Film Workshop</i>
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**5 credits (per semester). Every year** 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.

TFI 1195	<i>Shooting and Editing Digital Video</i>
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**4 credits. Spring** An introduction to basic concepts of analog and digital image streams. Students gather still and moving images, primarily using digital video cameras. After an exploration of different distribution formats, students edit a short piece for release on analog videotape or the Web. Offered as *NME 1195* for new media majors.

TFI 2000 and 2050	<i>Introduction to Documentary: Nonfiction Film</i>
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**5 credits (per semester). Every year** Practical aspects of documentary filmmaking. Students produce a short film describing a place, a process, and a short film portrait.

TFI 2010 and 2020	<i>Film Editing I and II</i>
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**3 credits (per semester). I: Fall; II: Spring** Students learn the fundamentals of film language through editing, and are provided with picture and sound rushes that they sync up, structure, and edit into a complete film. Individual and group projects are assigned.

TFI 2090	<i>Cinematography I</i>
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**2 credits. Fall** Basics of photography, camera operation, crew organization, picture composition, and lighting.

TFI 2100	<i>Cinematography II</i>
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**2 credits. Spring** Camera movement, angles and blocking, studio lighting procedures, introduction to gaffing and electrics.

*Prerequisite:* TFI 2090

TFI 2310 and 2320	<i>Directors' Scene Workshop</i>
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**3 credits (per semester). Every year** In this introduction to directing actors in narrative film, students direct scenes under the guidance of Theatre Arts and Film faculty. In the spring, scene work is supervised, and students choose materials and cast, direct, and record or videotape a short narrative.

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**TFI 2720** *The Film Noir*

**4 credits. Special topic (offered irregularly)** 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*. Offered as *CIN 2720* for cinema studies majors.

*Prerequisite:* TFI/CIN 2760 and 2770

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**TFI 2760** *Cinematic Expression I and II*  
and **2770**

**4 credits (per semester). I: Fall; II: Spring** An intensive study of film history; analysis of specific films that represent stages in the evolution of the formal aspects of cinematic expression. Film showings, lectures, seminars. *TFI 2760* and *2770* are prerequisites for all other film history courses. Open to freshman dramatic writing majors; offered as *CIN 2760* and *2770* for cinema studies majors, new media majors with advanced standing, and a limited number of other liberal arts students.

*Prerequisite (for TFI/CIN 2770):* TFI/CIN 2760 or permission of instructor

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**TFI 2810** *Writing for Film I*

**2 credits. Spring** 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.

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**TFI 3010** *Cross-Cultural Video Production I and II*  
and **3020**

See *NME 3010* and *3020* in the New Media section (Interdisciplinary Studies) for description.

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**TFI 3040** *Film Sound: Technique and Theory*

See *CIN 3040* in the Cinema Studies section (School of Humanities) for description.

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**TFI 3090** *Cinematography III*

**2 credits. Fall** Individual projects in advanced cinematography. Formerly *TFI 2110*.

*Prerequisite:* Permission of instructor

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**TFI 3110** *Cinematography IV*

**3 credits. Spring** Advanced techniques in cinematography and lighting, with group and individual projects. Replaces *TFI 3100*.

*Prerequisite:* TFI 3090

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**TFI 3200** *Film Directors' Workshop*  
and **3210**

**4 credits (per semester). Every year** An advanced course designed to explore the technique, practice, and theory of motion picture directing. Exercises in mise-en-scène, screenwriting, and fiction filmmaking. In the spring, students working in production units make three short films.

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**TFI 3320** *Screenwriting I*

**2 credits. Spring** 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.

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**TFI 3330** *Genres of Affect*

**4 credits. Special topic (offered irregularly)** Investigation of comedy and horror in cinema from aesthetic, philosophical, and mythic perspectives. Films by Keaton, Romero, McCarey, Powell, Lester; readings by Bergson, Freud, Langer, Carroll, and others. Offered as *CIN 3330* for cinema studies majors.

*Prerequisite:* TFI/CIN 2760 and 2770

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**TFI 3460** *Documentary Workshop I and II*  
and **3470**

**4 credits (per semester). I: Fall; II: Spring** 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, and demonstrations. In the spring, students research, design, and complete a documentary film. Depending upon the nature of the subject chosen, students work in small groups or as a class.

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**TFI 3480** *Methods in Film Criticism*

**4 credits. Alternate years (Fall)** Introduction to the history and modes of film criticism, using the films of John Ford as the focal point. Methods examined include auteurism, structuralism, poststructuralism, and postmodernism. *Limited to junior and senior film majors*. Offered as *CIN 3480* for cinema studies majors.

*Prerequisite:* TFI/CIN 2760 and 2770 and permission of instructor

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**TFI 3610** *Experimental Workshop*  
and **3620**

**3 credits (per semester). Every year** An introduction to the history and theory of nontraditional approaches to filmmaking, with particular emphasis on the strategies of the American avant-garde. Optical printing, rephotography, and related techniques are taught in this hands-on studio course. In the spring, emphasis is on digital and new media. Offered as *NME 3611* and *3621* for new media majors with advanced standing.

<b>TFI 3650</b>	<i>Advanced Editing: Sound on Film</i>
<b>3 credits. Fall</b> Techniques and theory of sound editing. Application and use of synchronous and non-diegetic sound from production through mix.	
<b>TFI 3655</b>	<i>Advanced Picture Editing</i>
<b>3 credits. Spring</b> Strategies for the structuring and pacing of films, taught through the editing of specific film projects.	
<b>TFI 3705</b>	<i>American Film Genres</i>
<b>4 credits. Special topic (offered irregularly, Fall)</b> 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. Offered as <i>CIN 3705</i> for cinema studies majors.	
<i>Prerequisite: TFI/CIN 2760 and 2770</i>	
<b>TFI 3725</b>	<i>The Business of Film</i>
<b>2 credits. Spring</b> Prepares students for entry into the film industry. Covers basic techniques used to raise money for, produce, and distribute films.	
<b>TFI 3730</b>	<i>The American Avant-Garde Film</i>
<b>4 credits. Every third year</b> Film and theories of the American avant-garde cinema since 1943. The approach is historical, surveying the various periods in the American avant-garde and their relation to contemporary cultural phenomena. Among the artists considered are Harry Smith, George Landow, Jonas Mekas, Ken Jacobs, Ernie Gehr, Stan Brakhage, Maya Deren, Kenneth Anger, Michael Snow, and Hollis Frampton. Offered as <i>CIN 3730</i> for cinema studies majors.	
<i>Prerequisite: TFI/CIN 2760 and 2770</i>	
<b>TFI 3735</b>	<i>The Independent Spirit in American Film</i>
<b>4 credits. Special topic (offered irregularly)</b> History of American independent filmmaking from the 1940s to the present. Focuses on a range of directors, including Sam Fuller, Morris Engel, John Cassavetes, and Robert Altman. Offered as <i>CIN 3736</i> for cinema studies majors.	
<i>Prerequisite: TFI/CIN 2760 and 2770</i>	
<b>TFI 3745</b>	<i>Meaning and Truth in Cinema</i>
<b>4 credits. Alternate years (Fall)</b> Intensive introduction to film theory, focusing on issues surrounding the meaning and truth of the moving image. Readings by Bazin, Eisenstein, Metz, and others. <i>Limited to junior and senior film majors</i> ; offered as <i>CIN 3745</i> for cinema studies majors.	
<i>Prerequisite: TFI/CIN 2760 and 2770 and permission of instructor</i>	

<b>TFI 3760</b>	<i>Japanese Cinema</i>
<b>4 credits. Special topic (offered irregularly)</b> The cinema of Japan through the work of its most outstanding directors: Ozu, Mizoguchi, and Kurosawa. The extreme variety of this national cinema is stressed through the individuality of each director. At the same time, the common cultural background of the directors is stressed, as well as the divergence of the Japanese approach to representation from the tradition of Western art. Offered as <i>CIN 3760</i> for cinema studies majors.	
<i>Prerequisite: TFI/CIN 2760 and 2770</i>	
<b>TFI 3765</b>	<i>Topics in Classical Cinema</i>
<b>4 credits. Alternate years</b> A key element of the classical Hollywood tradition (e.g., classical form, the auteur, the star system, or studio practices) is considered in detail. Offered as <i>CIN 3765</i> for cinema studies majors.	
<b>TFI 3810</b>	<i>Writing for Film II</i>
<b>2 credits. Fall</b> Construction and writing of screenplays, with exercises in characterization, plotting, etc. Story treatments for both fiction and documentary films are stressed.	
<b>TFI 3830</b>	<i>Italian Cinema After Neorealism</i>
<b>4 credits. Special topic (offered irregularly)</b> Survey of Italian cinema of the post-neorealist era, with special focus on the films of Michelangelo Antonioni and Federico Fellini. Offered as <i>CIN 3830</i> for cinema studies majors.	
<i>Prerequisite: TFI/CIN 2760 and 2770</i>	
<b>TFI 3855</b>	<i>French Cinema Since 1930</i>
<b>4 credits. Special topic (offered irregularly)</b> Survey of French filmmaking from the sound era, with special focus on poetic realism and the <i>nouvelle vague</i> . Films by Vigo, Carné, Renoir, Truffaut, Godard, and others. Offered as <i>CIN 3855</i> for cinema studies majors.	
<i>Prerequisite: TFI/CIN 2760 and 2770</i>	
<b>TFI 4180</b> and <b>4190</b>	<i>Senior Production: Filmmaking</i>
<b>8 credits (per semester). Every year</b> An intensive, two-semester workshop course in which students prepare and produce the thesis film. Production can proceed only after faculty approval of the screenplay, casting, and production schedules.	
<b>TFI 4310</b>	<i>Advanced Screenwriting</i>
<b>2 credits. Fall</b> Completion of senior thesis screenplay.	

## Film Board of Study

### *Iris Cahn, Chair*

#### **Iris Cahn**

*Associate Professor of Film. B.F.A., Purchase College; M.A., New York University.* Editor of feature films and documentaries; director of short films. Received two Emmy Awards for specials and series. Work has appeared at the Cannes, Berlin, Sundance, New York Lincoln Center, and Robert Flaherty Film Festivals, theatrically, and on network television.

#### **Howard Enders**

*Associate Professor of Film and Dramatic Writing.* Writer, producer, and/or director of more than 100 films. His honors include two Emmy Awards and two nominations, a Writers Guild Award and two nominations, and a Directors Guild nomination.

#### **Art Jones**

*Assistant Professor of Film (part-time). Studied at the New York Institute of Technology; B.F.A., Purchase College.* Works with film, digital video, interactive CD-ROM, and live media. Current member of the ITEL Media group; former member of the Not Channel Zero television collective. His work can be seen internationally in festivals, museums, bars, galleries, and living rooms. Has performed as a VJ with a variety of artists, including Soundlab, DJ Spooky, That Subliminal Kid, Alec Empire, and Phillip Virus.

#### **Deanna Kamiel**

*Assistant Professor of Film (part-time). Studied at the University of Toronto, York University.* Documentary filmmaker with a career in public television; former staff producer for the current affairs unit, Canadian Broadcasting Corporation. Her work produced at PBS (*Nuclear Outpost*, *Mickey's Diner*, *Prairie*, *Boys with Bats*) has been screened at prestigious venues, including MoMA. Numerous awards include an Emmy and a Guggenheim Fellowship. Kamiel also teaches documentary in the graduate media studies program at New School University.

#### **Tim McCann**

*Assistant Professor of Film (part-time). B.F.A., Purchase College.* Writer, director, and cinematographer. Feature films: *Desolation Angels* (International Critics Prize, Toronto Film Festival; Merchant Ivory/Kodak Award, Telluride Film Festival; Critic's Choice, Rotterdam Film Festival); *Revolution #9* (premiered at the Telluride and Toronto Film Festivals; Grand Jury Award, Nantucket Film Festival; NY premiere, Tribeca Film Festival); and *Nowhere Man*, released in 2004. McCann also directs episodic television and lectures at other colleges and universities, including Ithaca and Cornell.

### **Jon Rubin**

*Associate Professor of Film. B.A., Yale University.* Founded the Film Program at Bard College; former fellow at the Center for Advanced Visual Studies, M.I.T.; co-founder of the Boston Film/Video Foundation; founder and director of the Floating Cinema. Film credits include: *Calves Ears*: first prize, Bellevue Festival; *At Home and Away in the Late Seventies*: first prize, San Francisco Art Institute Film Festival. Grants and awards: CAPS, NEA, Massachusetts Arts and Humanities Foundation, Guggenheim Fellowship, Fulbright Fellowship and Initiative Award, Jerome Foundation, Ford Foundation, NYSCA.

#### **Robert Siegel**

*Associate Professor of Film. B.S., New York University.* Independent producer, writer, director for more than two decades. Credits include award-winning documentaries, commercials, including Coca-Cola, and feature films. Co-writer and co-producer of the HBO production *Descending Angel*, starring George C. Scott and Eric Roberts. Recently directed the film *Swimming*, starring Lauren Ambrose and Joelle Carter.

#### **Gregory Taylor**

*Associate Professor of Film. B.A., University of Toronto; M.A., Ph.D., University of Wisconsin, Madison.* Specialist in film criticism and theory. Author of *Artists in the Audience: Cults, Camp, and American Film Criticism*.

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

*Assistant Professor of Film and Dramatic Writing (part-time). B.A., Purchase College.* Zeik's original screenplay, *Ronin*, was filmed and released by United Artists in 1998. Writer and co-executive producer of the TNT film production of *Witchblade*; executive producer of the *Witchblade* television series now airing on TNT. Has had plays produced in both New York and Los Angeles.

#### **Rachel Zerner**

*Assistant Professor of Film (part-time). A.B., Harvard University; Ph.D., New York University.*

#### **Additional guest lecturers (part-time):**

**Daniel O'Meara, Alan Smith**



# School of Art+Design

## The Visual Arts Program

The School of Art+Design offers professional instruction in the visual arts for students possessing outstanding artistic promise and strong motivation for accomplishment.

Philosophically as well as pragmatically, the purpose of the program is to provide an educational atmosphere in which students and artists work together, engage in critical dialogue, experiment, test their ideas, and learn. The curriculum is based on the belief that artists and designers must have both the traditional tools and current skills of the painter, photographer, sculptor, graphic designer, printmaker, video artist, and craftsman. In addition, they must also have an understanding of contemporary society and technology, an awareness of conceptual and theoretical approaches to art making, and the educational opportunity to explore their abilities through the development of intellectual and technical skills. The Art+Design curriculum attempts to remain responsive to the established traditions and categories of art, and to the expanding new concepts, materials, and technologies of the contemporary world of art and design.

Art+Design alumni enjoy successful careers in gallery and museum work, national publications, electronic visualization, master print edition studios, art direction, computer typography, photography, graphic and corporate design, education, graduate study and research, and as independent, exhibiting studio artists. Their success is evidenced in the major awards, grants, and fellowships that they have received, including the Guggenheim, MacArthur, Fulbright, Prix de Rome, New York Foundation for the Arts, Sharpe Foundation, and Siskind. Alumni work has been exhibited at such prestigious institutions as the Museum of Modern Art and Whitney Museum of American Art in New York, the Los Angeles County Museum of Art, and the Albright Knox Art Gallery. In 2003, a School of Art+Design graduate received the coveted honor of representing the U.S. at the Venice Biennale, the world-renowned festival of international contemporary art.

## The Bachelor of Fine Arts Program

The School of Art+Design offers a four-year curriculum in graphic design, painting/drawing, photography, printmaking/art of the book, sculpture/3-D media, and interdisciplinary visual arts. Each of these majors leads to the Bachelor of Fine Arts degree (B.F.A.).

Each student works closely with a faculty advisor to establish a program of study that allows the student to develop particular areas of interest and to prepare for professional status in the larger world of art and design. In the professional art school setting, the student investigates introductory courses in different visual arts disciplines and, in the course of four years, specializes in one area of study. Students who wish to pursue an interdisciplinary course of study in which several media are investigated should refer to the visual arts interdisciplinary major and consult with their advisors or the

- *Graphic Design*
- *Painting/Drawing*
- *Photography*
- *Printmaking/Art of the Book*
- *Sculpture/3-D Media*
- *Interdisciplinary Study*

heads of boards of study during their freshman year to determine requirements.

## Visiting Artists and Critics

The B.F.A. program is frequently enriched by visiting artist lectures and critiques. Past visiting artists and critics include: Vito Acconci, Polly Apfelbaum, John Baldessari, Mike Bidlo, Benjamin Buchloh, Willie Cole, John Coplans, Arthur Danto, Jim Dine, Rackstraw Downes, Elliott Earls, Ed Fella, Eric Fischl, Coco Fusco, Thelma Golden, Leon Golub, Yvonne Jacquette, Joan Jonas, Alison Knowles, Komar and Melamid, Les Levine, Donald Lipski, Ellen Lupton, T. Abbott Miller, Judy Pfaff, Peter Plagens, Tim Rollins, and Wolfgang Weingart.

## B.F.A. Overview: Requirements, Electives, and Options

To grant the B.F.A. degree, the School of Art+Design requires that students complete a minimum of 128 credits: 88 credits in visual arts studio courses, 12 credits of art history, and 28 additional liberal arts credits. The academic requirements for each major are listed under “B.F.A. Majors and Curricula.” In order to graduate, B.F.A. students must fulfill all general degree requirements (see page 11) as well as the requirements for their major.

## External Transfer

See page 251 in the Admissions section.

## Internal Transfer

See page 273 in the Academic Policies section.

## Study Abroad

Students can choose to spend a semester abroad in any of the numerous international programs offered through the State University of New York. In addition, the School of Art+Design sponsors student exchanges with the Amsterdam School of the Arts in the Netherlands, the Royal Academy of Art in London, the Glasgow School of Art in Scotland, and the Universidad Ibero in Mexico City. Students who wish to participate in any of these international programs should speak with their advisors or the assistant director of Art+Design regarding eligibility. (For additional information, see Study Abroad Programs on page 10 or visit [www.purchase.edu/academics/studyabroad](http://www.purchase.edu/academics/studyabroad).)

## Summer Studies

- Art+Design students have a variety of opportunities to continue their studies in the summer:
- 1 The College’s study abroad programs offer opportunities for interdisciplinary study.
  - 2 In the summer sessions at Purchase College, which are administered by the School of Liberal Studies & Continuing Education, a range of undergraduate credit courses are available, including many that satisfy general education requirements.

- 3 Numerous summer programs in the visual arts, offered by institutions across the country, may provide a particular process, media, or topic of interest.
- 4 It is possible to arrange an independent study with a member of the Purchase College faculty.
- 5 It is also common for students to arrange for a professional internship as part of their summer activity. Students should consult with their faculty advisors to discuss the particular options available.

### Freshman Year

In their first year, students are required to complete a foundation program that includes drawing, design, 3-D and digital media, art history, and theory, along with two required general education courses: *LWR 1110/College Writing* (Fall) and *FRS 1001/Culture and Society in the West II* (Spring).

### Sophomore and Junior Years

Media concentrations begin in the first semester of sophomore study. Students should refer to both the general requirements for the B.F.A. degree (page 11) and their major requirements, and consult with their advisors for assistance in following their courses of study during the sophomore and junior years. In the second semester of their junior year and in consultation with their faculty advisor, students must submit an application for graduation to the registrar.

### Senior Year

All senior-year studies must be completed in residence at Purchase. During the senior year, all students must complete an 8-credit senior project, as well as other remaining requirements. In the senior project—an intensive, independent study undertaken with faculty sponsorship—students pursue a particular theme or topic as a culmination of their undergraduate experience. A written thesis and visual documentation of the project must be submitted to both the Art+Design Office and the Library before graduation.

### Art History

In addition to the general art history requirements, B.F.A. students in the School of Art+Design have two options for further study in art history: a minor and a concentration. These options are grounded in the idea that there is a clear interrelationship between art history/critical studies and studio practice in the visual arts.

#### Minor in Art History

See the Art History section (School of Humanities) for requirements.

- 1 Of the credits earned toward the minor in art history, 12 satisfy the art history requirement for visual arts majors.
- 2 An additional 8 credits may be counted toward the 88-credit studio/professional requirement for visual arts majors.
- 3 Requirements for the minor in art history can be satisfied within the normal 128-credit program required for visual arts majors.

### Concentration in Art History

*Requirements:* Nine courses, as follows:

- 1 *ARH 1010/History of Art Survey I*
  - 2 *ARH 1020/History of Art Survey II*
  - 3 *ARH 3880/Junior Seminar in Art History*
  - 4 One course in the history of pre-1800 art
  - 5 Four additional art history courses
  - 6 *ARH 4990/Senior Project in Art History\**
- \* For *ARH 4990*, students are expected to write a thesis to accompany their Art+Design studio senior project. The thesis is a 15-to-20-page paper that (a) fulfills academic expectations for an art history major, (b) may be closely integrated into the student's Art+Design studio senior project, and (c) may fulfill the writing requirement in the studio senior project.

- Note*
- a B.F.A. students in the School of Art+Design who pursue the concentration in art history do not receive a B.A. degree in art history, nor are they required to complete the collateral course requirements of art history majors.
  - b Of the credits earned toward the concentration in art history, 12 satisfy the art history requirement for visual arts majors.
  - c An additional 8 credits may be counted toward the 88-credit studio/professional requirement for visual arts majors.
  - d The remaining credits constitute an overload (above the 128-credit requirement for visual arts majors), which requires summer study and/or an additional semester of coursework.

### Academic and Professional Standards

The School of Art+Design offers professional undergraduate and graduate programs in a supportive atmosphere that prepare students for careers in art and design and for lives informed by creative experience. Through the intensive conservatory curriculum, the School honors the traditions in image making and visual communication, while encouraging experimentation and embracing new concepts and media.

Students are expected to meet all attendance and participation requirements in all studio classes. Unexcused absences, tardiness, or lack of preparation for class will not be accepted; more than three unexcused absences in any course will result in a grade of *F* or *WF*. To ensure satisfactory progress toward a degree, students must maintain a 2.3 GPA.

Students are placed on academic probation if they receive a semester GPA lower than 2.3 or a grade of *F* or *WF* for any studio course attempted. Students can satisfy the terms of their probation the following semester if their GPA is raised to 2.3 or higher and a grade of *INC*, *F*, or *WF* is not received.

Breaches of professional conduct as well as judgment on such matters as artistic growth and development may also be the basis for probation. Failure to satisfy the terms of probation will result in dismissal. *For general School of the Arts policies on academic and professional standards, probation, and dismissal, see page 124.*

The review process for graduate students in the School of Art+Design is outlined in the M.F.A. Program section.

B.F.A. Majors and Curricula

Graphic Design

The graphic design major offers a distinctive program in the art and practice of print and electronic graphic design and experimental publishing. The program approaches graphic design as a vital field of professional art practice that gives shape to culture through a variety of media, including print and electronic books, magazines, brochures, posters, billboards, TV and film graphics, Web and interactive design, type design, exhibition design, packaging, and other two-, three-, and four-dimensional manifestations. While graphic design usually solves visual communication problems through words, symbols, and images, its applications can be commercial, political, educational, literary, subversive, personal, and experimental.

To prepare for the range of options in the graphic design field, the program provides a hands-on studio environment with emphasis on the marriage of formal and conceptual skills. Its three-year sequence of courses begins with training in fundamental principals, skills, theory, and history, and progresses toward more advanced and applied applications. Experienced, professional faculty members help students find their own voice and approach to design in a facility that encompasses a broad array of print and digital technologies. The program challenges students to consider the role of the artist/designer as creative collaborator, if not the originator of project ideas.

In collaboration with the Printmaking Program, courses in the art of the book and experimental publishing are offered in the facilities of the School of Art+Design's Center for Editions. The graphic design major is rigorous yet flexible and encourages overlaps with other areas in Art+Design (e.g., printmaking, photography, furniture design, video, and new media).

Students majoring in graphic design are subject to sophomore and junior reviews.

Academic Requirements

In addition to fulfilling general degree requirements, undergraduate students majoring in graphic design must complete the following requirements (100 credits):

Freshman Year

Fall: 12 credits	
VDE 1150/Design I	4 credits
VDR 1010/Drawing I	4 credits
VSC 1010/Sculpture I	4 credits

Spring: 12 credits

VIS 1200/Visual Language	4 credits
VPR 1600/Extended Media	4 credits
ARH—/Art history elective (contemporary)	4 credits

Sophomore Year

Fall: 10 credits	
VDE 2400/Letterpress Workshop or another design elective	4 credits
VDE 2450/Digital Media for Designers I	2 credits
VDE 2500/Word and Image I	4 credits

Spring: 14 credits	
VDE 2600/Word and Image II	4 credits
VDE 3180/Digital Media for Designers II	2 credits
VDE 3300/History of Graphic Design Survey	4 credits
VDE 3500/Book Structures or another design elective	4 credits

Junior Year

Fall: 16 credits	
VDE 3200/Advanced Typography	4 credits
VDR 3450/Production for Designers†	4 credits
VDE 3510/Word and Image III	4 credits
ARH—/Art history elective	4 credits
† May be taken in the fall or spring	

Spring: 12 credits	
Design elective*	4 credits
VDE 3240/Design Issues	4 credits
VDE 3610/Word and Image IV	4 credits
*Recommended: VIS 2120/Crossover I or VDE 3090/Interactive Design	

Senior Year

Fall: 8 credits	
Design elective*	4 credits
VDE 4100/Community Design	4 credits
*Recommended: VIS 3120/Crossover II or VDE 4600/Experimental Book	

Spring: 16 credits	
VDE 4090/Senior Seminar	4 credits
VDE 4790/Artist/Writer Workshop or another design elective	4 credits
VIS 4991/Senior Project	8 credits

Additional recommended course:	
VDE 3800/Design for the Web	4 credits

Painting/Drawing

Students in painting and drawing follow a sequential course of study and benefit from the variety of views of a faculty of practicing and exhibiting artists. Students who are planning a senior project in painting/drawing may be assigned in their junior year to semiprivate studio space with large north-facing windows that provide excellent natural lighting. They enjoy critique and review sessions by the resident faculty, as well as by visiting artists and critics. The unique, generous facilities provide opportunities for exploration of all media in studio art. Students pursuing a major in painting/drawing take part in sophomore and junior reviews.

Academic Requirements

In addition to fulfilling general degree requirements, undergraduate students majoring in painting/drawing must complete the following requirements (100 credits):

Freshman Year

Fall: 12 credits

<i>VDE 1150/Design I</i>	4 credits
<i>VDR 1010/Drawing I</i>	4 credits
<i>VSC 1010/Sculpture I</i>	4 credits

Spring: 12 credits

<i>VIS 1200/Visual Language</i>	4 credits
<i>VPA 1010/Painting I</i>	4 credits
<i>VPR 1600/Extended Media</i>	4 credits

Sophomore Year

Fall: 12 credits

<i>VDR—/Drawing elective</i>	4 credits
<i>VPA 1020/Painting II</i>	4 credits
<i>ARH—/Art history elective</i>	4 credits

Spring: 12 credits

<i>VDR—/Drawing elective</i>	4 credits
Studio art elective	4 credits
<i>ARH—/Art history elective (contemporary)</i>	4 credits

Junior Year

Fall: 12 credits

<i>VPA 2010/Painting III</i>	4 credits
Studio art elective	4 credits
<i>ARH—/Art history elective</i>	4 credits

Spring: 12 credits

<i>VPA 2020/Painting IV</i>	4 credits
<i>VPA—/Painting elective</i>	4 credits
Studio art elective	4 credits

Senior Year

Fall: 16 credits

<i>VIS 4470/Field Trips or</i> another studio art elective	4 credits
Studio art electives	8 credits
<i>VIS 4990/Senior Project</i>	4 credits

Spring: 12 credits

<i>VPA 4400/Senior Seminar and Critique</i>	4 credits
Studio art elective	4 credits
<i>VIS 4990/Senior Project</i>	4 credits

**Photography**

The photography curriculum covers film and digital camera formats from 35mm to 8x10 and includes work with black and white, color, and nonsilver materials. Specific courses are given in studio, view camera, and collotype techniques, and various thematic courses (narrative, gender, etc.) are offered on a rotating basis. The darkroom has more than 50 4x5 enlargers, one 8x10 enlarger, a nonsilver room, and digital studios. The program is devoted to fine art photography, though many graduates work successfully in applied photography fields. *Enrollment in all upper-level photography courses is exclusively by permission of instructor.*

**Academic Requirements**

In addition to fulfilling general degree requirements, undergraduate students majoring in photography must complete the following requirements (100 credits):

Freshman Year

Fall: 12 credits

<i>VDE 1150/Design I</i>	4 credits
<i>VDR 1010/Drawing I</i>	4 credits
<i>VSC 1010/Sculpture I</i>	4 credits

Spring: 12 credits

<i>VIS 1200/Visual Language</i>	4 credits
<i>VPH 1010/Photography I</i>	4 credits
<i>VPR 1600/Extended Media</i>	4 credits

Sophomore Year

Fall: 12 credits

<i>VPH 2030/Photography II</i>	4 credits
<i>VPH—/Photography elective</i>	4 credits
<i>ARH—/Art history elective (contemporary)</i>	4 credits

Spring: 12 credits

<i>VPH 2320/Looking at Photographs</i>	4 credits
<i>VPH—/Photography elective</i>	4 credits
<i>ARH—/Art history elective</i>	4 credits

Junior Year

Fall: 16 credits

<i>VPH—/Photography electives (two)</i>	8 credits
Studio art elective	4 credits
<i>ARH—/Art history elective</i>	4 credits

Spring: 12 credits

<i>VPH 3690/Junior Seminar</i>	4 credits
<i>VPH—/Photography elective</i>	4 credits
Studio art elective	4 credits

Senior Year

Fall: 12 credits

Studio art elective	4 credits
<i>VPH 4400/Senior Seminar and Critique</i>	4 credits
<i>VIS 4990/Senior Project</i>	4 credits

Spring: 12 credits

<i>VPH—/Photography elective</i>	4 credits
Studio art elective	4 credits
<i>VIS 4990/Senior Project</i>	4 credits

**Printmaking/Art of the Book**

Offering one of the finest and most comprehensive printmaking facilities in the country, the Printmaking Program provides scope and flexibility through both its facilities and its faculty. 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, papermaking, 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.

Academic Requirements

In addition to fulfilling general degree requirements, undergraduate students majoring in printmaking/art of the book must complete the following requirements (100 credits):

Freshman Year

Fall: 12 credits	
VDE 1150/Design I	4 credits
VDR 1010/Drawing I	4 credits
VSC 1010/Sculpture I	4 credits
Spring: 12 credits	
VIS 1200/Visual Language	4 credits
VPR 1600/Extended Media	4 credits
Studio art elective*	4 credits
* VPH 1010 or a drawing elective strongly recommended	

Sophomore Year

Fall: 16 credits	
VPR 2020/Introduction to Lithography and Woodcut†	4 credits
VPR 4000/The Old and New	4 credits
Studio art elective*	4 credits
ARH—/Art history elective (contemporary)	4 credits
* VIS 2110 strongly recommended	
Spring: 12 credits	
VPR 2010/Introduction to Intaglio and Silkscreen†	4 credits
VPR 3550/The Monotype or VPR—/Printmaking elective	4 credits
Studio art elective*	4 credits
* VPH 1010 or a drawing elective strongly recommended	

Junior Year

Fall: 12 credits	
VPR 2250/Introduction to Papermaking or VPR—/Printmaking elective††	4 credits
VPR 3750/Advanced Printmaking Studio I	4 credits
ARH—/Art history elective	4 credits
Spring: 12 credits	
VPR 3000/The Animated Print or VPR—/Printmaking elective††	4 credits
VPR 3670/Art of the Book I	4 credits
VPR 3800/Advanced Printmaking Studio II	4 credits

Senior Year

Fall: 12 credits	
VPR 4750/Advanced Printmaking Studio III or VPR—/Printmaking elective††	4 credits
ARH—/Art history elective	4 credits
VIS 4990/Senior Project	4 credits
Spring: 12 credits	
VPR 4800/Advanced Printmaking Studio IV or VPR—/Printmaking elective††	4 credits
Studio art elective	4 credits
VIS 4990/Senior Project	4 credits

- † VPR 2010 and 2020 may be taken in any order.
- †† In consultation with their faculty advisor, students may choose another studio art elective, instead of the indicated course or printmaking elective.

Sculpture/3-D Media

The sculpture/3-D media studios include, apart from general instructional space, major facilities for work in wood, direct metal welding and construction, bronze casting, ceramic sculpture, and large-scale fabrication. There are also sophisticated digital and audiovisual equipment and labs.

The curriculum honors traditional skills and encourages experimental ideas. Students can choose to employ a variety of traditional and contemporary approaches in their work, including object making, site-specific work, installation, inter/multi-media, and video. In their junior and senior years, students are eligible for semiprivate studios.

Academic Requirements

In addition to fulfilling general degree requirements, undergraduate students majoring in sculpture/3-D media must complete the following requirements (100 credits):

Freshman Year

Fall: 12 credits	
VDE 1150/Design I	4 credits
VDR 1010/Drawing I	4 credits
VSC 1010/Sculpture I	4 credits
Spring: 12 credits	
VIS 1200/Visual Language	4 credits
VPR 1600/Extended Media	4 credits
VSC 2040/Sculpture II	4 credits

Sophomore Year

Fall: 12 credits	
VDR—/Drawing elective	4 credits
VSC 1020/Introduction to Wood	4 credits
One course in Group I, II, or III*	4 credits
Spring: 16 credits	
VSC 2080/Direct Metal: Introductory	4 credits
One course in Group I, II, or III*	4 credits
Studio art elective	4 credits
ARH—/Art history elective (contemporary)	4 credits

Junior Year

Fall: 14 credits

<i>VSC 3550/Junior Sculpture Studio I</i>	2 credits
One course in Group I, II, or III*	4 credits
Studio art elective	4 credits
<i>ARH—/Art history elective</i>	4 credits

Spring: 10 credits

<i>VSC 3560/Junior Sculpture Studio II</i>	2 credits
Studio art elective	4 credits
<i>ARH—/Art history elective</i>	4 credits

Senior Year

Fall: 12 credits

Studio art electives (two)	6 credits
<i>VSC 4800/Senior Seminar</i>	2 credits
<i>VIS 4990/Senior Project</i>	4 credits

Spring: 12 credits

Studio art electives (two)	8 credits
<i>VIS 4990/Senior Project</i>	4 credits

- \* Completion of one course from each of the following three groups is required for the B.F.A. major in sculpture/3-D media; these can be taken in any order.

Sculpture Group I:

<i>VIS 3300/Digital Dimensions</i>
<i>VSC 3410/Video Art I</i>
<i>VSC 3420/Video Art II</i>
<i>VSC 3630/Sound/Interactive Media I</i>
<i>VSC 3640/Sound/Interactive Media II</i>

Sculpture Group II:

<i>VSC 2200/Figure Modeling and Drawing</i>
<i>VSC 2270/Ceramic Sculpture</i>
<i>VSC 3060/Figure as Metaphor</i>
<i>VSC 3070/Bronze Casting</i>
<i>VSC 3480/Multiples: Methods for Making</i>

Sculpture Group III:

<i>VSC 3190/Shelters and Structures I</i>
<i>VSC 3210/Shelters and Structures II</i>
<i>VSC 3170/Sculpture as Place: Environmental Site-Specific Sculpture I</i>
<i>VSC 3180/Sculpture as Place: Environmental Site-Specific Sculpture II</i>

**Visual Arts: Interdisciplinary**

Working in close consultation with a faculty advisor, students in this major design a course of study that bridges two or more traditional areas. The course of study should (a) direct the student along a path of exploration, experimentation, synthesis, and juxtaposition, and (b) prepare the student to execute a comprehensive thesis study in the senior project, for which faculty sponsorship must be obtained.

**Academic Requirements**

In addition to fulfilling general degree requirements, undergraduate students majoring in interdisciplinary visual arts must complete 25 percent of their requirements for the major in a primary area (including a progression from introductory to advanced courses) and 10 percent in a secondary area. Of the combined 35 percent in the two areas, 24 credits must be in upper-level courses. It is recommended that 16 of those 24 credits be taken in the primary area and the remaining 8 in the secondary area. The credit total for the major is 100. Students must also find a faculty sponsor in each of the two areas.

Freshman Year

Fall: 12 credits

<i>VDE 1150/Design I</i>	4 credits
<i>VDR 1010/Drawing I</i>	4 credits
<i>VSC 1010/Sculpture I</i>	4 credits

Spring: 12 credits

<i>VIS 1200/Visual Language</i>	4 credits
<i>VPR 1600/Extended Media</i>	4 credits
Studio art elective	4 credits

Sophomore Year

Fall: 12 credits

Studio art elective	4 credits
Studio art course (1000 level)*	4 credits
<i>ARH—/Art history elective</i>	4 credits

Spring: 12 credits

Studio art course (2000 level)*	4 credits
Studio art course (1000 level)†	4 credits
<i>ARH—/Art history elective (contemporary)</i>	4 credits

Junior Year

Fall: 16 credits

Studio art course (3000 level)*	4 credits
Studio art course (2000 level)†	4 credits
Studio art elective	4 credits
<i>ARH—/Art history elective (contemporary)</i>	4 credits

Spring: 12 credits

Studio art course (3000 or 4000 level)*	4 credits
Studio art course (3000 or 4000 level)*	4 credits
Studio art course (3000 level)†	4 credits

Senior Year

Fall: 12 credits

Studio art course (3000 or 4000 level)*	4 credits
Studio art course (3000 or 4000 level)†	4 credits
<i>VIS 4990/Senior Project</i>	4 credits

Spring: 12 credits

Studio art elective(s)	4–6 credits
<i>Senior Seminar*</i>	2–4 credits
<i>VIS 4990/Senior Project</i>	4 credits

\* Primary area

† Secondary area

Minor in Visual Arts

The purpose of the minor in visual arts is to provide students in other disciplines with an understanding of visual arts processes, issues, and skills.

Students who have completed the prerequisite courses must submit a completed *Application for a Program of Minor Study*, together with a portfolio, to the coordinator of minors in the School of Art+Design, whose evaluation will determine acceptance into the program. The application is available in the Art+Design Office.

Prerequisite: Three courses, as follows:

- 1
- Two of the following 2-credit courses:  
VDR 1210/*Introduction to Drawing and Painting for Nonmajors*  
VPR 1500/*Printmaking for Nonmajors*  
VSC 1500/*Sculpture for Nonmajors*
- 2
- One course in art history

Requirements: Three elective courses, chosen in consultation with the coordinator of minors in the School of Art+Design.

The Master of Fine Arts Program

The Master of Fine Arts Program in the School of Art+Design is small and highly selective. Its purpose is to foster the artistic, intellectual, and professional growth of each student through exposure to a variety of viewpoints represented by the graduate faculty, visiting artists, critics, and the current group of graduate students. The program provides an environment in which a student may intensively pursue independent studio work, as well as pertinent art historical and other academic studies. The extensive facilities of the School, including photography, video, and digital labs, are available to M.F.A. students. In addition, each M.F.A. student is assigned a semiprivate studio space. For those interested in developing teaching skills and pedagogical approaches to art making, opportunities to assist in the teaching of undergraduate courses and, when appropriate, to develop and offer courses, are available. Thirty-five miles south of the campus, the vast art resources in New York City play a crucial role in every student's curricular and extracurricular studies.

The program emphasizes 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 M.F.A. faculty. The course of study culminates in an M.F.A. exhibition accompanied by a written thesis.

Academic Requirements

The M.F.A. Program is designed to be completed in two years with a minimum requirement of 64 graduate credits. This normally includes 40 credits of studio work (completed as independent studio projects in *VIS 5900*, in conjunction with the *Graduate Studio Seminars*), 8 credits of art history, and 16 credits of elective coursework chosen in consultation with a graduate advisor. For successful progress through the program, a 3.0 GPA (B) must be maintained.

First Year

Fall: 16 credits	
VIS 5585/ <i>Graduate Studio Seminar I</i>	4 credits
VIS 5900/ <i>Independent Graduate Studio</i>	4 credits
ARH 5325/ <i>M.A. Colloquium I</i>	4 credits
Elective	4 credits
Spring: 16 credits	
VIS 5595/ <i>Graduate Studio Seminar II</i>	4 credits
VIS 5900/ <i>Independent Graduate Studio</i>	8 credits
Elective	4 credits

Second Year

Fall: 16 credits	
VIS 5605/ <i>Graduate Studio Seminar III</i>	4 credits
VIS 5900/ <i>Independent Graduate Studio</i>	4 credits
ARH 5326/ <i>M.A. Colloquium II</i>	4 credits
Elective	4 credits
Spring: 16 credits	
VIS 5615/ <i>Graduate Studio Seminar IV</i>	4 credits
VIS 5900/ <i>Independent Graduate Studio</i>	8 credits
Elective	4 credits

M.A./M.F.A. Degree Requirements

Graduate students have an opportunity to earn both an M.A. degree in art history and an M.F.A. degree in visual arts at Purchase College. (See the School of Humanities section for information on the Art History M.A. Program.) In most cases, obtaining the two degrees requires three years of in-residence study with a total course load of 96 credits.

Apart from preparation for museum and gallery work and writing art criticism, students enrolled in the M.A./M.F.A. Program gain a significant competitive advantage when pursuing a teaching career in studio art. Candidates for both the M.A. and M.F.A. degrees should review the options for thesis exhibition and studio space with their studio sponsor during their third year in residence.

First Year

Fall: 16 credits	
VIS 5585/ <i>Graduate Studio Seminar I</i>	4 credits
VIS 5900/ <i>Independent Graduate Studio</i>	4 credits
ARH 5325/ <i>M.A. Colloquium I</i>	4 credits
ARH 5—/Art history elective	4 credits
Spring: 16 credits	
VIS 5595/ <i>Graduate Studio Seminar II</i>	4 credits
VIS 5900/ <i>Independent Graduate Studio</i>	8 credits
ARH 5—/Art history elective	4 credits

Second Year

Fall: 16 credits	
VIS 5605/ <i>Graduate Studio Seminar III</i>	4 credits
ARH 5326/ <i>M.A. Colloquium II</i>	4 credits
ARH 5—/Art history electives (two)	8 credits

Spring: 16 credits

<i>VIS 5615/Graduate Studio Seminar IV</i>	4 credits
<i>VIS 5900/Independent Graduate Studio</i>	8 credits
<i>ARH 5—/Art history elective</i>	4 credits

### Third Year

Fall: 16 credits

<i>VIS 5900/Independent Graduate Studio</i>	8 credits
<i>ARH 5—/Art history elective</i>	4 credits
<i>ARH 5990/Master's Thesis</i>	4 credits

Spring: 16 credits

<i>VIS 5900/Independent Graduate Studio</i>	8 credits
Elective	4 credits
<i>ARH 5990/Master's Thesis</i>	4 credits

### **M.F.A. Thesis and Exhibition**

As one of the graduation requirements, the M.F.A. candidate mounts a final thesis exhibition, accompanied by a critical thesis paper (6–10 double-spaced pages) that articulates the philosophical and/or formal viewpoint of the work. M.F.A. thesis exhibitions, which include the work of two or more graduate students at a time, are installed in the Richard and Dolly Maass Gallery, the main exhibition space in the School of Art+Design.

The thesis exhibition, carried out with the sponsorship of a faculty member, is reviewed, critiqued, and adjudicated by three to five members of the M.F.A. faculty, including the student's sponsor. The review must be scheduled during the time of the thesis exhibition; the thesis paper must be given to each of the reviewers one week in advance of the review date. The title page of the thesis paper must be signed by the sponsor and second reader (chosen by the student). Finally, the thesis paper and slide documentation of the exhibition must be submitted before graduation to the director of the Library for cataloging.

### **Advising**

Students are assigned an individual faculty sponsor/advisor upon admission to the program. After their first semester, students are free to select a sponsor from the M.F.A. faculty (with the new sponsor's consent). Formal meetings as well as end-of-semester faculty reviews serve as advising tools.

### **Review Process**

Reviews for M.F.A. students take place at the midpoint and end of each semester. In addition, a comprehensive review is conducted at the end of the first year of the program. At the culmination of the program, the final review takes place during the thesis exhibition.

The faculty sponsor conducts the mid-semester review. The end-of-semester review includes a group of three to five faculty members, with representation from all concentrations, along with the student's faculty sponsor. In advance of the end-of-semester review dates, sign-up sheets are posted on the M.F.A. information board in the faculty mailroom. Students must sign up for a time slot on the day their sponsor is present.

Each faculty review group meets with the student for 45 minutes to discuss the semester's work. Faculty members respond in writing to the students they review. Recommendations are given and each student is assigned a grade. The format is designed to encourage intellectual, artistic, and theoretical exchange.

Each student's progress determines his or her continuation in the program. Probation can be recommended at the conclusion of the first semester only. Invitations to continue in the M.F.A. program are extended at the conclusion of the first year. Failure to demonstrate adequate professional growth during the first year will lead to dismissal at the end of that year.

### **M.F.A. Areas of Concentration and Facilities**

While areas of concentration in the graduate program are identified individually, the nature of the program is interdisciplinary and pluralistic. M.F.A. candidates are encouraged to explore and expand their ideas within the context of their own art-making processes, choosing the faculty members and facilities best suited to their needs.

#### **Painting/Drawing**

In the painting/drawing area, emphasis is placed on the development of originality, clarity, and studio discipline to prepare students for professional careers. By focusing on independent studio work, students are encouraged, with faculty assistance, to discover their individual forms of expression. Instructional methods include one-on-one meetings with faculty sponsors, group critiques with the Painting/Drawing Board of Study, and cross-disciplinary critiques with the M.F.A. faculty.

#### **Printmaking/Art of the Book**

The printmaking area is equipped for large-scale work in all of the major printmaking media: lithography, silkscreen, intaglio, woodcut, papermaking, photomechanical, and digital printmaking. In addition, the Center for Editions in the School of Art+Design provides students with an unusually wide array of traditional letterpress and offset presses and digital technologies for book publishing. Digital media is served by several state-of-the-art computer labs and large-format printers. To aid in navigating the conceptual and technical choices, group and individual critiques are employed. M.F.A. candidates are provided with a large, well-equipped atelier as well as semi-private studio space.

#### **Sculpture/3-D Media**

This area accommodates a varied focus of content and context to include traditional object making, installation art, and video/multimedia work. Studios include a major facility for woodworking and an extensive metal shop with facilities for direct welding, construction, and bronze casting. There are also dedicated labs for digital video editing and sound experimentation. Faculty members assist and instruct students through individual mentoring and group and individual critiques.



Graduate Course Descriptions

*Note* Graduate course offerings and their frequency are subject to change.

<b>VIS 5001</b>	<i>Graduate Teaching Associate</i>
<b>0 credits. Every semester</b> This course provides the opportunity for a graduate student to deliver a specific undergraduate course. Existing syllabi are used as a model for nonmajor courses. For a new course to serve visual arts majors, a new syllabus must be developed and approved by the director of the School of Art+Design.	
<b>VIS 5200</b>	<i>Advanced Seminar in Technical Video Production</i>
<b>2 credits. Special topic: Fall 2005</b> Video, whether it is used to document or produce work, has become an important medium for many artists. This course focuses on the technical aspects of video production, from specific camera parts to presentation of an authored DVD. The goal is to provide students with the technical knowledge that is needed to accurately realize their creative vision in video.	
<b>ARH 5325 and 5326</b>	<i>M.A. Colloquium I and II</i>
See the Art History section (School of Humanities) for description.	
<b>VIS 5585 5595, 5605 5615</b>	<i>Graduate Studio Seminar I, II, III, IV</i>
<b>4 credits (per semester). I: Every semester; II, IV: Spring; III: Fall</b> All graduate students meet weekly as a group with the seminar leader. Major figures in the art world, including artists, curators, and gallerists, join the seminar throughout the semester and participate in individual and group critiques. General thematic concerns provide continuity in a given semester. Other activities include visits to museums, galleries, and artists' studios in the New York City metropolitan area. Successful completion of each graduate studio seminar is a prerequisite for the following semester's seminar.	
<b>VIS 5900</b>	<i>Independent Graduate Studio</i>
<b>4-8 credits (per semester). Every semester</b> Each M.F.A. student meets regularly with a studio sponsor. All M.F.A. 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.	

Undergraduate Course Descriptions

General

*Note* In sequenced courses (e.g., *I, II, III, IV*), successful completion of each course is a prerequisite for the next course in the sequence. For example, *VIS 2120/Crossover I* is a prerequisite for *VIS 3120/Crossover II*.

<b>VIS 1150</b>	<i>Basic Visual Literacy</i>
See <i>NME 1150</i> in the New Media section (Interdisciplinary Studies) for description.	
<b>VIS 1170</b>	<i>Digital Media Studio</i>
See <i>NME 1170</i> in the New Media section (Interdisciplinary Studies) for description.	
<b>VIS 1200</b>	<i>Visual Language</i>
<b>4 credits. Spring</b> Students are introduced to issues and vocabulary that are basic to both studio critiques and art history: thinking, talking, and writing about art. Designed for visual arts students, the primary focus of this course is on the concerns that are operational in art making and on the processes, content, and context of art of the modern period.	
<b>VIS 2000</b>	<i>Introductory Digital Imaging</i>
See <i>VPH 2000</i> in the Photography section for description.	
<b>VIS 2110</b>	<i>Color Seminar</i>
<b>4 credits. Every semester</b> 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. It is a practicum in color as experienced, not a course in color theory. Mastery of basic color grammar and syntax leads to a personal sense of looking and expression.	
<b>VIS 2120 and 3120</b>	<i>Crossover I and II</i>
<b>4 credits (per semester). Special topic (offered irregularly)</b> These cross-disciplinary courses for students in the visual and performing arts provide an opportunity for sharing knowledge of the materials and processes used in creative endeavors. Studio visits with artists and performers who are engaged in interdisciplinary work focus on a central theme, which structures three required interdependent term projects. Curatorial gallery lectures augment contemporary and historical perspectives. <i>VIS 3120</i> is designed for students who wish to pursue in greater depth the issues exemplified in <i>VIS 2120</i> .	

**VIS 2200***Collage*

**4 credits. Fall** The collage medium is often associated with Cubism because it has the power to both fracture and reassemble shapes and images. This course explores the fabrication of two-dimensional artworks, using a variety of materials (both found and created), including paper, fabric, wood, metal, and string, along with drawing and painting elements.

**VIS 2300***Basic Mac for Visual Artists*

**2 credits. Every semester** In this introduction to the computer as a creative tool, basic computer and digital imaging terminology are presented. Students create bitmap and vector images, animations, and sound projects. General topics, such as printing, scanning, and image capturing, are also covered. Offered as *NME 2300* for new media majors.

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

**4 credits. Spring** A discussion of important aesthetic and critical issues in the relationship between art and technology. The new electronic media have affected the way artists see, think, work, and have their productions distributed and communicated. Technology has played a major role in transforming and democratizing culture and in changing the notion of what art is. Offered as *NME 3000* for new media majors.

**VIS 3040***Internet as Public Art*

See *NME 3040* in the New Media section (Interdisciplinary Studies) for description.

**VIS 3190***Outrageous/Outscale*

**4 credits. Spring** Students experiment with ideas for making a series of work that is highly charged and “over the top” in content, scale, color, and visual impact. Students can choose any medium and/or work in collaboration.

**VIS 3300***Digital Dimensions*

**4 credits. Spring** In this studio introduction, 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. Offered as *NME 3300* for new media majors.

*Prerequisite:* *VSC 2040* or *NME 2100*

**VIS 3440***Contemporary Issues in Art*

**4 credits. Special topic (offered irregularly)** Students examine a new discourse in contemporary culture, including visual art that uses both traditional and nontraditional media to communicate and interact with broad and diversified audiences about issues directly relevant to their lives. Cultural analysis, through which students face aesthetic, social, and personal choices involved in being an artist, is also encouraged.

**VIS 3770***Experimental Web Practice*

See *NME 3770* in the New Media section (Interdisciplinary Studies) for description.

**VIS 4467***Field Trips*

**4 credits. Fall** 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. One class is devoted to discussing student work in the context of information and dialogue generated by the course in progress. Formerly *VIS 4460*.

**VIS 4990***Senior Project*

**8 credits. Every year** The two-semester, 8-credit senior project is required for all visual arts majors in their senior year. It is an intensive, independent study undertaken with faculty sponsorship, in which students pursue a particular theme or topic as a culmination of their undergraduate experience. A written thesis and visual documentation of the project must be submitted to both the Art+Design Office and the Library, before graduation. (Students enrolling in a one-semester 8-credit senior project register under *VIS 4991*.)

**Design****VDE 1150***Design I*

**4 credits. Every semester** An introduction to a variety of concepts and tools used in 2-D composition. Observation and discovery of visual and compositional properties lead to projects that exercise principles important to all 2-D media: line, shape, volume, field, scale, space, edge, contrast, rhythm, texture, pattern, symmetry, asymmetry, proportion, sequence, and color. Introductory relationships between letterform and image are also introduced. *Required for all visual arts majors.*

**VDE 2400***Letterpress Workshop I and II*

and **3400**

**4 credits (per semester). Fall** Students become familiar with hot-type technology, relief printing, and its 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.

**VDE 2450***Digital Media for Designers I*

**2 credits. Fall** An introduction to the Macintosh computer and the 2-D software applications that graphic designers need as tools for professional creative work. The primary programs covered are QuarkXPress and Adobe Illustrator, Photoshop, and InDesign. *Required for graphic design majors;* offered as *NME 2450* for new media majors.

VDE 2500

Word and Image I

**4 credits. Fall** 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; composition, variation, and discovery of word/image relationships through experimentation and play. Historical typographic distinctions are also explored. *Required for graphic design majors.*

*Corequisite: VDE 2450*

VDE 2600

Word and Image II

**4 credits. Spring** This continuation of *VDE 2500* emphasizes semiotic relationships between typographic and other graphic forms. Projects evolve from exercises to more applied final projects (e.g., brochures and posters). This course covers the representation and communication of ideas through images, type/image relationships, typographic hierarchy (through placement, scale, color, weight, juxtaposition), and problem solving techniques. *Required for graphic design majors.*

*Prerequisite: VDE 2500*

VDE 2850

Type and Composition

**4 credits. Special topic (offered irregularly)** An intensive studio course for talented students who are having difficulties with design. Exercises in type (e.g., legibility, scale, hierarchy, color, weight) and image making (drawing, photography, collage) are presented in a formal context. Concept-driven projects help students investigate the power of informed manipulation of type and image. Creative approaches to problem solving, including Gestalt principles of organization and “lateral thinking,” are also examined and applied.

*Prerequisite: Permission of instructor*

VDE 3090

Interactive Design

**4 credits. Spring** In this course, which builds on the skills and processes explored in *VDE 3180* and *3700*, emphasis is on designing for interactive media (e.g., CD-ROMs, Web sites, interactive kiosk displays, interactive installations, performance). Students develop skills in designing storyboards, navigational systems, scripting, sequential picture and sound editing, and typography in motion. Individual final projects focus on appropriateness of communication design, inventiveness, and nonlinear organization of many elements.

*Prerequisite: VDE 3180 and 3700*

VDE 3180

Digital Media for Designers II

**2 credits. Spring** This continuation of *VDE 2450* provides students with an introduction to motion and interactive graphics. Workshops on software applications like After Effects and Flash lead to an integrated approach to designing with the photo and page-layout applications learned in *VDE 2450*. *Required for graphic design majors; offered as NME 3180 for new media majors.*

*Prerequisite: VDE/NME 2450*

VDE 3200

Advanced Typography

**4 credits. Fall** 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 typographic metaphor and text typography. Areas of investigation include: the shape, texture, and division of text; typographic grid; advanced problems of word/image relationships. *Required for graphic design majors.*

*Prerequisite: VDE 2600*

VDE 3240

Design Issues

**4 credits. Spring** This seminar explores current issues of theory, methodology, and practice confronting graphic designers through readings, discussions, and written and designed responses. Topics include: modern and postmodern art and design manifestos; semiotics, deconstruction, structuralism, and feminism; the role of the graphic designer within society; branding, plagiarism, and copyright law; designing for a digital world and global economy. Students produce a final research project. *Open to students interested in design; highly recommended for graphic design majors.*

VDE 3300

History of Graphic Design Survey

**4 credits. Spring** 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. *Required for graphic design majors.*

VDE 3440

Typographic Investigations

**4 credits. Special topic (offered irregularly)** An investigation of advanced problems in typography (e.g., type design, manipulation of preexisting letterforms, proportional systems, legibility, critical theory, information design, and developments in technology). This course helps students gain control and authorship over type beyond the choices available on the computer. Participants learn about decisions inherent in developing alphanumeric systems and analyze historical and contemporary examples of typographic innovation.

*Prerequisite: VDE 3200*

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**VDE 3450**      *Production for Designers*

**4 credits. Every semester** A comprehensive study of the processes and procedures used in producing works of design, with emphasis on preparation for print media, primarily offset lithography. Intensive workshops cover letterpress and screen printing, flexography, and digital print processes like HP Indigo and large format inkjet. Attention is given to commercial printing papers, finishing procedures (e.g., die cutting, foil stamping, binding techniques), digital prepress, and photographing for print. Field trips may include a commercial offset plant, laser die-cut operation, and paper mill. *Required for graphic design majors.*

*Prerequisite:* VDE 2600

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**VDE 3500**      *Book Structures*

**4 credits. Spring** 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.

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**VDE 3510**      *Word and Image III*

**4 credits. Fall** This course 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.*

*Prerequisite:* VDE 2600

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**VDE 3610**      *Word and Image IV*

**4 credits. Spring** 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.*

*Prerequisite:* VDE 3510

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**VDE 3650**      *The Art of Multiples*

**4 credits. Spring** The attraction and satisfaction of making multiple copies of an artwork are investigated. Students produce a series of multiples in various media like offset (bumper stickers, wallpaper), photo silkscreen (boxes, packaging, signs), letterpress (tags, imprinted pencils), INT rub-off lettering (dice), laser printing, stencils and flexography (match-books), photography and diazo. The history of multiples is also explored.

*Prerequisite:* Permission of instructor

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**VDE 3700**      *Web Page Design*

**4 credits. Fall** An examination of the creative and practical applications of Graphic User Interfaces and page design as they pertain to the Web. Basic HTML code and Web design applications lead to the development of Web pages. Emphasis is on designing navigational schematics, linking strategies, and getting the most out of typographics and image mapping. Offered as *NME 3700* for new media majors.

*Prerequisite:* VDE/NME 2450; recommended: VDE/NME 3180

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**VDE 3800**      *Design for the Web*

**4 credits. Spring** The Web is part of a larger environment that constantly evolves in relation to social and technological developments. This course investigates the design of online experiences through lectures, discussions, workshops, and projects. Students explore relationships among design, technology, and user experience in the context of contemporary Internet cultures and develop skills in designing information architectures, interface behaviors, navigation systems, and typographic and image strategies for the Web. *Recommended for graphic design majors.*

*Prerequisite:* VDE 3180 or equivalent

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**VDE 4090**      *Senior Seminar*

**4 credits. Spring** This seminar affords the graduating graphic design student the ability to develop his or her portfolio, create professionally oriented work, and design a personalized identity package, including letterhead and résumé. In addition to field trips to design studios, group discussions revolve around current issues in the design field, professional options within a diverse set of opportunities, the business of design, and freelancing. *Required for graphic design majors.*

*Prerequisite:* VDE 4100 and senior standing

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**VDE 4100**      *Community Design*

**4 credits. Fall** 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 a concept, development of design solutions, production, printing, scheduling, maintaining client relationships, billing, etc. *Required for graphic design majors.*

*Prerequisite:* VDE 3200 and 3510

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**VDE 4170**      *Advanced Web Design: Special Projects*

**2 credits. Special topic (offered irregularly)** Based on the model of *VDE 4100*, this special upper-level course provides advanced students in graphic design and new media with professional experience working as a team on a real job for a real client. Offered as *NME 4170* for new media majors.

*Prerequisite:* Either VDE 3090, VDE/NME 3700, or VDE 3800, and permission of instructor

VDE 4600

Experimental Book

**4 credits. Fall** 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.

VDE 4790

Artist/Writer Workshop

**4 credits. Special topic (offered irregularly)** The ideas and skills inherent in visual arts and literature are combined toward an integrated expression in this interdisciplinary course. Students confront issues of form, word and image relationships, sequence, storytelling, semiotics, and visual/experimental literature. Skills are developed through a sequence of exercises, including: Dada poetry and other writing (continuous, automatic, multiple points of view); titling objects; building a narrative; story development; typographic settings of original text; writing and designing for the visual book, performance, and other time-based media. Students choose the medium for their final projects; collaborations are encouraged.

*Prerequisite:* Junior or senior standing, and an interest in the marriage of visual arts and writing

Drawing

*Note* In sequenced courses (e.g., *I, II, III, IV*), successful completion of each course is a prerequisite for the next course in the sequence. For example, *VDR 1010/Drawing I* is a prerequisite for *VDR 1020/Drawing II*.

VDR 1010

Drawing I and II  
and 1020

**4 credits (per semester). I: Fall; II: Spring** Drawing is studied as a tool to help enhance powers of observation and imagination. Fundamental elements of visual representation, including mass, shape, line, composition, value, and texture, are developed through drawing studies and projects. Students are encouraged to respond perceptually and conceptually to visual works presented in the studios, learning how to organize their insights both rationally and intuitively. *VDR 1010 is required for all visual arts majors.*

VDR 1090

Drawing Seminar IA and IB  
and 1100

**4 credits (per semester). IA: Fall; IB: Spring** This two-semester seminar approaches drawing as a language and, therefore, as a tool. Class exercises are designed to strengthen powers of observation and imagination, and to enhance eye-hand coordination. Because of its emphasis on depth rather than breadth of experience, credit is awarded only after successful completion of *VDR 1100*.

VDR 2050

Figure Drawing I and II  
and 2060

**4 credits (per semester). I: Every semester; II: Spring** In this examination of the form and structure of the human figure, the student's ability to see and record the reality and relationships of live subject matter is emphasized. Concepts like gesture, contour, modeling, and movement are studied in workshops, lectures, critiques, and slide presentations. Materials include pencil, charcoal, wash, and conté.

*Prerequisite:* *VDR 1010*

VDR 2150

Intermediate Drawing

**4 credits. Every semester** An intensive perceptual study of objects in relationship to interiors, still life, and (when possible) landscape. The focus is on the interaction between objects and spaces. Students explore the formal means by which objects in recessionary space may be represented and interpreted on the 2-D drawing surface.

*Prerequisite:* *VDR 1010*

VDR 3050

Visiting Artist

**4 credits. Special topic (offered irregularly)** Visiting artists work with advanced students to further develop their drawing skills and abilities. Students work independently and meet for group discussions and critiques. Readings and field trips may supplement the visiting artists' discussions.

*Prerequisite:* *VDR 1020*

VDR 3090

Drawing Seminar IIA and IIB  
and 3100

**4 credits (per semester). IIA: Fall; IIB: Spring** A two-semester course for students who wish to pursue in greater depth the approach to drawing exemplified in *VDR 1090* and *1100*. It is also designed for students who, having had two semesters of other drawing experience, are receptive to (and curious about) the analytic/synthetic approach, process, and method of the drawing seminars. Credit is awarded only after successful completion of *VDR 3100*.

*Prerequisite:* *VDR 1090* and *1100* or two semesters of drawing

VDR 3130

Black and White as Color

See *VPA 3130* in the Painting section for description.

VDR 3260

Special Topics: Museum Drawing

**4 credits. Special topic (offered irregularly)** This course uses the collections of New York's Metropolitan Museum of Art, both the Cloisters and main branch, as sources for drawing motifs. Particular focus is on sculptural forms and their representation in painting and drawing.

*Prerequisite:* Permission of instructor

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**VDR 3300 and 4300**      *Advanced Drawing Projects I and II*


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4 credits (per semester). Fall The limits of scale, material, and concept of drawing as an art form are pushed in these courses. Students are expected to already be directed in their primary medium (painting, sculpture, printmaking, design, or photography) and to be able to pursue drawing as a finished form in relation to that work or drawing as a medium all on its own. *VDE 4300* may be of particular interest to M.F.A. students.

*Prerequisite:* Permission of instructor

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**VDR 3400**      *Experimental Drawing*


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See *VPA 3401* in the Painting section for description.

*Prerequisite:* *VDR 1010*

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**VDR 4500**      *Special Topics in Drawing*


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**4 credits. Special topic (offered irregularly)** An extensive study of a particular topic or technique in drawing for students who wish to pursue specific questions, issues, and problems beyond the level encountered in the general drawing courses. Topics vary each semester.

*Prerequisite:* Two semesters of drawing

### ***Painting***

*Note* In sequenced courses (e.g., *I, II, III, IV*), successful completion of each course is a prerequisite for the next course in the sequence. For example, *VPA 3010/Advanced Painting I* is a prerequisite for *VPA 3020/Advanced Painting II*.

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**VPA 1010**      *Painting I*


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**4 credits. Every semester** In this introduction to oil painting, projects focus on a variety of attitudes toward making paintings. Some of the assignments use the model of direct observation, while others involve transformation and abstraction from a given motif. Color is examined in relationship to observed hue, value, intensity, and temperature.

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**VPA 1020**      *Painting II*


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**4 credits. Every semester** An exploration of color in oil painting, from its descriptive, expressive, and decorative properties through representation and abstraction. Students discover the role of color in making a painting.

*Prerequisite:* *VPA 1010*

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**VPA 2010**      *Painting III*


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**4 credits. Fall** Students are exposed to a variety of painting experiences outside the studio. During the second half of the semester, students develop larger paintings based on work done on site. The course addresses considerations of descriptive language, color as light, spatial construction, and developing a personal “voice.”

*Prerequisite:* *VPA 1020*

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**VPA 2020**      *Painting IV*


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**4 credits. Spring** Students learn various methods of translating small-scale studies into larger works. Many sources are used for the studies, including collage, drawing, painting from observation, and computer-generated studies. Representation and abstraction are considered in these investigations.

*Prerequisite:* *VPA 2010*

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**VPA 2260**      *Art in the Dark*


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**4 credits. Special topic (offered irregularly)** A drawing and painting experience, working from flash slides, master slides, and directly from observation. Concepts and processes are discussed in terms of the space-forming cues: position, size/shape, overlap, figure/ground, and brightness/contrast. Exercises performed in a semi-dark environment encourage peripheral vision and a unified field response. Media include chalk, pencil, brush, and paint.

*Prerequisite:* *VPA 1010*

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**VPA 3000**      *The Generated Image*


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**4 credits. Special topic (offered irregularly)** 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.

*Prerequisite:* *VPA 1010*; working knowledge of Photoshop recommended

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**VPA 3010 and 3020**      *Advanced Painting I and II*


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**4 credits (per semester). I: Fall; II: Spring** Students work independently in painting under the guidance and criticism of a faculty member. The objective and the subjective, the world and the self are considered in the context of contemporary painting. Choices of subject and approach are the student's own. Each student attempts to define his or her own sensibility and concerns in preparation for the senior project.

*Prerequisite:* *VPA 2020*

VPA 3050	Visiting Artist
<b>4 credits. Special topic (offered irregularly)</b> Visiting artists work with advanced students to further develop their painting skills and abilities. Students work independently and meet for group discussions and critiques. Readings and field trips may supplement the visiting artists' discussions.	
VPA 3110	People and Places
<b>4 credits. Spring</b> This course focuses on the figure: dressed, undressed, alone, with others. Issues of figure/ground (person/situation) and the diverse roles of the figure in art (realist, narrative, expressive, etc.) are explored. Students paint both from the model and from source materials. The history and the current renewal of interest in figurative painting are considered through slide presentations and gallery visits.  <i>Prerequisite:</i> Permission of instructor	
VPA 3130	Black and White as Color
<b>4 credits. Spring</b> Students are asked to invent and discover roles for black and white to play, other than the traditional and obvious ones of dark and light. The goal is to characterize observed form and space in "plastic terms" (Matisse). Unlike <i>VDR 3090</i> and <i>3100</i> , in which line is emphasized, this course explores colorants in extension, as areas and intervals. Also offered as <i>VDR 3130</i> .	
VPA 3300	Writing and Painting
<b>4 credits. Special topic (offered irregularly)</b> Through specific painting and writing assignments, students discover the ways in which the use of imagery and words expresses meaning. The writing is narrative, both autobiographical and fictional; the painting is from memory, observation, and imagination.	
VPA 3401	Experimental Painting
<b>4 credits. Special topic (offered irregularly)</b> This course encourages nontraditional approaches to drawing and painting. Students explore a more innovative and interpretive response to their visual and intellectual experiences, both through a wide-ranging use of tools and materials and through complex and unconventional concepts, ideas, and subject matter. Assumptions about technique, subject, author, environment, audience, and historical classifications are interrogated.  <i>Prerequisite:</i> VPA 1010	
VPA 4400	Senior Seminar and Critique
<b>4 credits. Spring</b> 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. <i>Required for all painting/drawing majors undertaking a senior project.</i>	

<b>Photography</b>	
<i>Note</i> In sequenced courses (e.g., <i>I, II, III, IV</i> ), successful completion of each course is a prerequisite for the next course in the sequence. For example, <i>VPH 3260/Color Photography I</i> is a prerequisite for <i>VPH 3280/Color Photography II</i> . Permission of instructor is also a prerequisite for all upper-level photography courses.	
VPH 1010	Photography I
<b>4 credits. Every semester</b> In this introduction to the basic techniques and concepts of black and white photography, exposure, film development, contact printing, enlarging, spotting, and dry mounting are covered. Assignments alternate between technical, aesthetic, and expressive concerns. Offered as <i>NME 1010</i> for new media majors.	
VPH 2000	Introductory Digital Imaging
<b>2 credits. Special topic (offered irregularly)</b> This introduction to the field of digital imaging, in which all work is done on Macintosh computers, begins with the basics of working on a Mac. Adobe Photoshop is the main program explored, with an emphasis on learning both its technical aspects and creative approaches to digital imaging. Scanning, printing, and image manipulation are also covered. Also offered as <i>VIS 2000</i> ; offered as <i>NME 2000</i> for new media majors.	
VPH 2030	Photography II
<b>4 credits. Every semester</b> A continuation of <i>VPH 1010</i> , with emphasis on the basic concepts and processes of black and white photography, including an introduction to the Zone System, toners, filters, and preparation of developers. Assignments alternate between technical and creative concerns.  <i>Prerequisite:</i> VPH 1010	
VPH 2060	Digital Imaging I
<b>4 credits. Spring</b> Students learn to manipulate and alter images and create collages using Adobe Photoshop. Emphasis is placed on learning the tools while developing a "voice" that bridges and expands on traditional imagemaking. The digital imaging process, from the discussion of source imagery to scanning and postproduction alternatives, is explored. Offered as <i>NME 2060</i> for new media majors.  <i>Prerequisite:</i> VPH/NME 1010	
VPH 2320	Looking at Photographs
<b>4 credits. Spring</b> A critical and historical approach to photography is developed in this lecture/discussion. Emphasis is given to a vocabulary of photographic viewing, as well as to the interactions of photography, painting, and documentation. The needs of chronology and historical interpretation are also considered. Written papers required.	

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**VPH 2500**      *The Photograph as Document*

**4 credits. Special topic (offered irregularly)** This course focuses on a concern for human situations and conditions, while maintaining a respect for the inner vision of the photographer. Topics include imagery about people in both a private and a social environment.

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**VPH 3050**      *Visiting Artist*

**4 credits. Special topic (offered irregularly)** Visiting artists work with advanced students to further develop their photographic skills and abilities. Students work independently and meet for group discussions and critiques. Readings and field trips may supplement the visiting artist's discussions.

*Prerequisite:* Permission of instructor

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**VPH 3100**      *Urban Landscape*

**4 credits. Special topic (offered irregularly)** In this "think tank," art is developed that deals with the variety of the constructed environment. Diverse approaches are used to shape a concept of urban space. Using any media, students explore and create provocative work; images are made, taken, stolen, borrowed, defaced, and ultimately transformed.

*Prerequisite:* Permission of instructor

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**VPH 3160**      *Nonsilver*

**4 credits. Fall** 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.

*Prerequisite:* Permission of instructor

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**VPH 3210**      *Portrait/Self-Portrait*

**4 credits. Spring** An intensive exploration of the portrait and self-portrait through photographic methods. Self-directed projects, practical assignments, critiques, and field trips are included.

*Prerequisite:* VPH 1010, VPH 2030, and permission of instructor

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**VPH 3220**      *Dream and Reality*

**4 credits. Special topic (offered irregularly)** In this visual and conceptual investigation of photographic imagery, visual narrative strategies and literary methods like memoir, diary, confession, and autobiography are used.

*Prerequisite:* Permission of instructor

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**VPH 3250**      *View Camera*

**4 credits. Spring** 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.

*Prerequisite:* Permission of instructor

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**VPH 3260**      *Color Photography I and II*  
and **3270**

**4 credits (per semester). I: Fall; II: Spring** This sequence of critical seminars introduces the techniques of developing and printing color negative film. Circumstances are presented in which students encounter the issues of translating black and white photography into color, the introduction of local color into habits of black and white, and the necessary perceptual shifts in content and intention.

*Prerequisite:* Permission of instructor

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**VPH 3280**      *Color Photography III*

**4 credits. Special topic (offered irregularly)** In this continuation of VPH 3270, the production of large prints is emphasized.

*Prerequisite:* Permission of instructor

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**VPH 3300**      *Studio Photography*

**4 credits. Spring** 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. Technical skills developed also include: use of 4x5 cameras; the Zone System of exposure and development for black and white film; understanding of bellows extension factor and reciprocity failure; color temperature; filtering and exposure of color transparency film.

*Prerequisite:* Permission of instructor

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**VPH 3310**      *Day by What by Wow by Day*

**4 credits. Spring** A course in which students make a page with a photo image, a written observation/description, a question, a political awareness, and a bit of awe or wonder every day.

*Prerequisite:* VPH 2030 and permission of instructor

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**VPH 3390**      *Photo/Narrative*

**4 credits. Fall** A practical investigation of narrative strategies in still photographic imagery. In addition to directed readings and assignments, students complete a self-directed project in consultation with the instructor, resulting in either an artist's book or a photographic installation.

*Prerequisite:* Permission of instructor



<b>VPH 3460</b>	<i>Photographic Intervention</i>
<b>4 credits. Special topic (offered irregularly)</b> A studio/ critique course that investigates the meaning and application of “photographic intervention.” The style, form, and content of documentary, landscape, portrait, street, and snapshot photography, as well as the differences between objective and subjective approaches to the medium, are focused on throughout the course. In assignments, students apply and discuss methods of photographic intervention (e.g., lighting, perspective, framing, narrative, contrast, tone, color palette).	
<i>Prerequisite:</i> VPH 2030 and permission of instructor	
<b>VPH 3470</b>	<i>Constructed Reality</i>
<b>4 credits. Special topic (offered irregularly)</b> Study and assignments include such aspects of photography as still life, portraiture, fantasy, tableau, genre, sequential and serial, as well as a reordering of the real world. Trends and examples in contemporary photography are studied through slides, books, and field trips.	
<i>Prerequisite:</i> Permission of instructor	
<b>VPH 3560</b>	<i>Contemporary Trends in Photography</i>
<b>4 credits. Fall</b> An overview of contemporary photography and the major trends that shape it. Through a series of lectures, gallery visits, and critiques, students follow the developments of photographic art through history in order to place their own work within a global context.	
<i>Prerequisite:</i> Permission of instructor	
<b>VPH 3690</b>	<i>Junior Seminar</i>
<b>4 credits. Spring</b> A special preparatory course required for juniors who intend to complete a senior project in photography. Coursework includes both assigned and individual projects. In addition to studio work and critiques, there are weekly written exercises to prepare students for the written portion of the senior thesis.	
<i>Prerequisite:</i> VPH 1010 and 2030, one upper-level photography course, junior standing, and permission of instructor	
<b>VPH 3740</b>	<i>Professional Practices</i>
<b>4 credits. Spring</b> 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.	
<i>Prerequisite:</i> Permission of instructor	

<b>VPH 3750</b>	<i>The Digital Photo Image</i>
<b>4 credits. Special topic (offered irregularly)</b> Explores concepts of the digital photo image, from photographic capture on traditional film to methods of outputting the newly digitized image onto paper. Adobe Photoshop is used to edit images; printing methods may include darkroom work, nonsilver printing, and simple laser output. Includes hands-on work, theory, and the history of photo-image manipulation.	
<i>Prerequisite:</i> VPH 2000 or permission of instructor	
<b>VPH 3760</b>	<i>Advanced Digital Photography</i>
<b>4 credits. Fall</b>	
<i>Prerequisite:</i> Permission of instructor	
<b>VPH 4400</b>	<i>Senior Seminar and Critique</i>
<b>4 credits. Fall</b> Students work on self-directed projects. All students make an oral presentation on their work, attempting to place it within a context of cultural factors.	
<i>Prerequisite:</i> Permission of instructor	
<b>VPH 4470</b>	<i>Field Trips to Museums and Galleries: A Practical Course for Working Photographers</i>
<b>4 credits. Special topic (offered irregularly)</b> A practical course for working photographers that meets regularly in New York City and beyond to view photographic exhibitions and collections. Emphasis is placed on understanding the usefulness of viewing the work of others and the complex nature of influence. Special consideration is given to translating viewing experiences into practice. Formerly VPH 4460.	
<i>Prerequisite:</i> Permission of instructor	
<b>Printmaking/Art of the Book</b>	
<i>Note</i> In sequenced courses (e.g., <i>I</i> , <i>II</i> , <i>III</i> , <i>IV</i> ), successful completion of each course is a prerequisite for the next course in the sequence. For example, VPR 3670/ <i>Art of the Book I</i> is a prerequisite for VPR 3680/ <i>Art of the Book II</i> .	
<b>VPR 1600</b>	<i>Extended Media</i>
<b>4 credits. Spring</b> Working thematically toward a finished project (realized in an artist’s book and in time-based media), students gain experience in traditional and alternative methods for art making. Digital media, printmaking, and photography are used as unique forms or in new combinations. Emphasis is on the process of making and the challenge of expressing ideas. Demonstrations, critiques, readings, slide lectures, visiting artists, and films are included. <i>Required for all visual arts majors.</i>	
<i>Prerequisite:</i> VDR 1010, VDE 1150, and VSC 1010	

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**VPR 2010**      *Introduction to Intaglio and Silkscreen*

**4 credits. Every semester** This intensive introduction begins with intaglio, which involves sharply etched lines or velvety, delicate tones achieved on a copper plate. Students are then introduced to silkscreen, which uses photo and resist stencils to create multilayered images on paper or other surfaces. Through exposure to the unique characteristics of each medium, students greatly enlarge the technical vocabulary with which to refine and express their ideas.

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**VPR 2020**      *Introduction to Lithography and Woodcut*

**4 credits. Every semester** In this concentrated overview of each medium, the surface vibrancy, richness, and extraordinary textural range of lithography are coupled with the directness and graphic qualities of woodcut. Traditional and contemporary lithographic processes are demonstrated. A variety of woodcut techniques, using gouges, chisels, and electric tools, are employed to manipulate a surface.

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**VPR 2250**      *Introduction to Papermaking*

**4 credits. Fall** 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.

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**VPR 3000**      *The Animated Print*

**4 credits. Spring** Students explore ways in which printmaking and digital media can be linked to inform and enhance their artistic expression. Working with both the static space of the printed page and the dynamic, temporal space of the computer, students gain experience and make artworks using techniques of print media together with digital imaging and animation.

*Prerequisite:* One printmaking course, demonstrable Photoshop experience, or permission of instructor

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**VPR 3250**      *Intermediate/Advanced Papermaking*

**4 credits. Fall** In this continuation of *VPR 2250*, students are required to produce a body of work using a variety of papermaking techniques, in consultation with the instructor.

*Prerequisite:* *VPR 2250*

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**VPR 3450**      *Multimedia Computing*

**4 credits. Fall** Multimedia computing is the simultaneous computer control of media elements: graphics, hypertext, digital audio, CD audio, MIDI, digital video, and 2-D and 3-D animation. The goal of this hands-on course is to learn the process of making participant-interactive or self-running computer presentations. Students brainstorm, storyboard, prototype, test, and then package finished computer presentations. Offered as *NME 3450* for new media majors.

*Prerequisite:* Permission of instructor

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**VPR 3550**      *The Monotype*

**4 credits. Spring** 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.

*Prerequisite:* Must be a sophomore, junior, or senior visual arts major, or permission of instructor

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**VPR 3670**      *Art of the Book I and II*  
and **3680**

**4 credits (per semester). Every semester** In this two-course sequence, all aspects of the limited-edition artist's book are explored. Students are taught that, by the act of turning pages, they can express the continuity of an idea flowing through a near-cinematic continuum. Students realize the potential of narrative, sequence, and pacing, together with the importance of combining word and image. Discussions include letterpress, binding, other bookmaking techniques, and printmaking media.

*Prerequisite:* *VPR 2010* or *2020*

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**VPR 3750**      *Advanced Printmaking Studio I, II, III, IV*  
**3800, 4750**  
**4800**

**4 credits (per semester). Every semester** These sequential studio courses allow students to broaden their printmaking experience and experiment with one or more printmaking media. Advanced techniques, color separations, multiplate printing, collage techniques, and both digital and photomechanical printmaking are demonstrated. The studio work is supplemented with individual and group critiques, field trips, and/or visiting artists.

*Prerequisite:* *VPR 2010* and *2020*

VPR 4000

The Old and the New

**4 credits. Fall** Exploring the intersection of digital technology and print media, students learn to combine multicolored digital imagery with traditional printmaking techniques. The course begins with computer imaging software, which is used to digitally output the image on paper, then combines the image with traditional printmaking media.

*Prerequisite:* One printmaking course and demonstrable Photoshop experience, or permission of instructor

**Sculpture/3-D Media**

*Note* In sequenced courses (e.g., *I, II, III, IV*), successful completion of each course is a prerequisite for the next course in the sequence. For example, *VSC 1010/Sculpture I* is a prerequisite for *VSC 2040/Sculpture II*.

VSC 1010

Sculpture I and II

and 2040

**4 credits (per semester). I: Every semester; II: Spring** Development of a working process, individual industry, creative expressiveness, and class participation are stressed. A number of problems are explored through the use of various materials and processes. *VSC 1010 is required for all visual arts majors.*

VSC 1020

Introduction to Wood

**4 credits. Every semester** 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.

VSC 2020

Intermediate Wood I and II

and 2025

**4 credits (per semester). I: Every semester; II: Special topic (offered irregularly)** In these sequential courses, information and experience gained in *VSC 1020* are used to develop a more comprehensive understanding of the way an object's overall form is affected by the methods used in its construction. More complex joinery and shaping processes are presented and practiced.

*Prerequisite:* *VSC 1020*

VSC 2080

Direct Metal: Introductory

**4 credits. Every semester** 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.

*Prerequisite:* *VSC 1010*

VSC 2160

Collage/Assemblage I and II

and 3160

**2 credits. (per semester). Special topic (offered irregularly)** Beginning with collage, students move to box sculptures and constructions and then to environment and object transformation. This exploration of the unique possibilities of collage/assemblage may include work with found objects and fabricated forms.

*Prerequisite:* *VSC 1010*

VSC 2200

Figure Modeling and Drawing

**4 credits. Every third semester** 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.

*Prerequisite:* *VSC 1010*

VSC 2230

Woodturning

**4 credits. Special topic (offered irregularly)** An examination of the historical significance and technical developments of the woodturning process, with emphasis on the development and use of the lathe, the predominant tool in this process. Students are assigned a variety of technical problems designed to develop their individual skill level.

VSC 2270

Ceramic Sculpture

**4 credits. Special topic (offered irregularly)** 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.

*Prerequisite:* *VSC 1010*

VSC 3030

Studio Furniture Making I and II

and 4030

**4 credits (per semester). Special topic (offered irregularly)** Furniture design and making for the individual studio artist. Wood, metal, plastics, and other appropriate materials are discussed in solutions to applied problems. The history of furniture design is also studied.

*Prerequisite:* *VSC 2020*

VSC 3050

Visiting Artist

**4 credits. Special topic (offered irregularly)** This course provides an opportunity to work with a visiting artist on a variety of exercises that reflect the artist's expertise. Students are asked to expand their personal concerns in the light of new information, attitudes, and techniques offered by the visiting artists.

*Prerequisite:* *VSC 1010* or permission of the head of the Sculpture Board of Study

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**VSC 3060** *Figure as Metaphor*

**4 credits. Every third semester** An extensive investigation of the figure and organic forms as sources of ideas for sculpture. Initial work is from the figure; further work uses the figure as a springboard for the illumination of other metaphoric and/or abstract possibilities within the vocabulary of organic form. Mold-making methods are fully explored.

*Prerequisite:* VSC 2200 or permission of instructor

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**VSC 3070** *Bronze Casting*

**4 credits. Every third semester** This is the conclusion for those enrolled in VSC 3060, when those works are cast in bronze. It is also designed to enable new students to enter this sequence of courses here. 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.

*Prerequisite:* VSC 3060 or permission of instructor

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**VSC 3170** *Sculpture as Place: Environmental*  
and **3180** *Site-Specific Sculpture I and II*

**4 credits (per semester). Fall** The varied natural environment offered by the Purchase College campus provides the setting and materials for outdoor projects during the first half of the semester. Students also work indoors on longer-term projects that involve site selection, preparatory drawings and maquettes, and final execution in full scale. Study of the relationships between contemporary sculpture modes: sculpture and architecture, sculpture in the landscape, sculpture as place.

*Prerequisite:* VSC 2040

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**VSC 3190** *Shelters and Structures I and II*  
and **3210**

**4 credits (per semester). Spring** Using Gaston Bachelard's *The Poetics of Space* as a text, students investigate the idea of shelters and structures, both built and imaginary, as a source for 3-D work ranging from the miniature to the environmental, from the substantial to the ephemeral.

*Prerequisite:* VSC 2040

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**VSC 3350** *Public Art: Making a Proposal*

**2 credits. Special topic (offered irregularly)** Takes advanced students through the process leading to the fabrication and installation of a public art commission. Students answer a call for proposals for a specific site, then create and present a proposal, including a written statement, maquette, drawings, budget, and fabrication schedule, to a committee of practicing professionals.

*Prerequisite:* VSC 3170 or 3190 or permission of instructor

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**VSC 3410** *Video Art I*

**4 credits. Every semester** 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.

*Prerequisite:* VSC 1010

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**VSC 3420** *Video Art II*

**4 credits. Every semester** A workshop devoted to the production of independent video projects. Students are expected to have some facility with electronic cameras, sound, and editing techniques and to be highly motivated in the use of video as a creative tool. The course is strongly (though not exclusively) focused on video installation, exploring both its unique properties as a mixed-media, time-based form and its relationship to other contemporary 3-D practices.

*Prerequisite:* VSC 3410

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**VSC 3470** *Direct Carving*

**4 credits. Special topic (offered irregularly)** An introduction to carving as a discipline in sculpture. Initial emphasis is placed on technical issues of tools and process with the intent of using carving as a method of producing art objects. Historical and contemporary issues are also explored.

*Prerequisite:* VSC 1010 and 2040

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**VSC 3480** *Multiples: Methods for Making*

**4 credits. Special topic (offered irregularly)** A variety of 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.

*Prerequisite:* VSC 1010 and 2040

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**VSC 3550** *Junior Sculpture Studio I and II*  
and **3560**

**2 credits (per semester). I: Fall; II: Spring** This 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 critiques. *Required for sculpture/3-D media majors.*

*Prerequisite:* Limited to visual arts majors who have completed 60 studio credits and intend to complete a senior project in sculpture

VSC 3630

Sound/Interactive Media I

**4 credits. Every semester** 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.

VSC 3640

Sound/Interactive Media II

**4 credits. Every semester** A continuation of *VSC 3630*, for advanced sound and multimedia projects. Sound is further explored in ambient, interactive, performative, time, and site-specific installations. Tools available include the Kurzweil K2600 Architectural Synthesis System, Macintosh computers with mixing, synthesis, DVD surround sound mastering technology, and interactive software tool. Interactive programs in the studio include MAX, Jitter, and Cyclops

*Prerequisite:* VSC 3630

VSC 4430

Special Topics: Installation

**4 credits. Special topic (offered irregularly)** This course offers a limited number of advanced students an opportunity for intensive work in installation.

*Prerequisite:* VSC 3170 or VSC 3190

VSC 4800

Senior Seminar

**2 credits. Fall** Focuses on commitment and professional practice. Students are encouraged to articulate and clarify the intentions of their work through lectures, critiques, discussions, and readings. *Required for all students undertaking a senior project in sculpture.*

*Prerequisite:* Declared concentration in sculpture

Undergraduate Courses for Nonmajors

VDR 1210

Drawing/Painting for Nonmajors

**2 credits. Every semester** A basic introduction to drawing and painting 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.

VPR 1500

Printmaking for Nonmajors

**2 credits. Every semester** An introductory course in print-making for students from other disciplines. Focus is placed on becoming familiar with basic processes like intaglio, lithography, silkscreen, and woodcut.

VPH 2100

Color Photography: Nonmajors

**2 credits. Every semester** An introduction to the basic techniques of developing and printing color negatives. Students explore the issues that arise when translating black and white photographic techniques to color processing.

VSC 1500

Sculpture for Nonmajors

**2 credits. Every semester** 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.

School of Art+Design  
Administration and Faculty

Administration

**Denise Mullen**, *Director*  
B.A., Sweet Briar College; M.F.A., Pratt Institute.

**Jon Esser**, *Assistant Director*  
B.F.A., Purchase College; M.F.A., Brooklyn College.

**Selma Aronson**, *Financial Assistant to the Director.*

**Paul D’Agostino**, *Photography Technical Specialist.*  
B.A., Manhattanville College.

**Dennis FitzGerald**, *3-D Media/Woodshop Technical Specialist.* B.A., Eisenhower College.

**Jerzy Klebieko**, *Instructional Technology Specialist.*  
B.F.A., Purchase College.

**Jean Kyff**, *Executive Assistant to the Director.*  
B.S., University of Connecticut.

**John Mastracchio**, *Printmaking Technical Specialist.*  
B.F.A., State University of New York, New Paltz.

**Kirsten Nelson**, *Building Manager.* B.A., St. Olaf College;  
M.F.A., Purchase College.

**Ravi Rajan**, *Network Manager, Digital Technology Specialist.* B.M.Ed., University of Oklahoma; M.M., Yale University.

**Eric Wildrick**, *Sculpture/3-D Media Technical Specialist.*  
B.F.A., Kansas City Art Institute; M.F.A., State University of New York, New Paltz.

Visual Arts Faculty

Art History

**Irving Sandler**  
*Professor Emeritus of Art History.* B.A., Temple University;  
M.A., University of Pennsylvania; Ph.D., New York University. National Endowment for the Humanities and Guggenheim Fellowships. Author of *Triumph of American Painting: A History of Abstract Expressionism*; *The New York School: Painters and Sculptors of the 1950s*; *American Art of the 1960s*; *Art of the Postmodern Era: From the Late 1960s to the Early 1990s*; and *A Sweeper-Up After Artists: A Memoir.*

Graphic Design**Carol Bankerd**

Associate Professor of Art+Design. B.F.A., M.F.A., Yale University; studied at the University of Michigan, M.I.T., Harvard University. Awards: Salon de Mobile Travel Grant; SUNY Faculty Grant for the Improvement of Undergraduate Education; Sintra Corporation; Art Direction Magazine; Society of Publication Designers; New York State Council on the Arts. Publications and exhibitions of visual poetry: USA, Canada, India. Architectural and graphic design: Partner, 1984–96, BankerdStrickland, Purchase, NY; partner, 1996–present, Designs & Devices, Cambridge, MA.

**Bill Deere**

Associate Professor of Art+Design. Bachelor's of Environmental Design, North Carolina State University; M.F.A., Cranbrook Academy of Art. Publications: *Print, ID*, Princeton Architectural Press, American Institute of Graphic Arts. Curated *Graphic Design in the Netherlands* at The Cooper Union. Design clients include: Jack Lenor Larsen; Memorial Sloan-Kettering; Alano Verlag, Germany; IBM; and numerous private clients.

**Warren Lehrer**

Associate Professor of Art+Design. B.A., Queens College; M.F.A., Yale University School of Art and Architecture. Awards: National Endowment for the Arts Fellowship; New York Foundation for the Arts Fellowship; New York State Council on the Arts; Ford Foundation; International Book Design Awards; four American Institute of Graphic Arts awards.

**Robin Lynch**

Associate Professor of Art+Design. B.F.A., Howard University; M.F.A., Yale University. Recipient of numerous national and international design awards; worked as art director at Warner Bros. Records, director of design at Electra Records, and vice president of creative services at GRP Records. Served as vice president of the board of directors for the New York chapter of the American Institute of Graphic Arts and participated as speaker at numerous design conferences. Teaching experience includes the Minneapolis College of Art and Design, School of Visual Arts, and Yale School of the Arts, among others.

**Philip Zimmermann**

Associate Professor of Art+Design. B.F.A., Cornell University; M.F.A., Visual Studies Workshop/SUNY Buffalo. Awards: National Endowment for the Arts Individual Artists Fellowship; New York Foundation for the Arts Fellowship; Mid-Atlantic Arts Fellowship, Yaddo Resident Fellowship. Publisher of artists' books (Space Heater Editions). Selected collections: Victoria and Albert Museum, Bibliothèque Nationale, MoMA, New York Public Library, Smithsonian Institution, Getty Museum, Yale, and Harvard.

Drawing/Painting**Robert Berlind**

Professor of Art+Design. B.A., Columbia College; B.F.A., M.F.A., Yale University School of Art and Architecture. Awards: Pollock-Krasner Award; American Academy & Institute of Arts and Letters Award in Painting; National Endowment for the Arts Painting Fellowship. Selected solo exhibitions: Tibor de Nagy Gallery, New York; 15-year survey at the Neuberger Museum of Art; Wright State University; Picker Art Gallery, Colgate University. Exhibits extensively in New York City and abroad. Writes art criticism for *Art in America* and other publications.

**Judith Bernstein**

Associate Professor of Art+Design (part-time). B.F.A., M.F.A., Yale University School of Art and Architecture; B.S., M.S., Pennsylvania State University. Awards: Two National Endowment for the Arts individual grants; New York Foundation for the Arts Fellowship. Selected exhibitions: *End Papers: 1890–1900 and 1990–2000*, Neuberger Museum of Art; *Sexual Politics: Rewriting History*, Armand Hammer Museum of Art; *Coming to Power*, David Zwirner Gallery, New York. Work in the collections of MoMA, the Brooklyn Museum, Yale Art Gallery, and other public and private collections.

**Nancy Davidson**

Professor of Art+Design. B.Ed., Northeastern Illinois University; B.A., University of Illinois at Chicago; M.F.A., School of the Art Institute of Chicago. Awards: Pollock-Krasner Foundation award; Anonymous Was a Woman; National Endowment for the Arts, MacDowell Resident, and Yaddo Resident Fellowships; Massachusetts Council on the Arts grants. Recent exhibitions: *Bad Girls West*, University of California, Los Angeles; *How'm I Doin'?*, Shoshana Wayne Gallery, Santa Monica; Nova Sin Gallery, Prague; *Breathless*, Institute of Contemporary Art, Philadelphia; Robert Miller Gallery, New York; *Fantasy Underfoot*, Corcoran Gallery of Art, Washington, D.C.

**George Parrino**

Professor of Art+Design. B.F.A., Cooper Union; M.F.A., Yale University School of Art and Architecture. Awards: Fulbright Fellowship; three Yaddo Resident Fellowships; Majestic Foundation Resident Fellowship. Work in the collections of the Metropolitan Museum of Art, Guggenheim Museum, and Brooklyn Museum.

**Harriet Shorr**

Professor of Art+Design. B.A., Swarthmore College; B.F.A., Yale University School of Art and Architecture. Elected to the National Academy of Design. Awards: National Endowment for the Arts grant; purchase award from the American Academy of Arts and Letters; SUNY Chancellor's Award for Excellence in Teaching; Doris and Jack Kempner Distinguished Professor Award. Work in the collections of the Brooklyn Museum and Chicago Art Institute. Selected solo exhibitions: Museum of East Texas, Lufkin; Neuberger Museum of Art. Exhibits widely in New York City and the U.S. Author of *The Artist's Eye* (Watson-Guptill).

**Leonard Stokes**

Professor of Art+Design. B.A., Yale College; B.F.A., M.F.A., Yale University School of Art and Architecture; College of Design, Basel, Switzerland. SUNY Chancellor's Award for Excellence in Teaching. Exhibits at the Jason McCoy Gallery and Cordier & Ekstrom Gallery, New York.

**Michael Torlen**

Associate Professor of Art+Design. B.F.A., Cranbrook Academy of Art; M.F.A., Ohio State University. Awards: University Fellow, Georgia Commission on the Arts; International Travel Grant, Australia Council; Weir Farm Trust and Acadia National Park Artist-in-Residence. Work in the collections of the Aldrich Museum of Contemporary Art, Neuberger Museum of Art, and numerous corporations. Recent exhibitions: *Song for My Father*, Randall Tuttle Fine Arts, CT; *Inspired by Nature*, Neuberger Museum of Art. Exhibits regularly in New England, particularly in Maine.

Photography**Jed Devine**

Professor of Art+Design. B.A., M.F.A., Yale University School of Art and Architecture. Guggenheim Fellowship recipient. Selected collections: MoMA, the Metropolitan Museum of Art, Victoria and Albert Museum, Art Institute of Chicago, San Francisco MoMA, International Center of Photography. Exhibits at Bonni Benrubi Fine Arts and Daniel Wolf Gallery, New York. Author of *Friendship* and *The Bethesda Terrace*.

**Marcia Due**

Assistant Professor of Art+Design (part-time). B.A., University of Maine; M.F.A., Yale University. Guggenheim Fellowship recipient. Selected exhibitions: Danforth Museum of Art, The Cooper Union. Work in the collections of the New York Public Library, Danforth Museum of Art, and Paine Webber Photography Collection. Publications: *the new renaissance* and *Prospectus*.

**Sergio Fernandez**

Assistant Professor of Art+Design. B.F.A., Florida International University; M.F.A., Massachusetts College of Art. Awards: Peggy Guggenheim Collection Internship, Italy; Sheldon Lurie Memorial Grant; Fondo de Proyectos Especiales. Exhibitions: Bonni Benrubi Gallery, New York; South Shore Arts Center, Cohasset, MA; Galería Cecilia Gonzales, Lima, Peru.

**Robert Kozma**

Lecturer in Art+Design (part-time). B.F.A., Purchase College. Awards: Guggenheim Fellowship; Artist's Fellowship, Dutchess County Arts Council. Work in the collections of the Metropolitan Museum of Art, Brooklyn Museum, MoMA, and the Southern Vermont Art Center.

**Deborah Mesa-Pelly**

Lecturer in Art+Design (part-time). B.F.A., Purchase College; M.F.A., Yale University. Awards: Phillip Morris award; Ward Cheney award; Schickle-Collingwood Prize. Recent exhibitions: *Deborah Mesa-Pelly*, Sandroni Rey Gallery, Venice, CA; *The Verge*, Plains Art Museum, Fargo, ND; *Recreation*, Lombard-Freid Fine Arts, New York; *Deborah Mesa-Pelly*, Palacio de Abrantes, Salamanca, Spain. Author of the monograph *Deborah Mesa-Pelly*, published by Universidad de Salamanca.

**Jo Ann Walters**

Associate Professor of Art+Design. B.A., Arizona State University; M.F.A., Ohio University. Awards: Guggenheim Fellowship; Connecticut Commission of the Arts Fellowship; Ferguson Award for Portraiture, Friends of Photography. Exhibits nationally and internationally. Work in the collections of MoMA; St. Louis Art Museum; San Francisco MoMA; Portland Museum of Art; Bibliothèque Nationale; The Center for Fine Photography, Bombay, India. Author of *New Color/New Work* and *Sacred House*.

Printmaking/Art of the Book**Antonio Frasconi**

Distinguished Teaching Professor Emeritus of Art+Design. Studied at the Art Students League. Awards: Guggenheim Fellowship; National Institute of Art and Letters Award; Library of Congress Children's Literature Award; SUNY Chancellor's Award for Excellence in Teaching; Rockefeller Foundation Residency; Lee Krasner Lifetime Achievement Award, Pollock-Krasner Foundation. Works in the collections of MoMA, the Metropolitan Museum of Art, Bibliothèque Nationale, Brooklyn Museum, New York Public Library, and El Museo del Barrio.

**Anne Gilman**

Associate Professor of Art+Design (part-time). B.F.A., *State University of New York at New Paltz*; M.F.A., *Brooklyn College*. Recent solo exhibitions in Guadalajara, Mexico; Matanzas and Havana, Cuba; Burlington, VT. Work in the collections of the Brooklyn Museum, Islip Museum, New York Public Library, Michigan State University, Hess Collection (NY), and Instituto de Artes Gráficas de Oaxaca (Mexico). Artist book, *Bordes Deshilachados/Frayed Edges*, published by Ediciones Vigía, Matanzas, Cuba.

**Cassandra Hooper**

Associate Professor of Art+Design. B.F.A., *California State University, Long Beach*; M.F.A., *Purchase College*. Awards: Puffin Foundation Grant, IEA Residency. Recent solo exhibitions: Atelier 31, Seattle; University of Rhode Island; The Print Club, Philadelphia. Work in the collections of the Museum of Contemporary Art, Los Angeles; Walker Art Museum; Whitney Museum of American Art; Nelson-Atkins Museum, Kansas City.

**Margot Lovejoy**

Professor Emeritus of Art+Design. Studied at *St. Martin's School of Art (London)* and *Pratt Graphics Center*. Awards: Guggenheim Fellowship; Arts International Grant; NYSCA and NYFA grants. Recent solo exhibitions: Whitney Museum Biennial; Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe; Centro del Dunque, Madrid. Selected collections: MoMA, Neuberger Museum of Art, Bibliothèque Nationale, Getty Institute. Author, *Digital Currents: Art in the Electronic Age* (expanded edition online at [www.digitalcurrents.com](http://www.digitalcurrents.com)).

**Murray Zimiles**

Professor of Art+Design. Studied at the *University of Illinois*; B.F.A., M.F.A., *Cornell University*; postgraduate work at the *Ecole Nationale Supérieure Des Beaux Arts, Paris*. Co-authored *The Technique of Fine Art Lithography* and *Lithographic Workshops Around the World*. Work in the collections of MoMA; Brooklyn Museum; The Jewish Museum, New York; New York Public Library; National Collection, Washington, D.C.

**Sculpture/3-D Media****Anney Bonney**

Lecturer in Art+Design (part-time). Studied at *Wellesley College*, *School of Visual Arts*, *Pratt Institute*, *New York School of Holography*. Awards: New York State Council on the Arts grant, Brooklyn Arts and Cultural Association research grant. Exhibitions: DTW Gallery, The Video Wall, and The Kitchen, New York; Transmediale, Berlin; Space Festival, Italy; Rio Cine Festival, Rio de Janeiro.

**Nancy Bowen**

Assistant Professor of Art+Design. B.F.A., *School of the Art Institute of Chicago*; M.F.A., *Hunter College*. Awards: National Endowment for the Arts, New York Foundation for the Arts, Art Matters. Exhibitions: Annina Nosei Gallery, New York; Galerie Farideh Cadot, Paris; Betsy Rosenfield Gallery, Chicago; European Ceramic Work Center, s'Hertogenbosch, the Netherlands; Diverseworks, Houston; Susquehanna Art Museum, Harrisburg, PA.

**Donna Dennis**

Professor of Art+Design. B.A., *Carleton College*; *Art Students League*. Awards: Guggenheim and four National Endowment for the Arts Fellowships. Exhibitions: Margulies Collection at the Warehouse, Miami; Tate Gallery, London; Venice Biennale; Whitney Museum of American Art; Hirshhorn Museum; Walker Art Center. Public art commissions include: Kennedy Airport, Port Authority of NY and NJ; P.S. 234, School Construction Authority of New York City; Wonderland Station, Boston, Massachusetts Bay Transit Authority; Queens College, State Dormitory Authority of NY.

**Philip Listengart**

Associate Professor of Art+Design (part-time). B.A., M.F.A., *Brooklyn College*. Selected exhibitions: Washington Arts Club, Washington, D.C.; Oakland Gallery and Museum Complex, Bayside, NY. Commissions include bronze sanctuary doors at the East End Temple, New York; Collection of the Brill Library, New York; Oakland Gallery and Museum Complex.

**Greg Lock**

Assistant Professor of Interdisciplinary Studies. B.A., *Bretton Hall College of the University of Leeds, UK*; M.A., *University of Salford, UK*; M.F.A., *Parsons School of Design*. Works with sculpture and virtual reality. Awards: Arts Council of England, European Physical Science Research Council, European Social Fund grant, Helena Rubenstein Award. Exhibitions: Museum of Science and Industry, Manchester, UK; *LandEscapes*, Mount Desert Island, Maine; *Autoparts* and *Chapel Street Open*, Salford, UK; Copyright Island, Bilbao, Spain.

**Liz Phillips**

Lecturer in Art+Design (part-time). B.A., *Bennington College*. Awards: Guggenheim Fellowship; six National Endowment for the Arts Fellowships; three New York State Council on the Arts grants; two Creative Artists Public Service Fellowships. Exhibitions: Ijsbreker, Amsterdam; Contemporary Art Center, Houston; Whitney Museum of American Art; Brucknerhaus, Linz, Austria; Walker Art Center.



# Liberal Studies & Continuing Education



# School of Liberal Studies & Continuing Education

- *Liberal Studies*
- *Continuing Education*
- *Certificate Programs*
- *Summer Session*
- *Regional Partnership*

**The School of Liberal Studies & Continuing Education, together with the Neuberger Museum of Art and Performing Arts Center, serves as the bridge from Purchase College to the community. It brings the educational resources of the College to local residents of all ages by providing a broad scope of learning opportunities at convenient times and affordable prices. The mission of the School is to enable residents of surrounding counties to complete their bachelor's degree, take credit and noncredit courses, participate in youth programs, and enjoy recreational activities for personal and professional enrichment on campus and at off-site locations.**

## Overview of Programs

### The Liberal Studies B.A. Program

The Liberal Studies B.A. Program is designed for students who have already earned some undergraduate credits and wish to complete their bachelor's degree. A flexible schedule of day, evening, and weekend courses, designed for either full-time or part-time study, combined with careful advising enables adults to earn their B.A. degree expeditiously. For detailed information, including academic requirements, see pages 234–236.

In addition to the Purchase College campus, the Liberal Studies B.A. Program is currently offered at Rockland Community College. Plans are under way to add extension sites at other community colleges in the region, enabling more students with associate's degrees to achieve a bachelor's degree.

### The Continuing Education Program

Community residents can take both credit and noncredit courses through the School for a variety of purposes: to prepare for graduate school, make a career change, enter or re-enter the job market, upgrade skills, fulfill a lifelong dream, or pursue a passion. The School offers a wide variety of courses, workshops, programs, and special events in the fall, spring, and summer during the day, in the evening, and on the weekend, providing a flexible schedule to meet everyone's needs. Subject areas include the performing and visual arts, the humanities, the natural and social sciences, specialized training, test preparation, recreation, and some specialized nonacademic topics. The School also offers programs for children and teenagers in the visual and performing arts, as well as college preparation courses for high school students.

Many of the undergraduate credit courses offered by the School are also available to nonmatriculated students at a reduced rate (the "noncredit option"). Community residents who choose this option do not receive grades or college credit. In addition, many undergraduate credit courses in the School

of Humanities and School of Natural and Social Sciences are also open to community residents (on a limited enrollment basis) during the fall and spring through the School of Liberal Studies & Continuing Education. A limited selection of undergraduate credit courses in the School of the Arts is normally open to community residents as well.

Course catalogs, published each semester by the School, can be viewed online at [www.purchase.edu/ce](http://www.purchase.edu/ce). To request a catalog, call the School at (914) 251-6500 or send an e-mail to [conted@purchase.edu](mailto:conted@purchase.edu).

### Enrollment Policy for Purchase Matriculated Students (Schools of Humanities, Natural and Social Sciences, and the Arts)

Purchase matriculated students may enroll in most courses offered by the School of Liberal Studies & Continuing Education. Summer session is open to all matriculated students. In the fall and spring, a limited number of spaces are available in most *credit* courses during the registration period for matriculated students. Other credit courses may be opened during the add/drop period if space is available. (Before registering for these courses, students should obtain their faculty advisor's approval.) For full-time matriculated students, no additional tuition is charged; however, any listed charges for course-related expenses must be paid when registering. To guarantee space in a particular *noncredit* course, matriculated students need to register early and pay the full noncredit tuition.

### Certificate Programs

A certificate is a credential issued by an institution in recognition of the completion of a curriculum other than one leading to a degree. The School of Liberal Studies & Continuing Education offers certificate programs in arts management, early childhood development (page 236, fundraising and philanthropy, and personal training (page 236). For further information, visit [www.purchase.edu/ce](http://www.purchase.edu/ce) or call (914) 251-6500.

### Summer Session

Summer session provides a range of challenging courses and programs for people of all ages—children, teenagers, and adults from surrounding communities, as well as Purchase undergraduates and visiting students from colleges across the nation. An average of 150 credit and noncredit courses are offered in the humanities, natural and social sciences, visual and performing arts, health and recreation, and fields of general interest. Of particular interest to Purchase undergraduates and visiting students from other SUNY campuses are the many courses offered that satisfy SUNY general education requirements.

Summer session at Purchase maintains the same academic standards as the undergraduate program, and the same standards of performance are expected from students. Courses are taught by highly qualified artists, scientists, scholars, and professionals from Purchase, other academic institutions, and the private sector.

Because of the intensive nature of summer session, students are normally limited to a maximum of 12 academic credits. Purchase matriculated students should obtain approval from their faculty advisor and/or the appropriate board of study *before registering* to ensure that the selected courses meet the requirements for their Purchase degree. Students from other colleges should make certain that the summer courses transfer to their degree programs at their home institutions.

Room and board accommodations are available for summer session students. For a summer session catalog, visit [www.purchase.edu/ce](http://www.purchase.edu/ce) or contact the School at (914) 251-6500 or [conted@purchase.edu](mailto:conted@purchase.edu).

Regional Partnership of Schools and Colleges

The Regional Partnership, founded in March 1984, is a consortium of more than two dozen school districts, private schools, community colleges, private corporations, foundations, community-based organizations, and public agencies. The Regional Partnership is devoted to sharing resources, developing programs to enhance instruction, and identifying successful approaches to significant educational problems.

A major component of the Regional Partnership's programs is professional development for teachers. Numerous courses and workshops take place throughout the year, many of which are offered for undergraduate credit (through Purchase College) and/or graduate credit (through another institution), or are recognized by a district's in-service credit policy. These programs cover a wide range of academic disciplines in the arts, liberal arts, and sciences. The Regional Partnership also offers programs for students, including the Liberty Partnership Program, Great Potential Program, Upward Bound Program, and Science and Technology Entry Program.

For further information on the Regional Partnership and its upcoming programs, visit [www.purchase.edu/departments/partnership](http://www.purchase.edu/departments/partnership) or call (914) 251-6870.

Student Services

Academic Advising

Academic advising is available for liberal studies students and all nonmatriculated students, including those who are interested in applying for admission to the Liberal Studies B.A. Program or pursuing a certificate program at Purchase. To schedule an appointment, call the School at (914) 251-6500.

Additional Student Services

As matriculated students, liberal studies majors enjoy access to the numerous student services at Purchase College. For further information, refer to the Student Affairs and Academic Resources sections of this catalog.

Liberal Studies

The Liberal Studies B.A. Program

The Liberal Studies B.A. Program is designed especially for adult students who need to complete their degree within a tight timeframe and who are looking for a flexible schedule. It is possible to earn a bachelor's degree in liberal studies through either part-time or full-time study, and by taking either day or evening classes. Some weekend courses are also offered in the fall and spring semesters. The program accepts up to 90 transfer credits from other accredited colleges and institutions to accelerate the process of achieving a bachelor's degree.

Prospective students who are interested in applying for admission to the Liberal Studies B.A. Program should first schedule an advising appointment in the School of Liberal Studies & Continuing Education, (914) 251-6500.

Freedom of Choice

Students can choose one of four liberal studies majors and design the program that best suits their needs. Each major provides a breadth of learning and understanding in the liberal arts fields. The range of courses offered is what makes the B.A. in liberal studies an in-depth, comprehensive program.

Information on each of the four majors, including the academic requirements, follows in this section.

Liberal Studies Alumni

Becoming part of a group of successful graduates is only one of many advantages of studying at Purchase College. People who have graduated with a degree in liberal studies enjoy greater job security in their current position and are more likely to be promoted and advance in their careers. Our alumni move into such fields as education, advocacy, health, social work, advertising, and customer service. They work for corporations, businesses, civil services, and nonprofit organizations. Many students also continue their education in a variety of graduate programs.

SUNY General Education Requirements

See page 9 for detailed information. Many courses completed at other institutions may be approved to satisfy SUNY general education requirements. For a list of courses currently approved to satisfy these requirements for liberal studies majors, students should consult with a liberal studies academic advisor or the registrar.

Overview of Academic Requirements

- 1 Satisfy all general academic requirements for the B.A. degree, as specified on page 11.
- 2 Earn at least 15 credits in each of three liberal arts areas: humanities, natural sciences, social sciences.\*

- 3 In addition, earn at least 12 upper-level credits in one liberal arts area (humanities, natural sciences, social sciences) and 8 upper-level credits in a second liberal arts area.\*
- 4 Earn at least 6 credits in the performing and/or visual arts.\*
- 5 Successfully complete *AWR 1100/College Writing* or its equivalent.†
- 6 The final 15 credits must be earned at Purchase as a matriculated student.
- 7 All students who matriculate in Fall 2005 or after and intend to graduate as a liberal studies major must complete the 4-credit *Senior Capstone* course (*AHU* or *CSS 4990*) in their final year of study.

\* No *D* or *pass/no credit* grades are accepted toward this requirement.

† *AWR 1100* is equivalent to *LWR 1110* and fulfills the basic communication category of the SUNY general education requirements.

**Note** Students who transfer from one of the liberal studies majors to another major at Purchase are subject to the general education and other specified requirements for their new major.

### B.A. Major in Liberal Studies

The interdisciplinary liberal studies major helps students to develop an appreciation of the questions, issues, and perspectives underlying the liberal arts, to integrate knowledge across disciplines, and to be able to apply academic learning to life pursuits.

#### Academic Requirements

In addition to fulfilling general degree requirements, students must complete the following requirements for this major:

- |   |  |                    |
|---|--|--------------------|
| 1 | Humanities courses, including<br><i>AWR 1100/College Writing</i> or equivalent | 15 credits         |
| 2 | Natural sciences courses   | 15 credits         |
| 3 | Social sciences courses  | 15 credits         |
| 4 | Performing and/or visual arts courses  | 6 credits          |
| 5 | Upper-level liberal arts courses:  |                    |
|   | a First area*  | 12 credits         |
|   | b Second area*   | 8 credits          |
| 6 | Liberal arts electives   | 19 credits         |
| 7 | General electives (liberal arts or<br>non-liberal arts)                        | 30 credits         |
|   | <b>TOTAL:</b>  | <b>120 credits</b> |

\* Areas: Humanities, natural sciences, social sciences

### B.A. Major in Liberal Studies/Arts

Drawing on the talents and experience of a diverse faculty, the liberal studies/arts major is designed for adult students who may not intend to become professional artists. The program exposes students to the liberal, visual, and performing arts to broaden their knowledge and experience. Within the frame-

work of the Liberal Studies Program, students can choose from a wide variety of production and/or studio courses.

#### Academic Requirements

In addition to fulfilling general degree requirements, students must complete the following requirements for this major:

- |   |  |                    |
|---|--|--------------------|
| 1 | Humanities courses, including<br><i>AWR 1100/College Writing</i> or equivalent | 12 credits         |
| 2 | Natural sciences courses   | 12 credits         |
| 3 | Social sciences courses  | 12 credits         |
| 4 | Performing and/or visual arts courses:   | 24 credits         |
|   | a Two performance/production/studio<br>arts courses                            |                    |
|   | b Two art/dance/music/theatre/film<br>history/theory courses                   |                    |
|   | c 8–12 additional credits in either of<br>the above two categories             |                    |
| 5 | Upper-level courses:   |                    |
|   | a Performing and/or visual arts courses  | 6–8 credits        |
|   | b Liberal arts courses   | 12 credits         |
| 6 | Liberal arts electives   | 10–12 credits      |
| 7 | General electives  | 30 credits         |
|   | <b>TOTAL:</b>  | <b>120 credits</b> |

### B.A. Major in Liberal Studies/ Communications and Media Studies

Majoring in liberal studies/communications and media studies helps students to gain a greater understanding of current politics and social structures through close examination of the centrality of the media in today's global society. Students in this major are introduced to the full range of media, including print, film, television, and music, as well as visual and computer technologies.

#### Academic Requirements

In addition to fulfilling general degree requirements, students must complete the following requirements for this major:

- |   |   |                    |
|---|---|--------------------|
| 1 | Humanities courses, including<br><i>AWR 1100/College Writing</i> or equivalent  | 15 credits         |
| 2 | Natural sciences courses, including<br><i>BPS 3360/Advanced Psychology of<br/>Communication</i>   | 15 credits         |
| 3 | Social sciences courses, including one<br>of the following:<br><i>CSO 1540/Introduction to Mass Media<br/>and Communications</i> or<br><i>MSA 1530/Introduction to Media,<br/>Society, and the Arts</i> | 15 credits         |
| 4 | Performing and/or visual arts courses   | 6 credits          |
| 5 | Upper-level courses:  |                    |
|   | a Social sciences courses, including two<br>survey courses on the history or<br>sociology of film or other mass media   | 12 credits         |
|   | b Humanities or natural sciences courses  | 8 credits          |
| 6 | Communications/media studies electives  | 15 credits         |
| 7 | General electives   | 34 credits         |
|   | <b>TOTAL:</b>   | <b>120 credits</b> |

**B.A. Major in Liberal Studies/Legal Studies**

By examining the social, political, and historical processes of law, students learn the ethical functions of the legal system and its implementation in society. Required core and elective coursework examines law through the lenses of sociology and political science, enabling students to appreciate the role of the judicial system within the broader social context.

**Academic Requirements**

In addition to fulfilling general degree requirements, students must complete the following requirements for this major:

- 1

Humanities courses, including  
*AWR 1100/College Writing* or equivalent

15 credits
- 2

Natural sciences courses

15 credits
- 3

Social sciences courses, including:  
*CSO 1590/Introduction to Civil Law* and  
*CSO/SOC 1510/Introduction to  
Criminal Law*

15 credits
- 4

Performing and/or visual arts courses

6 credits
- 5

Upper-level courses:

a

Social sciences courses, including:  
*CSO 3065/Legal Research*  
and one of the following:  
*CPO/POL 3050/American Constitutional Law*  
*CSO 3475/Law and the Family*  
*SOC 3480/Censorship*

12 credits

b

Humanities or natural sciences courses

8 credits
- 6

Legal studies electives

15 credits
- 7

General electives

34 credits
- TOTAL:

120 credits

**Legal Studies Advisor**

**Connie Lobur**

See the Political Science Board of Study (School of Natural and Social Sciences section) for information.

**Certificate Programs**

For information on the certificate programs in (a) arts management and (b) fundraising and philanthropy, visit [www.purchase.edu/ce](http://www.purchase.edu/ce) or call the School at (914) 251-6500.

**Certificate Program in Early Childhood Development**

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. The curriculum comprises four courses (16 credits total). Through this coursework, students are provided with broad exposure to important areas of study in general and child psychology. In addition, they are given the opportunity to explore in more depth developmental topics that reflect their unique interests and goals. The practicum offers hands-on experience in working with young children at the Purchase College Children’s Center.

*Requirements:* Four courses, as follows:

- 1

*BPS* or *PSY 1530/Introduction to Psychology*
- 2

*PSY 2650/Child Development* or  
*BPS 3350/Developmental Psychology*
- 3

*BPS* or *PSY 3850/Practicum in Child Development\**
- 4

One elective in the field of child development, chosen from the following:  
*PSY 3170/Theories of Development\**  
*PSY 3330/Social Development\**  
*PSY 3345/Cognitive Development\**  
*PSY 3440/Social Issues in Developmental Psychology\**  
*PSY 3490/Development of Language\**  
*PSY 3845/Gender Development\**  
*PSY 4100/Seminar in Early Childhood Development\**

\* See course description in the Psychology section (School of Natural and Social Sciences) for prerequisite.

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 childcare, *BPS/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.

To earn the certificate, students must be high school graduates and earn a grade of C or higher in certificate courses. Applications for the certificate may be obtained from the instructor for *BPS/PSY 3850* in the Psychology Board of Study. To enhance employment opportunities, students are advised to combine the certificate with a bachelor’s degree.

**Personal Trainer Certification Program**

This certification program prepares students for one of today’s fastest growing occupations, personal training. It is designed for people who are interested in a career move or who want to increase their knowledge of the field. Taught by the director of Athlete’s International, Dr. John Thomas, the program comprises three 3-credit courses:

- 1

*HPE 1200/Basic Principles of Personal Training*
- 2

*HPE 3200/Advanced Principles of Personal Training*
- 3

*HPE 3205/Personal Training Internship*

Practical, hands-on training prepares each student for professional work with individual clients. The courses also include lectures on anatomy, exercise physiology, nutrition, muscle and skeletal injuries, and health screening. *Proof of CPR training is required for certification to be issued.*

The course descriptions are listed under “Physical Education Courses” in the following section.

## Undergraduate Course Descriptions

*Note* It is expected that each course will be offered at least once during 2005-06 or 2006-07.

### Humanities Courses

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#### AAR 3110 *Sexuality and Gender in Ancient Art*

**4 credits.** This course focuses on how the ancient societies of Mesopotamia, Egypt, Greece, and Rome used art to present and represent the relationship between biological sex and the social invention of gender. It also explores sexuality in the ancient world, the interpretations of the lives and roles of men and women, and the role of art in communicating ideas about sexuality.

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#### AAR 3165 *Tribal Arts of Africa and Oceania*

**4 credits.** The scope of this course begins with archaeological studies of prehistoric artifacts and continues with the geography and traditions of historical cultures. Emphasis is on visual vocabulary, identifying materials and techniques, and recognizing formal elements of design and style. Textiles, pottery, utensils, tools, architecture, sculpture, costume, masking, and ritual objects are viewed and discussed.

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#### AAR 3170 *Sculpture in the Expanded Field*

**4 credits.** Taught at Dia:Beacon, a museum of the Dia Art Foundation's renowned collection, this course focuses on the challenges made by works in this collection to traditionally understood artistic media. Students examine the question of whether a medium counts in this seemingly post-medium age by comparing the historical dominance of painting to the effects of conceptual art. *Dia:Beacon is located in Beacon, New York.*

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#### AAR 3375 *Painting After Stella*

**4 credits.** A discussion of the fate of painting in the period following the "endgame" tactics of Stella's work (late 1950s–early 1960s). Students investigate the attempts by artists in the post-Stella period to find a critical position for painting in a quickly changing artistic terrain, and examine the ways in which art historians and critics have reframed the question of painting's relevance to a critical art practice during this period.

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#### AAR 3400 *Impressionism*

**4 credits.** 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.

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#### AAR 3480 *Death and the Afterlife in Ancient Art and Society*

**4 credits.** A study of images related to dying, death, and the afterlife in the ancient, pre-Christian world, particularly Mesopotamia, Egypt, Greece, and Rome. Within the context of each of these four major civilizations, students examine the beliefs and rituals that attend death and the afterlife, as evidenced through archaeology, art, mythology, and literature. The interplay between images and beliefs is emphasized. Also offered as *AHU 3480*.

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#### ADR 3120 *Commedia and Mime*

**4 credits.** Commedia dell'arte is a Renaissance theatrical tradition developed in Italy in the 1500s. It includes comic improvisation, mask making, comic business, jokes, routines called *lazzi*, mime, acrobatics, and physical action, including what is known today as circus arts. In this course, commedia is taught in combination with the elements of classic pantomime.

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#### ADR 3230 *Modern Israeli Drama in Translation*

**4 credits.** Students are introduced to a variety of works in English that deal with religion, Jewish history, the Palestinian issue, and the Holocaust. Stylistically, the dramas range from the realism of *Mittelpunkt* to the surreal, absurd works of Levin. Discussions place the works within the social and political contexts of contemporary Israel.

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#### ADR 4230 *Approaches to Shakespeare*

**4 credits.** This course explores the variety of ways in which readers, critics, actors, and directors have interpreted, and can interpret, Shakespeare's plays and poetry. While written work and some research are required, there are also opportunities for oral presentations and performance.

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#### AHI 3115 *American History and Society Through Music*

**4 credits.** 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. Also offered as *EMT 3115*.

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#### AHI 3530 *The Blue and the Gray: U.S. Civil War*

See *HIS 3535* in the History section (School of Humanities) for description.

AHI 3670      *The U.S. Since 1945*

4 credits. An exploration of American life since World War II, using books, documentaries, and films. Topics include: the rise of America as a world power and the Cold War; McCarthyism and anti-communism; consumerism, environmentalism, and the transformation of values, taste, style and manners; uprisings of the 1960s; the conservative agenda of the Reagan/Bush era; and the contemporary distrust of politicians and concerns about the future.

AHU 1400      *American Sign Language I*

4 credits. 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.

AHU 3020      *Middle Eastern Cultures: Texts and Films*

4 credits. This course explores the various cultures in the Middle East, especially Turkey, Iran, Egypt, and Israel, with some time devoted to minorities within a larger context. The selected texts and films raise awareness of human rights issues and the threat of radical religious fanaticism. Both fiction and nonfiction works are used.

AHU 3080      *The Real Fabric of America*

4 credits. An examination of the social, political, and economic effects of the fur, fabric, and leather industries on American society. Topics include: the potential riches that drew fur trappers to America; the indigo trade; the rise and fall of cotton from the Colonial period through World War II; the impact of mass-produced clothing on the urbanization of America; and the rise of the fashion industry. Also offered as CSS 3080.

AHU 3100      *Reflections on Land and Language:  
The Politics of American Literature*

4 credits. Several questions are explored through the works of selected authors. What does the American landscape mean to its inhabitants? How does American literature reflect this landscape? How does it shape public perception? Does a person's relationship to American history affect his or her perceptions of the environment? What political weight does the American people's interpretations of land have?

AHU 3175      *Shamanism and Native Cultures*

4 credits. An exploration of Native American, Central Asian, and aboriginal Australian testimonies and techniques of shamanic experience and their relationship to other native cultures of the world. The contemporary global contribution of these cultures to ecology and spirituality, together with the challenges faced by native cultures today, are also explored.

AHU 3200      *Enlightenment East and West*

4 credits. Although both ancient Asian and modern Western traditions define an enlightened person as one who is liberated from the bondage of ignorance, they differ in their definitions of the highest human values and of the discipline necessary to attain those values. Special attention is given to the contribution each tradition can make to the search for clarified values.

AHU 3220      *Religion, Science, and Ecology*

4 credits. The modern fragmentation of nature, science, and religion is addressed in this exploration of various world religions, their historical discourses on nature and/or science, and the religious response to the ecological crisis. A new understanding of nature, brought by scientific cosmology and quantum theories, is incorporated in the discussion of the nature of creation.

AHU 3230      *Psychology and Sociology of Religion*

4 credits. An exploration of the sociological and psychological foundations of the "religious impulse." By engaging both classical and contemporary thinkers and theories in these fields, students develop a set of theoretical lenses through which various religious phenomena are considered.

AHU 3480      *Death and the Afterlife in Ancient Art  
and Society*

See AAR 3480 for description.

AHU 3510      *American Society and Culture in Movies*

4 credits. The ways in which American movies reflect 20th-century American society and culture are examined. From *All Quiet on the Western Front* (1930) to *Fahrenheit 9/11* (2004), students analyze the significance of key movies of the last 75 years. The historical background of the relevant era is explored before each movie is introduced and viewed. Also offered as FTF 3510.

AHU 3560      *African History*

4 credits. This course examines African geography and its impact on the place of Africa in history, the rise and fall of civilizations, 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.

AHU 4990      *Senior Capstone*

4 credits. This intensive research and writing course enables liberal studies majors to synthesize their individual learning experiences by completing part of a biography. *All students who matriculate in Fall 2005 or after and intend to graduate as a liberal studies major must complete this culminating course in their final year of study.* Also offered as CSS 4990.

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**AIT 1010**      *Basic Italian I*

**4 credits.** Designed for students with little or no previous exposure to the language. The method used presents the essential structures of spoken and written Italian by involving students in situations that concretely represent the concepts of the language.

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**ALI 1250**      *Introduction to American Literature*

**4 credits.** Beginning with classic American writers, this course traces the development of the common human experiences of isolation and family, love and work, class and social status. Students are introduced to skills in reading and interpretation for pleasure and insight, with an emphasis on how literature expresses, and also criticizes, contemporary ways of life.

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**ALI 1540**      *Introduction to World Literature*

**4 credits.** Through reading and analyzing a broad range of classic and contemporary works of fiction, poetry, and drama, students sample the diverse riches of world literature. Frequent discussions and short papers encourage students to appreciate the relevance of the works studied to their own experience and to the human condition. *Recommended:* Successful completion of AWR 1100.

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**ALI 3207**      *World Literature: 20th-Century Narratives of War*

**4 credits.** The emotional and physical realities of conflict are explored through literary chronicles by a range of international writers. Works from a variety of wartime periods are examined, and the voice of each writer within the social and emotional context of the time is discussed.

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**ALI 3335**      *The Latin American Short Story*

**4 credits.** Social and political issues in modern Latin America are explored through literature. The course examines literature as an art form and a vehicle for social and political commentary. Topics include: class and race relations; the social and economic effects of rapid industrialization on agrarian societies; and the social and psychological effects of military dictatorships on individuals and society.

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**ALI 3355**      *Gender Roles in Writing*

**4 credits.** A critical analysis of gender roles in short stories, prose poems, and everything in between. Students read both creative writing and critical theory, examining texts with “traditional” gender roles as well as those with more ambiguous and inventive gender roles.

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**ALI 3400**      *Short Fiction*

**4 credits.** 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.

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**ALI 3535**      *Homesick: Women's Memoirs From the Caribbean, Africa, and the Far East*

**4 credits.** Students examine works by authors in exile who examine their past, culture, and family history. Some narratives are written in fictional form as novels, raising the question of aesthetics and truth, fact and fiction. Topics include the impact of time on memory and the influence of an adopted culture on interpretations of the native context.

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**ALI 3630**      *New York City: Society in Literature*

**4 credits.** An examination of the historical and cultural intersections of New York City and literature. Students study a wide range of writers who have been inspired by the city and analyze their work in relationship to its historical context. The city is examined through a literary lens, from its beginnings through its rise in global influence to the post-9/11 era. Also offered as CSS 3630.

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**ALI 3712**      *Americans and Their Animals*

**4 credits.** In this interdisciplinary course, students engage in critical thinking as they examine the myth and reality of animals in American culture. By comparing historic and contemporary texts in the natural sciences, social sciences, and humanities, students consider the roles that wild animals, companion animals, lab animals, and farm animals have played in shaping American identity.

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**ALI 3725**      *Between West and East: Pilgrims of Russian Literature*

**4 credits.** The dualism of Russian culture and national identity is explored through the “problem of West vs. East.” Determined by geographical, historical, and religious characteristics particular to Russia, this opposition generated the literary tradition of wandering, knight errantry, and pilgrimage. Students follow the travelers’ routes and spiritual searches, which Russian characters make via the pages of the great literary works. All readings are in English.

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**ALI 3855**      *Modern Poetry*

**4 credits.** This course begins with modern poetic texts of the 19th century and considers Hopkins, Yeats, Frost, Eliot, Stevens, Williams, Crane, Auden, Bishop, Hughes, Plath, Ginsberg, and others. Some academic experience with poetry is useful for all students; poetry writers are also encouraged to enroll.

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**APH 3350**      *Understanding Moral Problems*

**4 credits.** Representative problems of business, legal, medical, environmental, and personal ethics (e.g., violence, discrimination, capital punishment, abortion, euthanasia, conservation, sexual morality) are covered. Emphasis is placed on learning to think about and discuss these issues clearly and objectively, rather than on abstract ethical theories.



<b>ASP 1030</b>	<i>Basic Spanish I</i>
<b>4 credits.</b> Designed for students with little or no previous exposure to the language. Attention is given to listening, speaking, reading, and writing skills. Emphasis is placed on oral work, using material from students' everyday experiences and activities.	
<b>ASP 3630</b>	<i>The Modern Latin American Novel</i>
See <i>SPA 3630</i> in the Language and Culture section (School of Humanities) for description. There is no prerequisite for <i>ASP 3630</i> , which is taught in English.	
<b>AWR 1100</b>	<i>College Writing</i>
<b>4 credits.</b> Students are guided through the writing process: rehearsing, drafting, conferring, revising, and editing. The course combines informal writing activities (e.g., journal writing, free writing) with more formal assignments, such as a research paper. Students are encouraged to discover their own "voices" and to write both clearly and effectively about a given topic or reading assignment.	
<b>AWR 2030</b>	<i>Fiction Writing Workshop</i>
<b>4 credits.</b> A workshop for beginning writers, with an emphasis on finding story ideas, beginning and ending narratives, creating plot and conflict, developing characters, controlling voice and point of view, and handling narration. Students read, discuss, and revise their work regularly. Individual requirements are developed with the instructor, who reviews and evaluates each writer's work.	
<b>AWR 3010</b>	<i>Understanding and Writing Grants</i>
<b>4 credits.</b> Topics include: a brief historical examination of the history of federal grants; a review of grant regulations and rules; a review of technical language; identifying potential grantors; operational budget considerations and the management of a grant program; and the "packaging" of grants. Students participate in discussions, guided research, and presentations of assignments, and are encouraged to pursue their own grant application process. Also offered as <i>CSS 3010</i> .	
<b>AWR 3030</b>	<i>Advanced Fiction Writing Workshop</i>
<b>4 credits.</b> For fiction writers with some experience. Students read and discuss their work regularly and revise their stories. Specific requirements are developed with the instructor, but writers normally work on at least two stories during the term or on a longer project (a novella or novel). The instructor periodically reviews and evaluates each writer's work. <i>AWR 3030</i> and <i>2030</i> meet together.	

<b>AWR 3101</b>	<i>Travel Writing</i>
<b>4 credits.</b> Drawing on students' personal experiences of travel as well as readings in fiction and nonfiction, this course explores the ways in which travel informs writing. Class time is divided between discussions of student work and published selections that represent various aspects of travel, from the "voyage" itself to "being there" and "remembering" place, character, and events.	
<b>AWR 3130</b>	<i>Conflict and War: Poetry and Politics of the 20th Century</i>
<b>4 credits.</b> A range of conflicts, including World Wars I and II, the Holocaust, communism in the former U.S.S.R., the civil rights movement in the U.S., Vietnam, and apartheid in South Africa, are examined through the lens of poetry. By focusing on the international poetry of witness, students discover the personal, political, historical, and literary aspects of these conflicts. Also offered as <i>CPO 3130</i> .	
<b>AWR 3170</b>	<i>Advanced Poetry Workshop</i>
<b>4 credits.</b> Focusing on the process of writing poetry, this course facilitates the writing of new work and the sharpening of revision skills. Students read contemporary poetry, participate in writing exercises, explore the writer's craft, critique poems, and discuss the road to publication.	
<b>CSO 1540</b>	<i>Introduction to Mass Media and Communications</i>
<b>4 credits.</b> 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.	
<b>CSS 2280</b>	<i>Public Speaking</i>
<b>4 credits.</b> 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 Microsoft PowerPoint.	
<b>CSS 3345</b>	<i>Interpersonal Communication</i>
<b>4 credits.</b> Through lectures and discussions, students learn the primary concepts, theories, and research of communication studies and social psychology. Topics include the nature of communication, perception, listening, and both verbal and nonverbal messages. Activities and assignments are designed to increase awareness and understanding of communication processes, encourage students to examine everyday interactions, and facilitate personal growth.	

## Interdisciplinary Courses

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**IEL 1000** *Portfolio Development Workshop*

**1 credit.** This workshop focuses on identifying, describing, and documenting work and life learning experiences for a portfolio to be reviewed for college-level credit. Students are introduced to the evaluation criteria, learn about the distinction between experiences and learning, review learning objectives for corresponding college courses, clarify their goals, and begin drafting their first portfolio.

Students who wish to submit portfolios for credit consideration are required to take (and pass) this workshop only once, but may submit multiple portfolios for faculty review. A maximum of 12 credits may be earned through portfolio review. *Grading is on a pass/no credit basis. Limited to liberal studies majors with fewer than 78 transfer credits.*

*Prerequisite: AWR 1100*

## Natural Sciences Courses

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**BEN 1100** *World of Weather: Introduction to Meteorology and Global Weather Patterns*

**4 credits.** An introduction to the basic concepts of meteorology: radiation budget, weather elements, atmospheric stability, general circulation, frontal systems, surface and upper-air weather maps, and the basics of weather forecasting. Students are also introduced to modern weather display systems using audiovisual support (e.g., computer-generated graphics and Internet weather services).

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**BMA 1010** *College Algebra*

**4 credits.** This introductory course is designed to give students a second chance to master the basic concepts of algebra. Topics include: operations with polynomials, factoring polynomials, algebraic fractions, solving linear and quadratic equations, solving inequalities, radicals, laws of exponents, sequences, series, and sigma notations.

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**BNS 3400** *Brain: Behavior and Recovery from Injury*

**4 credits.** Students explore different areas of the brain and the relationship between these areas and specific behaviors and personality characteristics. In addition, students learn how damage to different areas of the brain (e.g., head injuries, strokes) affects behavior, personality, and physical functions. The treatment and recovery of the patient and the effect on the patient's family are also examined.

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**BNS 3410** *The World of Color*

**4 credits.** In this examination of the fundamentals of color theory, students learn how to analyze the use of color (including light/optics) in everyday life. Topics include: making intelligent color decisions in fashion, interior design, and marketing; the psychological impact of color; cultural color conventions; and the physiology of visual perception. Students gain a working knowledge of how colors are mixed, both tangibly and technologically.

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**BNS 3450** *Social Psychological Theory Applied Through Film*

**4 credits.** A discussion of the constructs, theories, and ideas in the field of social psychology that are most relevant to contemporary society. Films that are rich in examples of social psychological theory are analyzed to facilitate mastery of these concepts. Also offered as *FTF 3450*.

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**BPS 1530** *Introduction to Psychology*

See *PSY 1530* in the Psychology section (School of Natural and Social Sciences) for description. Please note that *BPS 1530* is not a prerequisite for upper-level psychology courses offered by the School of Liberal Studies & Continuing Education (i.e., those with BPS prefixes), unless noted in the course description.

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**BPS 2500** *Adolescent Psychology*

See *PSY 2500* in the Psychology section (School of Natural and Social Sciences) for description.

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**BPS 3350** *Developmental Psychology*

**4 credits.** A study of human development from infancy through childhood, with particular emphasis on social interaction, cognition, language, play, and representational activity. Because of their interchangeability, credit is not given for both *BPS 3350* and *PSY 2650/Child Development* (offered by the School of Natural and Social Sciences).

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**BPS 3140** *Industrial and Organizational Psychology*

**4 credits.** An introduction to the scientific study and professional application of psychological concepts and principles to the workplace. Students explore the science and practice of industrial and organizational psychology in all phases of working life, including job analysis, selection, training and development, performance management, organizational development, teamwork, motivation, work stress, and leadership. Also offered as *CBU 3140*.

**BPS 3305***Applied Health Psychology*

**4 credits.** An introduction to the concepts of health psychology: the biopsychosocial model, alternative approaches to pain management, psychoneuroimmunology, chronic illness, and the development of healthier lifestyles. General issues, ranging from socioeconomic status and health to the marriage factor and the role of friendship, are addressed. Particular ethical dilemmas that face consumers and people in the health care delivery system are also analyzed.

**BPS 3360***Advanced Psychology of Communication*

**3 credits.** 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.

**BPS 3550***Psychology of Death and Dying*

**4 credits.** An examination of personal and societal attitudes toward the dying and the bereaved, the psychological stages of death, institutional settings of death and dying, insights from survivors of life-threatening illnesses or experiences, the impact of death on the individual and the family, and the social functions of grief and mourning. Different types of death, death at different ages, euthanasia, and violent death are also discussed. *Please note that this course deals with difficult material and is not recommended for individuals coping with a recent loss.*

**BPS 3680***Multiple Intelligences*

**4 credits.** The theory of multiple intelligences suggests that there are several distinct forms of intelligence. In this course, the initial interest in interspecies differences is examined, followed by a critical look at the use of intelligence tests as classification tools and predictors of academic success. Students explore different forms of intelligence and ways of teaching children, and work with schoolchildren to study one form of intelligence.

**BPS 3730***Counseling and Psychotherapy*

**4 credits.** A study of the basic theories and their applications in counseling and psychotherapy. Theories studied include: behavior therapy; drug therapy; interpersonal psychotherapy; psychoanalysis; 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.

**BPS 3850***Practicum in Child Development*

See *PSY 3850* in the Psychology section (School of Natural and Social Sciences) for description.

**Social Sciences Courses**

**CBU 3015***Leadership*

**3 credits.** Students learn about various leadership theories, together with the skills and traits of effective leaders. This course examines how leaders 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 covered.

**CBU 3120***Entrepreneurship/Business Planning*

**3 credits.** The components of writing a successful business plan are explored. Topics include: barriers to market entry and capital procurement; competitive analysis and strategic planning; market pricing and promotion; management issues and other operational factors. The writing of an actual business plan is part of the process.

**CBU 3140***Industrial and Organizational Psychology*

See *BPS 3140* under Natural Sciences Courses for description.

**CPO 3050***American Constitutional Law*

See *POL 3050* in the Political Science section (School of Natural and Social Sciences) for description. There is no prerequisite for *CPO 3050*.

**CPO 3130***Conflict and War: Poetry and Politics of the 20th Century*

See *AWR 3130* under Humanities Courses for description.

**CSO 1510***Introduction to Criminal Law*

See *SOC 1510* in the Sociology section (School of Natural and Social Sciences) for description.

**CSO 1520***Introduction to Social Work*

**3 credits.** Social welfare policies and programs in the U.S., as influenced by economic, political, and social changes, are examined from the perspective of social responsiveness to human needs. Topics include current public and private social welfare efforts and underlying issues and the role of the professional social worker.

**CSO 1590***Introduction to Civil Law*

**4 credits.** An exploration of the day-to-day applications of civil law: Who can sue? Who can be sued? What is the basis for a lawsuit, and how does one win? 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.

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**CSO 3010**      *Conflict Resolution*

**4 credits.** An introduction to dispute resolution techniques (negotiation, mediation, arbitration) increasingly used in the courts as alternatives to the trial process and in schools and communities to resolve personal, social, and political conflicts. Procedures like mini-trials, early neutral evaluation, and settlement conferences are also covered. Students develop dispute resolution skills while practicing in structured role-play.

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**CSO 3065**      *Legal Research*

**4 credits.** Students learn how to research the law and assess both its impact and effectiveness through research projects on the impact of law in a range of areas (e.g., consumer rights; the rights of women, students, minorities, and aliens; the rights of both the accused and the victims of crime).

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**CSO 3475**      *Law and the Family*

**4 credits.** 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.

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**CSO 3550**      *Crime and Delinquency*

**4 credits.** Crime and delinquency are analyzed as social phenomena, and their relationship to various social institutions is examined. Students are also given an overview of the theories of crime causation, as well as the nature and role of the police, courts, and prisons in society.

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**CSO 3655**      *Sexual Assault: The Courts and Society Today*

**4 credits.** Students examine the different types of sexual assault; the effects on victims, their families, and society; and the legal process unique to sexual assault prosecutions. Topics include: legal protection for special victims; motivation of criminals; date rape, domestic violence, and battered women's syndrome; and crimes against children. The roles of investigators, doctors, forensic scientists, district attorneys, judges, experts, and psychological counselors are also analyzed.

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**CSS 3010**      *Understanding and Writing Grants*

See *AWR 3010* under Humanities Courses for description.

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**CSS 3015**      *Film and Artistic Expression*

**4 credits.** The most successful films function as both art and entertainment; this course explores why this balance is a rare achievement. Topics include: the business origins and aspects of cinema; films that concern and depict artistic process; and a critical/historical evaluation of films as artistic works. Film aesthetics are examined from several perspectives, including: the basic grammar of film; individual genres and forms; how certain applied arts (e.g., set design, lighting, sound) function as part of the artistic process; and auteurship. Also offered as *FTF 3015*.

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**CSS 3020**      *Hollywood Morals and Morality*

**4 credits.** The "movies vs. morality" issue is examined by considering various time periods in Hollywood history, from its peep show origins in the late 1890s to the more wholesome "all-American" productions of the post-Production Code era. The course includes the early-1920s films, full of vice and corruption, the sexual awakening of the 1950s and 1960s, and the shock-realism trend in contemporary films. Also offered as *FTF 3020*.

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**CSS 3060**      *Art Law and Business: A Survival Course for the Creative Community*

**4 credits.** An introduction to fundamental legal and business concepts that affect artists and arts managers. Students analyze various artist agreements and conduct mock negotiations. Emphasis is placed on copyright protection and infringement; First Amendment protections for symbolic and literal speech and the limits to those protections; the basics of contract law and statutory protection for artists; and the terms and nature of business relationships.

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**CSS 3063**      *Copyright Law Today*

**4 credits.** Students examine the basics of copyright law and the evolving role that copyright law plays in professional and personal arenas. Topics include: the subject matter and rights of copyright; copyright infringement; fair use and other defenses to copyright infringement claims; the Digital Millennium Copyright Act; and the propriety and use of copy control techniques.

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**CSS 3075**      *American Film, Reflections of a Century I: 1900–1949*

**4 credits.** Early films depict the transition from the Victorian era to the Industrial Age, the birth of big cities, the suffragette movement, and the development of narrative cinema. Topics include: World War I and the introduction of the propaganda film; the wild Jazz Age; the cynical gangster movies; the protest films of the Depression era; and the rise of escapist films. Also offered as *FTF 3075*.

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**CSS 3080**      *The Real Fabric of America*

See *AHU 3080* under Humanities Courses for description.

CSS 3120

Chemical Dependency

**4 credits.** Students examine issues that confront family members, significant others, and friends of substance abusers. To understand the impact of chemical dependency, it is important to identify these individuals as “hidden victims.” Through lectures, independent research, and special events, students gain a theoretical and practical understanding of chemical dependency and the resulting behaviors.

CSS 3130

Substance Abuse and Addiction

**4 credits.** What contributes to addictive personalities and behaviors related to alcohol and/or chemical dependency? Through lectures, independent research, and special events, students learn about systems of treatment and the critical judgments involved in referrals, gain an understanding of addiction and the resulting behaviors, and evaluate the impact of these behaviors on the family, society, and self.

CSS 3175

American Film, Reflections of a  
Century II: 1950–1999

**4 credits.** An examination of defining trends in U.S. cultural history between 1950 and 1999, as reflected in film. Topics include: the re-introduction of realism (early 1950s); counter-culture films (1960s); films by socially oriented and “new auteur” directors; films marked by the impact of AIDS, relations between the sexes, and modern special effects (1990s). Aspects of cinema history are also examined, including: the construct and use of certain genres (e.g., melodrama, the western, the musical); the relationship between cinematic realism and censorship; directorial auteurship and the rise of independent film. Also offered as *FTF 3175*.

CSS 3340

Business Law

**4 credits.** In this overview of basic legal principles related to everyday business transactions, the focus is on contract law as it relates to the sale of goods, services, and real estate. Topics include: the application of business legal principles to transactions that people conduct in their everyday lives; and the resolution of business disputes through negotiation and litigation.

CSS 3365

Intellectual Property

**4 credits.** This course covers the principles of copyright and trademark law; performance and licensing agreements; fair use and the public domain; trading in and transferring intellectual property rights; the consequences for the dissemination of intellectual property of the Internet and modern technology; and the protection of creators’ rights.

CSS 3370

Information, Knowledge, and the Economy

**4 credits.** The role of information, knowledge, learning, and technology in business and the broader economy is examined. Topics include: innovation; sales, marketing, and advertising; the impact of the Internet; new directions in information technology; organizational design in the 21st century; outsourcing and offshoring; and how consumers and organizations learn. Emphasis is on the knowledge needed to succeed in a business organization today.

CSS 3480

The Cinema and Social Thought of  
Oliver Stone

**4 credits.** An examination of the films, writings, and social commentary and criticism of Oliver Stone, described by film critics and scholars as one of the most controversial and visionary figures in contemporary cinema. Topics include: Stone as auteur, historical revisionist/apologist, and adaptationist; his signature filmmaking; and his roles as a cultural critic and commentator. Also offered as *FTF 3480*.

CSS 3510

Management for the Arts

**4 credits. Fall** Topics include: an introduction to the strategic planning process; procedures for analyzing existing resources and establishing short- and long-range goals for organizational and program development; how to determine appropriate organizational structures for boards of directors, volunteers, and employees; and a basic review of management issues in production, community outreach, audience development, media planning, and fundraising.

CSS 3520

Marketing the Arts

**4 credits. Fall** Audience development and marketing topics include: targeting a potential audience; developing mailing campaigns; designing, writing, implementing, and distributing promotional materials; and public image enhancement through community relations and press coverage. Fundraising topics include: cultivating private donors; planning and implementing fundraising campaigns with strategies for promotion; writing successful grant proposals; and enacting special events.

CSS 3630

New York City: Society in Literature

See *ALI 3630* under Humanities Courses for description.

CSS 3745

Policing in the 21st Century

**4 credits.** Students examine the various problems facing police departments today: illegal immigration and racial profiling; use of the Patriot Act as a law enforcement tool; media coverage of police brutality and corruption; increasing gang violence and violent youth crimes; Internet crime; and the shift by many police departments from traditional “community policing” to law enforcement models.

**CSS 3760** *The American Crime Film*

**4 credits.** An examination of the transformations, both stylistic and thematic, within the crime film. Topics include: the ways in which social attitudes toward crime and criminals are mediated in the social conventions of the cinema; the relationship of the crime film to distinct periods of American history; and the relevance of the crime film to other genres. Also offered as *FTF 3760*.

**CSS 3890** *Internship in Arts Management*

**3 credits. Every semester and summer** This internship provides students with practical experience in the field, a professional résumé credit, and the opportunity to assess their future career potential in visual, media, or performing arts management. A minimum of 112.5 on-site internship hours and an academic project (defined by the faculty sponsor) are required.

Before registering, matriculated students must:

- (1) meet with a counselor in the Office of Career Development;
- (2) research and secure their sponsoring organization;
- (3) obtain the sponsorship of a full-time faculty member; and
- (4) complete a learning contract.

*Prerequisite:* CSS 3510 and 3520

**CSS 4990** *Senior Capstone*

See *AHU 4990* under Humanities Courses for description.

**Performing and Visual Arts Courses****EMT 1310** *Digital Music Production Workshop*

**3 credits.** In this hands-on lecture/studio course, students experience music production from the initial production meeting to the final-cut CD, using computer workstations and professionally equipped recording studios. Students work in groups to complete a project, taking one or more roles: musician, songwriter, producer, or studio engineer. Lectures include technological analyses of recorded music in multiple genres and instruction in basic music software. *A studio lab section is required.*

**EMT 3115** *American History and Society Through Music*

See *AHI 3115* under Humanities Courses for description.

**EMT 3300** *Music and Image Scoring*

**3 credits.** By taking short video clips of movies, advertisements, animations, etc., students study film scoring, sound effects, foley, dialogue, and voice-over using MIDI/digital audio workstations. After completing basic assignments, students finish final projects using their visual materials. Discussions include historical development of sound tracks, ADR, music videos, and theatrical sound. *A basic knowledge of computers is recommended.*

**EMU 3115** *Variety of Melody: Scales in World Music*

**4 credits.** The infinite permutations of arranging a handful of notes into a scale generate all of the diverse melodies in the world. This course explores dozens of musical scales and their origins throughout the world, unusual techniques specific to individual cultures, and scale patterns that emerge in many cultures.

**FTF 1500** *Introduction to Video Techniques and Technology*

**4 credits.** This introduction to the art and science of video production focuses on developing visual literacy and post-production 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.

**FTF 2110** *Documentary Production*

**3 credits.** 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. The class works in small production teams, using camcorders and editing equipment to produce mini-documentaries designed by each team.

**FTF 2240** *Motion Picture Production Workshop*

**4 credits.** Using highly portable, digital camcorders and digital editing tools, students have the opportunity to plan and complete short motion pictures. The course includes instruction in camera operation; roles in production, sound, and editing procedures; and shooting video as film. Working in crews, each student concentrates on one of the production roles: writer, director, camera, sound, or editor.

**FTF 3015** *Film and Artistic Expression*

See *CSS 3015* under Social Sciences Courses for description.

**FTF 3020** *Hollywood Morals and Morality*

See *CSS 3020* under Social Sciences Courses for description.

**FTF 3075** *American Film, Reflections of a Century I: 1900–1949*

See *CSS 3075* under Social Sciences Courses for description.

**FTF 3175** *American Film, Reflections of a Century II: 1950–1999*

See *CSS 3175* under Social Sciences Courses for description.

**FTF 3450** *Social Psychological Theory Applied Through Film*

See *BNS 3450* under Natural Sciences Courses for description.

FTF 3480

The Cinema and Social Thought of  
Oliver Stone

See CSS 3480 under Social Sciences Courses for description.

FTF 3510

American Society and Culture in Movies

See AHU 3510 under Humanities Courses for description.

FTF 3760

The American Crime Film

See CSS 3760 under Social Sciences Courses for description.

GDR 2030

Drawing II: Intermediate and Advanced  
and 3030

**3 credits (per semester).** A continuing exploration of practices that develop personal strengths and expand drawing skills. Drawing is approached as a vital means for interpreting the world, both internal and external. Working from real objects, the figure, and the inner landscape of imagination, students encounter a variety of exciting problems and solutions. Media include graphite, ink, charcoal, conté crayon, and watercolor.

GDR 2040

Drawing From Life and Art  
and 3040

**3 credits (per semester).** The form and structure of the human figure are explored in a variety of media, with emphasis on the student's ability to see and report the reality and relationships of live subject matter. Both traditional and modern concepts are introduced, including gesture, contour, value, and composition.

*Prerequisite:* Two semesters of life drawing (for GDR 3040)

GDR 3110

Cartooning

**3 credits.** In this course, conceptual thinking is stressed and students do a considerable amount of line drawing to help develop a personal style. Instruction and exercises include: drawing in perspective; story narrative and character; the political point of view and the panel in cartooning. As the course progresses, students use Photoshop to enhance scanned art in preparation for print and/or Internet publishing.

GPA 1010

Painting I: Beginning and Intermediate  
and 2010

**3 credits (per semester).** This course focuses on the fundamental aspects of painting and visual form, including color dynamics, composition and structure, values, the palette, canvas preparation, painting media and techniques. Through creative projects involving still life, portraits, landscapes, the figure, abstraction, and expression, students experiment to develop their own painting style and vision.

GPA 2030

Painting II: Exploring Your Artistic Vision  
and 3030

**3 credits (per semester).** Experimentation is encouraged in this course, with technique as an integral element of developing ideas. Emphasis is placed on the experimental aspects of visual form, color dynamics, and functions of painting, and the principles of abstraction as a visual language are investigated. Lectures, slide presentations, and individual critiques are given to advance each student's awareness of the structure and content of his or her painting.

GPA 3035

Introduction to Abstraction

**3 credits.** An introduction to experimental nonrepresentation-al approaches in painting, with a focus on abstraction. Students are encouraged to articulate and explore process, as well as conceptual, organic vs. hard-edged, and selective abstraction. The class studio time is supplemented by field trips, visual slides, videos, and books that use types of abstraction.

GPA 3050

Contemporary Trends in Art

**3 credits.** An introduction to, investigation of, and hands-on response to contemporary trends in the visual arts. Students view works on-site, discuss and assess the formal attributes viewed, and create responses to themes characterizing the contemporary trends. Designed for creative thinkers, this course investigates contemporary formal and conceptual trends to determine if relationships span the arts.

GPA 3060

Painting From Art History

**3 credits.** A lecture/studio course that explores transformations of previous art by important artists from prehistoric times through the postmodern era. Students learn to research and analyze composition, style, and content of significant paintings and apply new methods to their own work. Designed for all levels of accomplishment, from beginning through advanced.

GPH 1010

Photo I: Beginning and Intermediate  
and 2010

**3 credits (per semester).** Designed to provide a solid foundation in the basic techniques of black and white photography and darkroom procedures, this course concentrates on developing and printing a series of photographic assignments, along with demonstrations, critiques, and presentations of selected photographers' work. After a review of basic skills, intermediate students select a theme and develop a photographic series. *Students need a camera and light meter.*

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**GPH 3090**      *Photo II: Color*

**3 credits.** This lecture/studio course begins with a discussion on how people see and photograph color, followed by an introduction to films and techniques for making color negatives for printing. Students make Type C color prints using enlargers and a Colenta processor. Along with weekly assignments and critiques, group and individual instruction are provided for each step of the printing process.

*Prerequisite: GPH 1010*

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**GPH 3410**      *Photographic Imaging*

**3 credits.** This combination of *GPH 1010*, *GPH 2010*, and an introductory digital imaging course allows students to experience a variety of beginning-to-intermediate chemical and digital photography techniques, from film developing and scanning to silver gelatin printing and digital inkjet printing. Students learn to use manual exposure in the 35mm camera, along with darkroom printing and basic Photoshop CS in Mac OS X.

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**GSC 2060**      *Bronze Casting*

**3 credits.** An exploration of foundry techniques based on traditional methods of lost-wax bronze casting. Students prepare wax objects, make molds, and cast sculptural pieces in bronze during an all-day Saturday casting (a festive event with music, potluck refreshments, and invited guests). All levels of experience are welcome, and individuals can advance at their own pace.

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**GSC 2670**      *Introduction to Woodworking and Furniture Design*

**3 credits.** Designed to provide a firm foundation in woodworking processes and techniques, this course covers the structure of wood, its identification, aesthetics, and uses as a design material. A wide range of tools and construction techniques are explored with emphasis on hand work, although machinery and machine joinery are covered. Basic cabinetmaking and design techniques are covered with related projects.

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**GSC 3300**      *Collage: Assemblage*

**3 credits.** The collage medium is often associated with Cubism because it has the power to both fracture and reassemble shapes and images. This course explores the fabrication of two-dimensional artworks, using a variety of materials (both found and created), including paper, fabric, wood, metal, and string, along with drawing and painting elements.

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**GSC 3420**      *Sculpture: Garbage Into Art*

**4 credits.** Students examine their sense of the disposable as they make sculptures with low overhead costs, using accessible and found materials. A wide variety of processes and materials are explored to challenge the way people see ordinary objects and to find artistic potential in unexpected places. Additive and subtractive sculptural processes, casting, mold-making, assemblage, and installation projects are explored.

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**GVA 2100**      *Professional Desktop Publishing*

**3 credits.** Students are guided through layouts of professional promotional materials (e.g., brochures, catalogs, mailers) using Adobe InDesign in Mac OS X. Topics include: Quark file conversion; importing text and graphics; working with master pages, frames, and layers; and integrating Photoshop, Illustrator, and Acrobat. Students learn typographic rules, font management, and prepress/printing options. *Mac experience is expected.*

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**Physical Education Courses**

(Personal Trainer Certification)

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**HPE 1200**      *Basic Principles of Personal Training*

**3 credits.** Topics include: basic principles of anatomy, physiology, and human movement; principles of strength and functional training; basic fitness assessments and principles of fitness program design; and the business aspects of personal training, including building and maintaining a client list. Practical applications of assessments, exercises, and program design are included. Upon completion of this course, students can provide basic personal training assessments and design basic programs for the average population.

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**HPE 3200**      *Advanced Principles of Personal Training*

**3 credits.** Topics include: a review of anatomy, physiology, and human movement; advanced program design; advanced principles of strength and functional training; and programming for specific populations. Students gain a thorough knowledge of human movement and programming techniques through practical hands-on applications. Upon completion of this course, students can develop advanced programs for both average and specific populations.

*Prerequisite: HPE 1200 or an approved, current national certification in the personal training field*

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**HPE 3205**      *Personal Training Internship*

**3 credits.** This internship is the culminating course in the Personal Trainer Certification program. It is designed to provide students with practical experience in the field, a professional résumé credit, and the opportunity to assess their future career potential in personal training. A minimum of 112.5 on-site internship hours is required.



Administration and Faculty

Administration

*Jane MacKillop, Dean*  
*Danielle D’Agosto, Director of Liberal Studies*  
*Michael DeGrazia, Business/Office Manager*  
*Shaun Fletcher, Director of Program Development*  
*Meghan Hynes, Academic Advisor*  
*Mary Lou Levine, Senior Student Services Coordinator*  
*Ruth Nybro, Director, Youth and Noncredit Programs*

Regional Partnership of Schools and Colleges

*Mary Beth Anderson, Director*  
*Peter Corfield, Director, Center for Science and Math Education*  
*Gregoriann Rollins, Director, Great Potential Program*

Faculty

Faculty members in the School of Liberal Studies & Continuing Education are chosen for their passionate engagement in their subject, their in-depth knowledge and experience of the topic, and their dedication to teaching. Some teach full-time at other colleges and universities, while others are practicing professionals in their fields. Faculty members in the three other Schools at Purchase also teach courses, conduct workshops, and direct special programs for the School of Liberal Studies & Continuing Education, particularly during summer session.

Additional information is available in the online faculty index, [www.purchase.edu/ce/faculty\\_index.asp](http://www.purchase.edu/ce/faculty_index.asp).

# General Information



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# Admissions

## General Information

All prospective students interested in pursuing undergraduate or graduate degrees at Purchase are served by the Office of Admissions. For application materials, literature, and inquiries regarding policies or procedures, contact:

Office of Admissions  
Purchase College  
State University of New York  
735 Anderson Hill Road  
Purchase, NY 10577-1400  
Phone: (914) 251-6300; Fax: (914) 251-6314  
E-mail: [admissions@purchase.edu](mailto:admissions@purchase.edu)  
Web: [www.purchase.edu](http://www.purchase.edu)

Purchase is committed to providing access to both first-time college freshmen and transfers. Purchase also encourages applications from adult students. Such applications are considered individually, with special attention given to each student's level of maturation.

We encourage applicants to attend one of our information sessions (see "Visiting Purchase" in this section). Prospective students who are already generally familiar with Purchase may request an individual appointment with an admissions counselor. The interview offers a one-on-one opportunity for us to get to know you and—just as importantly—for you to get to know us. Call the Office of Admissions at (914) 251-6300 for scheduling at least one week in advance.

Students interested in nondegree studies and summer programs should contact the School of Liberal Studies & Continuing Education (see pages 233–248):

Phone: (914) 251-6500; Fax: (914) 251-6515  
E-mail: [conted@purchase.edu](mailto:conted@purchase.edu)  
Web: [www.purchase.edu/ce](http://www.purchase.edu/ce)

## Undergraduate Degree Programs

Admissions processes, criteria, and application cycles vary significantly from program to program. All applicants are strongly encouraged to carefully review the application materials and all communications from the Office of Admissions to ensure that all requirements are satisfied.

### To Apply

- 1 Complete the *Purchase College Application* or the application form in the *SUNY Application Viewbook*. (The viewbooks are available at Purchase College, high school guidance offices, public college admissions offices, and counseling offices throughout New York State. The SUNY application form is also available on the Web at [www.suny.edu](http://www.suny.edu).) All international students must complete the *Purchase College International Student Application*, available from the Office of Admissions.

- 2 Send the SUNY application and a \$40 undergraduate application fee for each college choice to the SUNY Application Services Center in Albany, NY. Freshman and transfer applicants with fewer than 30 credits must request that their guidance office submit an official high school transcript with the completed application. Students who have taken the GED Exam must contact the State Board of Education and request that they send an Official Score Report to the Office of Admissions.
- 3 Freshman applicants should request that an official SAT or ACT score report be sent directly from the College Board (use CEEB code number 2878) or the American College Testing Program (use ACT code number 2931) to the Office of Admissions. In addition, applicants may request that their high school guidance counselors include the SAT/ACT scores with their high school transcript, or that the counselors send a copy of the scores directly to the Office of Admissions. Applicants who have been out of high school for more than five years are strongly encouraged to submit their SAT or ACT scores.
- 4 All supplementary application materials (transcripts, portfolios, essays, recommendations) should be sent directly to the Office of Admissions. (See chart, "Admissions Procedures, All Students," in this section.)

Information on requirements for specific programs can be found under the appropriate heading in the section "Applying to Purchase." All candidates for programs with additional admission requirements will be sent detailed information by the Office of Admissions once the application has been received. It is important to be prompt in filing these materials.

### Undecided Majors

Applicants who have not decided on a major are considered for programs in the liberal arts and sciences. Applicants interested in the visual and/or performing arts must specify a major.

### Multiple Program Applicants

Applicants who wish to apply to programs in both the liberal arts and sciences and the visual and/or performing arts must complete the application as if each program represents a separate college choice. For example, an applicant who wishes to be considered for acting, dance, and literature should designate Purchase as the college choice three times on the application and list a different curriculum code for each choice. Because each program represents a separate college choice, an application fee is required for each one. Applicants considering multiple programs in the liberal arts and sciences may not file more than one application.

### Transfer Applicants

- 1 Transfer applicants must request that each college attended submit official transcripts to the Office of Admissions, even if no credit was earned and/or no credit is sought in transfer. Candidates who fail to inform the Office of Admissions of all colleges where they have previously been enrolled may jeopardize their acceptance to Purchase.
- 2 Transfers who have completed less than one full year of college (30 credits) at the time of application must also request that an official high school transcript and SAT or ACT scores be sent.
- 3 If there are gaps between enrollment in high school and college, between colleges, or between the last time a candidate has been enrolled in college and the time of application to Purchase, applicants should submit a brief written statement accounting for these periods of time.
- 4 For specific transfer credit policies in the liberal arts and sciences and the performing and visual arts, see page 272 in the Academic Policies section.

### Recommended Application Filing Date

All applicants for fall admission are urged to submit their completed application to the SUNY Application Services Center in Albany, NY, as soon as possible after October 1 of the year prior to enrollment. Applicants should send any other application-related materials directly to the Office of Admissions at Purchase College. Applications are considered as soon as they are received in the Office of Admissions. Decisions on applications for programs in the liberal arts and sciences are released beginning December 15. It is to the student's advantage to submit an application and associated materials promptly. Students applying for admission to programs in the liberal arts and sciences who wish to be considered for scholarship must complete the entire admission process by February 1. International students should check the *Purchase College International Student Application* for deadline dates.

Applications for admission to degree programs are not accepted for the summer session.

## Graduate Degree Programs

### Requirements, Electives, and Options

Applicants to a master's degree program must have a bachelor's degree from an accredited undergraduate institution. Application forms and admission requirements for master's degree programs can be obtained by contacting the Office of Admissions, Purchase College, State University of New York, 735 Anderson Hill Road, Purchase, NY 10577; (914) 251-6300. The graduate application fee is currently \$50. For specific program information, please refer to the appropriate school or conservatory section of this catalog.

### School of Humanities: M.A. in Art History

A Master of Arts degree is available in 20th-century art historical, visual, and critical studies. For application forms and information, contact the Office of Admissions.

### Conservatory of Dance: M.F.A. in Dance

The Master of Fine Arts degree offered by the Conservatory of Dance contains two closely allied and interrelated tracks: choreography and performance/teaching. Throughout this highly focused two-year professional training program, the M.F.A. candidate researches and develops a strong sense of individual artistic identity as a choreographer, teacher, or performing artist.

Graduate students are admitted based on their audition, videotape, essay, interview, and letters of recommendation. Applications are reviewed by the faculty of the board of study relevant to each candidate. For further information, contact the Conservatory of Dance, (914) 251-6800, e-mail: [dance@purchase.edu](mailto:dance@purchase.edu).

### Conservatory of Theatre Arts and Film: M.F.A. in Design/Technology

A Master of Fine Arts degree is available in theatre design/stage technology (scenic design, costume design, lighting design, or technical direction/production management). Because classes on the M.F.A. level are small, personal, and intensive, admission to the program is highly selective. A portfolio presentation and interview are required; interviews are held throughout the academic year. For further information, contact the Theatre Design/Stage Technology Program, (914) 251-6850, e-mail: [destech@purchase.edu](mailto:destech@purchase.edu).

### Conservatory of Music: M.M., Performers Certificate, and Artist Diploma

The Conservatory of Music offers two postbaccalaureate programs and one post-master's program, which provide advanced training for students who are clearly destined for professional careers. Requirements for each program include private study, ensemble, performance practice, and other courses specific to the area of study. (See page 140 for the major areas of study.) The Master of Music degree is an intensive program of approximately 60 credits. In addition to the previously mentioned coursework, requirements include courses in theory and analysis. The postbaccalaureate Performers Certificate and the post-master's Artist Diploma are available as one- or two-year programs. For further information, contact the Conservatory of Music, (914) 251-6700, e-mail: [music@purchase.edu](mailto:music@purchase.edu).

### School of Art+Design: M.F.A. in Visual Arts

The School of Art+Design offers an interdisciplinary studio arts program leading to the Master of Fine Arts degree in visual arts. Graduate students are admitted on the basis of college transcripts and previous work. For further information, contact the School of Art+Design, (914) 251-6750, e-mail: [art+design@purchase.edu](mailto:art+design@purchase.edu).

Applications are reviewed by the faculty of the board of study relevant to each candidate. Preliminary selections are then reviewed by the faculty of the program and the director.

Offers of admission are sent to the finalists. At the same time, the faculty generates a waiting list in the event that a student admitted to a particular board of study is unable to attend.

### Additional Admissions Information

#### Admission to Programs in the Liberal Arts and Sciences

Programs in the liberal arts and sciences are highly regarded for their emphasis on close student/faculty contact. The College fosters creativity and individualism and encourages applications from motivated students who have completed a full college preparatory program. Admission decisions are based on a student's academic record, course selection, personal essay, and SAT or ACT scores. In general, interviews are not required; however, in some cases after an initial academic review, the Admissions Committee may request that a student come to campus for an interview. These interviews are required and are instrumental in determining admissibility of such candidates.

#### Admission to Programs in the Performing and Visual Arts

Purchase is nationally known for its professional training programs in acting, theatre design and stage technology, film, dramatic writing, dance, music, and visual arts. Students must show evidence of talent by means of an audition, interview, and/or portfolio review. Because entrance to these programs is highly competitive, students are urged to apply early.

Admission to several of the arts programs may close as early as February 1 for the fall semester. Currently, programs in the Conservatory of Music are open for the spring semester, but only on a space-available basis. Programs in the visual arts and design/technology are sometimes open in the spring.

Because performing and visual arts students must satisfy approximately 30 credits of liberal arts requirements, the academic record of each applicant is also assessed by the Office of Admissions. A candidate must submit a completed application before a final decision can be made. (See chart, "Additional Admissions Procedures," page 254.)

#### Educational Opportunity Program (EOP)

The Educational Opportunity Program provides an avenue for students from educationally and economically disadvantaged backgrounds to pursue a degree at Purchase College. Once accepted in a program, students are provided with financial assistance, tutoring, and counseling to help them achieve their goals.

In the liberal arts and sciences programs, freshman admission to the Educational Opportunity Program is based on high school performance, results of reading and writing inventories, and a personal interview. For students applying to the performing or visual arts programs, acceptance is also based on the results of an audition, interview, and/or portfolio review.

All EOP applicants must be financially eligible according to guidelines established by the State of New York.

In order for transfer applicants to be eligible for EOP, they must: have been enrolled in EOP or a similar program (HEOP, SEEK, CD) at their previous institution; have at least a 2.0 (C) GPA; and have a personal interview.

For more information, see the chart, "Admissions Procedures and Criteria for EOP Students," at the bottom of page 254. Students who think they might be eligible for EOP at Purchase should call the EOP Office at (914) 251-6520 for more specific information.

#### The Multicultural Access Program (MAP)

The Multicultural Access Program (MAP) provides access to quality higher education for a limited number of students who ordinarily would be inadmissible to the College in accordance with traditional admission criteria or the rigorous financial guidelines for household income established by the State of New York for the Educational Opportunity Program.

For more information, call Paul Nicholson in the EOP Office, (914) 251-6520.

#### International Students

The College welcomes students from foreign countries who may qualify for any programs offered. All international students must use the *Purchase College International Student Application*; in addition, prospective graduate students must complete the *Graduate Application*. International students whose native language is not English must request that the College Board send an Official Report Score showing the results of the Test of English as a Foreign Language (TOEFL) directly to the Office of Admissions. Minimum score requirements are 550 on the written TOEFL, 213 on the computer-based TOEFL, or 450 on the verbal SAT. See page 8 for detailed information on the College-wide ESL proficiency requirement.

### Visiting Purchase

We invite you to visit Purchase at any time or attend one of our information sessions, held frequently throughout the year. Each session includes a presentation about Purchase, followed by a question-and-answer period and a campus tour. Admissions counselors are available to answer your questions about specific programs and admissions requirements. To schedule a visit to Purchase, get more information, or receive an application, call the Office of Admissions, (914) 251-6300; e-mail the reservation to [infosessions@purchase.edu](mailto:infosessions@purchase.edu); or visit the College's Web site, [www.purchase.edu](http://www.purchase.edu).

Admission to Purchase is based on preparation, ability, and space availability. Purchase is committed to Equal Opportunity/Affirmative Action and complies with all applicable federal and state laws and regulations prohibiting discrimination. The College does not discriminate on the basis of race, sex, religion, national origin, age, marital status, handicap/disability, sexual orientation, or Vietnam-era veteran status.

## Admissions Procedures, All Students

	<b>Complete Application</b>	<b>Official Transcript</b>	<b>Official SAT, ACT, or GED Scores</b>	<b>Letters of Recommendation</b>	<b>Personal Statement*</b>	<b>Interview</b>
<b>Freshman</b>	Send completed SUNY application (after it is reviewed by your guidance counselor) and a check for \$40 to the Application Services Center in Albany, NY	Have your high school send an official transcript either (a) with your application to the Application Services Center in Albany, NY, or (b) directly to the Office of Admissions	Either have your scores included with official high school transcript or have the testing service send them directly to the Office of Admissions	Recommended: A minimum of two letters is required for Creative Writing applicants. Letters must be from someone who is familiar with your writing.	Recommended Required for: - scholarship consideration - Creative Writing applicants (Creative Writing applicants are also required to submit fiction or poetry writing samples)	May be requested
<b>Transfer</b>	Send completed SUNY application and a check for \$40 to the Application Processing Center in Albany, NY	Have official transcript(s) from all colleges attended sent directly to the Purchase Office of Admissions; include official high school transcripts or GED	May be requested	Recommended: A minimum of two letters is required for Creative Writing applicants. Letters must be from someone who is familiar with your writing.	Submit an essay describing your activities during any breaks in your education See above (under Freshman) for additional information	May be requested
<b>Liberal Studies (Adult Degree Program)</b>	Write "Liberal Studies" (0214) next to your name and send completed SUNY application and a check for \$40 to the Application Services Center in Albany, NY	Have official transcript(s) sent directly to the Office of Admissions	Have the testing service send official GED scores to the Office of Admissions	Optional	Submit a one-to-two-page essay describing (a) your activities during any breaks in your education, including nonacademic work/life experiences, and (b) why you are a good candidate for the Liberal Studies adult degree program	
<b>International</b>	Request special international application from the Office of Admissions	Send original copy of English translation with official copies of foreign transcripts and a notarized bank statement to the Office of Admissions	Have the testing service send official scores for TOEFL, SAT, or ACT to the Office of Admissions	Recommended	Required	May be requested

\* Not applicable for the performing and visual arts (see the Additional Admissions Procedures chart for essay requirements).

## Additional Admissions Procedures, Performing and Visual Arts

	Entry Semester Available	Essay	Résumé or Repertoire List	Auditions/Portfolio or Screening Interview	Special Letters of Recommendation
<b>Acting</b>	Fall only Applications must be completed by February 1	Optional	Bring a résumé of acting experience and an 8"x10" photo to audition	Personal audition consisting of two two-minute monologues, one contemporary and one classical, and one 16-bar song	None (please do <i>not</i> submit)
<b>Dance</b> <i>* Dance applicants are limited to two auditions and one call-back during a 12-month period.</i>	Fall only Applications must be completed by March 1	Optional	A list of professional training and performance experience and photo	A personal audition for classical and modern dance in a class-like setting. A 90-second solo performance may be requested	Letters from previous instructors helpful
<b>Dramatic Writing</b>	Fall only Applications must be completed by April 1	Required; discuss the strengths and weaknesses of your writing and your reasons for considering the program	Optional	Two writing samples required: 1 critical writing 1 creative writing An interview may be requested	Optional
<b>Film</b>	Fall only Applications must be completed by February 1	One-and-a-half-page autobiographical essay that serves as screening device for interview Deadline: February 1	Optional	If an interview is granted, be prepared to discuss filmmaking with and present your portfolio to the faculty	Letters from previous instructors expected
<b>Music</b>	Fall: Applications must be completed by March 1 Spring: Call the Conservatory of Music, (914) 251-6700, or visit <a href="http://www.purchase.edu/academics/music">www.purchase.edu/academics/music</a> to find out which majors are open	Optional	Performers: a repertoire list of pieces studied (excluding teaching pieces) Composers: a repertoire list of works and performances	Personal audition or interview required; taped auditions allowed. Live auditions highly recommended. For specific audition requirements, call the Conservatory of Music, (914) 251-6700, or visit <a href="http://www.purchase.edu/academics/music">www.purchase.edu/academics/music</a>	Letters from previous instructors expected
<b>Theatre Design/Technology</b>	Fall: Applications must be completed by March 1 Spring openings for transfers with technical experience	Optional	List theatre experiences to date. Identify titles of works, duties performed, place of performance and names of directors, designers, and stage managers	An interview is conducted by a faculty member. Portfolio is required	Two letters should be brought in sealed envelopes to the interview
<b>Visual Arts</b> <i>* Request for the return of slides must be accompanied by a stamped, self-addressed envelope. For students who enroll, slides are retained for academic advising.</i>	Fall: Applications must be completed by March 1 Spring: Recommended deadline is December 1	A 300-to-500-word essay that allows us to know the person behind the transcripts and slides; choose one of these topics: (1) a formative life experience; (2) why you want to study at Purchase College; or (3) your most memorable visual experience	Not required	Participation in a Portfolio Review Day and/or a portfolio of 12 to 20 slides, with at least two pieces representing drawings from direct observation, one self-portrait in any medium, and the remaining pieces expressing the depth and breadth of your visual interests	Two letters are recommended; one from an art teacher, one from an academic teacher or guidance counselor

## Admissions Procedure and Criteria for EOP Students

	Application	Academic Eligibility	Income Documentation	Other
<b>EOP Students</b>	Indicate "EOP" on Application and send to Application Services Center in Albany, NY, along with official high school transcript and SAT scores.	Applicants who appear to meet academic guidelines are invited to take a series of reading and writing inventories, and will be given a personal interview.	Proof of family income must be provided; FAFSA must be processed by the College Scholarship Service, Princeton, New Jersey. Send photocopy to the EOP Office.	Motivation and potential for completing a degree at Purchase College is essential. A Summer Studies Program may be required. EOP offers admission, counseling, and tutoring to capable students whose educational and economic circumstances make it difficult for them to attend college.

# Tuition, Financial Aid, and Scholarships

## Tuition and Fees

The figures listed in the paragraphs and charts in this section reflect the 2005–2006 costs for tuition and fees per year, unless otherwise noted. All figures are subject to change. For updates on tuition and fees, as well as complete information on the refund policy, contact the Office of Student Accounts, Durst Family Humanities Building, Room 1045, (914) 251-6080, Mon.–Fri., 8:30 a.m.–5:00 p.m., or visit [www.purchase.edu/finance/businessoffice/studentaccounts](http://www.purchase.edu/finance/businessoffice/studentaccounts).

### Applied Music Fee

An Applied Music Fee is assessed to all students registering for private or semiprivate (small group) study with a Purchase College faculty member or artist teacher. Students assessed this fee are guaranteed 13 lessons or master classes (semiprivate study) per semester without additional out-of-pocket costs. *This fee, which was \$2,034 for the 2004–2005 academic year, is subject to increase for 2005–2006, pending SUNY approval.*

### Audition and Individual Course Fees

The following programs currently have audition and/or individual course fees, which are subject to increase in 2005–2006 and/or 2006–2007:

- 1 Art+Design: \$30–\$150 course fees
- 2 Dance: \$60 audition fee; \$8.50–\$51 course fees
- 3 Humanities: \$128 photojournalism course fee; \$20 college writing course fee
- 4 Liberal Studies & Continuing Education: \$25–\$100 course fees (visual arts, computer graphics)
- 5 Music: \$50 audition fee; \$40 recital fee
- 6 Natural and Social Sciences: \$30–\$130 new media course fees
- 7 Physical Education: \$150 scuba course fee
- 8 Theatre Arts & Film: \$45 audition fee; \$492–\$516 *Acting IV* and \$180 film course fees

Audition and individual course fees are subject to approval by the State University of New York. A course fee is assessed for extraordinary costs associated with a particular course or curriculum; *not all courses within a school or conservatory have a course fee attached.* A list of courses with approved course fees is available from the Office of Student Accounts.

### Residential Living: On-Campus Room and Board

Room and board rates are subject to annual increases, which have historically ranged from 4% to 7%. Room rates for 2005–2006 range from \$2,093 (economy room triple) to \$3,028 (apartment double) per semester. Board rates range from \$1,640 to \$1,665 per semester for students assigned to residence halls. Students assigned to apartments and all

commuter students are not required to have meal plans; however, they have the option of plans ranging from \$250 to \$1,380 per semester.

Detailed information on room and board rates and available meal plans is available online at [www.purchase.edu/studaff/reslife](http://www.purchase.edu/studaff/reslife) and in the *Residential Living* brochure published by the Office of Residence Life, (914) 251-6320, e-mail: [reslife@purchase.edu](mailto:reslife@purchase.edu).

### Student Service Fee

The mandatory Student Service Fee in the 2005–2006 academic year is \$576.95 per semester for full-time students and prorated on a per-credit basis for part-time students. This fee, which is subject to change, is billed per semester and comprises the following:

- 1 **Athletic fee** (\$107.25 per semester): Provides funding for the operation of the Intercollegiate Athletics Program and allows for free student admission to varsity athletic contests.
- 2 **Health fee** (\$171.45 per semester): Provides funding for staff in the Counseling Center and Health Services who are available to provide professional physical and mental health services. This fee is not health insurance. It does not cover medications, diagnostic tests, or off-campus services.
- 3 **Student activity fee** (\$90 per semester): Supports cultural, social, educational, and general-interest student programs, as well as recognized student organizations sponsored by the Purchase Student Government Association.
- 4 **Technology fee** (\$181.25 per semester): Supports the cost of operating the campus instructional computing labs, the high-speed computing network, the Residence Halls labs and network, and off-campus e-mail and Internet connectivity. This fee is automatically waived for students who are enrolled *only* in off-campus study, e.g., international/exchange programs, off-site internships, or the senior project.
- 5 **Transportation fee** (\$27 per semester): Supports a bus system that provides service between the campus and shopping areas, as well as between the campus and the Transportation Center in White Plains, providing ready access to New York City.

### Vehicle Registration, Parking Permits, and Related Fines

Students are required to register and obtain a parking permit for each vehicle they will be parking on campus. The 2005–2006 vehicle registration annual fee is \$16 per vehicle; see the following schedule for parking permit rates.



	NY State Resident	Out-of-State Resident
<b>Undergraduate Full-Time Tuition and Estimated Fees – 2005–2006 Academic Year (2 Semesters)†</b>		
Tuition	\$4,350.00	\$10,610.00
College Fee	25.00	25.00
ID Card Fee (first-time acquisition of a MORE Card)	15.00	15.00
Student Service Fee††	1,153.90	1,153.90
Orientation Program Fee (one-time payment)	180.00	180.00
Health Insurance (optional*) \$299 per semester/domestic	598.00*	598.00*
Books and Supplies (variable)**	800.00	800.00
Room: Double Occupancy, Residence Hall	5,166.00	5,166.00
Board: 300-Meal Flexible Plan***	3,330.00	3,330.00
Vehicle Registration Fee (annual rate)	16.00	16.00
Parking Fee/Resident Student (academic-year permit)	141.00	141.00
<b>Estimated Total (A)</b>	<b>\$15,774.90</b>	<b>\$22,034.90</b>
Applied Music Fee (2004–2005 rate; subject to increase)	2,034.00	2,034.00
<b>Estimated Total (B)</b>	<b>\$17,808.90</b>	<b>\$24,068.90</b>

† Unless otherwise noted, based on 2005–2006 approved charges as of June 2005. Tuition, room, board, and fees are subject to change at any time.

†† The Purchase College Student Service Fee comprises the Athletic Fee, Health Fee, Student Activity Fee, Technology Fee, and Transportation Fee.

\* Optional with comparable coverage and proof of insurance: Copies of insurance identification cards and a signed, completed Medical Insurance Waiver Form required. International students: \$328.50 per semester (\$657 for two semesters).

\*\* Students in the conservatory arts programs should budget an estimated \$1,600 for books and supplies.

\*\*\* Refer to Meal Plan brochure for details (multiple plans available).

**Undergraduate Part-Time Tuition and Estimated Fees (Less than 12 Credits) – Per Semester**

Tuition: per credit	\$181.00	\$442.00
College Fee: per credit	.85	.85
ID Card Fee (first-time acquisition of a MORE Card)	15.00	15.00
Student Service Fee	48.08	48.08
Vehicle Registration Fee (annual rate)	16.00	16.00
Parking Fee/Commuter Student (semester rate)	42.00	42.00

**Graduate Full-Time Tuition and Estimated Fees for the Academic Year (2 Semesters)\***

Tuition	\$6,900.00	\$10,920.00
Orientation Program Fee (one-time payment)	75.00	75.00

\*Except for the Orientation Program Fee, all fees for full-time graduate students are the same as for full-time undergraduate students.

**Graduate Part-Time Tuition and Estimated Fees (Less than 9 Credits)\* – Per Semester**

Tuition: per credit	\$288.00	\$455.00
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\*All fees for part-time graduate students are the same as for part-time undergraduate students.

**Other Fees: General†**

The State University of New York authorizes a range of other general fees. A complete list is available from the Office of Student Accounts. Please refer to the paragraphs under “Tuition and Fees” for information on the Applied Music Fee; audition and individual course fees; the Student Service Fee; on-campus room and board; vehicle registration, parking permits, and related fines.

Application Fee/Undergraduate Admission: per application	\$40.00
Application Fee/Graduate Admission: per application	50.00
Time Payment Plan Fee: per semester (matriculated students only)	45.00
Late Payment Fee: per semester (matriculated students only)	30.00
Returned Check Fee: assessed each time a check is returned as nonpayable	20.00
Late Registration Fee: per semester	30.00
Late Add/Drop Fee: per course (credit-bearing only)	15.00
Special Auditor Fee: per semester*	50.00
Transcript Fee: per transcript	5.00

† Based on 2005–2006 approved fees as of June 2005. Fees are subject to change at any time.

\* Senior citizen registration for credit courses on a tuition-free basis (limited to New York State residents, 60 years of age or older)

**Parking Permit Rates for 2005–2006**

1	<i>Resident students:</i>	
	Annual (includes summer session)	\$ 167.00
	Academic year	141.00
	Semester	78.00
2	<i>Commuter students:</i>	
	Annual (includes summer session)	\$100.00
	Academic year	73.00
	Semester	42.00
3	<i>Summer session</i>	\$26.00
4	<i>Daily</i>	\$6.00

Parking fines are \$50 for parking in a fire lane/circle, by a fire hydrant, or in a handicapped spot. All other violations are \$25 each. Vehicles may be booted or towed for unpaid parking summonses and/or illegal parking; in such cases, a \$35 booting fee (or a towing fee, determined by the towing company) will be assessed.

All fee and fine amounts, which are current as of June 2005, are subject to change. Updates are available online under “Parking and Facilities Services” at [www.purchase.edu/finance/universitypolice/](http://www.purchase.edu/finance/universitypolice/). Additional information, including the complete *Campus Traffic Rules and Regulations*, is also available at the Office of Parking and Facilities Services (#11 on the campus map), (915) 251-6177, Mon.–Wed., 8:30 a.m.–7:00 p.m., Thurs.–Fri., 8:30 a.m.–5:00 p.m.

**Financial Aid and Scholarships**

Purchase supports the philosophy that all qualified students should have an opportunity for a college education. Purchase considers an essential part of its role to be the assistance of students whose personal and family resources cannot meet the full cost of education. The College participates in all applicable federal and state financial aid programs, and provides a number of partial scholarships each year.

Not all students who apply for campus-administered financial aid meet the specific eligibility requirements. However, Purchase is firmly committed to using all student aid programs to the maximum, to assist as many qualified applicants as funds allow. Access to these programs is restricted to students who meet United States citizenship or permanent residency requirements, who are in good academic standing, and who are matriculated students enrolled for the required number of credits. Students who are matriculated but are not enrolled full-time should refer to Aid for Part-Time Study later in this section. Part-time students are also eligible for other need-based federal work, loan, and grant programs. The Free Application for Federal Student Aid (FAFSA) is used to determine financial aid eligibility.

**Office of Financial Aid**

In addition to administering the various financial aid programs, the Office of Financial Aid offers an extensive network of services. Individual financial counseling, group seminars and workshops, and on-campus job opportunities are offered as part of a comprehensive approach to assisting students in

financing their college education. Concern for the individual student is paramount.

In addition to the specific policies and procedures detailed in this section, the Office of Financial Aid also assists students in search of temporary-service positions on campus. Students who are awarded federal work/study must consult with the Office of Financial Aid to obtain campus job assignments for federal work/study.

The Office of Financial Aid also makes available group and personal financial counseling, specialized information about financial aid opportunities for graduate study, assistance in application fee waivers for graduate entrance examinations, and long-range counseling and loan repayment information. More detailed information is available upon request from the Office of Financial Aid, Durst Family Humanities Building, Room 2037, (914) 251-6350. Additional brochures and publications cover specific topics like determination of financial need, sample loan repayment schedules, sample financial packages, conditions of awards, financial aid eligibility, and responsibilities of financial aid recipients.

**Financial Need:  
Basic Eligibility Requirements**

Financial need is defined as the difference between what a family can be reasonably expected to contribute toward college costs and the actual costs of attending college. The expected family contribution is determined by an analysis of the Free Application for Federal Student Aid (FAFSA). For example, if a family can contribute \$2,901 toward college costs of \$14,715 then the student's financial need would be \$11,814. A student's maximum eligibility for a combination of federal, state, and institutional aid would also be \$11,814. Purchase fully complies with the principle that financial aid should not exceed financial need, except in the cases of federal Unsubsidized Stafford Loans and Parent Loans for Undergraduate Students.

Cost of Attendance	\$14,714
Less Expected Family Contributions	\$ 2,901
Financial Need	\$11,814

All student financial aid programs maintain the philosophy that the primary responsibility for a student's educational support rests with the family. Therefore, a combined effort by parents and students toward meeting college expenses is expected. Purchase uses the “Federal Methodology” of the U.S. Department of Education as a means of determining the amount that a family can reasonably be expected to contribute toward higher education.

When the financial capacity of the family is not sufficient to meet the full cost of education, the Office of Financial Aid plays a major role in helping with these costs. Data is required from the student applicant and family to establish a means by which the family's ability to contribute to college costs can be objectively measured. The Free Application for Federal Student Aid (FAFSA) is a comprehensive application that provides the Office of Financial Aid with an in-depth analysis of the family's financial circumstances and assists in the determination of the expected family contribution. Upon

completion of the FAFSA, some students may be selected by the federal government for a process called verification. If selected, students will need to provide supporting documentation (e.g., copies of federal tax returns). All students should complete the FAFSA online at [www.fafsa.ed.gov](http://www.fafsa.ed.gov).

All students are automatically considered for all campus-administered student aid programs, including scholarships, grants, work/study, and loans. Specific information, including how to apply for the New York State Tuition Assistance Program (TAP), follows in this section.

In determining the expected family contribution, consideration is given to many factors in addition to annual income. These include family size, assets, retirement needs, and the number of family members (excluding parents) currently enrolled in college. Special circumstances like high medical expenses, loss of income or employment, or other unique situations are also given careful evaluation by the Office of Financial Aid. When applying for financial aid, students should take great care to clearly and completely report the actual circumstances of the family, and to report any significant changes that may occur later.

Continuing Education Students

According to federal regulations, students must be enrolled (matriculated) in a degree-granting program to be eligible to apply for federal financial aid. Students enrolled as nonmatriculated students through the School of Liberal Studies & Continuing Education are not eligible for financial aid.

Standard of Satisfactory Academic Progress for the Purpose of Determining Eligibility for State Student Aid\*

Calendar: Semester      Program: Baccalaureate Degree

\* This sample standard of satisfactory progress is referred to throughout the preceding guidelines. Generally, it would be used to determine continuing eligibility for state support of students who have no “special circumstances.” The progress of students with special circumstances, such as those who have transferred from another institution or have used their waiver, must be monitored on an adjusted schedule.

The number of credits in this chart refers to those courses granting academic credit, in which a student earned a passing grade, that can be counted as credits completed toward a degree. It does not include remedial noncredit instruction.

Before being certified for this payment	First	Second	Third	Fourth	Fifth	Sixth	Seventh	Eighth	** Ninth	** Tenth
A student must have accrued at least this many credits	0	3	9	18	30	45	60	75	90	105
With at least this grade point average	0	.5	.75	1.2	2.0	2.0	2.0	2.0	2.0	2.0

\*\* Only students in five-year programs, approved pursuant to Section 145.2.7 of the regulations, are eligible for more than eight semesters of undergraduate awards (exclusive of Supplemental TAP).

Application Procedures

A FAFSA must be submitted to the federal processor by the recommended priority deadlines (see box below). All students are encouraged to complete a FAFSA application online at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). If you applied for federal financial aid in the previous year, you can go online to complete a Renewal FAFSA, which will have information pre-printed for you. If you have any questions about the FAFSA or Renewal FAFSA, contact the Office of Financial Aid. Financial aid information can also be obtained online at [www.purchase.edu](http://www.purchase.edu).

FAFSA Application Priority Deadlines

Suggested deadlines are:  
Fall semester: February 15 for returning students;  
March 15 for entering students  
Spring semester: November 15 for all students

Students who are New York State residents should apply for the Tuition Assistance Program (TAP). New York State residents who file a FAFSA online and list a college located in New York State will be able to go online to complete the Express TAP Application (ETA). For further information, see the detailed TAP description later in this section.

### Federal Stafford Loan Program

All students who are at least half-time and matriculated qualify for a Stafford Loan. The Office of Financial Aid will include a list of lenders with each student's financial aid award letter. Students must choose one lender if they want to request a Stafford Loan. New borrowers will receive an e-mail from the SLM Corporation (Sallie Mae) giving them a link to complete their Master Promissory Note online. New borrowers must return their financial aid award letter, indicating the selected lender, to the Office of Financial Aid by May 1 for the fall semester and December 1 for the spring semester. The FAFSA and any supporting documentation must be received by the Office of Financial Aid before the loan application can be certified.

### Mid-Year Transfers (Spring Semester)

Financial aid awards do not transfer from one college to another. Students who were eligible for a New York State TAP award during the preceding fall semester at their former schools must change the TAP code for the school by completing a TAP change form online at [www.hesc.org](http://www.hesc.org) (New York State Higher Education Services Corporation). Students should change the TAP code for the spring semester to 0970 for undergraduates or 0971 for graduate students at Purchase College. Students eligible for a Pell Grant at their former schools may request that a duplicate Student Aid Report (SAR) be sent to them by the Federal Processing Center. The duplicate SAR can be faxed to the Office of Financial Aid, (914) 251-6356, with a cover letter indicating that the student will be transferring to Purchase College. To be considered for a Pell Grant at Purchase, students must submit any required documentation to the Office of Financial Aid at Purchase before the last day of attendance.

### Required Documentation for Selected Federal Verification Situations

Copies of the parents' and/or student's IRS federal tax returns for the previous year may be required to verify the reported income and complete the financial aid award process. Nontaxable income may also need to be verified with documentation from the appropriate source. All required documentation must be received before an application is considered complete and notification of a financial aid award can be made.

### Selection of Financial Aid Recipients

Eligibility for Pell Grants and TAP is determined by the respective processing agencies, independent of the College. The Office of Financial Aid will provide an estimate of eligibility upon receipt of the FAFSA and corresponding income and/or financial independence documents. Each student must complete all parts of the financial aid application process for these two common sources of grant assistance.

After completion of the financial aid application process, the application is evaluated to determine the degree of financial need. Late submission of applications, missing signatures, or omission of important information/documentation can seriously jeopardize chances for financial aid.

A financial aid award package is then tailored to meet each student's specific needs. Since each application is automatically considered for all federal and state programs, all available funds in various combinations of grants, loans, and work are awarded to supplement the expected family contribution. A Stafford Loan may be obtained if students and/or parents demonstrate remaining financial need or if it can be used to replace the expected family contribution. This loan and other financial aid may not exceed total educational costs.

Financial aid decisions cannot be announced until an admission decision has been communicated to the Office of Financial Aid. It is anticipated that financial aid decisions will begin on or before March 15 for those students who have completed the application process. It takes at least four to six weeks for a FAFSA to be forwarded from the Federal Processing Center to Purchase College. Filing your FAFSA online will reduce your processing time by half.

### Award Notification

Students are considered for all campus-administered programs at the time of application. After careful review of the information reported on the application and supporting financial statements, the Office of Financial Aid provides an estimate of external sources of assistance (Pell Grant, TAP, and Stafford Loans). In general, a student's financial need is met by a combination of grants with the remaining amount covered by loans and/or employment. Individual awards of federal campus-based loans, work, and grants are determined by the levels of funding received from the federal government each year. A financial aid award letter is sent to the student, identifying the sources of assistance available.

### Responsibilities of Financial Aid Recipients

Students must meet requirements for good academic standing and maintain satisfactory academic progress toward a degree. Students are obligated to report changes in enrollment status if dropping below full-time, changes of name and address, changes in dependency status, and receipt of any additional outside scholarships or grants, loans, or employment (on-campus or off-campus) to the Office of Financial Aid. The College reserves the right to make proportionate adjustments in financial aid packages due to any changes in enrollment, residency, income discrepancy, or financial circumstances. The College further reserves the right to make proportionate adjustments in campus-administered financial aid if federal or state funding to the College changes, or if a higher percentage of students accept their aid packages than anticipated. Students who do not meet the requirements determined by the College must repay any financial aid funds they have received. Students who withdraw from the College before the end of an academic term may be required to repay a portion of their financial aid.

### Renewal of Financial Aid

Students must reapply for financial aid each year, filing the required forms within the prescribed deadlines.

**Federal Aid\***

*\*Federal financial aid program descriptions are for 2005–2006 and are subject to legislative action.*

**Federal Work/Study Program (FWS)**

Through part-time employment on campus students are able to earn money—typically \$1,200—to help pay their personal expenses associated with collegiate life. Work opportunities are always arranged with a student's academic or career interests in mind, and a student's work schedule is tailored to avoid conflict with academic study. Students receive a paycheck every two weeks for the hours they work. This differs from other types of financial aid, which are applied to the student's direct billing charges. Students are encouraged to request positions that involve community service, which benefit both the student and the Purchase community.

**Educational Grants for Native American Indians**

For information on available grants, eligible students should contact the U.S. Department of the Interior, Bureau of Indian Affairs, New York Liaison Office, 100 South Clinton Street, Syracuse, NY 13260; or the Native American Education Unit, New York State Education Department, Room 9C73, Cultural Education Center, Albany, NY 12230.

**Federal Pell Grants**

The maximum Pell award was \$4,050 for the 2004–2005 academic year and the minimum grant was \$400. The yearly maximum and minimum awards can change annually, due to federal appropriations.

Application is made through the Free Application for Federal Student Aid (FAFSA) process annually to determine Pell Grant eligibility. An individual who does not otherwise intend to apply for campus-administered financial aid must submit the FAFSA to be considered for a Pell Grant. A student who did not originally list Purchase College on their FAFSA form should submit a duplicate copy of their Student Aid Report to the Office of Financial Aid. In order to receive a Pell Grant, all required documentation must be received in the Office of Financial Aid by the last day of classes of the semester/academic year for which the grant is sought.

**Federal Parent Loans for Undergraduate Students (PLUS)**

Federal PLUS loans enable parents to borrow up to the cost of education, minus any financial aid, for each dependent child in post-secondary education who is enrolled at least half-time. Repayment begins 60 days after loan disbursement. Deferment of principal may be granted by lending institutions. Loans under this program may be used to offset the expected family contribution and help reduce any unmet financial need. The Office of Financial Aid recommends that a FAFSA form be completed even if a student is only interested in applying for a PLUS loan.

**Federal Perkins Loan**

Under the Perkins Loan Program, eligible students may be awarded a portion of their financial need. These low-interest loans, advanced to borrowers directly from the repayments of previous Perkins Loan borrowers, are awarded by the Office of Financial Aid at Purchase College. Repayment is deferred while enrolled in continuous undergraduate and graduate study on at least a half-time basis. Federal Perkins Loan amounts are restricted by the funding granted by the Department of Education.

**Federal Stafford Loan Program**

All students can qualify for at least one type of Stafford Loan, regardless of need. There are two types: the Subsidized Stafford Loan, which is based on need, and the Unsubsidized Stafford Loan, which is not based on need. Students who qualify for the Subsidized Stafford (based on information supplied on the FAFSA form) do not pay interest on the loan while in school (the government does). Students who borrow an Unsubsidized Stafford Loan are given the choice of either paying the interest or capitalizing (deferring) the interest. The Office of Financial Aid recommends that students borrowing an Unsubsidized Stafford Loan pay the interest, which starts accruing upon disbursement of the loan. The loan must be processed before the student's last day of attendance.

Reminder: Before Subsidized or Unsubsidized Stafford Loans can be certified by the Office of Financial Aid, a FAFSA must be processed and an analysis of the form must be sent to the Office of Financial Aid by the federal processor.

**Federal Supplemental Educational Opportunity Grant (SEOG)**

Awards for this grant program average \$500 per year. Priority consideration is given to students with the lowest expected family contribution. Additionally, this award can only be given to Pell Grant recipients.

**Veterans Administration Educational Benefits (GI Bill)**

Disabled veterans, their children and spouses, and survivors of veterans whose death or total disabilities were service-connected may be eligible for benefits under the GI Bill. Applications are available at all Veterans Administration offices.

*Note* Eligibility for federally funded student aid is determined by federal regulations, which are subject to constant change. Consequently, students are encouraged to contact the Office of Financial Aid with any questions they might have about their aid eligibility.

## State Aid Policies and Procedures

### Tuition Assistance Program (TAP)

Full-time matriculated students who are bona fide New York State residents currently may receive a state grant of \$500 to \$4,375 (for the 2005–2006 academic year). Students must first complete a FAFSA and list a college located in New York State as their first college on the FAFSA. After completing the FAFSA online, students can also complete the *Express TAP Application* online. (Look for “New York State Resident” on the submission confirmation page and proceed from there.) A paper application for TAP will be mailed to students who do not complete the application online. For first-time recipients, a full eight semesters of TAP eligibility is possible, provided that New York State net taxable (not gross) income does not exceed \$80,000 for dependent students. For independent students, net taxable income cannot exceed \$10,000 for undergraduates. Adjustments to family income are made when more than one family member is a full-time matriculated student.

#### TAP Eligibility

The New York State Education Department’s regulations regarding academic eligibility for state financial assistance require full-time students receiving state awards to complete a minimum number of semester hours or credits each term, with a minimum grade point average. These regulations are divided into two parts: academic progress and program pursuit.

#### TAP Academic Progress

To illustrate this part of the regulations, note on the chart on page 258 that a student must complete 18 semester hours with a 1.2 grade point average to be eligible for the fourth payment of a TAP award. This means that completion of only 17 semester hours or attaining a 1.1 grade point average would not qualify the student to receive TAP funds for the following semester. The student would need to reach the stated minimums to be eligible for the next award. (See Waivers information.)

The academic progress chart is quite low in academic performance expectation at the beginning of college work. After this time of adjustment, however, a student must perform at least at an average level (*C* grades) to remain eligible for the award.

Although the academic progress charts allow 10 semesters for completion of a bachelor’s degree, the maximum award period at the undergraduate level is eight semesters, except for EOP students.

#### Program Pursuit

New York State Education Department regulations require students who receive state awards to complete a minimum number of semester hours or credits each semester, as follows:

- 1 First year of state awards: Students must complete (receive a grade other than *W*) a minimum of 50 percent of a full-time load in each term. (Twelve semester hours is a full-time load, and to remain eligible, six semester hours must be completed with grades other than *W* or *Resignation*).

- 2 Second year of state awards: Students must complete a minimum of 75 percent of a full-time load each term (9 semester hours of a 12-semester-hour load).
- 3 Third and fourth years of state awards: Students must complete a minimum of 100 percent of a full-time load each term (a minimum of 12 semester hours).

If a student does not complete the minimum number of hours or credits in a given term, the student is ineligible for state financial aid in the following term or until additional hours are completed to reach the minimum level.

It is possible to lose TAP eligibility through failure to meet program pursuit requirements. A one-time waiver is available when circumstances warrant its use (see below).

#### Waivers

If a student is below the minimum academic and program pursuit standards, there is a way to remain eligible for state financial assistance. New York State Education Department regulations allow for one waiver during a student’s undergraduate and graduate career. According to state waiver guidelines, a student may ask for and receive the waiver if good reason is presented for the student’s inability to meet minimum progress thereafter. The waiver is not automatically given and the student must consent to its use. Applications for a waiver are available in the Office of Financial Aid. Upon submission of an application, the student must complete an interview with the director of financial aid.

Generally, all students who make normal progress toward the degree objective (completion of a full-time load with a 2.0 average) remain eligible for state financial assistance. If, however, a student’s grade point average falls below 2.0, or a student habitually registers for a full-time academic program and completes a small percentage of the program, state awards may be withdrawn until the deficiencies are remedied.

#### Withdrawals and Attendance

Students who have received state awards and who subsequently withdraw may be asked to return their TAP award for the term in question, regardless of the financial liability incurred. If a student enrolls for 12 credits and then drops all of those courses, he or she is not pursuing a program and TAP eligibility is lost for that semester.

## Special Programs

### Educational Opportunity Program (EOP)

This special program for educationally and economically disadvantaged students can provide additional financial assistance to students who meet the specific eligibility guidelines for the program. EOP financial eligibility is determined on an individual basis, and an EOP award is used as a supplement to all other forms of financial aid. Awards, which typically average \$1,100, are affected by annual New York State appropriations.

**Grants for Children of Deceased Police Officers and Firefighters, and for Children of Deceased or Disabled Veterans**

This program, available for New York State residents only, provides grants in the amount of \$450 each year for students whose parent(s) died or were disabled (50 percent or more) as a result of service.

**Aid for Part-Time Study Program**

Grants are available to undergraduate students who are pursuing matriculated part-time study in a degree program at the College. To be eligible, a recipient must be registered less than full-time (3 to 11 credits per semester); be a New York State resident; be either a U.S. citizen, permanent resident alien, or refugee; remain in good academic standing; and have not exhausted eligibility beyond the TAP payment limit. Income limits for a student dependent on parents cannot exceed a New York State net taxable income of \$50,550.

A student who is not dependent on parents may be eligible if his or her New York State net taxable income and that of his or her spouse does not exceed \$34,250. (For 2004–2005, students who were not dependent on their parents but were eligible to claim dependents of their own must have had a New York State net taxable income that did not exceed \$50,550.)

A special application, which is available in the Office of Financial Aid, must be completed and returned before the first day of classes.

**State University Supplemental Tuition Assistance Awards (SUSTA)**

Students otherwise eligible for a maximum TAP award, but who have previously received four TAP payments, may be eligible for SUSTA in an amount up to \$500 per semester. Recipients must demonstrate financial need to qualify for an award. The maximum academic-year award is \$1,000.

**Vietnam Veterans Tuition Awards**

Grants ranging from \$500 to \$1,000 per semester are available for part-time or full-time study, respectively. A special application is required. Applicants must be New York State residents, have served in the U.S. Armed Forces in Indochina between January 1963 and May 1975, and have been discharged under conditions other than dishonorable. Applicants must also apply for the Federal Pell Grant Program and TAP (if full-time).

**World Trade Center Memorial Scholarship**

On September 18, 2001, Governor George Pataki announced the World Trade Center Memorial Scholarship initiative. Families directly affected by the September 11, 2001, disaster may obtain additional information at [www.hesc.com](http://www.hesc.com), the Web site of the New York State Higher Education Services Corporation (HESC).

**Purchase College Scholarship Program**

Purchase College is a unique SUNY college because it offers a wide variety of institutionally granted scholarships. Through endowments and annual gifts contributed by private benefac-

tors and philanthropic foundations, the College is able to administer named scholarships of varying amounts. Students are automatically considered for scholarships by either the Office of Admissions or the appropriate dean or director. Students may wish to contact their school or conservatory office for requirements, if any.

College scholarships are awarded on the basis of either (1) documented financial need and academic/artistic merit (“need and merit”) or (2) merit only. Continuing students, regardless of major program, status, or classification, who wish to be considered for need- and merit-based scholarship are encouraged to file a Free Application for Federal Aid (FAFSA) no later than February 15. New students should file no later than March 15.

New students are automatically considered for scholarships as part of the admission process. Students (freshmen and transfers) applying for admission to programs in the liberal arts and sciences whose academic records meet the criteria are automatically considered for scholarships by the Office of Admissions. Awards are made based on the availability of scholarship funding. Contact the Office of Admissions for further information.

Scholarships to new students in the performing and visual arts are awarded by each arts director on individual calendars. Contact the appropriate director’s office for further information.

The selection process for continuing students begins early in February for the upcoming academic year. To be eligible for consideration, continuing students must: be matriculated full-time (minimum of 12 credits) at Purchase College for the spring semester; have earned a minimum of 12 credits at Purchase College in the preceding fall semester; and be planning to register for a minimum of 12 credits per semester during the academic year for which the scholarship is sought. (A small number of scholarships is available for matriculated students in the liberal arts and sciences who are registered for a minimum of 8 credits.) If students change their status from nonmatriculated to full-time matriculated, they should notify their dean or director in order to be considered for a scholarship for the upcoming academic year. Students newly admitted in January are eligible and will be evaluated on the basis of their most recent high school or former college transcripts. Performing and visual arts students must have a minimum cumulative GPA of 3.0. Liberal arts and sciences students who are being considered for “merit only” scholarships must have a minimum cumulative GPA of 3.5. Those being considered for “need and merit” scholarships must have a minimum cumulative GPA of 3.0.

# Student Affairs

**The Division of Student Affairs at Purchase College is headed by the vice president for student affairs and includes a wide variety of supportive and educational services designed to help students achieve success in their studies. The Division comprises three Centers and an array of additional support programs. The Centers are: the Center for Student Engagement and Community Development; the Center for Physical Education, Recreation and Athletics; the Center for Student Development. The additional support program areas are: student discipline; international programs and foreign student advisement; liaison with Purchase Student Government Association; and the auxiliary services of the College.**

**As student affairs professionals, staff members in the Division of Student Affairs are aware that the quality of co-curricular life on campus has a significant impact on the total development of the student.**

## Office of the Vice President for Student Affairs

The Office of the Vice President for Student Affairs assists students with a variety of concerns, ranging from adjustment to college to student records to discipline. It also participates in the formulation of policy regarding all non-academic aspects of the student experience, and maintains a close relationship with College-wide and student governing bodies.

The Office of Student Affairs includes the Office of the Vice President for Student Affairs, the assistant dean for student affairs, the Office of International Programs and Services, and the campus judicial officer. The staff members serve as ombudsmen and advocates for students and can often assist in solving bureaucratic problems. Students who experience difficulties with any aspect of their life at the College, or who have suggestions about making Purchase College a more satisfying place to live and work, are invited to contact the Office of Student Affairs. Other services include applications for medical or personal leaves of absence, voluntary withdrawals from the College, appropriate referrals throughout the College for educational concerns, and completion of transfer recommendation forms.

## Office of International Programs and Services

The Office of International Programs and Services provides support for international students, from their arrival in the U.S. through their completion of studies. It offers comprehensive advising services, as well as cultural, social, and co-curricular programs, and serves as an information resource center. Advising may relate to immigration issues, cultural adjustment, or employment options. Programs may include social activities or events in conjunction with the International Student Association, as well as workshops on U.S. culture, health care, education, immigration, and taxes. Information and services provided by this office include:

### Upon Admission:

- 1 Prearrival materials on how to obtain a visa to the U.S. and plan for arrival
- 2 A two-day international student orientation (before the first day of classes), which includes interactive discussions of immigration issues, the U.S. higher education system, health care, communication, and culture shock, as well as social events
- 3 A review of immigration documents and advising

### During Studies:

- 1 Information about programs and services of interest to international students
- 2 Information about events in and around the New York City metropolitan area
- 3 Social events and the International Student Association
- 4 Holiday hosting
- 5 Helpful handouts and publications

### Personal Concerns:

- 1 Assistance with adjustment issues
- 2 Information on financial assistance (e.g., scholarships and grants)
- 3 Information on U.S. federal income tax filing requirements and forms

### Immigration:

- 1 Clarification of U.S. Homeland Security regulations and requirements concerning Certificates of Eligibility (I-20s or GS-2019s), passports, school transfers, and extensions of program
- 2 Information about employment permission and optional practical training
- 3 Travel authorization to re-enter the United States after traveling outside the country
- 4 Advice about changing to another immigration status during studies or after graduation

The Office of International Programs and Services is located in Campus Center South, Room 3008. For further information, please e-mail [intlstu-services@purchase.edu](mailto:intlstu-services@purchase.edu). For information on study abroad programs, see page 10.

## The Center for Student Engagement and Community Development

The Center comprises the Office of Residence Life and the Office of Campus Events and New Student Orientation. It coordinates the living-learning component of Residential Learning Communities and provides a variety of programs that promote community citizenship and leadership (e.g., campus ministries, commuter student affairs, and the LEAD Center).



**Living On Campus**

The Office of Residence Life supervises all aspects of the on-campus living experience for students, assuring that it supports the educational mission of the College. The campus residence program is designed to provide living and learning opportunities for full-time matriculated students. A variety of special-interest housing programs allows students to enhance life skills by providing interaction with diverse members of the campus community.

On-campus residence is available in a traditional-style residence hall. The residence halls accommodate approximately 1,000 students in corridor and suite-style rooms. Study and television lounges, as well as a game room, provide space for activities.

Many junior- and senior-year students choose to live in on-campus apartments. Three apartment complexes accommodate approximately 1,200 students in four- and six-person units. Apartment-style living provides small-group living—a helpful bridge to career and life skills that are vital for success beyond college.

Each residential area is staffed with a full-time professional staff member and paraprofessional resident assistants. The staff is trained to work with students to create active community living environments, focusing on programming, as well as providing academic, personal, and social support.

The College seeks to become a primarily residential college. To this end, additional facilities have been and are being built. A 180-bed residence hall opened in August 2001. A 400-bed apartment complex was completed and fully occupied by Fall 2004. A 300-bed residence hall is being designed with anticipated occupancy in Fall 2006.

**Living Off Campus**

Purchase College provides services for commuter students through the Office of the New Student Orientation and Commuter Student Affairs. For those students interested in finding off-campus living accommodations, the Office of Residence Life maintains referral contacts for local rentals.

**Office of Campus Events**

Student life on campus is directly related to the energy and creativity of the Purchase student body. The Office of Campus Events provides a host of opportunities for students to become involved in campus life outside of and in support of their classroom/studio experience. Campus Centers North and South, the two buildings used primarily for co-curricular activities, are administered by this office. In addition, the Student Center, a facility that is entirely operated by the Purchase Student Government Association, serves as a site for student-initiated programs throughout the school year. More than just buildings, the two campus centers are part of an all-encompassing program designed to provide for the educational, social, recreational, and cultural enrichment of campus life.

In collaboration with the faculty, the Center for Physical Education, Recreation, and Athletics, and the Purchase Student Government Association, the Office of Campus Events develops and promotes a wide range of programs and services

for students. These include an on-campus jazz club, live performances with bands and D.J.s, a weekly events calendar, theme parties, community service projects, Monday night football on big-screen TV, bingo nights, support services for commuter students, student advocacy, and leadership projects, as well as cultural, social, and recreational trips.

Other direct services are also provided, including room reservations for meetings and events, technical services for activities, information regarding student activities and events, and assistance to student clubs and organizations in program development and production. Students are encouraged to explore programming ideas with the campus events staff, who work with students to make the ideas happen.

**Purchase Student Government Association (PSGA)**

The Purchase Student Government Association (PSGA) serves as the legal representative of the College's student body. From putting on events to lobbying in Albany, the PSGA works continuously for students to improve the Purchase community and provides a constant support network for Purchase students. The activities of the PSGA are administered by an executive committee of seven: president; chair of the Senate; coordinator of clubs, organizations, and services; coordinator of major events and general programming; coordinator of finance; and coordinator of the Student Center. Students are represented by the PSGA Senate, which consists of 30 students who represent all of the academic areas, on-campus residential facilities, and the commuter student population. These senators vote at PSGA Senate meetings on issues concerning students as well as PSGA operations.

The PSGA funds numerous services, organizations, clubs, committees, and activities through the mandatory student activity fee. The programming committee plans coffee-houses, dances, socials, and other special events for the entire campus, as well as the annual Fall Fest and Culture Shock festival. The PSGA sponsors more than 30 clubs, organizations, and services, including the Philosophy Society, Environmental Society, Society of Artists at Purchase, Latinos Unidos, Organization of African People in America (OAPIA), Hillel, X-Stream Generation, Gay/Lesbian/Bisexual/Transgendered Union (GLBTU), Commuter Association, Interfaith Union, International Student Association, Purchase Television, WPSR Radio, and the Alternative Clinic. Students whose interests are not met by the existing student clubs and organizations are encouraged to form new ones.

**Center for Physical Education, Recreation, and Athletics**

The Center provides an array of both curricular and co-curricular offerings for students interested in fitness and health. The Center is responsible for the administration of both the intercollegiate athletics and recreation programs of the College. For detailed information, see page 266.

**Center for Student Development**

The Center coordinates the variety of services and programs that assist students in achieving their fullest potential. The

Center comprises Student Health Services, health education programs, the Counseling Center, the Office of Special Student Services, and the Office of Career Development, which includes the internship programs of the College.

### **Student Health Services**

Matriculated students receive primary medical care from Student Health Services, which is staffed by physicians, nurse practitioners, and nurses who provide routine and emergency care for student members of the campus community in case of injury or illness. Consulting specialists can provide specific short-term care if referred, and liaisons are maintained with nearby hospitals.

Student Health Services operates Mon.–Fri., 8:30 a.m.–4:30 p.m., during the academic year and on a more limited schedule during summer session.

Matriculated students must have medical insurance, either of their own choosing or through the student health insurance program contracted by the College. Nonmatriculated students should be covered by their own individual or family policy.

### **Health Education**

Health education programs are provided by the Office of Peer and Health Education throughout the academic year on topics ranging from nutrition, stress, and smoking to rape and sexual assault. The Office of the Substance Abuse Counselor provides direct intervention services and educational programs.

### **Counseling Center**

At the Counseling Center, experienced psychologists and a psychiatrist provide crisis intervention and short-term individual and group counseling for students. A wide range of issues is addressed, including family problems, relationship conflicts, questions related to sexual harassment and abuse, self-image concerns, eating problems, struggles with substance abuse, and difficulties with adjustment to college. Appropriate off-campus referrals are made when needed.

### **Office of Special Student Services**

Students with special circumstances that make them eligible for reasonable accommodations under relevant federal/state law are encouraged to register to become a client of this office. The professional staff of this office is prepared to assist in advocating for whatever accommodations, as determined by the College, are necessary to comply with the law and to assist the student in achieving his or her success, following the College policy of nondiscrimination.

### **Office of Career Development**

The Office of Career Development is the campus focal point for information about career options; internships; part-time, full-time, and summer employment; and graduate and professional school programs and admissions procedures. Individual career counseling, workshops, and programs on a wide variety of career possibilities assist students with the information gathering, exploration, and career decision-making processes. Students are encouraged to participate in career interest

assessment to identify specific career options. The Career Resource Center maintains up-to-date materials on career planning and occupational information, as well as internship and graduate school directories, and offers the Web-based job and internship system, Purchase JobScore.

The office maintains a credential file for students and alumni interested in having reference letters sent to prospective employers and graduate school admissions committees. Students are urged to register with the Office of Career Development early in their academic careers and use its resources.

See page 276 for a description of the internship program, including application instructions, responsibilities of site and academic sponsors, assignment of academic credit, performance evaluation, and grading policies.

### **Purchase College Association (PCA)**

The Purchase College Association (PCA), a private nonprofit corporation registered by the State of New York, was founded in 1979. The purpose of the PCA is to provide Purchase College with auxiliary support services at the lowest reasonable expense to the campus community. The mission of the PCA is overseen by a board of directors consisting of 14 members drawn from various campus constituencies. Services provided or contracted by the PCA include the campus dining service, the Purchase College bookstore, vending services, an ATM, laundry, check cashing, campus ID cards, and cable service.

### **Dining Services**

Chartwells, a private food-service vendor, offers an array of on-campus dining services and programs, which includes a range of food choices designed to fit any student's palate. All students living in the residence halls are required to participate in one of the designated meal plans. Students living in on-campus apartments and commuter students can choose from a selection of meal plans and other options designed to meet their needs. Meal plans can be used at any on-campus dining facility; declining balance plans can be used with the on-campus grocery delivery service. For additional information, visit Chartwells online at [www.mycampusdining.com/purchase](http://www.mycampusdining.com/purchase).

# Physical Education, Recreation, and Athletics

## Physical Education, Recreation, and Athletics

The Center for Physical Education, Recreation, and Athletics offers physical education classes and comprehensive recreation, intramural, and intercollegiate athletics programs that provide instruction, fitness, leisure, competition, health, camaraderie, and fun at the College's expansive athletic facilities.

### The Physical Education Curriculum

The physical education curriculum 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. Courses in outdoor activities, aquatics, racquet sports, fitness, weight training, health, and safety are available on a rotating basis. Two physical education credits, which are currently required for the B.A. or B.S. degree at Purchase College, may be earned through participation in physical education classes and membership on intercollegiate athletic teams.

*Note* Currently, the College may not be able to offer a full complement of physical education courses for credit. Lack of availability of credit courses will not prevent students from graduating in a timely fashion. For waivers, students should consult the registrar or their program office.

### Physical Education Course Descriptions

#### PED 1000 *Lifeguard Training*

**2 credits. Fall** 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.

#### PED 1010 *Yoga*

**2 credits. Every semester** 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.

#### PED 1020 *Fencing*

**2 credits. Every semester** 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; bout rules and procedures; conditioning; and fencing in bouts.

#### PED 1040 *Swimming*

**2 credits. Every semester** 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.

#### PED 1046 *Kayaking Skills*

**1 credit. Alternate years (Spring)** 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.

#### PED 1070 *Rockclimbing*

**1 credit. Every semester** Students learn climbing, belaying, and rappelling techniques. Other skills include face climbing, layback, body jams, chimneying, and mantling. Top rope climbing is included for safety. All equipment is provided.

#### PED 1075 *Advanced Rockclimbing*

**1 credit. Spring** This course provides students who are already familiar with basic climbing skills with the knowledge and experience required for self-sufficiency when top-rope climbing in an outdoor environment. Topics include climbing techniques, advanced rope work, climbing anchors, and rescue/self-rescue.

*Prerequisite:* PED 1070 or permission of instructor (with demonstration of basic climbing, knot tying, and belaying skills). Students should be able to properly fit a harness, tie-in using a re woven figure-8 knot, competently belay a climber, and demonstrate proper use of belay and climbing commands.

**Physical Education,  
Recreation, and  
Athletics**

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**PED 1105**      *Outdoor Skills (Weekends)*

**2 credits. Every semester** 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.

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**PED 1110**      *Racquetball*

**1 credit. Spring** An introduction to the sport of racquetball. Skills include: use of the racquet; grips, serve, and basic shots; singles and doubles strategy; shot selection; court technique.

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**PED 1120**      *Scuba*

**1 credit. Every semester** 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.

*Prerequisite:* Ability to swim 200 yards without stopping and tread water for 10 minutes; must be medically fit for scuba diving

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**PED 1200**      *Water Safety Instructor*

**2 credits. Spring** 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.

*Prerequisite:* Ability to swim at an American Red Cross Level 5 or better

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**PED 1240**      *Tennis*

**1 credit. Every semester** 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.

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**PED 1310**      *Personal Defense*

**1 credit. Every semester** 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.

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**PED 1470**      *Circus Skills*

**2 credits. Every semester** Students are introduced to a range of circus skills (e.g., juggling, unicycling, trapeze, sky pole, rolla bolla, stilt walking, gym wheel), which may vary depending on physical ability and experience of the class. At the end of the course, students select one or two skills to perform as a required final project.

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**PED 1480**      *Responding to Emergencies and  
Cardiopulmonary Resuscitation (CPR)*

**2 credits. Alternate years (Spring)** A basic course in first aid and cardiopulmonary resuscitation. Students who successfully complete this course receive American Red Cross Certification in Responding to Emergencies and CPR.

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**PED 1510**      *Target Archery*

**1 credit. Fall** 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.

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**PED 1520**      *Fitness and Weight Training*

**2 credits. Every semester** 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.

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**PED 1620**      *Aerobic Exercise*

**1 credit. Every semester** The development of body strength, flexibility, poise, and cardiovascular fitness are emphasized through a varied combination of exercise routines. Total health is emphasized through discussions on nutrition, back care, posture, stress management, and goal setting.

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**PED 1640**      *Wellness/Personal Health*

**2 credits. Every semester** Students learn the basic concepts of wellness by becoming familiar with the six domains of health: physical, social, mental, spiritual, occupational, and environmental. The primary goal is to help students learn to intertwine these health domains for general wellness. Other topics include smoking cessation, eating disorders, obesity, posture, stress management, self-esteem, basic nutrition, and exercise prescription.

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**PED 1650**      *Middle Eastern Bellydancing*

**1 credit. Every semester** Students learn the fundamentals of bellydancing (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 bellydancing, which improve flexibility, endurance, and coordination, are appropriate for all fitness levels.

PED 2030

Introduction to Springboard Diving

**I credit. Spring** The basics of safe and efficient springboard diving. The course begins with the dive off the poolside, followed by the proper approach and hurdle performed on the diving board, proper body alignment, and the keys to splash-less entries. Students learn basic dives, and some progress to somersaulting and twisting dives. Also covered: how to judge diving and the advanced training and analytical tools used in the sport.

PED 2880

Varsity Sports Participation

**I credit. Every semester** 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.

Athletics, Intramurals, and Recreation

The Center for Physical Education, Recreation, and Athletics offers comprehensive extracurricular programming. The Intercollegiate Athletics Program and the Intramural and Recreation/Fitness Programs provide exciting opportunities for students to become involved in sports and recreation experiences.

The Intercollegiate Athletics Program

The Intercollegiate Athletics Program provides an opportunity for students to participate in competitive and more highly structured athletic activity. The formalized program, under the guidance of a skilled and experienced staff of coaches, offers team participation in men's and women's basketball, soccer, cross country, volleyball, tennis, and baseball, and women's softball. The College begins its NCAA Division III and North Eastern Athletic Conference (NEAC) memberships in September 2005. Schedules include competition against colleges and universities like Bard College, Polytechnic University, Penn State (Berks), Keystone College, Villa Julie College, Keuka College, Cazenovia College, Baptist Bible College, Chestnut Hill College, D'Youville College, and Philadelphia Biblical University.

The Intramural Program

The Purchase Intramural Program offers a wide range of competitive and noncompetitive activities that blend lifetime leisure skill development and social interaction. A high skill level is not required. The program includes coed team sports, individual events, trips, one-day events, and outdoor activities both on and off campus. Students may also coordinate new activities and programs through the Intramural Program.

Intramural/Recreation Activities	
Aerobics	Pilates
Basketball	Racquetball
Bowling	Rockclimbing
Camping	Skiing
Caving	Softball
Flag Football	Swimming
Floor Hockey	Tennis
Hiking	Volleyball
Ice Skating	Walleyball
Indoor Soccer	Weightlifting
Midnight Madness	Yoga

The Recreation/Fitness Program

The Recreation/Fitness Program offers students the opportunity to use the extensive athletic/recreation facilities at their leisure, seven days a week. The gym is a great place to relax, shape up, and meet friends. Employment opportunities are also available in this program.

Athletic Facilities

The modern gymnasium houses a six-lane pool, a state-of-the-art fitness center, three basketball courts, an aerobics exercise studio, four indoor racquetball courts, two squash courts, and 10 all-weather tennis courts, six of which are lighted for evening play. Additional facilities include an equipment/information center and locker rooms equipped with saunas and showers. Expansive athletic fields are the site for outdoor intramural and intercollegiate competition.

Purchase College is the home of Athlete International, an elite fitness and sports rehabilitation center that services the College's intercollegiate athletes and dancers. The Center also co-sponsors or hosts special events that bring many fine athletes to the campus. Examples of these events include the Empire State Games trials in basketball and volleyball, the State Cup Youth Soccer Championships, and the Ultimate Players Association Regional Ultimate Frisbee Championships.

**Faculty/Staff – Physical Education,  
Recreation, and Athletics**

Administration

**Ernie Palmieri**

*Director of Physical Education, Recreation, and Athletics.  
B.S., Ithaca College; M.S., Lehman College.*

**Janet Shaughnessy**

*Assistant to the Director (Budget/Personnel Manager). B.S.,  
State University of New York, Cortland; M.S., University of  
North Carolina at Chapel Hill.*

**Christopher Bisignano**

*Assistant Director of Facilities and Rentals and Women's  
Softball Coach. B.S., Pace University.*

**Brian Piechowicz**

*Assistant Director of Athletics and Women's Soccer Coach.  
B.S., Ithaca College.*

**Christine Klint**

*Aquatics Director.*

**Brett Bowman**

*Intramural Director. B.A., State University of New York, New  
Paltz.*

Athletic Staff

**Denis Carroll**

*Men's Basketball Coach. B.S., M.S., State University of New  
York, New Paltz.*

**Shaun Fletcher**

*Men's Soccer Coach. B.A., M.Ed., Cambridge College.*

**Jacquelyn Goldstein**

*Men's and Women's Volleyball Coach. B.A., State University  
of New York, New Paltz.*

**Jeffrey Greene**

*Men's and Women's Tennis Coach. B.A., Vanderbilt  
University; M.A., University of Southern California.*

**Bill Guerrero**

*Men's Baseball Coach. B.A., University of Connecticut;  
M.B.A., Sacred Heart University.*

**Timothy Lampron**

*Athletic Trainer. B.S., State University of New York,  
Brockport.*

**Steven Loscher**

*Women's Basketball Coach. B.A., University of Dayton; M.A.,  
City College of New York.*

**Jill Vollweiler**

*Men's and Women's Cross Country Coach. B.S., M.S.,  
Syracuse University.*

# Academic Resources

## Library

The Purchase College Library is a resource of central importance to the academic life of the College, as illustrated by its location at the center of the campus. The hallmarks of the Library are technological innovation combined with personalized service and instruction. Library services and collections are designed to support the College's academic emphasis on learning through independent study and exploration.

The Library's collections are a blend of digital and print resources, including approximately 270,000 print volumes. The rapidly growing digital library provides on- and off-campus access to a wide range of electronic resources in a variety of subject areas, including full-text access to more than 17,000 electronic journals. Special strengths exist in the visual and performing arts, including extensive collections of music scores and recordings, art slides, and video recordings.

The Library provides networked computers for student research, a technology-enhanced classroom, computer labs, and assistive technology for the visually impaired. The CIR Resource Center contains listening and viewing facilities.

Librarians with subject specialties provide individual assistance to students undertaking research and class assignments. The Library also has an active instructional program, which is integrated within the College's curriculum and designed to produce an information-literate student body.

## Librarians

### Administration

#### **Patrick F. Callahan**

*Director. B.A., College of William and Mary; M.A., Ball State University; M.L.S., Indiana University.*

### Librarians

#### **Rebecca Albrecht**

*Senior Assistant Librarian. B.A., Purdue University; M.A., Kansas State University; M.L.S., Kent State University.*

#### **Joy Kestenbaum**

*Associate Librarian. B.A., Sarah Lawrence College; M.A., New York University; M.L.S., Long Island University.*

#### **Susanne Markgren**

*Senior Assistant Librarian. B.A., University of Wisconsin, Eau Claire; M.L.I.S., University of Texas at Austin.*

#### **Leah Massar**

*Senior Assistant Librarian. B.A., Tufts University; M.S., Simmons Graduate School of Library and Information Science.*

#### **Lawrence E. Randall**

*Librarian Emeritus. B.A., New School for Social Research; M.A., New York University; M.L.S., State University of New York, Albany.*

#### **Mark E. Smith**

*Associate Librarian. B.A., Queens College; M.A., University of California, Santa Barbara; M.S.L.S., University of Southern California.*

## Advising Center

The Advising Center provides support that students need to successfully navigate their academic programs at Purchase—from the summer before their freshman year to the completion of their senior year. Located on the first floor of the Social Sciences Building, Room 1018, the Advising Center helps students understand academic requirements, choose courses and majors, select a permanent faculty advisor, and make good use of the College's varied academic support services. The Center's advisors also help students who have last-minute questions. Undeclared students are particularly encouraged to meet with a Center advisor for guidance in selecting a major. Continuing students are encouraged to meet regularly with their faculty advisors and use the services of the Advising Center as needed.

## Learning Center

Located in the Durst Family Humanities Building, the Learning Center assists students in learning, developing academic skills, and attaining academic success. The Center offers a comprehensive system of support, ranging from help in a specific course to detailed instruction in writing and study skills.

The Center provides a variety of learning resources to accommodate individual learning styles. The primary modes of support are peer-based individual and group tutoring.

Writing, natural sciences, mathematics, and foreign language tutoring are available throughout the academic year. Tutoring is also provided for selected courses as need arises. In addition, the staff will assist students in forming a study group for any course the College offers.

## Center for Instructional Resources (CIR)

The Center for Instructional Resources (CIR), located on the lower level of the Library, is the campus media support facility. In addition to the standard audiovisual services of projection and playback equipment circulation, film and videotape distribution, and sound reinforcement systems, CIR also provides video production, editing, photographic, and audio services, and training and instruction in the use of equipment. Although CIR was established primarily to provide faculty with audiovisual resources for class instruction and academic programs, its varied services are available to all campus offices, students, and student organizations, as well as to the Neuberger Museum of Art, The Performing Arts Center, and off-campus groups using Purchase facilities. Students wishing to use media equipment for class projects are invited to inquire at CIR.

### CIR Resource Center

CIR also manages the Resource Center, located directly opposite the CIR administrative offices. The Resource Center houses the Library's film, video, audio, and CD collections and language lab tapes. Faculty, staff, and students have access to these materials and listening and viewing facilities with the exchange of a current Purchase ID card. The Resource Center also houses one of the CIR computer labs.

### Campus-Wide Computing Facilities

CIR manages general-purpose computing labs, strategically located across the campus. Two labs are located in the Library: The Library Lab is on the first floor and the CIR Resource Center Lab is on the lower level. The Humanities Lab is located on the second floor of the Durst Family Humanities Building, Room 2066. These labs are open to Purchase College students, faculty, and staff except when classes are scheduled in the labs. Lab hours and additional information are available online at [www.purchase.edu/acadaff/cir](http://www.purchase.edu/acadaff/cir).

## Computing and Information Services (CIS)

Computing and Information Services (CIS), located on the lower level of the Social Sciences Building, is the College's central computing and networking support department. CIS creates and maintains e-mail accounts and information technology services for students, faculty, and staff. In addition, it periodically offers workshops for students, faculty, and staff on a variety of software tools and services available to the campus community.

CIS also administers ResNet, the College's residential computer network, and the Big Haus and Outback Labs. The Big Haus Lab is open 24 hours, seven days a week, during the academic year. The CIS Helpdesk, which is open Mon.–Fri., 8:00 a.m.–5:30 p.m., offers technical support for computer-related problems. More detailed information is available online at [www.purchase.edu/finance/cis](http://www.purchase.edu/finance/cis).

## Children's Center

The Children's Center at Purchase College has been in existence since 1973. The Children's Center is dedicated to serving the children of Purchase College students, faculty, and staff and extends its services to families of neighboring communities, depending on space availability.

The Children's Center is a state-licensed, NAEYC-accredited program that provides a stimulating learning experience for children ranging in age from 18 months to five years. The program emphasizes the development of a positive self-concept and is designed to facilitate each child's social, emotional, physical, and cognitive growth.

The Children's Center offers toddler and preschool programs and consists of four classrooms. The staff for each class includes a head teacher, assistant teacher, and college student assistants. The Center also serves as a laboratory for students wishing to do an internship or practicum observing young children in connection with coursework and independent study.

The Children's Center is operated under the direction of Dr. Patricia Amanna and governed by a board of directors, which consists of Purchase College faculty, staff, students, and community parents.

The Children's Center is open Mon.–Fri., 8:00 a.m.–5:15 p.m. A full day program is available two, three, or five days a week. Three calendar choices (academic, modified, or extended) are offered. Tuition for the Purchase College community is based on a sliding scale according to income, and community families pay a flat fee.

Although the College provides the Children's Center with space and maintenance privileges, the Center is totally self-dependent for funding.



# Academic Policies

## Academic Policies

### Degree Requirements

The requirements specified in this catalog apply to students who commence their studies at Purchase College during the 2005–2006 and 2006–2007 academic years and who remain in continuous enrollment at the institution until they graduate. (General academic requirements for degree programs are specified on page 11; academic requirements for each major are specified in the respective program description.) If requirements are changed, students may elect to comply with the new requirements or to remain under the requirements by which they are governed at the time of the change. The choice must be declared with the student's advisor and noted on the graduation application submitted to the Office of the Registrar.

Students who change their major are bound by the requirements of that major that are in effect at the time they officially begin studies in that program.

Students who withdraw and are subsequently readmitted are bound by program and degree requirements in force during the academic year in which they are readmitted. Exceptions are made for students who are returning to complete the senior project.

### Academic and Professional Integrity

Purchase College believes that academic integrity is fundamental to the teaching, learning, and creative processes. Ethical behavior is the cornerstone of an academic and artistic community. Therefore, all forms of academic dishonesty are considered serious violations of the Community Standards of Conduct. The College's Academic Integrity Committee, which hears cases arising from alleged violations of standards of academic integrity, pursues all cases reported to it concerning violations of the College policy on academic and professional integrity. This policy is available online at [www.purchase.edu/policies](http://www.purchase.edu/policies).

Students are strongly encouraged to familiarize themselves with the Community Standards of Conduct and the sections concerning academic and professional integrity. In addition, students should always speak with their instructors to assure they remain in compliance with the College's expectations regarding academic and professional integrity.

Faculty members and professional staff are held equally to this standard in their work. Allegations of violations of academic and professional integrity by faculty or staff are handled through procedures outlined in the applicable collective bargaining agreement.

The Community Standards of Conduct are made available to students in the *Student Handbook*, which is published annually by the Division of Student Affairs (see Appendix A, page 287).

The policy on academic and professional integrity, established by the Purchase College Council, is administered

by the Office of the Provost under the authority of the College president. Questions about this policy should be directed to members of the faculty, the academic deans and directors, or the Office of the Provost.

### Transfer Credit Policy: Liberal Arts and Sciences

- 1 A maximum of 90 credits (to include a maximum of 75 lower-level [freshman-sophomore] credits) may be accepted in transfer to programs in the liberal arts and sciences. All students in the liberal arts and sciences, regardless of credits transferred, must satisfy all College, general education, and major requirements or their equivalencies. Transfer credits are determined by the College at the time of admission.
- 2 Quarter credits accepted in transfer are converted to semester credits. Unless otherwise specified, one quarter equals  $\frac{2}{3}$  of a semester credit; for example, 5 quarter credits equal  $3\frac{1}{3}$  semester credits.
- 3 A maximum of 30 non-liberal arts transfer credits can be applied toward the total minimum requirement of 120 credits. Non-liberal arts credits are those in areas like agriculture, business, engineering, nursing, and education.
- 4 A maximum of 4 physical education credits can be applied toward a B.A. or B.S. degree.
- 5 Grades of *D* or higher are accepted in transfer credit, although several boards of study will accept only grades of *C* or higher in satisfaction of major requirements. Check with individual boards of study after registration.
- 6 Credits can be accepted only from accredited institutions. This includes accredited proprietary schools.
- 7 Advanced Placement (AP) exam scores of 3, 4, or 5 will transfer. Consult with the registrar, as credits vary with each exam. A maximum of 30 credits will be accepted.
- 8 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.
- 9 Acceptance of a course for transfer credit does not guarantee acceptance for board of study requirements. Students should check with their board of study after registration.
- 10 Courses taught elsewhere for 3 credits, which are also taught at Purchase for 4 credits, will transfer as 3 credits.

### Transfer Credit Policy: Performing and Visual Arts

- 1 Students receive a credit evaluation of their liberal arts credits at the time of admission to the College. Undergraduate programs in acting, design/technology, dramatic writing, film, and dance require four years to complete. Students who transfer to the School of Art+Design from other colleges or universities must study in residence for a minimum of four semesters (two

years). Undergraduate students transferring to a program in the performing or visual arts may transfer credits as follows:

- 2 Conservatory of Dance: Students may transfer a maximum of 30 liberal arts credits, but cannot transfer dance credits.
- 3 Conservatory of Music: Students may transfer a maximum of 60 credits (a maximum of 30 liberal arts and 30 music credits). Under extraordinary circumstances, a student may transfer up to 90 credits (a maximum of 30 liberal arts and 60 music credits) with special permission from both the area chairperson and the director of the Conservatory of Music. The number of music credits is determined during the first semester of study.
- 4 Conservatory of Theatre Arts and Film (acting, design/technology, dramatic writing, film): Students may transfer a maximum of 30 liberal arts credits. The Conservatory may allow some professional transfer credits, but rarely beyond the freshman level. Professional credits are evaluated by the student's advisor (subject to approval by the director) before the student's completion of the second semester.
- 5 School of Art+Design: Students may transfer a maximum of 60 credits: up to 24 studio art credits, 8 art history credits, and an additional 28 liberal art credits. Please note that art credits from other schools are not automatically transferable. Visual arts studio credit is awarded only (a) for those arts courses that can be considered applicable to the visual arts program in which the student has earned a grade of C or higher; and (b) upon recommendation of the Art+Design faculty, based on the quality of work presented in the student's portfolio.

### Internal Transfer: Policy and Procedures

- 1 Students who wish to transfer from one program to another should contact the office of the dean or director of their intended program. This transfer procedure does not apply to nonmatriculated Continuing Education students who wish to enter Purchase as degree candidates; these students must follow regular admission procedures. Deadlines for internal transfer applications vary from program to program; however, all applications must be completed at least six weeks before a semester begins.
- 2 The student is given an internal transfer application, to be completed and submitted at that time.
- 3 The student is then advised, if appropriate, of the audition/interview/portfolio requirements of the intended program of study and the procedure to complete those requirements. The student should also be advised about the nature of the program and implications regarding transfer credit.
- 4 Internal transfers to the School of Art+Design: Students who wish to transfer from other degree programs at Purchase College to the School of Art+Design must submit to the Art+Design Office:

- a an essay of intention
- b 15 35mm slides of their best work (placed in a slide sleeve)
- c a student copy of their transcript (which may be requested from the Office of the Registrar)
- d an application form (available from the Art+Design Office)

Check with the Art+Design Office for applicable deadlines. After these materials have been reviewed by the Admissions Committee and a decision has been reached, students will be informed of their acceptance or denial by a letter from the director of the School of Art+Design.

### Full-Time and Part-Time Status

The minimum semester workload for full-time matriculated undergraduate students is 12 credits. Students majoring in programs in the liberal arts and sciences cannot enroll for more than 18 credits per semester without permission of the appropriate program head. Only full-time students are permitted to live in on-campus residences. Students who pursue fewer than 12 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 dean and board of study to determine whether a part-time program is available.

Matriculated students are expected to be in continuous study for their degrees. Sophomores and juniors in good standing may apply to the Office of the Vice President for Student Affairs for limited leaves of absence.

### Declaring a Major

When they are ready to declare a major, liberal arts and sciences students should refer to the information listed under each program in this catalog. Arts students who wish to declare a new arts major (and liberal arts and sciences students who wish to major in the performing or visual arts) should refer to the Internal Transfer section. Liberal studies students should see the registrar for a new credit evaluation.

### Double Major

Students in the liberal arts and sciences who seek a double major may do so by meeting the following requirements:

- 1 Complete one 8-credit senior thesis or project, approved by both boards of study.
- 2 Have program requirements for each major approved by both boards of study.

### Minors

Optional minors are offered in many areas of study. Typically, a minor constitutes 18 to 24 credits of coursework in a particular area of study. Having chosen a major, students interested in a minor field of study should consult with the relevant program or board of study about the minor requirements listed in this catalog.

### Maintenance of Matriculation

In order to graduate at the end of any given semester at Purchase, a student must be registered for that semester. A student may satisfy this requirement either by being registered for coursework until graduation or by paying \$50 to maintain matriculation. Students register for *MOM.0100* when enrolling for maintenance of matriculation.

Some situations when the maintenance of matriculation is permitted:

- 1 If a student withdraws from the College without completing the requirements (e.g., one arts course) and then completes that requirement two years later at a different school. For example, if the student wished to graduate in May 2007, the maintenance of matriculation must occur in spring 2007. Readmission is required.
- 2 If a film student needed additional time to complete his or her film that had already been graded for two semesters, the student would “maintain matriculation” and graduate one semester later. In cases where completing coursework at Purchase results in a grade for a required course (e.g., senior project or senior recital), the student must register for the course in his or her final semester.
- 3 Students may not register for maintenance of matriculation while they are completing a senior project in the liberal arts and sciences or the School of Art+Design. An additional senior project registration is required.
- 4 To register for *MOM.0100*, students must receive permission from the registrar.

### Graduation

Students must apply for graduation in the second semester of their junior year (before registration for their senior year). (See the academic calendar on pages 296–297 for deadlines.)

Applications for graduation are available online under “Forms” at [www.purchase.edu/acadaff/registrar](http://www.purchase.edu/acadaff/registrar) and at the Office of the Registrar. In April, the student meets with his or her faculty advisor to: (a) review the transcript; (b) sign the graduation application; and (c) verify which general degree and major requirements have been met and which remain to be completed.

Students then complete their diploma order card and, after all signatures have been secured, bring the application, diploma card, and fee, which covers the diploma case and incidental expenses associated with the graduation ceremony, to the Office of the Registrar.

Before the awarding of a degree, the registrar is charged with completing an audit of the student’s record to certify that the student has met all requirements for graduation.

Diplomas are not issued during the commencement ceremony, but are mailed to the student’s permanent address. For a student to graduate and receive the degree, all course requirements, examinations, and the senior project must be completed and all fees and bills paid before commencement.

Students may participate in one graduation ceremony during matriculation at Purchase. If the student does not complete degree requirements by May, but the dean or director has reasonable assurance that requirements will be completed by the end of that year’s summer session, the dean or director

can permit the student to participate in the commencement ceremony that May. The student will be considered an August/September graduate. If the student completes requirements after summer session and registers for an additional semester(s), 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 notify 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 a standard table of minimum scores needed to qualify for graduation with honors. Students are eligible to graduate with honors if they have completed at least 60 Purchase College credits of work graded A+ through WF (i.e., grades of *P*, *H*, *SP*, *UP*, or *CR* are not counted) and have achieved the following minimum scores:

Summa Cum Laude	3.90
Magna Cum Laude	3.75
Cum Laude	3.50

Coursework taken at Manhattanville College through the cross-registration agreement counts toward the calculation of grade point average and honors.

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.

### Registration

All students are expected to register through the Office of the Registrar for all courses. Fall registration for currently enrolled students is held toward the end of the spring semester; registration for the spring is held near the end of fall semester. Registration for summer session begins in the spring.

### 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 class regarding absences and assignments. See page 288 for the policy on attendance on religious holidays.

### Reading/Exam Days

The last week of classes in each semester is commonly understood to be the reading/exam period. No new work is assigned during this time. Courses in the liberal arts and sciences and in the Conservatory of Music are on an exam schedule the last week of the fall and spring semesters.

## Tutorials and Independent Studies

Students, generally juniors and seniors, are encouraged, when appropriate, to enroll in tutorial and independent study projects. These projects enable motivated students to extend the learning process beyond the limits of regularly scheduled course offerings.

Tutorials are limited to individuals 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, as well as 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 instructor, plus two hours of preparation per week.

Similarly, independent study projects are limited to students who are capable of working at an advanced level with limited supervision. Generally, students receive no more than 4 credits for an independent study, with each credit the equivalent of 37½ hours of academic activity. In the liberal arts and sciences, freshmen and sophomores may register for a tutorial or independent study only with permission of their dean. All tutorial and independent study projects in the Conservatories of Dance and Music must be approved by the respective directors.

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.

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. Exceptions to this rule must be approved by the appropriate dean or director. (For information on summer tutorials and independent study, see page 277.) Continuing Education nonmatriculated students may not register for independent studies or tutorials.

## Senior Project

Students in the liberal arts and sciences should refer to page 15 for details. Arts students should refer to the Performing and Visual Arts sections of this catalog.

## Off-Campus Study

A student must secure approval of off-campus study before leaving Purchase. The student considering such a program is urged to talk with his or her faculty advisor as early as possible during the semester preceding the anticipated off-campus study. Students eligible to study off-campus must:

- 1 Be in good academic standing at Purchase;
- 2 Have at least sophomore status. Junior transfer students are not eligible until they have successfully completed one semester of full-time study at Purchase. Seniors are advised against studying off-campus unless such study is directly related to the topic of the senior project;
- 3 Obtain a copy of the *Request for Approval of Off-Campus Study* form at the Office of the Registrar. The student completes the form in consultation with the 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 and forwarded to the office of the dean or director for signature. The dean or director reviews the program of study and seeks clarification from the student or advisor if the rationale for the proposal is not apparent in terms of the student's major. If the program of study is not in the U.S., the coordinator of study abroad programs must also sign the form. The coordinator is Deirdre Colby Sato, director of international programs and services, (914) 251-6032, Campus Center South, Room 3008, [studyabroad@purchase.edu](mailto:studyabroad@purchase.edu).

If the off-campus study is at an American institution in the United States, the dean's or director's office keeps one copy of the form and sends copies to the advisor, the student, the registrar, and the vice president for student affairs.

Students studying abroad through an approved SUNY program are required to register and pay tuition through Purchase. Such students are not considered to be on academic leave of absence. Students studying abroad are required to buy international medical insurance. Contact the Office of Student Accounts for details.

Studying abroad is a privilege and an honor. Therefore, the following policies govern students' eligibility:

- 1 A Purchase College student will not be allowed to participate in SUNY international study abroad or exchange programs if he or she is on academic or disciplinary probation during any part of the proposed period of study abroad.
- 2 A student from another institution will not be allowed to participate in a Purchase College study abroad program if he or she is on academic or disciplinary probation during any part of a proposed period of study abroad.

## Conditions and Considerations for Off-Campus Study

- 1 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.
- 2 A grade of *D* or higher must be earned in academic work taken off-campus in order for the credit earned to be applied toward Purchase matriculation.
- 3 Study must be done at an accredited institution of higher education.
- 4 Any questions concerning financial aid should be discussed with staff members in the Office of Financial Aid.
- 5 The student should give the Office of Residence Life timely notice of his or her intention not to be in residence at Purchase.

## Summer Study (Off-Campus)

The preceding procedures apply also to summer study at any college other than Purchase. The *Request for Approval of Off-Campus Study* should be approved by the appropriate dean or director and submitted to the registrar before the end of the spring semester. Students need not register nor pay tuition at Purchase, but the college attended must send to Purchase an official transcript for work completed.

## Internships

Academic internships provide practical experience in a field of interest to the student. Internship opportunities are available in diverse fields of interest (for example, education, visual and theatre arts, business, public service, communications, and mental health).

The internship consists of a supervised, voluntary work experience performed over the course of a semester for which the student receives academic credit. Students must also complete an academic project, which is determined in consultation with a designated academic sponsor. During the internship, the student is expected to accomplish certain predetermined goals agreed upon by the internship on-site supervisor and the academic sponsor.

A student intern can earn up to 4 credits by working an average of 10 hours per week during the course of the semester; the exact number of credit hours earned will vary, depending on the hours required for each experience, and will be 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 internship program. Students can research available internships by using Purchase JobScore, an online service accessible through [www.purchase.edu/studaff/careerdevelopment](http://www.purchase.edu/studaff/careerdevelopment). Students can also contact their board of study for recurring internship opportunities.

To receive credit for an internship, a student must submit a completed *Internship Learning Contract* (available at the Office of Career Development) no later than the last day of the add/drop period. This form includes the student intern's biographical information, the internship site location and job description, and a description of the academic project and criteria for student evaluation, as determined by the academic sponsor. Signatures from all the involved parties, including the on-site supervisor, academic sponsor, student intern, and an administrator in the Office of Career Development, are required before the form is submitted to the Office of the Registrar.

### Internship On-Site Supervisor

The student must have a supervisor at the organization where he or she interns. This on-site supervisor must sign the *Internship Learning Contract* and provide a typed description of responsibilities of the intern to ensure that the experience has sufficient merit as a learning experience. If this on-site supervisor changes during the course of the internship, the student must immediately notify the Office of Career Development and provide the name of the new on-site supervisor. Supervisors must submit an evaluation of the student's work performance, which is used by the academic sponsor (a faculty member) to grant credit and an appropriate grade.

### Academic Sponsor

The student must work with a faculty member (academic sponsor), who determines the academic appropriateness of the proposed internship and agrees to monitor the student intern's progress. This academic sponsor need not be the student's reg-

ular faculty advisor, but may be a faculty member knowledgeable in a discipline related to the internship. Students are strongly encouraged to meet with their academic sponsor on a monthly basis.

### Performance Evaluation and Grading

Both the on-site supervisor and the academic sponsor monitor the student's progress throughout the internship and offer assistance as needed. Before the end of the internship, the on-site supervisor will receive a performance evaluation form to complete and return to the Office of Career Development, which is then forwarded to the academic sponsor. The academic sponsor assigns the grade for the internship based on this evaluation and on the sponsor's evaluation of the agreed-upon academic project. Both reports are entered in the student's permanent file.

### Receiving Credit

Most academic programs limit the total number of credits a student can acquire through internships to 12 credits in a four-year period at Purchase. As some programs have their own policies, students must check with their board of study before registering for a credit-bearing internship. Registration must be completed by the end of the add/drop period for the semester in which the internship will be taken. Academic credit can be awarded only for the hours worked during the period of the *Internship Learning Contract*. No "retroactive credit" will be awarded for time worked before or after the period of the contract or after the internship is completed. Additional information is available online at [www.purchase.edu/studaff/careerdevelopment](http://www.purchase.edu/studaff/careerdevelopment).

Credit units are determined by the number of hours per week a student works at his or her internship site. A maximum of 4 credits may be earned in a single internship. Internship credits are calculated as follows:

4 credits	150.0 hours total	10.0 hours per week x 15 weeks
3 credits	112.5 hours total	7.5 hours per week x 15 weeks
2 credits	75.0 hours total	5.0 hours per week x 15 weeks
1 credit	37.5 hours total	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.

## Cooperative Arrangement with Manhattanville College

Manhattanville College and Purchase College allow limited numbers of matriculated students from each institution to cross-register at the other institution, typically for coursework not offered on their home campus.

Students require the permission of both institutions to cross-register. Depending on its needs, Manhattanville College may completely restrict its registration in some areas. Purchase students should consult with an advisor at both Purchase and Manhattanville before registration. There is no additional tuition charged for cross-registered courses.

## Cross-Registration

Manhattanville courses that are generally not available to

Purchase students through cross-registration are:

- Studio art
- Management and economics
- Computer science
- Independent study
- Any course that is offered at Purchase

Purchase students interested in cross-registering at Manhattanville need to secure the signatures of their advisor and the registrar.

## Summer Session Policies

### Tutorials and Independent Studies (Summer)

- 1 Only matriculated students can 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 time period.
- 4 Grades are due at the same time as regular summer session grades.
- 5 The School of Liberal Studies & Continuing Education approves tutorials or independent studies 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 should be permitted to supervise tutorials and independent studies.
- 7 Faculty members are not paid to supervise summer tutorials or independent studies, but supervision of these courses should be counted toward a faculty workload.
- 8 All students should be aware that an abundance of upper-level courses in the liberal arts and sciences are available to students in the summer, and tutorials should not duplicate these courses.
- 9 For the most part, upper-level courses in the performing arts are not available during summer session.

## Grading Policies

Matriculated students at Purchase are graded as follows:

A+, A, A- (Superior)

B+, B, B- (Good)

C+, C, C- (Satisfactory)

**D (Minimum Passing Grade).** A grade of *D* is acceptable for general education courses. In a major course or in a prerequisite course, a grade of *D* is acceptable at the discretion of the individual boards of study in the liberal arts and sciences.

**P (Pass).** For matriculated students who choose to take one course on a pass/no credit (*P/NC*) basis.

**F (Failure).** This grade counts toward program pursuit for financial aid purposes (see TAP guidelines on page 261).

**Senior Project Grading Policy:** Acceptable grades for senior projects are *SP*, *UP*, or a passing grade of *A* through *D*. Grades of *F* are only acceptable in cases of plagiarism.

**NC (No Credit).** For matriculated students who are taking a particular course with the pass/no credit option. This grade counts toward program pursuit for financial aid purposes.

**INC (Incomplete).** A grade of *INC* indicates that an agreement (*Request for Grade of Incomplete* form) has been signed by a student and faculty member in which an extension of time to complete the requirements of the course is granted. Procedures for filing for a grade of incomplete are detailed later in this section. The work must be completed within four weeks of the end of the semester. Incompletes that are not resolved by the deadline date or given a further extension approved by the dean or director 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. 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. An *INC* counts toward program pursuit for financial aid purposes.

**AU (Audit).** The audit (*AU*) grade is available to Continuing Education nonmatriculated students only. Please consult the Continuing Education course catalog for additional information.

Matriculated students informally audit courses with permission of the instructor, without registration, and may not receive *AU* grades. Registration for the course is not required nor permitted. Matriculated students who choose to audit a course may not register for the course later in the semester. The course does not appear on the academic record.

**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 can affect program pursuit for financial purposes (see TAP guidelines on page 261). The signatures of the advisor and instructor are required. Freshmen and sophomores must also secure the signature of the appropriate dean or director on the withdrawal form. The signatures, which do not necessarily indicate approval, are required to provide information to the instructor and advisor. Students who have not yet declared a major must also obtain the signature of the assistant dean of liberal arts and sciences.

**R (Repeat).** Available to matriculated students admitted Fall 1985 or after and to nonmatriculated students registered Fall 1993 or after. This grade is substituted for an earlier grade upon the completion of repeating the same exact course. The earlier grade is stricken from the record and excluded from the GPA. Students should be aware that repeating a course that they have previously passed may have implications for financial aid. A course may not be repeated if it is failed twice unless special permission is granted by a dean or director.

- 1 Students must complete a *Repeat Course Form* and submit it to the Office of the Registrar during the first three weeks of the repeat semester.
- 2 Students must repeat the same exact course.
- 3 A grade of *P*, *NC*, *W*, or *AU* in the repeated course does not warrant an *R* grade.
- 4 Grades of *W* and *AU* will not be removed from the transcript, even if the course has been repeated.
- 5 If the credit value of the course has changed, the repeated course is worth the new credit value.
- 6 A course that is repeated by an independent study or tutorial (or is taken off campus) does not warrant an *R* grade.
- 7 If a course is no longer offered, there is no repeat option available.

**WF (Withdrawal/Failure).** Assigned by the faculty member, this grade signifies nonattendance by a student and failure to petition for a *W* grade. Faculty members might use the following as a general guideline:

- 1 If a student attends through the ninth week, he or she would not receive a *WF*, but rather an *F* or an *NC*, as is appropriate.
- 2 If a student did not attend through the ninth week, he or she would receive a *WF* instead of an *F*.

The *WF* grade is calculated as an *F* toward the GPA. (The *WF* does not count toward program pursuit for financial aid purposes.)

**P/NC (Pass/No Credit Option).**

- 1 Matriculated students may elect one course (except those specified in #4 of this section) each semester to be graded on a *P/NC* basis, and thus not count in their GPA. Summer session is considered a semester for this purpose.
- 2 If a board of study 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 general education courses; senior theses; repeated courses; courses in one's major (see #5 for exception).
- 5 Boards of study 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.

- 6 No more than two liberal arts and sciences courses may be taken on a *P/NC* basis by students in the School of the Arts (a total of 8 credits from the 30 required for graduation) during their four years at Purchase.
- 7 Students must elect this option by the end of the third week of classes (see the academic calendar on pages 296–297 for deadline).

### Procedure for Receiving a Grade of Incomplete

- 1 To receive a grade of incomplete (*INC*), a student must complete a *Request for Grade of Incomplete* form, available at the Office of the Registrar, and submit it to the instructor.
- 2 The instructor determines if a grade of *INC* is appropriate. Criteria for this determination include: previous work completed, seriousness of the student, 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 *INC* online.
- 3 If a revised grade is not submitted, the registrar will change the grade to an *F*.
- 4 If truly extenuating circumstances exist, an extension of an incomplete is possible with the approval of the dean or director. An *Extension of Incomplete* form must be used.
- 5 Changes of grade other than the change of an incomplete must be processed through the normal academic channels via the *Change of Grade* form.

### How to Calculate Grade Point Averages

Grades should be converted into quality points:

$$\begin{aligned} A+ &= 13; A = 12; A- = 11; B+ = 10; B = 9; B- = 8; \\ C+ &= 7; C = 6; C- = 5; D = 3; F = 0; WF = 0 \end{aligned}$$

Example of calculation of grade point average:

A+	4 cr. x 13 points	=	52 quality points
B	4 cr. x 9 points	=	36 quality points
B-	3 cr. x 8 points	=	24 quality points
C+	2 cr. x 7 points	=	14 quality points
		13 credits	= 126 quality points

$$126 \text{ divided by } 3 = 42 \text{ divided by } 13 = 3.23 \text{ GPA.}$$

Divide the number of quality points (126) by 3; then divide by the number of credits attempted (13).

### Narrative Evaluations

Narrative evaluations are written for students in tutorials, independent studies, and the senior project. In addition, individual faculty members may choose to write evaluations for their classes. Courses may be designated by a board of study as particularly appropriate for evaluations.

Narrative evaluations are provided to the student, advisor, and the program office. The Office of the Registrar does not keep copies of evaluations.

### Guidelines for Narrative Evaluations in the Liberal Arts and Sciences

- 1 Evaluations should clearly state required reading, papers, examinations, attendance, class participation, lab work, etc.
- 2 The academic qualities of the work completed should be addressed: its creativity, promise, skills demonstrated, writing ability, rigor, etc.
- 3 The evaluation should include progress made during the semester and advice on how to improve academic quality (including skills to be acquired in the future and whether or not the student should continue in this field of study).
- 4 The student's participation in the class in terms of attitude, input, etc. should be commented on as an academic observation, rather than as personal judgment. Evaluations should address a student's personal academic growth but avoid any personal comments that may have political, social, psychological, and/or psychiatric conclusions.
- 5 The evaluation should be adequate to cover all of the relevant bases of judgment.

### Change of Grade

Once 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 appropriate dean or director. If there has been a clerical error or if the student feels the grade received is inaccurate, the student should discuss the evaluation with the instructor. If there are further questions, the student should discuss the evaluation with the head of the appropriate board of study or, if necessary, with the appropriate dean or director, who then notifies the Office of the Registrar. The final evaluation, however, is the prerogative of the instructor. Should such a change involve an instructor who is no longer a member of the College faculty, the dean or director notifies the registrar. This procedure does not apply when a student is completing work formerly recorded with the registrar as an incomplete (*INC*). 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.

### Specific Grading Policies

- 1 When a student formerly registered as nonmatriculated through the School of Liberal Studies & Continuing Education is accepted as a matriculated student, credits acquired as a matriculated student and credits acquired through Continuing Education are counted toward the cumulative grade point average.
- 2 When a student transfers between the visual, performing, and/or liberal arts and sciences, grades previously earned remain in the cumulative grade point average. However, probation is not transferred automatically. The Academic Review Committee of the accepting program decides the issue of academic probation on a case-by-case basis.
- 3 A board of study, at its discretion, may use pass/no credit grades for junior or senior seminars.

### Dean's List

Students in the liberal arts and sciences and the School of Liberal Studies & Continuing Education who achieve a 3.5 semester GPA, and students in the School of Art+Design who achieve a 3.75 semester GPA, based on at least 6 credits graded *A+* through *F* (i.e., grades of *P*, *NC*, *UP*, *SP*, and *CR* do not apply) are awarded the honor of Dean's List. This honor is recorded on the student's transcript.

### Academic Credit for Varsity Sports

Students may earn up to 2 credits for each full semester of participation as an active member of a varsity team. This is counted toward the 4 credits in physical education applicable toward the Bachelor of Arts and the Bachelor of Science degrees only.

### Academic Credits for Liberal Arts and Sciences Students in Performing and Visual Arts Courses

Students in the liberal arts and sciences cannot earn credit for the same course taken more than once, except for a very limited number of performing and visual arts courses in which the content is different by virtue of the repertoire or experience level. In those cases, credit may be earned for a second registration. Students should see the registrar for more detailed information.

### Satisfactory Academic Progress

Academic standards in effect as of September 1995 are used to assess satisfactory progress and to determine probationary status or the necessity to dismiss. The following academic policies define minimum satisfactory academic progress for all students at Purchase.

The criteria for satisfactory progress vary with regard to different loan programs (see the Office of Financial Aid for details), but those included here meet or exceed all other standards, including Title IV programs that provide Pell Grants, Supplemental Opportunity Grants, College Work/Study, Perkins Federal Student Loans (formerly NDSL), Stafford Loans (formerly GSL), Supplemental Loans for Students, and PLUS loans. As criteria for satisfactory academic progress affect all students, whether or not they receive financial aid, all students should be familiar with these materials.

Students in the performing and visual arts must meet College-wide academic standards as well as the grading standards and professional criteria of their respective programs. Professional progress is reflected by grade point average as well as by behavioral performance, as assessed by the faculty.

Undergraduate students who do not meet the criteria for satisfactory academic progress, including the professional standards of the various performing and visual arts programs, will be dismissed and cannot receive Title IV Aid. However, all undergraduates may appeal to the appropriate undergraduate Academic Review Committee.



Satisfactory Academic Progress Standards for Undergraduate Students

The following policies and procedures have been developed to measure the academic progress of undergraduate students at Purchase. Academic progress is defined in both qualitative (cumulative grade point average) and quantitative (cumulative number of credits successfully completed) terms.

Matriculated Students

Matriculated students are those who have been accepted as degree candidates at the College. Matriculated students must meet the requirements of their program and achieve a cumulative average as defined below.

*Full-time matriculated students* are defined as those who register for 12 or more credits in a given semester. All full-time matriculated students with lower than the required cumulative average are placed on probationary status or may be subject to dismissal. A full-time student whose probationary status is not removed after the probationary semester is subject to dismissal. Full-time students are academically reviewed each semester.

*Part-time matriculated students* are defined as those who register for fewer than 12 credits in a given semester. Therefore, a part-time student’s record is reviewed after each 12 credits of enrollment, regardless of the actual number of semesters during which the work was pursued.

*Students who enroll for summer study* are considered to be maintaining satisfactory academic progress if their previous semester’s work has met the required standards.

*Transfer students* are placed on the academic progress scale when they are admitted to the College. The total number of transfer credits accepted by the College is calculated to determine the full-time equivalent academic semesters completed at the time of matriculation at Purchase.

*Undergraduate students who meet all requirements of the College*, including its academic standards, are considered to be maintaining academic progress and, if otherwise eligible, are entitled to Federal Title IV Aid. The determination of satisfactory academic progress is made by calculating any credit-bearing coursework for which a student is registered after the College’s official withdrawal period (see definition of *W* grade on page 277).

All coursework for which a student is registered after the College’s withdrawal date is used to compute the student’s GPA. No student may exceed 12 full-time academic equivalent semesters in residence to complete 120 credits for a B.A., B.F.A., or Mus.B. degree, or 13 full-time academic equivalent semesters to complete a B.S. degree, if that degree requires 128 credits.

Nonmatriculated Students

*Nonmatriculated students with a GPA lower than 2.0* who have not passed at least 50 percent of their coursework attempted for credit may be barred from further registration.

Purchase Undergraduate Student Minimum Credit Accumulation and Grade Point Average Requirements

FTE Semester Completed	Credits Successfully Completed	Cumulative GPA
1	7	2.0
2	14	2.0
3	22	2.0
4	30	2.0
5	40	2.0
6	50	2.0
7	61	2.0
8	72	2.0
9	84	2.0
10	96	2.0
11	108	2.0
12	120	2.0
13	128	2.0

Satisfactory Academic Progress Standards for Purchase Graduate Students

Graduate students who meet all requirements of the College, including its academic standards, are considered to be maintaining satisfactory academic progress and, if otherwise eligible, are entitled to Federal Title IV Aid. A full-time graduate student is one who registers for 9 or more credits in a given semester; a part-time student is one who registers for fewer than 9 credits. Graduate students who do not meet the criteria for satisfactory academic progress, including the professional standards of their program, will be dismissed and cannot receive Title IV Aid. However, graduate students may appeal to the Graduate Academic Review Committee. All satisfactory progress and professional progress appeals must be made in writing to the appropriate committee and must be accompanied by documented evidence of mitigating circumstances (e.g., illness, injury, personal tragedy, etc.).

*All graduate students* are expected to maintain a minimum 3.0 (*B*) GPA per semester. In addition to maintaining a satisfactory GPA, graduate students must meet all other academic and professional standards set forth by their program.

*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 six semesters of residency at the College. A semester of residency is defined as one in which a full-time student attempts 9 or more credits. Although 9 credits is defined as a minimum full-time academic program, graduate students are expected to successfully complete an average of 15 credits each semester to be considered making normal progress.

*Part-time graduate students* must complete their degrees with no more than 12 semesters of residency at the College.

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.

*Full and part-time graduate students who have a semester GPA lower than 3.0* will be placed on probation. Students must maintain 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.

*All graduate students* are evaluated throughout the semester, although grades are only submitted once a semester.

*All graduate students* should be aware of the grading definitions on pages 277–278. Grades of *W*, *INC*, *R*, and *WF* may affect satisfactory progress.

### Academic Review Committee

The progress of students in the liberal arts and sciences is reviewed at the end of each semester by the Academic Review Committee (ARC). The committee is composed of three faculty members and three students. For information relating to the Academic Review Committee for the Performing and Visual Arts, see the School of the Arts section.

### Midterm Report

The midterm report is a notification sent after the end of the eighth week of a semester to notify a student in the liberal arts and sciences that there is some question as to whether the student can complete the course satisfactorily. It is the hope of the Academic Review Committee that, if a student is warned of this possibility, he or she will make whatever extra effort that might be needed to pass. For related information, refer to “Academic and Professional Standards” in each arts section.

### Probation

Probation is a formal notification sent to the student before the beginning of the new semester's add/drop period. This enables a student to adjust his or her registration for the new semester after consulting with the academic advisor. Copies of this notification are sent to the registrar, advisor, and the vice president for student affairs. 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 above. The work must be completed on time, i.e., no incompletes. Normally, students are placed on 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 Title IV Aid and academic dismissal. However, probation is not necessarily a prerequisite for dismissal. If placed on probation, students are encouraged to give particular attention to their educational and professional development. In some situations, the appropriate Academic Review Committee or arts board of study may determine that a student be placed on probation or dismissed during the course

of a semester. Problems concerning professional conduct in an arts program or lack of classroom attendance by a student in the Educational Opportunity Program may also fall into this category.

A student may or may not be given a warning, an informal action, before being placed on probation.

### Restrictions of Privileges

Students who have been officially placed on academic probation by an Academic Review Committee are required to cease extracurricular activities in the expectation that they concentrate on their studies during the semester of probation. As soon as probation is removed from the student's record, the student is eligible to continue with his or her extracurricular activities. Extracurricular activities are defined as:

- 1 Any elected or appointed executive board position on the Purchase Student Government Association (PSGA) or a PSGA-sponsored club or organization.
- 2 Any elected or appointed executive position on any governance organization, i.e., the Educational Policies Committee, the Personnel Policies Committee, the Purchase College Association, Academic Review Committees, Campus Appeals Board, faculty review committees, etc.
- 3 Participation on any intercollegiate athletic team. Students employed by the College (i.e., 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.

### Suspension

Suspension is an action taken by an Academic Review Committee (ARC) under extraordinary circumstances, e.g., cases of plagiarism or cheating. (For more information, refer to the annual *Student Handbook*.) A student may be suspended for one semester or more and is considered to be “not in good academic standing” during the suspension period. At the end of the suspension period, the student may return to matriculated status at the College without formal reapplication. When a suspended student returns, the ARC re-examines the student's academic status to determine whether the student is on probation.

### Leaves of Absence, Withdrawals, and Dismissals

#### 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 prior approval of an academic leave of absence from their dean or director. A *Request for Approval of Off-Campus Study* form may be obtained from the Office of the Registrar. Students who are interested in studying abroad through an approved SUNY program must receive prior approval of off-campus study (see page 275), but are required to register and pay tuition through Purchase. Information on study abroad and other visiting student programs is available from the coordinator of study abroad programs.

### Medical Leaves of Absence

A medical leave of absence may be requested either by the student, the director of the Counseling Center, or the director of Student Health Services. A supporting letter from a student's attending physician, therapist, or counselor is required. Medical leaves must be approved by the vice president for student affairs. A medical leave of absence is normally granted for a minimum of six months; however, exceptions are made in unusual circumstances.

A medical leave of absence must be renewed annually by submitting new medical documentation. Students who do not renew their medical leave will be administratively withdrawn from the College by the Office of the Registrar. Returns from medical leaves of absence are subject to the recommendation of the director of the Counseling Center or the director of Student Health Services and approval of the vice president for student affairs or designee.

A student who has enrolled in the College student health insurance program is eligible to remain enrolled in that insurance program throughout his or her approved medical leave. To do so, the student must contact the Office of Student Accounts before the beginning of each semester of the approved medical leave, in order to make arrangements to pay the insurance premium in a timely fashion and to guarantee continuous insurance coverage. Failure to do so will result in loss of coverage.

### Personal Leaves of Absence

Students in good standing may apply to the Office of the Vice President for Student Affairs for a personal leave of absence. Freshmen and transfer students in their first year at Purchase are not normally granted leaves, and seniors are advised not to interrupt their studies. A leave is usually granted for a maximum of two semesters. Students must apply for a leave before the last day to withdraw from a course with a grade of *W*, as determined by the Office of the Registrar and published in the academic calendar. Permission to take a leave of absence includes the right to return without additional notification. Students who are considering taking a personal leave of absence should make an application to the Office of the Vice President for Student Affairs.

### Notes for All Leaves of Absence

- 1 Students granted a leave at the end of a semester are responsible for finishing any incomplete work within the published deadlines for any such work.
- 2 Students on a leave of absence who are later found to be in academic difficulty will have their academic records

- reviewed by the Academic Review Committee. When warranted, the Academic Review Committee may place a student on probation or take other appropriate action.
- 3 Students on leave 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 (see Off-Campus Study on page 275).
- 4 Students considering a medical leave who wish to retain their student health insurance coverage while on leave must contact the Office of Student Accounts before the beginning of any semester in which they wish to retain the insurance.
- 5 Academic or disciplinary dismissal will supersede any leave of absence.
- 6 Students are reminded that taking a leave of absence may 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 Financial Aid before taking a leave of absence.
- 7 Students on personal, medical, or academic 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 and must apply to the Office of the Registrar for readmission. Readmission, however, is not guaranteed.

### Withdrawal

Students intending to withdraw from the College should comply with the following procedures. These procedures 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, and an exit interview completed, at the Office of the Vice President for Student Affairs 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 Residence 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 Accounts. 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 their status noted on their transcript.
- 6 Students who transfer to another college are required to withdraw from Purchase. Any matriculated student who does not register and does not notify the Office of the Vice President for Student Affairs of his or her withdrawal from Purchase will be administratively withdrawn by the registrar.

- 7 Students are reminded that withdrawal affects their 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 Financial Aid before withdrawing.
- 8 Academic or disciplinary dismissal will supersede any withdrawal.

### Academic Dismissal

A student dismissed by an Academic Review Committee may not take any coursework at Purchase for one year following his or her dismissal. This provision does not concern students who have applied and have been accepted as internal transfers to a degree program different from the program that took the dismissal action. In certain cases, students may petition the Academic Review Committee that took the action against the student for permission to take a limited number of Continuing Education courses after one semester of “non-student” status at Purchase.

### Readmission after Academic Dismissal

Students dismissed for academic reasons are eligible to apply for readmission one year after dismissal. Students who contemplate readmission to Purchase should complete an *Application for Readmission* form in time to have their application reviewed by the Office of the Registrar.

As part of the application for readmission, the candidate must submit:

- 1 a transcript of official record, if the student had been enrolled in other educational institutions while away from Purchase;
- 2 a letter of recommendation from any employers the student may have had;
- 3 evidence of honorable separation, if the student had been in military service;
- 4 any additional evidence that supports the candidate’s growth and the likelihood of having a successful education at Purchase.

Any student readmitted to Purchase is on probation for the first semester after returning. If the quality or quantity of work during the first semester after returning is considered unsatisfactory, the student could be permanently dismissed at that time and may not be eligible for readmission.

### Readmission (General)

See Degree Requirements at the beginning of this section.

## Academic Records

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. As of September 1990, the Office of the Registrar no longer maintains copies of evaluations. Students wishing to receive program clarification or to check on progress toward the degree are urged to see the registrar. 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 written consent from the student. A \$5 fee is charged for each transcript.

The Office of the Registrar is responsible for implementing academic policies and procedures written by the provost, in consultation with the deans, directors, and faculty. It is the student’s responsibility to be familiar with these policies as they are published in the Purchase College catalog.

The Office of the Registrar is responsible for class scheduling and publication of the *Registration Schedule* for matriculated students each semester. The registrar must also certify students for veteran’s benefits and loans. Because of close association with both students and faculty, the Office of the Registrar is an excellent source of information about the many academic aspects of the College.

### 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 written request. A transcript contains the following information:

- 1 All courses completed at Purchase and the corresponding grades.
- 2 Transfer credit awarded.
- 3 Programs of study, majors, and degrees conferred.

### Financial Holds

If a student has outstanding debts to the College, a hold (“flag”) is placed on transcripts and diplomas until the account is cleared. A default on New York State or federal loans would also require a hold on a student’s academic records.

### Policies Governing Student Records

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 College’s policies governing student educational records are in full compliance with the Family Educational Rights and Privacy Act of 1974 (FERPA), also known as the Buckley Amendment. These policies assure students’ rights of privacy, while providing them with access to their own records.

### The Family Educational Rights and Privacy Act of 1974 (Buckley Amendment)

These policies conform to the Family Educational Rights and Privacy Act of 1974 (Buckley Amendment), referred to hereafter as FERPA, and are a declaration of existing practice.

#### I Definitions

- A In these defined policies, the term “student” refers to any person who has completed the registration process for any semester at Purchase 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 personnel 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 University Police Department, 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.

## 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. (See “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 a file should be made directly to the office holding the file. 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 prior written consent has been given by the student. 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

particular file and to employees with a legitimate educational need to review a student’s file. Each student’s file must contain a list of individuals who have requested or gained access to the records, excluding the student, school officials, those with written consent from the student, and those who have requested directory information.

## 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 Office of Career Development, 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 There is to 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 authorized College personnel, defined by the person responsible for the file as having a reasonable 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 organizations and educational agencies involved in testing, administering financial aid, or improving instruction, provided the information is presented anonymously;
  - 4 accrediting agencies;
  - 5 parents and legal guardians of students regarded as “dependent” by the IRS definition of the term, if dependency is demonstrated (access is “view only”);
  - 6 situations of compliance with court-order subpoena, in which case an attempt is made to notify the student in advance;
  - 7 appropriate persons in the case of emergency;
  - 8 College counsel.
- B Information routinely released to the public (i.e., commencement listings, election results, and rosters of athletic teams) is regarded as “public” or “directory information” and, as such, may be released without a student’s consent. Specific items regarded by the College as directory information are listed in the *Registration Schedule* published each semester by the Office of the Registrar as part of an announcement informing students of their rights to exclude themselves from any or all such releases. Items currently regarded by Purchase as directory information are noted later in this section. Students must notify the registrar in writing if certain information is not to be released.
- Information may be released for research and for purposes related to the welfare of certain groups in an anonymous manner or in a way that does not infringe on any individual’s right to privacy. One acceptable way is to remove all identifiable signs and to provide the information by class only. Another is to inform individuals of the chance to participate in a particular research project by informing them who to contact if they wish to participate. When any personally identifiable information is released from a student record in an authorized fashion, the party to whom the information is given must be notified that there is to be no release of that information to a third party.
- C Regulations concerning the release of information regarding alcohol or drug use or possession to parents or guardians of students under the age of 21 are published in the annual *Student Handbook* under the heading “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 of the rights provided to them by FERPA and by the guidelines that are published in the *Registration Schedule* to inform students of their rights and responsibilities. Copies of these publications are 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 registrar, Durst Family Humanities Building, Room 1044, (914) 251-6360.
- 1 Directory information includes:
    - Name
    - Local campus mailbox number
    - Campus telephone number
    - Home address
    - E-mail 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 study and degrees
  - 2 Other information regarded as public:

Information released in a routine manner to the appropriate representatives of various media for publicity purposes:

    - a awards and academic degrees given at Purchase;
    - b participation in recognized College activities (e.g., election outcomes, membership in athletic teams, participation in plays);
    - c personal information on members of College athletic teams (e.g., height, weight, high school).
  - 3 See the Alcohol or Drug Use/Possession Disclosure Policy in the annual *Student Handbook*.

## VIII Directory of Educational Records

- A A compendium of all the educational records maintained for students, including title, description, and location of files, and the name of the person to contact. The directory includes:

- 1 Advisor File, located in the office of the student's advisor or school/conservatory: Advisor copy of narrative evaluations, declaration of major, registration forms, transfer credit evaluations, copies of petitions for rule exceptions.
  - 2 Academic Record File, located in the Office of the Registrar, Durst Family Humanities Building, Room 1043, (914) 251-6360: Application form(s); correspondence; high school and/or community college records; scores from national standardized tests; transcripts from previous post-secondary schools; relevant and external transcripts; grades and their supporting documents; leave forms; declaration of major forms; change of advisor forms, probation letters; change of student status forms.
  - 3 Admission File, located in the Office of Admissions, (914) 251-6300: High school and college transcripts; recommendation letters; test scores; correspondence with students' parents and others; application information; AP results; student's own statement. Portions of this file are transferred to the Office of the Registrar on or about October 1 for students entering in the fall semester and February 1 for students entering in the spring semester.
  - 4 Divisional Student File, located in the office of the student's academic dean or director: Department information on majors and graduate students; faculty appraisals: letters of reference to law schools, proposals from students to B.A.L.A. Committee, committee reply correspondence relating to project. Contact program chairpersons and the Premedical Advisory Committee.
  - 5 Digital Student Record File, located in the Office of the Registrar, Durst Family Humanities Building, Room 1043: A digital record exists for every semester a student has been in attendance. Selected identification, classification, biographical, and academic information taken from various documents in the "paper files" listed above is submitted to the digital student record file for storage.
  - 6 Counseling Center File, located in the Counseling Center, Durst Family Humanities Building, Room 0007, (914) 251-6390: Counseling Center records are not considered educational records and are governed under the standards of practice established by the American Psychological Association.
  - 7 Credential File, located in the Office of Career Development, Campus Center South, (914) 251-6370: Résumés; letters of recommendation; relevant transcripts; course list.
  - 8 Student Personnel File, located in the Office of the Vice President of Student Affairs, Campus Center South, (914) 251-6030: Letters of disciplinary charges to student; relevant information for the disciplinary hearing (all available to student); letter to student on disposition of the case.
  - 9 Health Services File, located in Student Health Services, Campus Center South, (914) 251-6380: Health Services records are not considered educational records and are governed under the standards of practice for medical records in the State of New York.
  - 10 International Student File, located in the Office of International Programs and Services, Campus Center South, (914) 251-6032: Copy of admission letter; copies of all immigration documents; arrival form; information regarding specific activities of a particular student (e.g., newspaper stories); all correspondence concerning the student and basic information sheet; latest internal transcripts; any and all documents required under authority of the U.S. Department of Homeland Security.
  - 11 Evening Degree Program File, located in the Office of the Academic Advisor, School of Liberal Studies & Continuing Education, Music Building, Suite 0089, (914) 251-6500: Copy of application; correspondence; latest internal transcripts; copies of transfer credit evaluation; copies of transcripts from previous colleges.
  - 12 Student Financial File, located in the Office of Financial Aid, Durst Family Humanities Building, (914) 251-6350: Federal application for financial aid; parent's confidential statement; Financial Aid Form; parents' and student's federal 1040 form; statement of financial independence and other verifying agencies; Guaranteed Student Loan Program Application and letters of clarification.
  - 13 Residence Life File, located in the Office of Residence Life, The Big Haus, Residence Halls Complex, (914) 251-6321: Copies of license agreements, formal notifications, damage billings, and all matters related to student housing assignment and occupancy.
- B 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 grades. The vice president for academic affairs and the vice president for student affairs are available to assist students or prospective students in obtaining information specified in the Regulations of the Commissioner of Education, Chapter 2, Sections 53.1-43.4.

# Appendices

## Appendix A: Other College Policies Affecting Students

In addition to the policies outlined in this catalog, the College has developed other policies that protect student rights and govern student conduct. These policies are presented in the annual *Student Handbook*, which is published by the Division of Student Affairs as a supplement to this catalog and is available online at [www.purchase.edu/studenthandbook](http://www.purchase.edu/studenthandbook). It is the student's responsibility to be familiar with its contents, which include the complete policy on each of the following topics.

### Student Rights

The College does not stand in loco parentis for its students. Taken from the Student Bill of Rights, as prepared and presented by the Purchase Student Government Association, the College assures students of all rights that have a basis in the United States Constitution and state and/or federal legislation.

### Community Standards of Conduct

Each student should be aware that, as a member of the College community, there is an expectation that each member will regard other members with a mutual respect for person and property. Community standards include academic and professional integrity; personal identification and representation; the rights of the individual; respect for property; and those standards relative to welfare, safety, environmental health, and the operation of the College.

The penalties for each single violation can result in educational sanction, reprimand, disciplinary probation, residence suspension, suspension, or expulsion. Aggravated, repeated, or multiple violations may result in more serious penalties. It should be noted that faculty and professional staff members are held equally to this standard in their work. Allegations of violations are handled through procedures outlined in the applicable collective bargaining unit.

### The Judicial System

The judicial system of the College is designed to promote individual student development, as well as to uphold the standards of conduct established by this distinctive academic and professional community. It provides full substantive and procedural due process for all students who are charged with violating the community standards of conduct. Hearings are held before either an administrative officer or a panel of faculty, staff, and students, who are empowered to assign sanctions ranging from reprimand through expulsion.

### Controlled Substance Policy

Purchase College is committed to developing and maintaining the health, stability, and well-being of the collegiate learning environment. The possession, use, sale, and other distribution of illegal drugs is prohibited by the College.

Possession, use, sale, or other distribution of illegal drugs clearly violates federal, state, and local laws. The College expects adherence to these laws. No special exemption from civil or criminal law exists for members of a college community.

### Alcohol Policy

Purchase College complies, in all respects, with the requirements of New York State laws governing the purchase, sale, provision, possession, and consumption of alcohol. Every member of the College community is expected to comply with those laws. No person under the age of 21 may purchase, possess, or consume an alcoholic beverage.

### Significant Infectious Disease

Purchase recognizes that the contemporary college campus is not a refuge or haven from the epidemic of Human Immunodeficiency Virus (HIV) infection and Acquired Immune Deficiency Syndrome (AIDS), present in the larger communities of which the College is a part. The College will do everything possible to prevent people from being infected, to limit the consequences of established infection for individuals, and to provide a compassionate response to all affected individuals.

### Sexual Harassment

Harassment on the basis of sex is a violation of the Civil Rights Act of 1964 (Section 703 of Title VII) and sexual harassment in any form will not be tolerated at the College. In addition, the Governor's Executive Orders Nos. 28 and 34 prohibit all state agencies from discrimination on the basis of sexual orientation. Students with grievances should contact the Office of the Vice President for Student Affairs or the College's affirmative action officer.

### New York State Residency

A student classified as a non-New York State resident who has established a bona fide domicile in the State of New York is eligible to apply for in-state tuition rates. An application is available at the Office of the Registrar, Durst Family Humanities Building, Room 1044.

- 1 Domicile is defined as the place where an individual maintains his or her permanent home and to which he or she always intends to return.
- 2 A student who is not financially independent will have his or her state of residence classified as the state of residence of the person who claims the student as a dependent for IRS purposes.
- 3 To be eligible for in-state tuition rates, a student needs to demonstrate establishment of a permanent New York domicile, abandonment of a former out-of-state domicile, intention to remain a New York resident, and financial independence for one year prior to application.



- 4 A completed notarized application with supporting documentation must be submitted before or by the last day of the add/drop period during the semester in which the student wishes to gain in-state status.

### Maintenance of Public Order

The Board of Trustees of the State University of New York has adopted formal rules that assure the maintenance of public order necessary for the operation of the educational purposes of the College. These rules are in full compliance with Part 535 of Title B, Official Compilation of Codes, Rules, and Regulations of the State of New York.

### Appendix B: Attendance on Religious Holidays

- 1 No person is expelled from or refused admission for the reason that he or she is unable, because of religious beliefs, to attend classes or to participate in any examination, study, or work requirements on a particular day or days.
- 2 Any student who is unable, because of religious beliefs, to attend classes on a particular day or days is, because of such absence on the particular day or days, excused from any examination or any study or work requirements.
- 3 It is the responsibility of the faculty and of the administrative officials to offer to each student who is absent from school because of religious beliefs an equivalent chance to make up any examination, study, or work requirements that he or she may have missed because of such absence on any particular day or days. No fees of any kind are charged by the institution for making available to the student such equivalent opportunity.
- 4 If 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 are made available on other days, where it is possible and practicable to do so. No special fees are charged to the student for these classes, examinations, study, or work requirements held on other days.
- 5 In effecting the provisions of this section, it is 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 should result to any student because 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 is entitled to maintain an action or proceeding in the supreme court of the county for the enforcement of the student's rights under this section.

(Chapter 161 of the Laws of 1977 of New York State, effective December 1, 1977, amended Section 224-a of the Education Law by adding subdivision 6-a, which requires that Section 224-a be printed, in full, in the catalog of each institution of higher education under the jurisdiction of the Board of Trustees of the State University of New York.)

### Appendix C: Nondiscrimination Policy

Purchase does not discriminate against any person in employment, educational programs and activities, or admission on the basis of race, sex, color, religion, national origin, age, marital status, handicap/disability, sexual orientation, or Vietnam-era veteran status.

Purchase is committed to Equal Opportunity/Affirmative Action, and complies with all applicable federal and state laws and regulations prohibiting discrimination, including Title VI of the Civil Rights Act of 1965, Title IX of the Education Amendments of 1972, Sections 503 and 504 of the Rehabilitation Act of 1973, as well as SUNY Board of Trustees policy.

On-campus inquiries or complaints may be addressed to Melissa Swinton-Chafoor, Affirmative Action Officer, Office of Human Resources, Purchase College, 735 Anderson Hill Road, Purchase, NY 10577; (914) 251-6055.

### Appendix D: Campus Crime Statistics

Purchase College is committed to providing a safe learning environment and to keeping students, parents, and employees well informed about campus security. Campus crime statistics are reported annually to the U.S. Department of Education, as required by The Clery Act, codified in Title 20 of the U.S. Code Section 1092(f). The College's designated contact for these statistics is Joseph Olenik, Chief of Police, (914) 251-6906. The statistics can be obtained online from the U.S. Department of Education at <http://ope.ed.gov/security/>. A copy is also available upon request from the Purchase College University Police Department, (914) 251-6900, or Division of Student Affairs, (914) 251-6030.

### Appendix E: The Purchase College Council

Subject to the general management, supervision, control, and approval of, and in accordance with result established by the state university trustees, the College Council shall, with respect to Purchase College, exercise the following powers:

- 1 Recommend to the state university trustees candidates for appointment by the state university trustees as head of such institution.
- 2 Review all major plans of the head of such institution for its more effective operation and make such recommendations with respect thereto, as it deems appropriate. Such plans shall be submitted for approval by the state university trustees, together with the recommendations of the council with respect thereto. The state university trustees shall determine what constitute such major

plans, which are hereby generally defined to include, among others, plans for the appraisal or improvement of the faculty and other personnel, expansion or restriction of student admissions, appraisal or improvement of academic programs and of standards for the earning of degrees, expansion of institutional plans, and appraisal or improvement of student activities and housing.

- 3 Make regulations governing the care, custody, and management of lands, grounds, buildings, and equipment.
- 4 Review the proposed budget requests for such institution prepared by the head thereof and recommend to the state university trustees a budget for such institution.
- 5 Foster the development of advisory citizens' committees to render such assistance as the council may request, and to appoint the members of such citizens' committees. Members of such citizens' committees shall receive no compensation for their services but shall be reimbursed for the expenses actually and necessarily incurred by them in the performance of their duties.
- 6 Name buildings and grounds.
- 7 Make regulations governing the conduct and behavior of students.
- 8 Prescribe for and exercise supervision over student housing and safety.
- 9 Make an annual report to the state university trustees on or before September 1 each year, and report to them from time to time on any matter it believes requires their attention.
- 10 Perform such other powers and duties as may be authorized or required by the state university trustees by general rules or special directives.
- 11 Make and establish, and from time to time alter and amend, such regulations pertaining to the affairs of its institution, not inconsistent with law or the rules of the state university trustees, as may be necessary or appropriate to carry out effectively the foregoing powers and duties.

## Appendix F: External Affairs and Development

The Office of the Vice President for External Affairs and Development administers activities of the Purchase College Foundation; Sponsored Research; Development; Government Relations; Public Affairs, Publications, Cultural Outreach, and Alumni Affairs; Annual Giving; and volunteer organizations.

## The Purchase College Foundation

Established in 1969, the Purchase College Foundation is chartered under the laws of New York State as a tax-exempt charitable foundation devoted to the support and improvement of the quality of education, public service, and student life at Purchase. The foundation administers restricted and unrestricted contributions, including scholarships and support of faculty development and academic programs. More than two dozen community and corporate leaders devote their time, as trustees of the Foundation, to helping Purchase College realize its fundraising goals. Private funds are solicited from individuals, corporations, and foundations in support of the education and public service mission of Purchase College.

## Public Affairs

The Office of Public Affairs is the College's primary information and press relations source. Working with the media, the office publicizes Purchase's academic and artistic programs; special events, including lectures, concerts, recitals, athletics, films, and exhibitions; and the honors, awards, publications, and special activities of faculty, staff, and students.

## Annual Giving

Purchase's Annual Giving campaigns provide unrestricted support for programs and projects (e.g., scholarships and faculty development) that would not be possible with state funds alone.

## Alumni Affairs

This office serves as administrative liaison with alumni and with the College's Alumni Association. Founded in June 1975, the Alumni Association's goal is to promote the interests of the College and to establish mutually beneficial relations between the College and its alumni.

## Volunteer Organizations

More than 2,000 community members dedicate themselves to Purchase as members of one or more of the College's "Friends" groups. They help to make possible activities like forums that spotlight Purchase faculty, a Shakespeare festival featuring the local schools as part of the Arts-in-Education program, a Humanities creative writing series, a Natural Sciences symposium and lecture series, a student opera, and tours of the Neuberger Museum of Art for community members and for elementary and secondary school students and their teachers. The College's volunteer organizations include: The Purchase Affiliates; The Friends of Art+Design; The Friends of Dance; The Friends of Humanities; The Friends of Music; The Friends of Natural and Social Sciences; The Friends of Theatre Arts and Film; The Friends of the Neuberger Museum of Art; and The Prompters.

## **Appendix G: Campus Facilities Rentals**

The Facilities Rentals Office at Purchase College is dedicated to enriching the educational and cultural life of the College and providing a public service to the community. Its services include coordination of local, national, and international conferences at the College, as well as rentals of the College's facilities to non-university groups. Clients have access to the two main parking lots on campus, which hold 800 cars each. Part of this level space can also be cleared to accommodate outdoor events in the spring and summer months.

In addition to the College's lecture halls, classrooms, and seminar rooms, the state-of-the-art Purchase College Training Center is ideal for workshops, training sessions, and working meetings. The Center's classrooms are capable of being reconfigured to accommodate different group sizes with varying setups, and there is access to power for laptop computers within four feet of every workstation. There are two lounge areas for breaks and an elegantly appointed reception/gallery area. In addition, the Choral and Recital Halls, along with the Humanities Theatre, are appropriate for lectures, seminars, and general sessions, accommodating audiences of 198 to 330.

A wide range of instructional resources can be provided, from simple requests to complete audiovisual packages. Campus food services are able to meet each client's need, from a simple continental breakfast to an elegant formal banquet. During the summer, on-campus housing options are also available for small and large groups. For further information on pricing, call Stephanie Nieves, director of facilities rentals, (914) 251-6505.

# Accreditation

## Purchase College Accreditation Statement

Purchase College, State University of New York, is fully accredited by the Middle States Commission on Higher Education, 3624 Market Street, Philadelphia, PA 19104; (267) 284-5000. The accreditation information is available online at [www.msche.org/institutions\\_view.asp?idinstitution=397](http://www.msche.org/institutions_view.asp?idinstitution=397).

The School of Art+Design at Purchase College is a fully accredited institutional member of the National Association of Schools of Art and Design (NASAD). The Conservatory of Music at Purchase College is a fully accredited institutional member of the National Association of Schools of Music (NASM). Both agencies can be contacted at 11250 Roger Bacon Drive, Suite 21, Reston, VA 20190; (703) 437-0700; e-mail: [info@arts-accredit.org](mailto:info@arts-accredit.org).

### Registration of Programs

All majors offered by Purchase College are listed on the inventory of Registered Degree and Certification Programs maintained by the New York State Education Department. The number assigned to each major is referred to as the HEGIS Code (Higher Education General Information Survey Code).

All major programs at Purchase College are registered; thus students at Purchase College may pursue any Purchase major without jeopardizing their eligibility for student aid awards.

PROGRAM TITLE	HEGIS	AWARD
Biology	0401	B.A., B.S.
Environmental Studies	0420	B.A.
Journalism	0604	B.A.
Visual Arts	1002	B.F.A., M.F.A.
Painting and Drawing	1002	B.F.A.
Sculpture	1002	B.F.A.
Art History	1003	B.A., M.A.
Music	1004	Mus.B., M.M.
Music Composition	1004.10	Mus.B.
Music Performance:		
Instrumental*	1004	Mus.B.
Music Performance: Jazz Studies	1004	Mus.B.
Music Performance: Vocal*	1004	Mus.B.
Music/Artist Diploma: One Year	1004	Adv. Cert.
Music/Artist Diploma: Two Year	1004	Adv. Cert.
Music/Performers Certificate:		
One Year	1004	Adv. Cert.

PROGRAM TITLE	HEGIS	AWARD
Music/Performers Certificate:		
Two Year	1004	Adv. Cert.
Acting	1007	B.F.A.
Drama Studies	1007	B.A.
Dramatic Writing	1007	B.F.A.
Theatre Design/Technology	1007	B.F.A.
Theatre Design	1007	M.F.A.
Theatre Technology	1007	M.F.A.
Dance	1008	B.F.A., M.F.A.
Art of the Book	1009	B.F.A.
Graphic Design	1009	B.F.A.
New Media	1009	B.A.
Printmaking	1009	B.F.A.
Cinema Studies	1010	B.A.
Film	1010	B.F.A.
Photography	1011	B.F.A.
Arts Management	1099	B.A.
Music Production	1099	Mus.B.
Music Studio Composition	1099	Mus.B.
Language and Culture	1199	B.A.
Literature	1502	B.A.
Creative Writing	1507	B.A.
Philosophy	1509	B.A.
Mathematics/Computer Science	1799	B.A.
Chemistry	1905	B.A.
Psychology	2001	B.A.
Anthropology	2202	B.A.
Economics	2204	B.A.
History	2205	B.A.
Political Science	2207	B.A.
Sociology	2208	B.A.
Liberal Arts	4901	B.A.
Liberal Studies	4901	B.A.
Liberal Studies: Arts	4903	B.A.
Liberal Studies:		
Communications/Media Arts	4903	B.A.
Liberal Studies: Legal Studies	4903	B.A.
Women's Studies	4903	B.A.
Arts Management	5012	Cert.
Early Childhood Development	5503	Cert.

\*Pending SUNY review as of August 2005

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**Y****Z**



# Academic Calendar

Please note that details in these academic calendars are subject to change. Any updates will be posted online at [www.purchase.edu/acadaff/registrar](http://www.purchase.edu/acadaff/registrar). Students are responsible for absences and any coursework missing during the add/drop period. Before adding any course, students are advised to check with the faculty member to ensure that they can make up any missed coursework.

	Fall 2005		Fall 2006	
New student orientation (visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for information)	July 11–16	Mon.–Sat.	July 12–18	Wed.–Tues.
Late Fall registration continues for matriculated students (\$30 late fee)	Aug. 1–Sept. 2	Mon.–Fri.	Aug. 1–Sept. 1	Tues.–Fri.
Welcome weekend	Aug. 27–28	Sat.–Sun.	Aug. 26–27	Sat.–Sun.
New students move into on-campus residences	Aug. 27	Sat.	Aug. 26	Sat.
Returning students move into on-campus residences	Aug. 28	Sun.	Aug. 27	Sun.
Fall classes begin	Aug. 29	Mon.	Aug. 28	Mon.
Add/drop period for Fall classes; late in-person registration for nonmatriculated students (\$30 late fee)	Aug. 29–Sept. 2	Mon.–Fri.	Aug. 28–Sept. 1	Mon.–Fri.
Last day to submit New York State residency applications	Sept. 2	Fri.	Sept. 1	Fri.
<u>Labor Day</u> : No classes; some offices close	Sept. 5	Mon.	Sept. 4	Mon.
Last day for seniors to submit applications for graduation (in Fall 2005 only, for May 2006 graduation)	Sept. 6	Tues.	n/a	
Last day to apply for pass/no credit (P/NC) option	Sept. 16	Fri.	Sept. 15	Fri.
Junior audit: Second-semester juniors submit applications for graduation (in Fall 2005 only, for Aug. 2006 graduation)	Oct. 3–Nov. 4	Mon.–Fri.	n/a	
<u>Rosh Hashanah</u> : No classes †	Oct. 4	Tues.	Sept. 23	Sat.
Columbus Day: Classes are in session	Oct. 10	Mon.	Oct. 9	Mon.
Yom Kippur: Classes are in session †	Oct. 13	Thurs.	Oct. 2 †	Mon.
Midterm reports for Liberal Arts and Sciences students in academic difficulty	Oct. 14	Fri.	Oct. 13	Fri.
Last day to withdraw from courses without academic penalty (W grade)	Oct. 28	Fri.	Oct. 27	Fri.
Advising week	Oct. 31–Nov. 4	Mon.–Fri.	Oct. 30–Nov. 3	Mon.–Fri.
<u>Election Day</u> : Classes are in session Fall 2005; no classes in Fall 2006	Nov. 1	Tues.	Nov. 7	Tues.
Spring registration begins (matriculated students: no in-person)	Nov. 7–11	Mon.–Fri.	Nov. 6–10	Mon.–Fri.
Veterans Day: Classes are in session	Nov. 11	Fri.	Nov. 11	Sat.
Spring in-person registration (matriculated students)	Nov. 14–16	Mon.–Wed.	Nov. 13–15	Mon.–Wed.
Junior audit: Second-semester juniors submit applications for graduation (Fall 2005: Jan. 2007 graduation; Fall 2006: Aug. 2007 and Jan. 2008 graduation)	Nov. 14–Dec. 16	Mon.–Fri.	Nov. 13–Dec. 15	Mon.–Fri.
Late Spring registration begins (matriculated students; \$30 late fee)	Nov. 17	Thurs.	Nov. 16	Thurs.
Residence halls close at 9 a.m. for Thanksgiving Recess	Nov. 23	Wed.	Nov. 22	Wed.
<u>Thanksgiving Recess</u> : No classes	Nov. 23–27	Wed.–Sun.	Nov. 22–26	Wed.–Sun.
Residence halls reopen at 2:00 p.m.	Nov. 27	Sun.	Nov. 26	Sun.
Final exam week (Liberal Arts and Sciences; Music)	Dec. 12–16	Mon.–Fri.	Dec. 11–15	Mon.–Fri.
Last day of Fall classes (on-campus residences close at 7 p.m. for winter break)	Dec. 16	Fri.	Dec. 15	Fri.
Last day for January 2007 graduates to submit senior or master's project to the Library (January 2006 graduates: Jan. 19, 2006; see Spring 2006 calendar)	see Spring 2006 calendar		Dec. 15	Fri.
Last day for faculty to submit Fall grades	Dec. 21	Wed.	Dec. 20	Wed.
Last day for faculty to resolve Fall incomplete (INC) grades	Jan. 13, 2006	Fri.	Jan. 12, 2007	Fri.

† Rosh Hashanah and Yom Kippur begin at sundown the day before (scheduled classes are in session on those evenings); Yom Kippur falls before Columbus Day in Fall 2006.

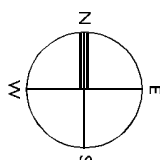
	Spring 2006		Spring 2007	
Late Spring registration continues for matriculated students (\$30 late fee)	Jan. 2–25	Mon.–Wed.	Jan. 2–26	Tues.–Fri.
Martin Luther King Day: Some offices close	Jan. 16	Mon.	Jan. 15	Mon.
New students move into on-campus residences	Jan. 17	Tues.	Jan. 19	Fri.
New student orientation	Jan. 17–19	Tues.–Thurs.	Jan. 19–21	Fri.–Sun.
Returning students move into on-campus residences	Jan. 18	Wed.	Jan. 21	Sun.
Spring classes begin	Jan. 19	Thurs.	Jan. 22	Mon.
Late in-person registration for nonmatriculated students (\$30 late fee)	Jan. 19	Thurs.	Jan. 22	Mon.
Add/drop period for Spring classes	Jan. 19–25	Thurs.–Wed.	Jan. 22–26	Mon.–Fri.
Last day for January 2006 graduates to submit senior or master's project to the Library ( <i>January 2007 graduates: Dec. 15, 2006; see Fall 2006 calendar</i> )	Jan. 19	Thurs.	see Fall 2006 calendar	
Last day to apply for pass/no credit (P/NC) option	Feb. 10	Fri.	Feb. 2	Fri.
<u>President's Day class holiday</u> : No classes	Feb. 20–21	Mon.–Tues.	Feb. 19–20	Mon.–Tues.
Residence halls close for Spring Recess	Mar. 10	Fri. (8 p.m.)	Mar. 30	Fri. (7 p.m.)
<u>Spring Recess</u> : No classes				
Residence halls reopen at 2 p.m. on the last Sunday of Spring Recess	Mar. 11–19	Sat.–Sun.	Mar. 31–April 8 (includes Passover and Easter)	Sat.–Sun.
Midterm reports for Liberal Arts and Sciences students in academic difficulty †	Mar. 16	Thurs.	Mar. 9 †	Fri.
Advising week †	Mar. 27–31	Mon.–Fri.	April 9–13 †	Mon.–Fri.
Last day to withdraw from courses without academic penalty (W grade) †	Mar. 30	Thurs.	Mar. 23 †	Fri.
Fall registration begins (matriculated students: no in-person)	April 3–16	Mon.–Sun.	April 16–20	Mon.–Fri.
<u>Passover-Easter Break (Spring 2006 only)</u> : No classes				
Residence halls close at 9 a.m. on April 12 and reopen at 2 p.m. on April 16	April 12–16	Wed.–Sun.	see Spring Recess	
Fall in-person registration (matriculated students)	April 17–19	Mon.–Wed.	April 23–25	Mon.–Wed.
Late Fall registration begins (matriculated students; \$30 late fee)	April 20	Thurs.	April 26	Thurs.
Junior audit: Second-semester juniors submit applications for May graduation (Spring 2006: May 2007 graduation; Spring 2007: May 2008 graduation)	April 20–May 18	Thurs.–Thurs.	April 23–May 15	Mon.–Tues.
Final exam week (Liberal Arts and Sciences; Music)	May 11–17	Thurs.–Wed.	May 9–15	Wed.–Tues.
Last day of Spring classes	May 17	Wed.	May 15	Tues.
Last day for May graduates to submit senior or master's projects to the Library (Spring 2006: May 2006 graduates; Spring 2007: May 2007 graduates)	May 17	Wed.	May 15	Tues.
On-campus residents (excluding graduating students) must check out of residences within 24 hours of their last exam or class, or by 10 a.m. on this calendar date, whichever comes first	May 18	Thurs.	May 16	Wed.
Commencement	May 19	Fri.	May 18	Fri.
On-campus residences close at 10 a.m. for all students who have graduated	May 20	Sat.	May 19	Sat.
Last day for faculty to submit Spring grades	May 23	Tues.	May 21	Mon.
Last day for faculty to resolve Spring incomplete (INC) grades	June 14	Tues.	June 12	Tues.

† In Spring 2007, the calendar dates for (a) midterm reports for Liberal Arts and Sciences students in academic difficulty and (b) the last day to apply for withdrawal without academic penalty *fall before Spring Recess*, and advising week is scheduled after the end of the withdrawal period.

To King Street

King Street

To King Street



Anderson Hill Road

Lincoln Ave

Brigid Hanigan Drive

Purchase College  
Front Entrance

Henry Moore  
Sculpture

Lincoln Avenue

To Hutchinson River Pkwy →

Anderson Hill Road

To White Plains and Route 4287

Purchase Street

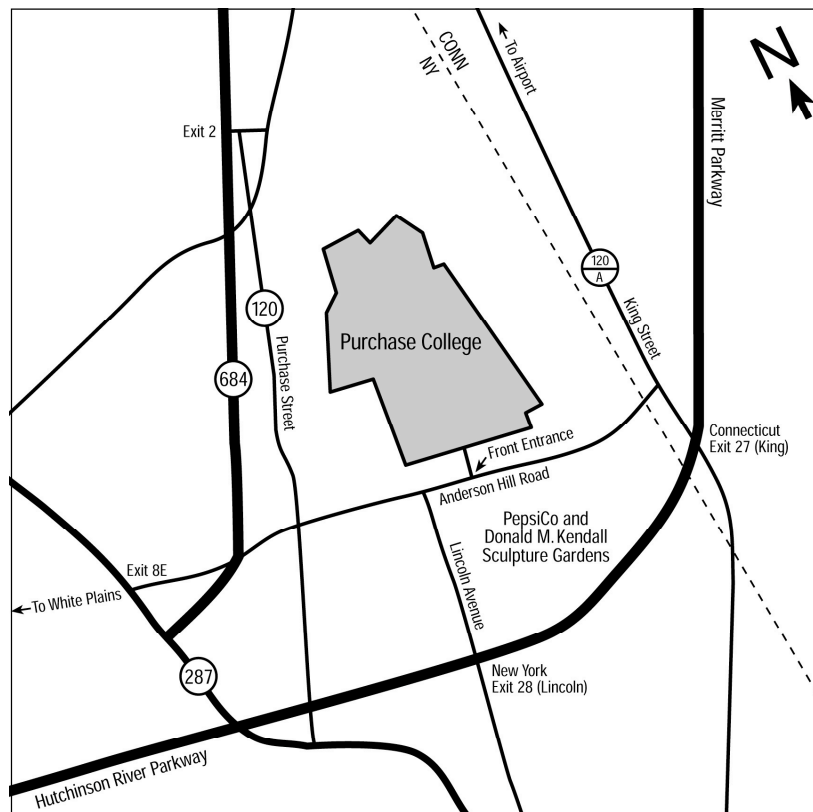
To Hutchinsons River Pkwy →

## State University of New York

- |   |   |  |  |    |  |   |                  |   |                |
|---|---|--|--|----|--|---|------------------|---|----------------|
| 1 | Physical Education  | 5  | Humanities   | 10 | Administration   | 15  | Post Office      | 21  | Social Science |
| 2 | Residence Halls:<br>The Far Side, Crossroads, The<br>Big Haus | - Academic Affairs<br>- External Affairs &<br>Development<br>- Counseling<br>- Financial Aid<br>- Registrar<br>- Student Accounts<br>- University Police | - Admissions<br>- Business Affairs<br>- Finance & Administration<br>- Purchase College Assn.<br>- Purchasing<br>- Public Affairs | 16 | Library  | - Bookstore<br>- C.I.R. (basement)<br>- Print Shop (basement) | 22               | Social Science<br>- Design/Technology<br>- President's Office |                |
| 3 | - Office of Residence Life<br>Dining Hall                     | - Career Development<br>- Health Services<br>- Student Affairs<br>- Terra Ve   | - Children's Center<br>Neuberger Museum of Art<br>Visual Arts  | 17 | Student Services (fall '06)                                  | Music   | 23               | Campus Center North<br>- Snack Bar                            |                |
| 4 | Campus Center South   | 6  | Butler Building  | 11 | Capital Facilities Planning<br>Parking & Facilities Services | - Liberal Studies &<br>Continuing Education                   | 24               | The Olde (Apartments D)<br>Facilities Management              |                |
|   |   | 7  | Neuberger Museum of Art  | 12 | Administration Annex   | - Film  | 25               | The Commons<br>(Apartments II)                                |                |
|   |   | 8  | Visual Arts  | 13 | Performing Arts Center                                       | 19  | Dance            | 26  | Alumni Village |
|   |   | 9  | Human Resources  | 14 | P.A.C. Underpass   | - Acting  | 27               | Proposed 300 Bed<br>Residence Hall (fall '06)                 |                |
|   |   |  |  |    | - Receiving/Central Stores                                   | 20  | Natural Sciences |   |                |

# Directions to Purchase College, State University of New York

(35 minutes from New York City)



## By Car

From New York City, southern Westchester, and Long Island: Take the Hutchinson River Parkway, north to Exit 28, Lincoln Avenue. Turn left onto Lincoln Avenue and proceed approximately one mile to Anderson Hill Road (2nd traffic light). Turn right onto Anderson Hill Road. The campus is immediately on the left.

From Rockland County and northern New Jersey (via the Tappan Zee Bridge): Take I-287 (Cross Westchester Expressway) to exit 8E. Shortly after first traffic light, bear left onto Anderson Hill Road. Proceed approximately 2.5 miles. The campus is on the left, just after intersection at Lincoln Avenue.

From northern Westchester: Take I-684 south to Exit 2 (Route 120), drive over the bridge and turn right onto Route 120 south (Purchase Street). Follow Route 120 south, 3.2 miles to Anderson Hill Road (1st traffic light) and turn left. Take Anderson Hill Road to 2nd traffic light. The campus is on the left, just after intersection at Lincoln Avenue.

From Connecticut, via the Merritt Parkway (which becomes the Hutchinson River Parkway in New York State): Proceed south to the New York Exit 28, Lincoln Avenue (Note: Do not get off at Exit 28 in Connecticut). Turn right onto Lincoln Avenue and proceed approximately one mile to Anderson Hill Road (2nd traffic light). Turn right onto Anderson Hill Road. The campus is immediately on the left.

From Connecticut, via I-95: Take I-95 south then take I-287 west to Exit 9N (Hutchinson River Parkway). Take Hutchinson River Parkway North to Exit 28, Lincoln Avenue. Turn left onto Lincoln Avenue and proceed approximately one mile to Anderson Hill Road (2nd traffic light). Turn right onto Anderson Hill Road. The campus is immediately on the left.

## By Train

From New York City via rail from Grand Central Station, take the Harlem Line/Metro North to White Plains. Board the Anderson Hill Road bus No. 12 or take a taxi to campus. Alternatively, take the New Haven Line/Metro North to Rye and take a taxi to campus.

## By Bus

Take the No. 12 bus northbound from White Plains or southbound from Yorktown, Mount Kisco, or Armonk. Buses leave approximately every hour, Monday through Saturday.

Metro North Line - 212.532.4900

Bus/Westchester - 914.682.2020

Taxi/White Plains - 914.949.0110

Taxi/Rye - 914.939.9300

# Directory

Area Code: 914

## Administration

*Office of the President* 251-6010  
President: Thomas J. Schwarz  
Assistant to the President:  
Andrea Minoff 251-6039

*Office of the Provost and Academic Affairs* 251-6020  
Provost and Vice President for Academic Affairs: Elizabeth Langland  
Associate Dean: Bill Baskin

*Office of External Affairs and Development* 251-6040  
Vice President for External Affairs and Development/Executive Vice President of the Purchase College Foundation: Margaret Sullivan

*Office of Facilities, Operations, and University Police* 251-6915  
Chief Operating Officer/Chief of University Police: Joseph Olenik

*Office of Finance* 251-6065  
Chief Financial Officer: Judith J. Nolan

*Office of Student Affairs* 251-6030  
Vice President for Student Affairs: Ronald D. Herron  
Interim Vice Provost for Integrative Learning: Lynn Mahoney  
Assistant Dean: Jeffrey S. Putman

## Liberal Arts and Sciences

*School of Humanities* 251-6550  
Dean: Jonathan Levin

*School of Natural and Social Sciences* 251-6600  
Dean: Suzanne Kessler

Assistant Dean of Liberal Arts and Sciences: Richard Nassisi 251-6487

## Performing and Visual Arts

*School of the Arts:*  
*Conservatory of Dance* 251-6800  
Director: Carol Walker

*Conservatory of Music* 251-6700  
Director: Laura Kaminsky

*Conservatory of Theatre Arts and Film*  
Director: David Bassuk 251-6830  
*Acting* 251-6830  
*Design/Technology* 251-6850  
*Dramatic Writing* 251-6830  
*Film* 251-6860

*School of Art+Design* 251-6750  
Director: Denise Mullen

## Liberal Studies and Continuing Education

*School of Liberal Studies & Continuing Education* 251-6500  
Dean: Jane MacKillop

## Campus Offices

*Admissions* 251-6300  
Director: Betsy Immergut

*Advising Center* 251-3990  
Director: Lynn Mahoney

*Alumni Affairs* 251-6054  
Director: To be announced

*Annual Giving* 251-6046  
Director: Susan Schwarz

*Business Affairs* 251-6066  
Controller: Roseann LoParrino  
Director of Resource Planning/  
Budget: Gloria Forman

*Capital Facilities Planning* 251-6916  
Director: Christopher Gavlick

*Career Development* 251-6370  
Director: Wendy Morosoff

*Center for Instructional Resources* 251-6440  
Director: Nancy Kane

*Children's Center* 251-6894  
Director: Pat Amanna

*Computing/Information Services* 251-6460  
Director: Bill Junor

*Counseling Center* 251-6390  
Director: Robin Kaufman

*Educational Opportunity Program* 251-6520  
Director: Paul Nicholson

*Financial Aid* 251-6350  
Director: Emilie Devine

*Human Resources* 251-6090  
Director: Rona Carr  
Affirmative Action Officer:  
Melissa Swinton-Ghafoor 251-6055

*Institutional Research* 251-6018  
Director: Barbara Gianoplus

*International Programs and Services* 251-6032  
Director: Deirdre Colby Sato

*Learning Center* 251-6488  
Director: Brenda DeMartini-Squires

*Library* 251-6400  
Director: Patrick Callahan

*Neuberger Museum of Art* 251-6133  
Director: Thom Collins

*The Performing Arts Center* 251-6222  
Director: Christopher Beach

*Physical Education, Recreation, Athletics* 251-6530  
Director: Ernie Palmieri

*Print Shop* 251-6959

*Public Affairs* 251-6951  
Director: Geraldine Sanderson

*Publications* 251-6950  
Director: Sandy Dylak

*Purchase College Assoc.* 251-6962  
Exec. Director: William Guerrero

*Purchasing/Accts. Payable* 251-6070  
Director: Nikolaus Lentner

*Regional Partnership of Schools and Colleges* 251-6870  
Director: Mary Beth Anderson

*Registrar:* Patricia Bice 251-6360

*Residence Life* 251-6320  
Director: John Delate

*Sponsored Research* 251-6052  
Director: Lisbeth Wesley-Furke

*Student Accounts* 251-6080  
Director: Corey York

*Student Health Services* 251-6380  
Admin. Director: Adrienne Belluscio

*Telecommunications* 251-6005  
Director: Sunny Alexander

*University Police* 251-6900

The directory, effective Fall 2005,  
is current as of August 4, 2005.

## School of Humanities

Naomi Block, *Associate Professor Emerita of Language Arts (Philosophy)*

Shirley Blum, *Professor Emerita of Art History*

Marcia Cavell, *Associate Professor Emerita of Philosophy*

Bell Chevigny, *Professor Emerita of Literature*

James Cookman, *Associate Professor Emeritus of Language and Culture (French)*

Kenley R. Dove, *Professor Emeritus of Philosophy*

Albert Fried, *Professor Emeritus of History*

Maria Gagliardo, *Associate Professor Emerita of Spanish*

Sheldon Grebstein, *University Professor Emeritus of Literature*

Jean Herskovits, *Research Professor of History*

Thomasenia M. Hutchins, *Associate Professor Emerita of Literature*

Julius Novick, *Professor Emeritus of Literature and Drama Studies*

Edwin Redkey, *Professor Emeritus of History*

Carl Resek, *Professor Emeritus of History*

Richard Stack, *Associate Professor Emeritus of Literature*

David Villecco, *Associate Professor Emeritus of Language Arts*

Frank Wadsworth, *Professor Emeritus of Literature*

Philippa Wehle, *Professor Emerita of French, Drama Studies, and Literature*

## School of Natural and Social Sciences

Sybil Barten, *Professor Emerita of Psychology*

James Currin, *Associate Professor Emeritus of Physics*

Thomas Dow, *Professor Emeritus of Sociology*

Joseph Fashing, *Associate Professor Emeritus of Sociology*

Nancy Foner, *Distinguished Professor Emerita of Anthropology*

John Handron, *Associate Professor Emeritus of Psychology*

John Howard, *Distinguished Service Professor Emeritus of Sociology*

Mekala Reddi, *Associate Professor Emeritus of Mathematics*

Ina Schlesinger, *Associate Professor Emerita of Political Science*

Nathaniel Siegel, *Professor Emeritus of Sociology*

Paul Steineck, *Professor Emeritus of Environmental Studies*

## Conservatory of Dance

Richard Cameron-Wolfe, *Associate Professor Emeritus of Dance*

Sarah Stackhouse, *Associate Professor Emerita of Dance*

## Conservatory of Music

Alvin Brehm, *Professor Emeritus of Music*

Raymond Des Roches, *Associate Professor Emeritus of Music*

Dennis Helmrich, *Assistant Professor Emeritus of Music*

Donald MacCourt, *Professor Emeritus of Music*

Sandra Miller, *Professor Emerita of Music*

Anthony Newman, *Professor Emeritus of Music*

David Ostwald, *Assistant Professor Emeritus of Music*

Marya Sielska, *Associate Professor Emerita of Music*

Daphne Spottiswoode, *Associate Professor Emerita of Music*

## Conservatory of Theatre Arts and Film

Lawrence Kornfeld, *Professor Emeritus of Theatre Arts*

George Morrison, *Professor Emeritus of Theatre Arts*

Eulalie Noble, *Associate Professor Emerita of Theatre Arts*

Joseph Stockdale, *Professor Emeritus of Theatre Arts*

Patton Campbell, *Associate Professor Emeritus of Theatre Design/Technology*

Michael Cesario, *Associate Professor Emeritus of Theatre Design/Technology*

Miriam Arsham, *Professor Emerita of Film*

## School of Art+Design

John Cohen, *Professor Emeritus of Visual Arts (Photography)*

Antonio Frascioni, *Distinguished Teaching Professor Emeritus of Art+Design (Printmaking/Art of the Book)*

Margot Lovejoy, *Professor Emerita of Art+Design (Printmaking/Art of the Book)*

Irving Sandler, *Professor Emeritus of Visual Arts (Art History)*

Tal Streeter, *Professor Emeritus of Art+Design (Sculpture/3-D Media)*

Ken Strickland, *Associate Professor Emeritus of Art+Design (Sculpture/3-D Media)*

William Suttle, *Assistant Professor Emeritus of Visual Arts (Photography)*

† This listing is as of Sept. 2005.

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