

# Purchase College Catalog 2008-2010

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## Mission Statement

Founded 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.

# A Message From President Thomas J. Schwarz

I am pleased to present the Purchase College Catalog for 2008–2010. This is the College's first online-only Catalog. The decision to go online only is in keeping with the College's environmental sustainability initiatives and is expected to save approximately 7.6 metric tons of paper for each edition.

The Catalog provides details of the programs, courses, facilities, and regulations that will govern the College during the next two years. I hope you will enjoy this opportunity to investigate fully the variety and vitality of opportunities at Purchase College: the distinctive combination of programs in the [liberal arts and sciences](#) and the [performing and visual arts](#), complemented by our impressive facilities and campus resources.

Purchase 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; biochemistry; 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 Conservatories of Dance, Music, and Theatre Arts & Film and the School of Art+Design. 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. The School of the Arts also offers a B.A. degree in arts management, designed to produce arts administration professionals who possess a practitioner's commitment to and knowledge of the arts, combined with the financial and management skills needed in business.
- 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.

To complement and enrich the academic programs, Purchase College provides an equally distinctive living, cultural, and recreational environment. [The Performing Arts Center](#), a unique four-theatre complex, annually mounts more than 90 professional events and numerous student performances. The [Neuberger Museum of Art](#), the 10th 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 five sites—in Spain, France, Italy, Turkey, and China—for [study abroad](#).

Purchase College'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 creative 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.

I 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.

**Thomas J. Schwarz**, *President*  
Purchase College, State University of New York

## An Overview of the Campus

Purchase College, referred to as the "gem" of the State University of New York system, combines distinctive programs in the liberal arts and sciences with professional conservatory and studio training in the performing and visual arts. This combination provides a unique educational experience for more than 4,200 students from more than 45 states and 30 countries. Of these students, approximately 2,600 live on campus and enjoy an unusually stimulating and creative environment.

Located on more than 500 acres of farmland—originally the property of Thomas Thomas, a Revolutionary War hero—Purchase combines the ease of suburban living in Westchester County with close proximity to New York City, only 35 minutes away. Its academic buildings, designed in the 1970s by leading architects, are clustered around a central plaza 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 its academic and living facilities, which are being expanded and enhanced with up to \$100 million in both state and private funds. Recently completed projects include a 50,000-square-foot Student Services Building (spring 2006), which consolidated under one roof many of the support services that are central to student and campus life; Fort Awesome, a 309-bed residence hall (summer 2006); extensive renovations of the Dance Building and Student Center (spring 2007); and significant improvements to the Library, including an entirely new entrance (spring 2008). Current design projects in the early planning stages include: extensive rehabilitation and enhancements of the central plaza, including new pavements and site furnishings, improved landscaped areas, and lighting upgrades; renovations of the Student Health Services facility; and major upgrades to the Visual Arts Building.

## Academic Programs

Purchase College combines, in one college and on one campus, three distinctive yet interacting academic foci: the humanities, the natural and social sciences, and the performing and visual arts. The College currently offers:

- 46 undergraduate majors, with 31 concentrations
- 5 graduate majors, with 19 concentrations
- 29 undergraduate minors
- postbaccalaureate performers certificates and post-master's artist diplomas in music
- numerous internship and study-abroad opportunities

Approximately 65 percent of Purchase College students are in B.A., B.S., and M.A. degree 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. degree programs in the performing and visual arts. In response to our rapidly changing global society, the College is continuing to develop integrative and interdisciplinary programs and innovative opportunities for international and online studies.

In addition, 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 and transfer students who need to complete their bachelor's degree within a tight timeframe and with a flexible schedule. The School also offers both credit and noncredit courses for adults, college students, and eligible high school students; selected certificate programs for professionals; and noncredit programs in the arts for children and teenagers. In addition, the School administers the College's summer sessions, which attract students from colleges and universities across the nation.

Purchase College is a full member of the [New York Campus Compact](http://nycc.cornell.edu) ([nycc.cornell.edu](http://nycc.cornell.edu)), an association of college and university presidents and their campuses committed to promoting active citizenship as an aim of higher education. The New York Campus Compact provides statewide leadership in advocating for, supporting, and increasing student involvement in academic and co-curricular public service to strengthen the capacity of member institutions to serve society; to enhance student learning; and to develop in individual students the knowledge, values, skills, and habits of civic responsibility and democratic participation.

## 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 10th 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 includes more than 6,000 works of uncompromised quality and variety. Featuring prestigious examples of modern, contemporary, and African art, holdings include the Roy R. Neuberger Collection of American Art; the Aimee W. Hirshberg and Lawrence Gussman Collections of African Art; the Hans Richter bequest of Dada and Surrealist objects; the George and Edith Rickey Collection of Constructivist art; and American, Mexican, and European master works from the collection of the late Dina and Alexander Racolin.

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 and 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.–Sun., 12:00–5:00 p.m. The Museum is closed to the public on Mondays and closed on major holidays. For additional information, visit the Neuberger Museum of Art at [www.neuberger.org](http://www.neuberger.org).

## The Performing Arts Center

The Performing Arts Center provides models of excellence for students in the study and performance of theatre, dance, and music that are unsurpassed on any East Coast campus. Its mission is to promote the performing arts at Purchase College and fulfill the cultural outreach and public service mission of the College by:

- presenting, developing, and encouraging the highest excellence in the performing arts at The Center;
- enriching the lives of the public and the students of the College by encouraging and advancing public knowledge;
- supporting professional artists of merit in the creation and development of new works and assisting in the dissemination of such works throughout the world;
- creating models of excellence for students by facilitating and promoting the presentation of works performed by students in conservatory training;
- promoting interest in the study of the performing arts by providing an atmosphere of freedom to pursue creative objectives.

The Performing Arts Center is an invaluable laboratory and resource for students enrolled in the College's performing arts conservatories. It houses four theatres, with seating capacities ranging from 500 to 1,372. Each of these theatres is designed and equipped for performances of the highest professional quality. 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 shops.

From September to May, The Center presents its annual professional series, featuring world-class artists in music, dance, and theatre. The series reaches out to diverse audiences with eclectic tastes, attracting more than 125,000 people each year. Highlights of past seasons include performances by Emanuel Ax, Audra McDonald, Itzhak Perlman, the Mark Morris Dance Group, Nadja Salerno-Sonnenberg, Branford Marsalis, and the Budapest Festival Orchestra.

The Center, which is home to numerous local performing arts organizations, also works with the local artistic community to explore opportunities for residencies, workshops, and joint programming. In addition, its spaces are available for rental to corporate and fundraising groups through the [Office of Facilities Rentals](#).

For additional information or to purchase tickets, visit The Performing Arts Center at [www.artscenter.org](http://www.artscenter.org).

# Purchase College Alumni

Purchase College's greatest accomplishments are evident in its more than 15,000 extraordinary alumni who are making significant contributions in a wide range of fields, including the arts and entertainment, scientific research, environmental conservation, medicine, information technology, education, business, journalism, politics, and law.

## Liberal Arts and Sciences

Many of our liberal arts and sciences alumni further their interests by going directly to graduate and professional schools, while others follow 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.

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, former New York bureau chief for the *Washington Post*, currently reporting for the *New York Times*; and Carnegie 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 & 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 perform in dozens of the most noted companies, including the American Ballet Theatre, Paul Taylor Dance Company, Martha Graham Dance Company, American Repertory Ballet, Merce Cunningham Dance Company, Limón Dance Company, Frankfurt Ballet, Ballet Hispanico, Twyla Tharp and Dancers, Trisha Brown Company, Houston Ballet, Alvin Ailey American Dance Theatre, Atlanta Ballet, Parsons Dance, Mark Morris Dance Group, Bill T. Jones/Arnie Zane & Company, and the Dance Theatre 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 performers on Broadway and in major touring companies.

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 interdisciplinary 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.

# Majors and Minors

[Liberal Arts and Sciences](#) | [Performing and Visual Arts](#)  
[B.A. Degree Completion Program](#)

## Liberal Arts and Sciences

*Undergraduate Majors and Minors:*

[Anthropology](#), B.A.; minor

[Art History](#), B.A.; minor

[Asian Studies](#), minor  
[Biochemistry](#), B.A.  
[Biology](#), B.A., B.S.; minor  
[Chemistry](#), B.A.; minor  
[Cinema Studies](#), B.A.  
[Creative Writing](#), B.A.  
[Drama Studies](#), B.A.  
[Economics](#), B.A.; minor  
[Environmental Studies](#), B.A.; minor  
[Global Black Studies](#), minor  
[History](#), B.A.; minor  
[Jewish Studies](#), minor  
[Journalism](#), B.A.; minor  
[Language and Culture](#), B.A.; minors: Chinese, French, Italian, Spanish  
[Latin American Studies](#), minor  
[Lesbian and Gay Studies](#), minor  
[Liberal Arts](#), B.A. (individualized study)  
[Literature](#), B.A.; minor: English and Comparative Literature  
[Mathematics/Computer Science](#), B.A.; minor  
[Media, Society, and the Arts](#), B.A.; minor  
[New Media](#), B.A.  
[Philosophy](#), B.A.; minors: Philosophy, Philosophy and the Arts, Philosophy of Science  
[Political Science](#), B.A.; minor  
[Psychology](#), B.A.; minor  
[Sociology](#), B.A.; minor  
[Women's Studies](#), B.A.; minor

Graduate Majors:

[Art History](#), M.A. <sup>1</sup>

## Performing and Visual Arts

Undergraduate Majors and Minors:

[Acting](#), B.F.A.  
[Arts Management](#), B.A.  
[Dance](#), B.F.A.  
[\(Theatre\) Design/Technology](#), B.F.A.  
[Dramatic Writing](#), B.F.A.  
[Film](#), B.F.A.  
[Music Performance: Instrumental](#), Mus.B.  
[Music Performance: Vocal](#), Mus.B.  
[Music Performance: Jazz Studies](#), Mus.B.  
[Music Composition](#), Mus.B.  
[Music: Studio Composition](#), Mus.B.  
[Music: Studio Production](#), Mus.B.  
[Music](#), minor  
[Visual Arts: Graphic Design](#), B.F.A.  
[Visual Arts: Painting/Drawing](#), B.F.A.  
[Visual Arts: Photography](#), B.F.A.  
[Visual Arts: Printmaking/Art of the Book](#), B.F.A.  
[Visual Arts: Sculpture/3-D Media](#), B.F.A.  
[Visual Arts: Interdisciplinary](#), B.F.A.  
[Visual Arts](#), minor

Graduate Majors:

[Dance](#), M.F.A.  
[Music](#), M.M.  
[\(Theatre\) Design/Technology](#), M.F.A.  
[Visual Arts](#), M.F.A. <sup>1</sup>

[Artist Diplomas & Performers Certificates](#) (Music):

Brass  
 Percussion  
 Strings (includes harp)  
 Woodwinds  
 Classical Guitar  
 Piano (includes organ and harpsichord)  
 Jazz Studies  
 Opera Studies

<sup>1</sup> [M.A./M.F.A. Option](#):

A three-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.

## B.A. Degree Completion Program

Undergraduate Majors:

[Liberal Studies](#), B.A.  
[Liberal Studies: Arts](#), B.A.  
[Liberal Studies: Communications/Media Studies](#), B.A.  
[Liberal Studies: Legal Studies](#), B.A.

# Faculty and Administration

[Purchase College Administration](#)

## Faculty

[School of Humanities](#)

[School of Natural and Social Sciences](#)

[School of the Arts:](#)

[Conservatory of Dance](#)

[Conservatory of Music](#)

[Conservatory of Theatre Arts & Film](#)

[School of Art+Design](#)

[School of Liberal Studies & Continuing Education](#)

[Library](#)

[Physical Education](#)

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The [campus directory](#) (~~[www.purchase.edu/CampusDirectory](http://www.purchase.edu/CampusDirectory)~~) contains telephone numbers and e-mail addresses for members of the Purchase College administration, faculty, and staff. It can be searched by first name, last name, and department.

## Administration

[SUNY Board of Trustees](#)

[www.suny.edu/Board\\_of\\_Trustees/](http://www.suny.edu/Board_of_Trustees/)

[Purchase College Council](#) †

Elaine W. Conway, Chair

Susan M. Corcoran, Esq.

Rosemarie Frigerio

John Jacono

Maureen D. Koecheler

Mary Marvin

Elizabeth Robertson

Steven Neamonitakis, Student Representative

Paula Cancro, Alumni Representative

### Purchase College Administration

**Thomas J. Schwarz**, J.D.

President

**Damian J. Fernandez**, Ph.D.

Provost and Executive Vice President for Academic Affairs

**Dennis Craig**, M.A.

Vice President for Admissions and

Associate Provost for Enrollment

**Robin Kaufman**, Ph.D.

Interim Vice President for Student Affairs and

Associate Provost for Integrative Learning

**Judith J. Nolan**, C.P.A.

Chief Financial Officer

**Joseph Olenik**, B.S.

Chief Operations Officer

**Margaret Sullivan**, M.A.

Vice President for External Affairs and Development

† *Current as of June 30, 2008*

## Purchase College Council

Subject to the general management, supervision, control, and approval of, and in accordance with rules 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.

## School of Humanities: Faculty

For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/academicprograms/las/humanities/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/las/humanities/facultyandstaff.aspx).

**Louise Yelin**, *Interim Dean, School of Humanities*  
and *Professor of Literature*

A.B., Bryn Mawr College; M.A., Ph.D., Columbia University. SUNY Chancellor's Award for Excellence in Teaching.

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**Habiba Boumlik**, *Lecturer in French* (part-time)

M.S., Université de Besancon; M.S., Ph.D., Université de Strasbourg.

**Virginia Breen**, *Assistant Professor of Journalism*

B.A., Brown University; M.S., Columbia University Graduate School of Journalism.

**Kay Ellen Capo**, *Associate Professor of Literature and Drama Studies*

B.A., LeMoyné College; M.A., Ph.D., Northwestern University.

**Lenora Champagne**, *Professor of Drama Studies*

B.A., Louisiana State University; M.A., Ph.D., New York University. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

**Laura Chmielewski**, *Assistant Professor of History*

B.A., St. Joseph's University; M.A., Fordham University; M.Phil., Ph.D., City University of New York Graduate Center.

**Ross A. Daly**, *Assistant Professor of Journalism*

B.A., University of Minnesota; M.S., Columbia University Graduate School of Journalism.

**Frank B. Farrell**, *Professor of Philosophy*

B.A., M.A., Catholic University; Ph.D., Yale University. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

**Monica Ferrell**, *Assistant Professor of Creative Writing*

A.B., Harvard University; M.F.A., Columbia University.

**Robert Ferraro**, *Lecturer in Journalism* (part-time)

B.S., Fordham University.

**Geoffrey Field**, *Professor of History*

B.A., M.A., St. Catherine's College, Oxford University; Ph.D., Columbia University. SUNY Chancellor's Award for Excellence in Teaching.

**Tracy Schpero Fitzpatrick**, *Assistant Professor of Art History*

and *Curator, Neuberger Museum of Art*

B.A., Tufts University; M.A., George Washington University; Ph.D., Rutgers University.

**Tara George**, *Assistant Professor of Journalism*

B.A., Cambridge University; M.S., Columbia University Graduate School of Journalism.

**Elizabeth Guffey**, *Professor of Art History*

B.A., University of California, Santa Barbara; M.A., Ph.D., Stanford University.

**Rachel Hallote**, *Associate Professor of History*

and *Director of the Jewish Studies Program*

B.A., Bryn Mawr College; M.A., Ph.D., University of Chicago.

**Casey Haskins**, *Associate Professor of Philosophy*

B.A., University of California, Santa Cruz; Ph.D., University of Pennsylvania.

**Morris B. Kaplan**, *Professor of Philosophy*

B.A., Williams College; M.A., J.D., Yale University.

**Paul Kaplan**, *Professor of Art History*

B.A., Hampshire College; M.A., Ph.D., Boston University.

**Lisa Keller**, *Associate Professor of History*

B.A., Vassar College; Ph.D., Cambridge University. SUNY Chancellor's Award for Excellence in Faculty Service.

**Anne M. Kern**, *Assistant Professor of Cinema Studies*

B.A., University of Wisconsin, Madison; M.A., University of Wisconsin, Milwaukee; M.Phil., Ph.D., Yale University.

**Jane Kromm**, *Professor of Art History*

B.S., Wheelock College; M.Div., Harvard University; Ph.D., Emory University.

**Gari LaGuardia**, *Associate Professor of Spanish and Literature*

B.A., Columbia University; Ph.D., University of Pennsylvania.

**Elise V. Lemire**, *Associate Professor of Literature*

B.A., Yale University; M.A., Ph.D., Rutgers University.

**Catherine Lewis**, *Associate Professor of Creative Writing*

B.A., Fontbonne College; Ph.D., Florida State University.

**Michael Lobel**, *Associate Professor of Art History*

B.A., Wesleyan University; M.A., M.Phil., Ph.D., Yale University.

**Kirsten Lunstrum**, *Assistant Professor of Creative Writing*

B.A., Pacific Lutheran University; M.A., University of California, Davis.

**Kathleen McCormick**, *Professor of Literature and Pedagogy*

B.A., Boston College; M.A., Ph.D., University of Connecticut.

**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.

**Gaura Narayan**, *Assistant Professor of Literature* (part-time)

B.A. (Honors), Delhi University; M.A., M.Phil., Ph.D., Columbia University.

**Mark Petras**, *Lecturer in Journalism* (part-time)

B.S., Syracuse University; M.A., City University of New York Graduate Center; M.S., Columbia University Graduate School of Journalism.

**Lenka Pichlikova**, *Lecturer in Drama Studies* (part-time)

M.A., University of Texas, Dallas; M.F.A., Academy of Dramatic Arts, Charles University (Prague); Advanced Master Artist, Czech Republic.

**Mark Puckett**, *Lecturer in Creative Writing* (part-time)

B.A., Davidson College; M.A., M.Litt., English, Middlebury College; M.F.A., University of Houston.

**John Richardson**, *Lecturer in Journalism* (part-time)

B.A., University of Southern California; M.A., Columbia University.

**Karima Robinson**, *Assistant Professor of Drama Studies*

B.A., Wellesley College; M.A., Ph.D., Northwestern University.

**Carolina Sanin**, *Assistant Professor of Spanish*

Licenciatura, Universidad de Los Andes (Colombia); M.A., M.Phil., Ph.D., Yale University.

**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. SUNY Chancellor's Award for Excellence in Teaching.

**Lee Schlesinger**, *Associate Professor of Literature*

B.A., Brandeis University; Ph.D., Yale University. SUNY Chancellor's Award for Excellence in Teaching.

**John Smock**, *Lecturer in Journalism* (part-time)

M.S., Columbia University Graduate School of Journalism.

**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. SUNY Chancellor's Award for Excellence in Professional Service.

**Robert Stein**, *Professor of Literature*

B.A., Hofstra University; M.A., Ph.D., Columbia University. SUNY Chancellor's Award for Excellence in Teaching.

**Michelle Stewart**, *Associate Professor of Cinema Studies*

B.A., Stanford University; M.A., Ph.D., University of Minnesota.

**Nina Pelikan Straus**, *Professor of Literature*

B.A., Bennington College; Ph.D., New York University.

**Aviva Taubenfeld**, *Assistant Professor of Literature and Writing*

B.A., M.A., Ph.D., Columbia University.

**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.

**Jennifer K. Uleman**, *Assistant Professor of Philosophy*  
B.A., Swarthmore College; Ph.D., University of Pennsylvania.

**Joseph Verdicchio**, *Lecturer in History* (part-time)  
B.A., Fordham University; Ph.D., New York University.

**Gary Waller**, *Professor of Literature and Cultural Studies*  
B.A., M.A., University of Auckland; Ph.D., University of Cambridge.

**Kalin Wang**, *Lecturer in Language and Culture* (part-time)  
B.A., People's University of Beijing.

**Sarah Warren**, *Assistant Professor of Art History*  
B.A., Oberlin College; M.A., University of Iowa; Ph.D., University of Southern California.

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

**Agustin Zarzosa**, *Assistant Professor of Cinema Studies*  
B.A., Universidad Iberoamericana; M.A., New York University; Ph.D., University of California at Los Angeles.

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## Faculty Emeriti

**Naomi Block**, Associate Professor Emerita of Language Arts (Philosophy)  
**Shirley Blum**, Professor Emerita of Art History  
**Eric Carlson**, Associate Professor Emeritus 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  
**Maria Gagliardo**, Associate Professor Emerita of Spanish  
**Sheldon Grebstein**, University Professor Emeritus of Literature  
**Jean Herskovits**, Research Professor of History  
**Naomi Holoch**, Associate Professor Emerita of French and Literature  
**Alfred Hunt**, Professor Emeritus 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  
**Gregorio Rosenblum**, Associate Professor Emeritus of Spanish and Drama Studies  
**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: Faculty

For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/academicprograms/las/sciences/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/las/sciences/facultyandstaff.aspx).

**Suzanne Kessler**, *Dean, School of Natural and Social Sciences*  
and *Professor of Psychology*  
B.A., Carnegie Mellon University; Ph.D., City University of New York. SUNY Chancellor's Award for Excellence in Teaching.

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**Shameem Burney Abbas**, *Associate Professor of Political Science*  
M.A., University of Leeds; M.A., Ph.D., University of Texas, Austin.

**Ahmed Afzal**, *Assistant Professor of Anthropology*  
B.A., Vassar College; M.S., London School of Economics; M.A., Ph.D., Yale University.

**Zehra F. Kabasakal Arat**, *Professor of Political Science*  
B.A., Bogaziçi University, Istanbul; M.A., Ph.D., Binghamton University, SUNY. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

**Karen Baird**, *Associate Professor of Political Science*  
B.S., M.A., Ph.D., University of Houston.

**Linda Bastone**, *Associate Professor of Psychology*  
B.A., Binghamton University, SUNY; Ph.D., City University of New York. SUNY Chancellor's Awards for Excellence in Teaching and in Faculty Service.

**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.

**Frank Bellevue**, *Assistant Professor of Chemistry*  
B.S., Bates College; M.S., Ph.D., Rensselaer Polytechnic Institute.

**Karen Burstein**, *Lecturer in Political Science and Environmental Studies* (part-time)  
B.A., Bryn Mawr College; J.D., Fordham University.

**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.

**Kim Christensen**, *Associate Professor of Economics and Women's Studies*  
B.A., Earlham College; Ph.D., University of Massachusetts. SUNY Chancellor's Award for Excellence in Teaching.

**Peter Corfield**, *Director, Center for Science and Math Education*  
B.Sc., Ph.D., Durham University (England).

**Elysse Craddock**, *Professor of Biology*  
B.S., Ph.D., University of Sydney (Australia). SUNY Chancellor's Award for Excellence in Teaching.

**James G. Daly**, *Associate Professor of Biology*  
B.S., Ph.D., University of Guelph (Canada).

**Carrie Dashow**, *Lecturer in New Media* (part-time)  
B.F.A., San Francisco Art Institute; M.F.A., Rensselaer Polytechnic Institute.

**Peggy De Cooke**, *Associate Professor of Psychology*  
A.B., University of Michigan; M.S., Ph.D., University of Pittsburgh.

**Lee Ehrman**, *Distinguished Professor of Biology*  
B.S., Queens College; M.A., Ph.D., Columbia University. SUNY Chancellor's Award for Excellence in Teaching.

**Jan Robert Factor**, *Professor of Biology*  
B.S., Brooklyn College; M.S., Ph.D., Cornell University.

**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.

**Rudolf Gaudio**, *Associate Professor of Anthropology*  
B.A., Yale University; M.I.A., Columbia University; Ph.D., Stanford University.

**John Gitlitz**, *Associate Professor of Political Science*  
B.A., Oberlin College; M.A., Ph.D., University of North Carolina, Chapel Hill.

**Ronnie Halperin**, *Associate Professor of Psychology*  
B.S., City College of New York; Ph.D., City University of New York. SUNY Chancellor's Award for Excellence in Faculty Service.

**Sanford Ikeda**, *Associate Professor of Economics*  
B.A., Grove City College; Ph.D., New York University.

**Matthew Immergut**, *Assistant Professor of Sociology*  
B.A., Prescott College; M.A., Ph.D., Drew University.

**Chrys Ingraham**, *Professor of Sociology*  
B.A., M.A., M.P.A., Ph.D., Syracuse University.

**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.

**George Kraemer**, *Professor of Environmental Studies and Biology*  
B.S., Florida Institute of Technology; M.S., Texas A&M University; Ph.D., University of California, Los Angeles. SUNY Chancellor's Award for Excellence in Teaching.

**Karen Kramer**, *Lecturer in Political Science* (part-time)  
B.A., Vassar College; M.A., Columbia University.

**Anthony Lemieux**, *Assistant Professor of Psychology*  
B.A., Boston College; M.A., Ph.D., University of Connecticut.

**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.

**Connie Lobur**, *Associate Professor of Political Science*  
B.A., B.S., Pennsylvania State University; M.A., Ph.D., Rutgers University.

**Maryann McEnroe**, *Associate Professor of Biology*  
B.S., Southeastern Massachusetts University; M.A., Ph.D., University of California, Davis.

**Wendy McKenna**, *Professor of Sociology* (part-time)  
B.A., Antioch College; Ph.D., City University of New York.

**Rex McKenzie**, *Assistant Professor of Economics*  
B.A., Sussex University; M.A., Ph.D., New School for Social Research.

**Shaka McGlotten**, *Assistant Professor of Media, Society, and the Arts*  
B.A., Grinnell College; Ph.D., University of Texas, Austin.

**Jeanine Meyer**, *Professor of Mathematics/Computer Science and New Media*  
S.B., University of Chicago; M.A., Columbia University; Ph.D., New York University.

**Lisa Jean Moore**, *Professor of Women's Studies and Sociology*  
B.A., Tufts University; M.P.H., University of California, Berkeley; Ph.D., University of California, San Francisco.

**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.

**Seamus O'Cleireacain**, *Professor of Economics*  
B.Comm., University College, Dublin; M.A., University of Detroit; Ph.D., University of Michigan.

**Peter Ohring**, *Associate Professor of Mathematics/Computer Science and New Media*  
B.S., Hebrew University (Jerusalem); Ph.D., University of Colorado.

**Veronica Perera**, *Assistant Professor of Sociology*  
B.A., Del Salvador University (Buenos Aires); M.A., National University of San Martin (Buenos Aires); M.A., Ph.D., New School for Social Research.

**Jason A. Pine**, *Lecturer in Anthropology*  
B.A., University of Chicago; M.A., New School for Social Research; Ph.D., University of Texas, Austin.

**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.

**Irina Shablinsky**, *Assistant Professor of Mathematics/Computer Science*  
M.S., Ph.D., St. Petersburg State University (Russia); M.S., Columbia University Graduate School of Arts and Sciences.

**Paul Siegel**, *Assistant Professor of Psychology* (part-time)  
B.A., Amherst College; Ph.D., Adelphi University.

**Rachel Simon**, *Lecturer in Women's Studies* (part-time)  
B.A., Colby College; M.F.A., Sarah Lawrence College.

**Brooke Singer**, *Assistant Professor of New Media*  
B.A., Wesleyan University; M.F.A., Carnegie Mellon University.

**Karen Singer-Freeman**, *Associate Professor of Psychology*  
B.A., University of Michigan; Ph.D., University of Minnesota.

**Joseph Skrivaneck**, *Professor of Chemistry*  
B.S., M.S., University of Scranton; Ph.D., Pennsylvania State University. SUNY Chancellor's Award for Excellence in Faculty Service.

**Robert Spahr**, *Lecturer in New Media* (part-time)  
B.A., Art Academy of Cincinnati; M.F.A., Parsons School of Design.

**Paul Steineck**, *Professor Emeritus of Environmental Studies*  
B.A., M.S., New York University; Ph.D., Louisiana State University.

**Ryan Taylor**, *Assistant Professor of Environmental Studies*  
B.S., Mount Vernon Nazarene College; M.A., University of Illinois; Ph.D., Oregon State University.

**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.

**Joanne Kivela Tillotson**, *Associate Professor of Biology*  
B.S., University of Dubuque; Ph.D., Michigan State University. SUNY Chancellor's Award for Excellence in Teaching.

**James Utter**, *Associate Professor of Environmental Studies and Biology*  
B.S., State University of New York, Oneonta; Ph.D., Rutgers University.

**Lynn Winters**, *Associate Professor of Psychology*  
B.A., Brooklyn College; M.A., Ph.D., New School for Social Research.

**Peter Woodhead**, *Research Professor of Environmental Studies* (part-time)  
B.S., Ph.D., Durham University (England).

**David Yozzo**, *Associate Professor of Environmental Studies* (part-time)  
B.S., Purchase College; Ph.D., University of Virginia.

**Nancy Zook**, *Assistant Professor of Psychology*  
B.S., Manchester College; M.A., University of Northern Colorado; Ph.D., Colorado State University.

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## Faculty Emeriti

**Sybil Barten**, Professor Emerita of Psychology  
**James Currin**, Associate Professor Emeritus of Physics  
**Thomas E. Dow Jr.**, 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  
**Esther Newton**, Professor Emerita of Anthropology

**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

## School of the Arts: Faculty

For updates during 2008–2010, visit [~~www.purchase.edu/departments/academicprograms/arts-~~](http://www.purchase.edu/departments/academicprograms/arts-)

To be announced, *Convening Dean, School of the Arts*

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### **Robert F. Thompson**

*Associate Professor of Arts Management  
and Interim Dean, Conservatory of Music*

B.A., M.M., University of South Florida; M.M., D.M.A., Eastman School of Music, University of Rochester.

[Conservatory of Dance: Faculty](#)

[Conservatory of Music: Faculty and Teaching Artists](#)

[Conservatory of Theatre Arts & Film: Faculty](#)

[School of Art+Design: Faculty](#)

## Conservatory of Dance: Faculty

For additional information and updates during 2008–2010, visit [~~www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/facultyandstaff.aspx-~~](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/facultyandstaff.aspx)

**Carol N. Shiffman**, *Dean, Conservatory of Dance  
and Professor of Dance*

B.A., University of Rochester. Graduate studies: Université de Paris–Sorbonne; University of California, Los Angeles; and California State University, Dominguez Hills. Dance studies: Martha Graham School, Alwin Nikolais Company, Merce Cunningham Company, José Limón Company, and Bella Lewitsky Dance Company.

---

**Reba Adler**, *Lecturer in Dance* (part-time)

B.A., Oberlin College; Ph.D., New York University.

**Sue Bernhard**, *Lecturer in Dance* (part-time)

B.F.A., Purchase College.

**Larry Clark**, *Associate Professor of Dance*

B.F.A., Ohio State University.

**Michael Cole**, *Lecturer in Dance* (part-time)

B.F.A., North Carolina School of the Arts; M.F.A., Arizona State University; M.F.A., Academy of Art College.

**Richard Cook**, *Associate Professor of Dance*

Studied at the Royal Conservatory of Music and Dance in the Netherlands.

**Kazuko Hirabayashi**, *Professor of Dance*

B.S., Meiji University, Tokyo; Diploma, The Juilliard School. SUNY Chancellor's Award for Excellence in Teaching.

**Stuart Isacoff**, *Lecturer in Dance* (part time)

B.A., M.A., Brooklyn College.

**Ted Kivitt**, *Associate Professor of Dance*

Studied with Alexander Gavrillov and Thomas Armour in Florida.

**Michelle Lucci**, *Lecturer in Dance* (part-time)

Principal dancer with the American Ballet Theater, Royal Winnipeg Ballet, Pennsylvania Ballet, and Milwaukee Ballet.

**Stacey-Jo Marine**, *Lecturer in Dance* (part-time)

B.A., Syracuse University.

**Roderick Murray**, *Lecturer in Dance* (part-time)

B.A., Wesleyan University.

**Rosalind Newman**, *Lecturer in Dance* (part-time)

B.S., University of Wisconsin.

**Elizabeth Sawyer**, *Lecturer in Dance* (part-time)

Postgraduate diploma (composition), The Juilliard School.

**Rosanna Seravalli**, *Professor of Dance*

Studied in Florence, Italy, with Daria Colin; at the American Ballet Theatre School; School of American Ballet; Joffrey School of Ballet.

**Bettijane Sills**, *Professor of Dance*

B.P.S., Empire State College.

**Saul Spangenberg**, *Lecturer in Dance* (part-time)  
B.A., Purchase College; M.A., City College of New York.

**Stephanie Tooman**, *Associate Professor of Dance*  
B.F.A., The Juilliard School; M.F.A., Purchase College.

**Nelly van Bommel**, *Lecturer in Dance* (part-time)  
License, Université de Nice Sophia Antipolis; License, Université de Provence; Maitrise, University of Burgundy; D.E.A, University of Paris–Sorbonne; M.F.A., Purchase College.

**Carol K. Walker**, *Professor of Dance*  
B.A., Barat College.

**Megan Williams**, *Lecturer in Dance* (part-time)  
B.F.A., The Juilliard School.

**Kevin Wynn**, *Associate 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.

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## Faculty Emeriti

**Richard Cameron-Wolfe**, Associate Professor Emeritus of Dance  
**Sarah Stackhouse**, Associate Professor Emerita of Dance

## Conservatory of Music: Faculty and Teaching Artists

For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/academicprograms/arts/music/faculty.aspx](http://www.purchase.edu/departments/academicprograms/arts/music/faculty.aspx).

**Robert F. Thompson**  
*Interim Dean, Conservatory of Music*  
and *Associate Professor of Arts Management*  
B.A., M.M., University of South Florida; M.M., D.M.A., Eastman School of Music, University of Rochester.

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## Guest Conductors and Artists-in-Residence

Distinguished guest conductors lead the Purchase Symphony Orchestra each season in varied and challenging repertoire related to the annual campus-wide theme. Past guest conductors have included Paul Lustig Dinkel, Tania León, and Michael Adelson.

The Conservatory of Music also presents master classes and sponsors residencies for distinguished artists in collaboration with The Performing Arts Center. Recent master class presenters have include mezzo soprano Jennifer Larmore, clarinetist Charles Neidich, cellist Matt Haimovitz, violinist Nadja Salerno-Sonnenberg, jazz saxophonist Branford Marsalis, and pianist Awadagin Pratt.

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## Faculty and Teaching Artists

**John Abercrombie**, *Teaching Artist in Music* (part-time)  
B.Mus., Berklee College of Music.

**Eric Alexander**, *Teaching Artist in Music* (part-time)  
B.Mus., William Paterson University.

**Graham Ashton**, *Professor of Music*  
Performance Diploma, Royal Academy of Music.

**Thomas Baird**, *Lecturer in Music* (part-time)  
B.A., Empire State College, State University of New York.

**Allyson Bellink**, *Associate Professor of Music*  
B.Mus., Manhattan School of Music; M.M., Purchase College.

**Charles Blenzig**, *Assistant Professor of Music* (part-time)  
Studied with Roland Kohloff at Manhattanville College.

**Nathan Bowen**, *Lecturer in Music* (part-time)  
B.Mus., Brigham Young University; M.A., Queens College.

**David Brandom**, *Teaching Artist in Music* (part-time)  
B.M.E., University of North Texas; M.F.A., Purchase College.

**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.

**Stephanie Brown**, *Associate Professor of Music*  
B.Mus., The Juilliard School.

**Stephen Buck**, *Lecturer in Music* (part-time)  
M.M., University of Michigan; M.M.A., D.M.A., Yale University.

**Daniel Castellani**, *Lecturer in Music* (part-time)  
Mus.B., M.M., Purchase College.

**John Clark**, *Assistant Professor of Music* (part-time)  
B.A., University of Rochester; M.M., New England Conservatory of Music.

**Timothy Cobb**, *Associate Professor of Music* (part-time)  
B.Mus., Curtis Institute of Music.

**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.

**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).

**Peter Denenberg**, *Lecturer in Music* (part-time)

**Dominic Donato**, *Assistant Professor of Music* (part-time)  
M.S., State University of New York, Stony Brook; D.M.A., Manhattan School of Music.

**Kermit Driscoll**, *Teaching Artist in Music* (part-time)  
Diploma, Berklee College of Music; studied with Jaco Pastorius.

**Paul Lustig Dunkel**, *Lecturer in Music* (part-time)  
B.A., Queens College; M.A., Columbia University.

**Ann Ellsworth**, *Teaching Artist in Music* (part-time)  
B.A., University of Rochester; B.Mus., Eastman School of Music; M.M., University of Maryland.

**Jon Faddis**, *Artist in Residence* and *Professor of Music*  
Jazz Masters award, Temple University; honorary Ph.D., Manhattan School of Music.

**Suzanne Farrin**, *Assistant Professor of Music*  
B.Mus., University of Colorado at Boulder; M.M.A., M.M., D.M.A., Yale University.

**John Fedchock**, *Teaching Artist in Music* (part-time)  
B.Mus., B.Mus.Ed., Ohio State University; M.M., Eastman School of Music.

**Joe Ferry**, *Associate Professor of Music*  
B.S., Long Island University; M.F.A., Purchase College; Ph.D., Kennedy-Western University.

**Hal Galper**, *Lecturer in Music* (part-time)  
Diploma, Berklee College of Music.

**David Gluck**, *Assistant Professor of Music*  
B.Mus., Ithaca College; M.F.A., Purchase College.

**Marc Goldberg**, *Lecturer in Music* (part-time)  
B.Mus., M.M., The Juilliard School.

**Thomas Goodheart**, *Lecturer in Music* (part-time)  
B.Mus., M.M., Manhattan School of Music.

**Bonnie Hamilton**, *Assistant Professor of Music* (part-time)  
B.A., Florida State University.

**Frederic Hand**, *Lecturer in Music* (part-time)  
B.Mus., Mannes College of Music; Fulbright scholar in England and student of Julian Bream.

**David Hazeltine**, *Teaching Artist in Music* (part-time)  
B.A., University of Wisconsin.

**Gerard Hecht**, *Associate Professor of Music*  
B.A., Yale University; M.M., Manhattan School of Music.

**Stuart Isacoff**, *Lecturer in Music* (part-time)  
B.A., M.A., Brooklyn College.

**Jonathan Jetter**, *Teaching Artist in Music* (part-time)  
Mus.B., M.M., Purchase College.

**Randy Johnston**, *Teaching Artist in Music* (part-time)  
B.Mus., University of Miami, Coral Gables.

**Laura Kaminsky**, *Professor of Music*  
B.A., Oberlin College; M.A., City College of New York.

**Margaret Kampmeier**, *Teaching Artist in Music* (part-time)  
B.Mus., Eastman School of Music; M.M., D.M.A., State University of New York, Stony Brook.

**Mina Kim**, *Lecturer in Music* (part-time)  
B.A., Busan National University; M.M., Artist Diploma, Purchase College.

**Jan-Piet Knijff**, *Lecturer in Music* (part-time)  
B.Mus., M.M., Conservatory of Amsterdam; D.M.A., CUNY Graduate Center.

**Jon Klibonoff**, *Assistant Professor of Music* (part-time)  
B.Mus., Manhattan School of Music; M.M., D.M.A., The Juilliard School.

**James Koeppel**, *Lecturer in Music* (part-time)  
B.A., New York University; M.M., Purchase College.

**Thomas Kolor**, *Teaching Artist in Music* (part-time)  
B.Mus., William Paterson University; M.M., The Juilliard School.

**Sonny Kompanek**, *Lecturer in Music* (part-time)  
B.Mus., West Virginia University; M.A., Eastman School of Music.

**Joan Krueger**, *Assistant Professor of Music* (part-time)  
B.Mus., Michigan State University; M.M., University of Michigan.

**Ralph Lalama**, *Lecturer in Music* (part-time)  
B.M.E., Youngstown State University.

**Julia Lichten**, *Associate Professor of Music*  
B.A., Harvard University; M.M., New England Conservatory of Music.

**Steven Lubin**, *Professor of Music* (part-time)  
B.A., Harvard University; M.M., The Juilliard School; Ph.D., New York University.

**Pete Malinverni**, *Lecturer in Music* (part-time)  
B.Mus., State University of New York, Potsdam; M.M., Purchase College.

**James Markey**, *Lecturer in Music* (part-time)  
Studied at The Juilliard School.

**James McElwaine**, *Professor of Music*  
B.Mus., University of North Texas; M.M., Yale University.

**Jean Marie Miller**, *Teaching Artist in Music* (part-time)  
B.Mus., M.M., Manhattan School of Music.

**Emily Mitchell**, *Teaching Artist in Music* (part-time)  
B.Mus., Eastman School of Music; Associate of the Royal College of Music.

**Richie Morales**, *Lecturer in Music* (part-time)  
B.Mus., M.F.A., Purchase College.

**Jarrett Mumford**, *Teaching Artist in Music* (part-time)  
B.F.A., Purchase College.

**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.

**Hugh Murphy**, *Associate Professor of Music*  
B.Mus., M.M., Peabody Conservatory of Music.

**Tara Helen O'Connor**, *Assistant Professor* (part-time)  
B.A., M.M., D.M.A., State University of New York, Stony Brook.

**Ayako Oshima**, *Assistant Professor of Music* (part-time)  
B.Mus., Toho School of Music (Tokyo); also studied at the Eastman School of Music.

**Paul Ostrovsky**, *Associate Professor of Music*  
M.M., Moscow State Conservatory of Music.

**Sheryl Overholt**, *Assistant Professor of Music* (part-time)  
B.Mus., University of Miami; M.M., M.M.A., D.M.A., Yale University.

**Ted Piltzecker**, *Associate Professor of Music*  
B.Mus., Eastman School of Music; M.M., Manhattan School of Music.

**John Riley**, *Assistant Professor of Music* (part-time)  
B.Mus., University of North Texas; M.M., Manhattan School of Music.

**Marcus Rojas**, *Teaching Artist in Music* (part-time)  
B.Mus., New England Conservatory of Music.

**Jim Rotondi**, *Lecturer in Music* (part-time)  
B.Mus., University of North Texas.

**Huang Ruo**, *Lecturer in Music* (part-time)  
B.Mus., Oberlin Conservatory of Music; M.M., The Juilliard School.

**Kaori Sato**, *Assistant Professor of Music* (part-time)  
B.Mus., Miyagi Gakuin College (Japan); M.M., Mannes College of Music.

**Marc Silverman**, *Lecturer in Music* (part-time)  
B.A., New College; M.M., D.M.A., Manhattan School of Music.

**Laurie Smukler**, *Associate Professor of Music*  
B.Mus., The Juilliard School.

**Stephen Taylor**, *Lecturer in Music* (part-time)  
Diploma, The Juilliard School.

**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).

**Jacque Trussel**, *Professor of Music*  
B.S., M.M., Ball State University.

**Ray Vega**, *Lecturer in Music* (part-time)  
Studied at Long Island University, Brooklyn campus.

**Kenny Washington**, *Teaching Artist in Music* (part-time)  
Studied with Rudy Collins.

**Doug Weiss**, *Teaching Artist in Music* (part-time)  
B.Mus., William Paterson University. Studied with Todd Coolman and Rufus Reid.

**Ira Weller**, *Associate Professor of Music* (part-time)  
B.Mus., M.M., The Juilliard School.

**Calvin Wiersma**, *Assistant Professor of Music*  
B.Mus., Oberlin College; M.M., Eastman School of Music.

**Steve Wilson**, *Teaching Artist in Music* (part-time)  
Studied at Virginia Commonwealth University.

**Du Yun**, *Lecturer in Music* (part-time)  
B. Mus., Oberlin College; Ph.D., Harvard University.

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## Faculty Emeriti

**Alvin Brehm**, Professor Emeritus of Music  
**Raymond Des Roches**, Associate Professor Emeritus of Music  
**Robert Fertitta**, Associate Professor Emeritus of Music  
**Dennis Helmrich**, Assistant Professor Emeritus of Music  
**Humbert Lucarelli**, 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  
**Mariana Khazanova Salzman**, Associate Professor Emerita of Music  
**Marya Sielska**, Associate Professor Emerita of Music  
**Daphne Spottiswoode**, Associate Professor Emerita of Music

## Conservatory of Theatre Arts & Film: Faculty

For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/academicprograms/arts/taf/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/arts/taf/facultyandstaff.aspx).

**Gregory Taylor**, *Interim Dean, Conservatory of Theatre Arts & Film*  
and *Associate Professor of Film*  
B.A., University of Toronto; M.A., Ph.D., University of Wisconsin.

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**Narda E. Alcorn**, *Associate Professor of Theatre Design/Technology*  
B.F.A., DePaul University; M.F.A., Yale School of Drama.

**Robert John Andrusko**, *Lecturer in Theatre Design/Technology* (part-time)  
B.F.A., Purchase College.

**Craig Bacon**, *Assistant Professor of Theatre Arts*  
B.A., Vassar College; trained extensively with Uta Hagen, Herbert Berghof, Kristin Linklater, and Tina Packer.



**David Bassuk**, *Professor of Theatre Arts*  
B.A., Purchase College; M.F.A., Southern Methodist University.

**A. Dean Bell**, *Assistant Professor of Dramatic Writing* (part-time)  
B.F.A., Purchase College.

**Lisa Benavides-Nelson**, *Lecturer in Theatre Arts* (part-time)  
B.F.A., The Juilliard School; graduate of the Actors Center's Teacher Development Program.

**Iris Cahn**, *Associate Professor of Film*  
B.F.A., Purchase College; M.A., New York University.

**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.

**Richard Crawford**, *Lecturer in Theatre Arts* (part-time)  
Studied at Rose Bruford College and Ecole Jacques Lecoq.

**Frank Deal**, *Lecturer in Theatre Arts* (part-time)  
B.A., Duke University; M.F.A., New York University.

**Leigh Dillon**, *Visiting Associate Professor of Theatre Arts* (part-time)  
B.F.A., Purchase College.

**Paul Echeverria**, *Lecturer in Film* (part-time)  
B.F.A., Purchase College; M.S., Mercy College.

**Jill Echo**, *Lecturer in Theatre Arts* (part-time)  
B.F.A., M.F.A., Purchase College.

**Howard Enders**, *Associate Professor of Film and Dramatic Writing* (part-time)

**Joseph Forbes**, *Lecturer in Theatre Design/Technology* (part-time)  
B.F.A., University of North Carolina, Greensboro; studied with Lester Polokov in New York.

**Lana Fritz**, *Assistant Professor of Theatre Design/Technology* (part-time)  
B.F.A., M.F.A., University of North Carolina, Chapel Hill.

**Madeleine George**, *Lecturer in Dramatic Writing* (part-time)  
B.A., Cornell University; M.F.A., New York University.

**David Gideon**, *Lecturer in Theatre Arts* (part-time)  
B.A., Franklin & Marshall College; studied with Lee Strasberg for 11 years.

**David Grill**, *Assistant Professor of Theatre Design/Technology* (part-time)  
B.F.A., Purchase College.

**Robert Handel**, *Lecturer in Dramatic Writing* (part-time)  
B.A., Williams College; M.F.A., Brown University.

**Dan Hanessian**, *Associate Professor of Theatre Design/Technology*  
B.A., St. Mary's College of Maryland; M.F.A., Purchase College.

**Kelly Hanson**, *Lecturer in Theatre Design/Technology* (part-time)  
B.A., Trinity University; M.F.A., University of California, San Diego.

**Jordan Harrison**, *Lecturer in Dramatic Writing* (part-time)  
B.A., Stanford University; M.F.A., Brown University.

**Victoria Holloway**, *Lecturer in Dramatic Writing* (part-time)  
B.A., Boise State University.

**A. Dean Irby**, *Associate Professor of Theatre Arts*  
B.A., Dillard University; M.F.A., New York University.

**Deanna Kamiel**, *Assistant Professor of Film* (part-time)  
Studied at the University of Toronto and York University.

**Jason Lyons**, *Lecturer in Theatre Design/Technology* (part-time)  
B.F.A., Purchase College.

**Brian MacDevitt**, *Lecturer in Theatre Design/Technology* (part-time)  
B.F.A., Purchase College.

**Ina Mayhew**, *Lecturer in Theatre Design/Technology* (part-time)  
B.F.A., Purchase College.

**Eric Mandelbaum**, *Lecturer in Dramatic Writing* (part-time)  
B.F.A., Purchase College.

**Christopher McCann**, *Lecturer in Theatre Arts* (part-time)  
B.F.A., New York University.

**Tim McCann**, *Assistant Professor of Film* (part-time)  
B.F.A., Purchase College.

**Charles McCarry**, *Assistant Professor of Theatre Design/Technology*  
B.S., Temple University; M.F.A., Yale School of Drama.

**Scott McCrea**, *Lecturer in Theatre History/Critical Studies* (part-time)  
B.A., Duke University; M.F.A., Columbia University.

**Gene O'Donovan**, *Lecturer in Theatre Design/Technology* (part-time)

**Lawrence O'Neil**, *Lecturer in Film* (part-time)  
B.F.A., Purchase College.

**Alex Orlovsky**, *Lecturer in Film* (part-time)

**Atkin Pace**, *Assistant Professor of Theatre Design/Technology* (part-time)  
B.F.A., University of Utah; M.F.A., Yale School of Drama.

**Dennis Parichy**, *Lecturer in Theatre Design/Technology* (part-time)  
B.S., Northwestern University.

**Jesse Edward Poleshuck**, *Lecturer in Theatre Design/Technology* (part-time)  
B.F.A., Purchase College.

**Edward Pomerantz**, *Associate Professor of Dramatic Writing* (part-time)  
B.A., City College of New York; M.F.A., Yale School of Drama.

**Jon Rubin**, *Associate Professor of Film*  
B.A., Yale University.

**Robert Siegel**, *Associate Professor of Film*  
B.S., New York University.

**Alan McIntyne Smith**, *Lecturer in Film* (part-time)  
B.A., University of Notre Dame.

**John Sochocky**, *Lecturer in Theatre Design/Technology* (part-time)  
B.F.A., Purchase College.

**Ronni Stewart**, *Associate Professor of Theatre Arts*  
B.A., New York University.

**Kathleen Tolan**, *Assistant Professor of Dramatic Writing*  
B.A., Empire State College, State University of New York.

**Charles Tuthill**, *Lecturer in Theatre Arts* (part-time)  
B.F.A., New York University.

**Mark Viola**, *Lecturer in Theatre Design/Technology* (part-time)  
B.F.A., Purchase College.

**Lori R. Wekselblatt**, *Lecturer in Theatre Design/Technology* (part-time)  
B.A., Indiana University; M.S., Baruch College.

**Leslie Tamarra Yarmo**, *Lecturer in Theatre Design/Technology* (part-time)  
B.A., University of California, Los Angeles; M.F.A., New York University.

**Soyoung Yoon**, *Lecturer in Film* (part-time)  
B.A., Seoul National University; M.A., Stanford University.

**J.D. Zeik**, *Assistant Professor of Film and Dramatic Writing* (part-time)  
B.A., Purchase College.

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## Faculty Emeriti

**Miriam Arsham**, Professor Emerita of Film  
**Patton Campbell**, Associate Professor Emeritus of Theatre Design/Technology  
**Michael Cesario**, Associate Professor Emeritus of Theatre Design/Technology  
**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  
**Hal Tiné**, Associate Professor Emeritus of Theatre Design/Technology

## School of Art+Design: Faculty

For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/academicprograms/arts/artdesign/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/arts/artdesign/facultyandstaff.aspx).

**Denise Mullen**, *Dean, School of Art+Design*  
and *Professor of Art+Design*  
B.A., Sweet Briar College; M.F.A., Pratt Institute.

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**Carol Bankerd**, *Associate Professor of Art+Design*  
B.F.A., M.F.A., Yale University.

**Judith Bernstein**, *Associate Professor of Art+Design* (part-time)  
B.F.A., M.F.A., Yale University.

**Nancy Bowen**, *Associate Professor of Art+Design*  
B.F.A., School of the Art Institute of Chicago; M.F.A., Hunter College, City University of New York.

**Francis Cape**, *Associate Professor of Art+Design* (part-time)  
B.F.A., London Art School; M.F.A., University of London.

**Anna Collette**, *Lecturer in Art+Design* (part-time)  
B.F.A., Massachusetts College of Art; M.F.A., Yale University.

**Nancy Davidson**, *Professor Emerita 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.

**Bill Deere**, *Associate Professor of Art+Design*  
Bachelor of Environmental Design, North Carolina State University; M.F.A., Cranbrook Academy of Art.

**Donna Dennis**, *Professor of Art+Design*  
B.A., Carleton College; Art Students League.

**Jed Devine**, *Professor of Art+Design*  
B.A., M.F.A., Yale University.

**Marcia Due**, *Assistant Professor of Art+Design* (part-time)  
B.A., University of Maine; M.F.A., Yale University.

**Antonio Frasconi**, *Distinguished Teaching Professor Emeritus of Art+Design*  
Studied at the Art Students League. SUNY Chancellor's Award for Excellence in Teaching.

**Anne Gilman**, *Associate Professor of Art+Design* (part-time)  
B.F.A., State University of New York, New Paltz; M.F.A., Brooklyn College, City University of New York.

**Katherine Gilmore**, *Visiting Assistant Professor of Art+Design*  
B.A., Bates College; M.F.A., School of Visual Arts.

**Cassandra Hooper**, *Associate Professor of Art+Design*  
B.F.A., California State University, Long Beach; M.F.A., Purchase College.

**Sharon Horvath**, *Associate Professor of Art+Design*  
B.F.A., Cooper Union; M.F.A., Tyler School of Art, Temple University.

**Robert Kozma**, *Lecturer in Art+Design* (part-time)  
B.F.A., Purchase College.

**Warren Lehrer**, *Professor of Art+Design*  
B.A., Queens College, City University of New York; M.F.A., Yale University.

**Philip Listengart**, *Associate Professor of Art+Design* (part-time)  
B.A., M.F.A., Brooklyn College, City University of New York.

**Greg Lock**, *Assistant Professor of Art+Design*  
B.A., University of Leeds, UK; M.A., University of Salford, UK; M.F.A., Parsons School of Design.

**Robin Lynch**, *Associate Professor of Art+Design*  
B.F.A., Howard University; M.F.A., Yale University.

**Deborah Mesa-Pelly**, *Lecturer in Art+Design* (part-time)  
B.F.A., Purchase College; M.F.A., Yale University.

**Leah Montalto**, *Assistant Professor of Art+Design* (part-time)  
B.F.A., Cleveland Institute of Art; M.F.A., Rhode Island School of Design.

**George Parrino**, *Professor of Art+Design*  
B.F.A., Cooper Union; M.F.A., Yale University.

**Liz Phillips**, *Lecturer in Art+Design* (part-time)  
B.A., Bennington College.

**Timothy Samara**, *Lecturer in Art+Design* (part-time)  
B.F.A., University of the Arts.

**Leonard Seastone**, *Assistant Professor of Art+Design* (part-time)  
B.A., Fairleigh Dickinson University; M.F.A., Purchase College.

**Leonard Stokes**, *Professor of Art+Design*  
B.A., B.F.A., M.F.A., Yale University; College of Design, Basel, Switzerland. SUNY Chancellor's Award for Excellence in Teaching.

**Michael Torlen**, *Associate Professor of Art+Design*  
B.F.A., Cranbrook Academy of Art; M.F.A., The Ohio State University. SUNY Chancellor's Award for Excellence in Teaching.

**Jo Ann Walters**, *Associate Professor of Art+Design*  
B.A., Arizona State University; M.F.A., Ohio University.

**Jennifer Wroblewski**, *Lecturer in Art+Design* (part-time)  
B.A., University of Pennsylvania; M.F.A., New York Academy of Art.

**Murray Zimiles**, *Professor of Art+Design*  
B.F.A., University of Illinois; M.F.A., Cornell University; Ecole Nationale Supérieure des Beaux Arts, Paris. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

**Philip Zimmermann**, *Professor of Art+Design*  
B.F.A., Cornell University; M.F.A., Visual Studies Workshop, SUNY Buffalo.

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## Faculty Emeriti

**Robert Berlind**, Professor Emeritus of Art+Design (Painting/Drawing)  
**John Cohen**, Professor Emeritus of Visual Arts (Photography)  
**Nancy Davidson**, Professor Emerita of Art+Design (Painting/Drawing)  
**Antonio Frasconi**, 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 and Painting/Drawing)  
**Harriet Shorr**, Professor Emerita of Art+Design (Painting/Drawing)  
**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)

## School of Liberal Studies & Continuing Education: 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 School of Humanities, School of Natural and Social Sciences, and School of the Arts 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 each semester in the School's [faculty index](#) (at ~~[www.purchase.edu/ce/](http://www.purchase.edu/ce/)~~).

## Purchase College Library: Faculty

For additional information and updates during 2008–2010, visit ~~[www.purchase.edu/departments/library/aboutus/staff.aspx](http://www.purchase.edu/departments/library/aboutus/staff.aspx)~~.

**Patrick F. Callahan**, *Director, Purchase College Library; Librarian*  
B.A., College of William and Mary; M.A., Ball State University; M.L.S., Indiana University.

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**Leah Massar Bloom**, *Head of Reference Services; Natural and Social Sciences Librarian*  
B.A., Tufts University; M.L.I.S., Simmons College.

**Carrie Eastman**, *Information Services/Interlibrary Loan Librarian*  
B.A., University of Connecticut; M.A., University of Rhode Island; M.L.I.S., Simmons College.

**Susanne Markgren**, *Systems/Electronic Resources Librarian*  
B.A., University of Wisconsin, Eau Claire; M.L.I.S., University of Texas at Austin.

**Rebecca Albrecht Oling**, *Coordinator of Instruction; Literature Librarian*  
B.A., Purdue University; M.A., Kansas State University; M.L.S., Kent State University.

**Mark E. Smith**, *Head of Access Services; Performing Arts Librarian*  
B.A., Queens College; M.A., University of California, Santa Barbara; M.L.S., University of Southern California.

**Joe Swatski**, *Reference Librarian* (part-time)  
B.A., M.A., Duquesne University; M.L.I.S., Long Island University; Ph.D., University of Maryland, College Park.

**Sarah E. VanGundy**, *Reference/Instruction Librarian*  
B.A., M.L.I.S., University of Oklahoma, Norman.

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## Library Faculty Emeriti

**Richard Arsenty**, Associate Librarian Emeritus  
**Thelma Freides**, Librarian Emerita

# Physical Education, Recreation, and Athletics: Faculty

For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/physical\\_education/staff\\_and\\_faculty.aspx](http://www.purchase.edu/departments/physical_education/staff_and_faculty.aspx).

**Ernie Palmieri**, *Director, Center for Physical Education, Recreation, and Athletics*  
B.S., Ithaca College; M.S., Lehman College.

**Christopher Bisignano**, *Associate Director*  
B.S., Pace University.

**George Eversmann**, *Intramural Director*  
B.S., St. Bonaventure University.

**Christine Klint**, *Aquatics Director*

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*Part-Time Lecturers in Physical Education:*

**Regina Abdou**  
B.A., Iona College; M.A., LMHC, CASAC, CPP, University of Notre Dame.

**Bina Bora**  
Professional belly dancer

**Julie Broglin**  
B.A., Hunter College; yoga teacher certification, Kripalu Center for Yoga.

**John Burt**  
B.A., Purchase College.

**Simona Cipriani**  
B.F.A., Purchase College.

**Scott Fisher**  
B.S., University of Connecticut; M.S., Pennsylvania State University.

**Jared Kirby**  
B.A., University of Minnesota.

**Peter Nestel**  
B.S., State University of New York, Stony Brook.

**George Orosz**  
Certificate, Hungarian State Ballet and Circus Arts Institute.

**Ben Recher**  
A.A., Empire State College, State University of New York.

**Caren Valente**  
B.A., Marymount Manhattan College.

**Debra Weiss**  
B.A., Barnard College; M.A., Teachers College, Columbia University.

## Academic Programs

*Liberal Arts & Sciences*

[Liberal Arts and Sciences: Overview](#)

- [School of Humanities](#)
- [School of Natural and Social Sciences](#)
- [Interdisciplinary Studies](#)

*Performing & Visual Arts*

[School of the Arts: Overview](#)

- [Conservatory of Dance](#)
- [Conservatory of Music](#)
- [Conservatory of Theatre Arts & Film](#)
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# Liberal Arts and Sciences

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

## Academic Organization

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

## Interdisciplinary Studies

Within the liberal arts and sciences, it is possible to major in one of three interdisciplinary B.A. degree programs: liberal arts, new media, 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 boards of study to create a program of study leading to the B.A. degree in liberal arts (B.A.L.A.). In addition, interdisciplinary minors are available in Asian studies, global black studies, Latin American studies, lesbian and gay studies, and women's studies.

## 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 advising. 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 require and faculty resources permit.

## Faculty

Faculty appointments in the liberal arts and sciences are made on the basis of effectiveness in teaching and dedication to undergraduate education, with attention to scholarly accomplishment and to the intellectual breadth essential to implement 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.

## Academic Advising

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

## Administration

Dr. Suzanne Kessler, *Dean, School of Natural and Social Sciences*  
Dr. Louise Yelin, *Interim Dean, School of Humanities*

## School of Humanities

Conceptualizing, interpreting, and imagining the worlds of human experience in words, in images, and through historical time are the central activities of students and scholars in the humanities. These activities define the core of our intellectual and moral selves.

The programs of the School of Humanities are designed to help students develop the critical skills and substantive knowledge needed to participate fully and effectively in today's complex world.

### Overview of Programs

The School of Humanities offers majors in 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 Arabic, Chinese, German, Hebrew, and Italian. Minors are also offered in many of the humanities disciplines. 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.

Faculty members in the humanities collaborate across the disciplines in two B.A. majors—new media and women's studies—and four programs that offer minors: Asian studies, global black studies, Latin American studies, and lesbian and gay studies. (For information on these B.A. programs and minors, refer to [Interdisciplinary Studies](#).)

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.

The School of Humanities also coordinates the College Writing Program and participates in the College's interdisciplinary [study abroad](#) programs, offered by the [Office of International Programs and Services](#).

### Faculty

Members of the School of Humanities faculty are 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, the MLA Mina Shaughnessy Award, the Wallace Stegner Fellowship at Stanford University, and the SUNY Chancellor's Awards for Excellence in Teaching, in Scholarship and Creative Activities, and in Faculty Service.

### 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.

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### Administration

Dr. Louise Yelin, *Interim Dean, School of Humanities*

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For updates during 2008–2010, visit [www.purchase.edu/humanities](http://www.purchase.edu/humanities).

## The Art History B.A. Program

The Art History B.A. Program serves students who see the arts as central to the intellectual challenges that lie at the heart of college life. The study of art history introduces students to a wide range of visual culture. The program offers study of the various forms of art and architecture: painting, sculpture, graphics, decorative arts, photography, and design. These media are approached through the contexts of social, cultural, and political history, theoretical methods, anthropology, and religious traditions. A large selection of courses covers all periods of history and many of the world's cultures.

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

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

### The Junior Year

During the junior year, students select a broad field of concentration that includes the architecture, sculpture, and painting of several periods (e.g., medieval, Renaissance, early modern, or modern). 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

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

### After Graduation

Upon graduation, many students choose to pursue their interest in art history through employment at museums and galleries. Other graduates have chosen to work in film production and publishing and as art handlers and transporters. Some have earned advanced degrees in art history, art therapy, and art education.

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### Art History Faculty (Board of Study)

Tracy Schpero Fitzpatrick, Ph.D., Rutgers University  
Elizabeth Guffey, Ph.D., Stanford University  
Paul Kaplan, Ph.D., Boston University  
Jane Kromm, Ph.D., Emory University  
Michael Lobel, Ph.D., Yale University  
Sarah Warren, Ph.D., University of Southern California

For additional information: [School of Humanities Faculty](#).

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/).

## The Art History B.A. Program: Academic Requirements

### B.A. Academic Requirements

In addition to meeting [general degree requirements](#), all art history undergraduate majors 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:
    - o ARH 3880/Junior Seminar in Art History
    - o 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
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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/).

## Minor in Art History

The minor in art history is designed for undergraduate students in all disciplines at Purchase College who are interested in art history and visual culture. Students interested in pursuing this minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”) to the School of Humanities main office (Durst Family Humanities Building, Room 2020). Upon admission to the minor, the student is assigned a minor advisor from the art history faculty.

### Academic Requirements for the Minor in Art History

Five courses in art history, as follows:

- a. ARH 1010/History of Art Survey I
  - b. ARH 1020/History of Art Survey II
  - c. Three specialized art history courses (2000 level or above)
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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/).

## The Art History Program: Undergraduate Courses

### History of Art Survey I (Ancient through Medieval)

**ARH 1010** / 3 credits / Fall

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

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

**ARH 1020** / 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 centuries in France and England. Nineteenth-century neoclassicism, romanticism, realism, impressionism, and postimpressionism, as well as modernism and developments in 20th-century art, are also covered. *A 2-credit discussion section is required, in addition to the 3-credit lecture.*

### Introduction to Modern Art

**ARH 2050** / 4 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.

### Art Since 1945



**ARH 2060** / 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

### **Early Italian Renaissance Art**

**ARH 2230** / 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.

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

**ARH 2231** / 4 credits / Summer (offered in [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.

### **Italian High Renaissance and Mannerism**

**ARH 2240** / 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 anticlassical style known as mannerism.

### **Baroque Art and Architecture**

**ARH 2250** / 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.

### **Byzantine Art and Architecture**

**ARH 2255** / 4 credits / Special topic (offered irregularly)

The Byzantine Empire, at its height, reached from Italy to the Middle East and lasted for more than 1,000 years. Byzantine engineers advanced Roman dome architecture in such buildings as the Hagia Sophia. Particular attention is paid to the Empire's Mediterranean context between the kingdoms of the West and the Islamic caliphates.

### **Greek Art and Architecture**

**ARH 2265** / 4 credits / Special topic (offered irregularly)

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

### **Roman Art and Architecture**

**ARH 2267** / 4 credits / Alternate years

A survey of Roman culture and history through material remains. Sculpture, painting, architecture, and the "minor" arts are examined with respect to aesthetic considerations, stylistic developments, and social significance. Topics include the influence of Greek visual culture on Rome, the "Romanization" of the Empire's far-flung provinces, and the Roman foundations of Christian art and architecture.

### **Making Art in Early Modern Europe**

**ARH 2340** / 4 credits / Alternate years

Several major areas that shaped the production of artworks from 1575 to 1700 are examined, including training, studio practice, technical innovation, markets and patrons, and criticism and exhibition.

### **Design Issues: Early Modern Europe**

**ARH 2350** / 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.

### **Creating Commentary: Jewish Arts**

**ARH 2530** Refer to JST 2530 in [Jewish Studies Courses](#) for description.

### **Art of the Ancient Near East**

**ARH 2780** / 4 credits / Special topic (offered irregularly)

A study of the ancient Near East, particularly Mesopotamia (modern Iraq) between 7000 B.C.E. and 700 C.E. This region witnessed the development of the world's earliest political and religious institutions, which in turn sponsored sophisticated architecture and forms of visual communication. The Metropolitan Museum of Art collections are used in the classroom and on class field trips.

### **Introduction to East Asian Art**

**ARH 2795** / 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.

### **Art of Spain and the New World**

**ARH 2805** / 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.

### **Early Medieval Art and Architecture**

**ARH 2860** / 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.*

### **Gothic Art and Architecture**

**ARH 2870** / 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.*

**Women Artists and Feminist Criticism****ARH 2885** / 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 GND 2885.*

**The Avant-Gardes****ARH 3010** / 4 credits / Alternate years

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

**Prerequisite:** One art history course at the 2000 level or above

**The Sixties Revisited****ARH 3020** / 4 credits / Alternate years

Students revisit the plurality of movements and styles that flourished throughout the 1960s and examine the contexts from which these provocative innovations emerged.

**The Caravaggio Effect****ARH 3125** / 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.

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

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

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

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

**20th-Century Photography****ARH 3193** / 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 postmodernism.

**Prerequisite:** Permission of instructor

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

**Northern Renaissance Art****ARH 3230** / 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

**Dutch Art****ARH 3240** / 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.

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

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

**Aegean Art and Architecture**

**ARH 3261** / 4 credits / Special topic (offered irregularly)

A survey of major sites, monuments, and objects of the Greek Bronze Age (c. 3200–1100 B.C.E.). Topics include: the emergence of the first complex civilizations in Europe; the development of regional artistic styles and iconography; interactions with Egypt and the Near East; and the historical reality of later Greek myths.

### **The Gentileschi Files**

**ARH 3265** / 4 credits / Alternate years

An investigation of the social and creative contexts surrounding the production of works by women artists from the early modern era to the early 20th century. This course examines feminist theories and criticism in relation to these works, and focus on the career of Artemisia Gentileschi as exemplifying the continuing debates about gender, creativity, and reception. *Also offered as GND 3265.*

**Prerequisite:** One course in art history or gender studies

### **Art in the Age of Exploration**

**ARH 3270** / 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

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

**ARH 3275** Refer to PHI 3275 in [Philosophy Courses](#) for description.

### **Word and Image in the 19th Century**

**ARH 3323** / 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.*

### **Origins of Modernity**

**ARH 3345** / 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, and sexual difference and gender.

### **Modern Architecture**

**ARH 3400** / 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

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

**ARH 3405** / 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.

### **Gothic**

**ARH 3497** / 4 credits / Alternate years

In this advanced lecture, the first wave of Gothic novels from the mid-18th century to the mid-19th century are examined in relation to visual representations of issues that dominate Gothic discourse. Topics include horror, imprisonment, madness, gender, ghosts, and vampires. Authors and artists studied include Austen, the Brontë sisters, Radcliffe, Collins, Blake, Fuseli, and Turner. *Also offered as LIT 3497.*

### **Art History, Psychology, and Psychoanalysis**

**ARH 3500** / 4 credits / Spring

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

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

### **19th-Century Art**

**ARH 3510** / 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, Turner, the pre-Raphaelites, Daumier, Manet, Degas, Monet, and Gauguin.

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

### **Art and/as Performance**

**ARH 3526** / 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

### **Abstract Expressionism**

**ARH 3600** / 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.

### **Madness and Modernism**

**ARH 3605** / 4 credits / Alternate years

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

**Prerequisite:** One art history course

### **Abstraction in Modern Art**

**ARH 3610** / 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

### English Art 1500–1850

**ARH 3620** / 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.

### French Art From LaTour to David

**ARH 3630** / 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.

### Surrealism

**ARH 3640** / 4 credits / Special topic (offered irregularly)

Presents a historical approach to the development of the Surrealist movement, from its inauguration in Paris in the 1920s to its later transformations. The course examines the multiple media in which the Surrealists worked, the contradictory approaches of such figures as André Breton and Georges Bataille, and influence of Surrealism on postwar artistic practices.

### Pop Art and Mass Culture

**ARH 3755** / 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

### Chinese Calligraphy: History and Practice

**ARH 3760** / 4 credits / Special topic (offered irregularly, summer, in [China](#))

Chinese calligraphy is one of the most important parts of Chinese culture. In the lecture component of this course, students study the history and theories of this significant art form. Emphasis is placed on viewing representative examples, including access to an extensive collection in the Shanghai Museum. In the studio component, students practice the art of calligraphy, learning how to use brush and ink to make various strokes effectively and how to integrate them into well-formed Chinese characters.

### Islamic Spain and Sicily in the Middle Ages

**ARH 3770** / 4 credits / Special topic (offered irregularly)

The Islamic conquests of Spain and Sicily brought Muslim culture to European shores for the first time. These conquests resulted in a dynamic artistic exchange among Muslim, Christian, and Jewish medieval traditions in the region. Critical issues for consideration include the impact of trade and diplomacy on this exchange and the lasting influence of Islamic art on the West.

### Art and Architecture in Medieval Spain

**ARH 3793** / 4 credits / Summer (offered in [Spain](#))

Examines the rich visual culture that developed under the impulses of Christian and Islamic culture in Spain from the 5th to the 15th centuries. Topics include the metalwork, ecclesiastical architecture, and sculptural decor produced under the patronage of Visigoth kings; the sophisticated repertoire of art and architecture of early Islamic Spain; pre-Romanesque visual culture; and the Spanish Romanesque, Islamic, and Gothic traditions.

### Junior Seminar in Art History

**ARH 3880** / 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.*

### Feminist Approaches to Art and Theory

**ARH 3885** / 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 GND 3885.*

### Neuberger Museum of Art Education Internship

**ARH 3981** / 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. Graded on a pass/no credit basis.

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

### The African Presence in Western Art

**ARH 4100** / 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 antiracism.

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

### Aesthetics and Politics

**ARH 4105** / 4 credits / Alternate years

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

**Prerequisite:** One art history course

### The Invisible Seventies

**ARH 4120** / 4 credits / Alternate years

The 1970s are often thought about in frivolous terms, as the decade of disco and bell-bottoms. In art, this period is often overshadowed by the radical avant-gardes of the 1960s and new developments in art during the 1980s. This seminar reconsiders the art and culture of the '70s in the context of social and political currents of the period.

**Prerequisite:** ARH 2050 or 2060

### **Paranoid Modernism**

**ARH 4160** / 4 credits / Special topic (offered irregularly)

Examines the relationship between madness and modernism, focusing on the psychological extremes associated with paranoia and overinterpretation as they impinged upon the avant-garde art movements of the 20th century.

### **Design Criticism**

**ARH 4170** / 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 nontraditional 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

### **Introduction to Museum Studies**

**ARH 4200** / 4 credits / Alternate years

Topics range from the history of art museums to current theories and methodologies of display and 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

### **Retro: Revivals in Art and Design**

**ARH 4230** / 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

### **The Russian Avant-Garde**

**ARH 4250** / 4 credits / Alternate years

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

### **Studies in Italian Renaissance Art**

**ARH 4275** / 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 art history courses or permission of instructor

### **Theorizing Design**

**ARH 4300** / 4 credits / Special topic (offered irregularly)

Why design? Why consume? What is desire? Are you what you make? Are you what you consume? How does design communicate? Design is a complex activity that touches on fields as diverse as psychoanalysis and anthropology. This course provides a theoretical understanding of design practice, production, and use (consumption). Topics include graphic and digital design, furniture, architecture, and industrial design.

### **American Art and Architecture in the Age of the Machine**

**ARH 4340** / 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

### **Toward a New Definition of Sculpture**

**ARH 4390** / 4 credits / Special topic (offered irregularly)

The term "sculpture" has become so elastic that it can encompass found objects, language art, video projections, and 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

### **Seminar: Rauschenberg**

**ARH 4445** / 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

### **Field Trips to New York Museums and Galleries**

**ARH 4460** / 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.*

### **New Media and Contemporary Art**

**ARH 4530** / 4 credits / Alternate years

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

**Prerequisite:** One art history course

### **Exoticism in Modern Art**

**ARH 4710** / 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.

### Writing About Art

**ARH 4720** / 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

### Pop Art

**ARH 4750** / 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.

### Food and Feasting in the Visual Arts

**ARH 4820** / 4 credits / Special topic (offered irregularly)

The visual record of the production and consumption of food and drink are examined in this seminar. Topics include food in the still life, the representation of gluttony, and the prominent position of sacred feasts and food miracles in religious art. The primary focus is on Western art, but examples from other traditions are considered.

**Prerequisite:** An art history course

### Senior Project in Art History

**ARH 4990** / 4 credits (per semester) / 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).

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/).

## The Art History M.A. Program

The Dr. Noel S. and Richard B. Frackman M.A. Program 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. Many courses are supplemented by field trips to museums and art galleries in New York City, just 20 miles south of the Purchase campus. The College's [Neuberger Museum of Art](#) is also a major resource.

The M.A. degree program in art history is generously supported by a grant from Dr. Noel S. and Richard B. Frackman.

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### The M.A./M.F.A. Option

For students who qualify for acceptance in both programs, the M.A. program in art history may be taken in conjunction with the [M.F.A. 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 more detailed information, refer to the [M.A./M.F.A. option](#) in the School of Art+Design section of this catalog.

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### Art History Faculty (Board of Study)

Tracy Schpero Fitzpatrick, Ph.D., Rutgers University  
Elizabeth Guffey, Ph.D., Stanford University  
Paul Kaplan, Ph.D., Boston University  
Jane Kromm, Ph.D., Emory University  
Michael Lobel, Ph.D., Yale University  
Sarah Warren, Ph.D., University of Southern California

For additional information: [School of Humanities Faculty](#).

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/).

## The Art History M.A. Program: Academic Requirements

Requirements for the graduate major in art history include eight courses (32 credits), proficiency in one foreign language, and an 8-credit thesis. A minimum 3.0 (B) cumulative GPA must be earned at Purchase College.

**Required Courses:**

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. Option

Refer to the School of Art+Design section of this catalog for specific [academic requirements](#).

For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/).

## The Art History Program: Graduate Courses

### Required Courses

#### Pro-seminar: Method and Theory in Art History

**ARH 5101** / 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.*

#### Master's Colloquium I: History and Theory of Modern Art

**ARH 5325** / 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.*

#### Master's Colloquium II: Critical Issues in Contemporary Art

**ARH 5326** / 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.*

#### Master's Thesis

**ARH 5990** / 4 credits / Every semester

Supervision of research and writing of the master's thesis. *To be taken twice in consecutive semesters (8 credits total).*

### Electives

#### The Avant-Gardes

**ARH 5010** / 4 credits / Alternate years

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

#### The Sixties Revisited

**ARH 5020** / 4 credits / Alternate years

Students revisit the plurality of movements and styles that flourished throughout the 1960s and examine the contexts from which these provocative innovations emerged.

#### Aesthetics and Politics

**ARH 5105** / 4 credits / Alternate years

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

#### The Invisible Seventies

**ARH 5120** / 4 credits / Alternate years

The 1970s are often thought about in frivolous terms, as the decade of disco and bell-bottoms. In art, this period is often overshadowed by the radical avant-gardes of the 1960s and new developments in art during the 1980s. This seminar reconsiders the art and culture of the '70s in the context of social and political currents of the period.

#### Dada and the Readymade

**ARH 5135** / 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.

#### Collections Research/Neuberger Museum

**ARH 5145** / 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.

#### The Body in Modern Art

**ARH 5156** / 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.

#### Paranoid Modernism

**ARH 5160** / 4 credits / Special topic (offered irregularly)

Examines the relationship between madness and modernism, focusing on the psychological extremes associated with paranoia and overinterpretation as they impinged upon the avant-garde art movements of the 20th century.

### **American Art to 1913**

**ARH 5161** / 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.

### **Design Criticism**

**ARH 5170** / 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 nontraditional 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.

### **20th-Century Photography**

**ARH 5193** / 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 postmodernism.

### **Introduction to Museum Studies**

**ARH 5200** / 4 credits / Alternate years

Topics range from the history of art museums to current theories and methodologies of display and 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.

### **Retro: Revivals in Art and Design**

**ARH 5230** / 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.

### **German Art: 1900–Present**

**ARH 5245** / 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.

### **The Russian Avant-Garde**

**ARH 5250** / 4 credits / Alternate years

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

### **Theorizing Design**

**ARH 5300** / 4 credits / Special topic (offered irregularly)

Why design? Why consume? What is desire? Are you what you make? Are you what you consume? How does design communicate? Design is a complex activity that touches on fields as diverse as psychoanalysis and anthropology. This course provides a theoretical understanding of design practice, production, and use (consumption). Topics include graphic and digital design, furniture, architecture, and industrial design.

### **American Art and Architecture in the Age of the Machine**

**ARH 5340** / 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.

### **Origins of Modernity**

**ARH 5345** / 4 credits / Alternate years

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

### **Toward a New Definition of Sculpture**

**ARH 5390** / 4 credits / Special topic (offered irregularly)

The term "sculpture" has become so elastic that it can encompass found objects, language art, video projections, and 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.

### **Modern Architecture**

**ARH 5400** / 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.

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

**ARH 5405** / 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.

### **Seminar: Rauschenberg**

**ARH 5445** / 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.

### **19th-Century Art**

**ARH 5510** / 4 credits / Special topic (offered irregularly)

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

### **Art and/as Performance**

**ARH 5526** / 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.

### **New Media and Contemporary Art**

**ARH 5530** / 4 credits / Alternate years

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

### **Abstract Expressionism**

**ARH 5600** / 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.

### **Madness and Modernism**

**ARH 5604** / 4 credits / Alternate years

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

### **Abstraction in Modern Art**

**ARH 5610** / 4 credits / Alternate years

A graduate-level investigation of the stages involved in the pursuit of abstraction and the nonrepresentational in modern art, with special attention given to Kandinsky and Mondrian.

### **Surrealism**

**ARH 5640** / 4 credits / Special topic (offered irregularly)

Presents a historical approach to the development of the Surrealist movement, from its inauguration in Paris in the 1920s to its later transformations. The course examines the multiple media in which the Surrealists worked, the contradictory approaches of such figures as André Breton and Georges Bataille, and influence of Surrealism on postwar artistic practices.

### **Exoticism in Modern Art**

**ARH 5700** / 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.

### **Writing About Art**

**ARH 5720** / 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.

### **Pop Art**

**ARH 5750** / 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.

### **Pop Art and Mass Culture**

**ARH 5755** / 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.

### **Feminist Approaches to Art and Theory**

**ARH 5885** / 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.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/).

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

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

The cinema studies major offers students an opportunity for intensive study of the art of film through a broad range of courses in history and aesthetics.

- All students begin with 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.

### Interdisciplinary and Rigorous

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

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### Cinema Studies Faculty (Board of Study)

Casey Haskins, Ph.D., University of Pennsylvania (Philosophy)  
 Anne M. Kern, Ph.D., Yale University  
 Elise V. Lemire, Ph.D., Rutgers University (Literature)  
 Michelle Stewart, Ph.D., University of Minnesota  
 Gregory Taylor, Ph.D., University of Wisconsin, Madison (Film)\*  
 Agustin Zarzosa, Ph.D., University of California, Los Angeles

For additional information:

[School of Humanities Faculty](#) | \* [Conservatory of Theatre Arts & Film Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CinemaStudies/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CinemaStudies/).

## The Cinema Studies B.A. Program: 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 (15 credits total)
2. Four upper-level [film history](#) courses (16 credits total)
3. Three upper-level [film theory](#) courses (12 credits total)
4. [Electives](#): At least 24 credits, including at least 12 upper-level credits, to be chosen in consultation with the student's advisor.
5. CIN 4990/Cinema Studies Senior Project (two semesters, 8 credits total)

### Required foundation courses:

CIN 2760/Cinematic Expression I  
 CIN 2770/Cinematic Expression II  
 ARH 2050/Introduction to Modern Art  
 ARH 2060/Art Since 1945

In order to advance to the second year, students must earn a grade of B or higher in Cinematic Expression I and II, and must pass a qualifying examination in film history and aesthetics, which is given at the end of the freshman year.

### Upper-level film history courses (four required):

CIN 3000/Cinema and Revolution  
 CIN 3015/Highlights of Italian Cinema  
 CIN 3030/Documentary Film and Theory  
 CIN 3330/Genres of Affect  
 CIN 3400/Contemporary Global Cinema  
 CIN 3515/Eastern European Film  
 CIN 3533/Race and Representation: U.S. Literature and Film  
 CIN 3540/Queer Cinema  
 CIN 3600/Kubrick  
 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 3757/New Waves of East Asian Cinema  
 CIN 3760/Japanese Cinema  
 CIN 3763/Contemporary Asian Cinema  
 CIN 3765/Topics in Classical Cinema  
 CIN 3783/American Cinema of the '50s  
 CIN 3785/Hawks and Wilder: Hollywood Auteurs  
 CIN 3787/The New Hollywood  
 CIN 3830/Italian Cinema After Neorealism  
 CIN 3845/New German Cinema  
 CIN 3855/French Cinema Since 1930  
 CIN 3857/Contemporary French Cinema  
 CIN 3870/Melodrama

\*Not offered during the 2008–2009 or 2009–2010 academic years

### Upper-level film theory courses (three required):

CIN 3025/Women and Film

CIN 3040/Film Sound: Technique and Theory  
CIN 3250/Cinemas of Migration  
CIN 3285/Psychoanalysis, French Film, and Literature  
CIN 3340/Research Practicum: Silent Cinema  
CIN 3480/Methods in Film Criticism  
CIN 3716/Philosophy and Film  
CIN 3745/Meaning and Truth in Cinema  
CIN 3835/André Bazin, Realism, and Cinema

**Examples of electives include:**

CIN 2000/Close Analysis  
CIN 2500/Principles of Montage  
CIN 2720/The Film Noir  
CIN 3325/The Screenplay  
CIN 3275/Light and Truth: Film, Photography, and Reality  
Additional film history courses (i.e., those not used to fulfill the upper-level film history requirement)  
FTF 1500/Intro. to Video Techniques and Technology\*  
FTF 2110/Documentary Production\*  
FTF 2240/Motion Picture Production Workshop\*  
NME 1195/Shooting and Editing Digital Video  
NME 3470/Intermediate Video

\*Offered irregularly by the [School of Liberal Studies & Continuing Education](#)

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CinemaStudies/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CinemaStudies/).

## The Cinema Studies Program: Courses

### *Required Foundation Courses*

#### **Introduction to Modern Art**

**ARH 2050** Refer to [Art History Undergraduate Courses](#) for description.

#### **Art Since 1945**

**ARH 2060** Refer to [Art History Undergraduate Courses](#) for description.

#### **Cinematic Expression I**

**CIN 2760** / 4 credits / Fall

An intensive study of film history with analysis of specific films that represent stages in the evolution of the formal aspects of cinematic expression. Film showings, lectures, seminars. *Offered as TFI 2760 for film majors.*

#### **Cinematic Expression II**

**CIN 2770** / 4 credits / Spring

A continuation of CIN 2760. *Offered as TFI 2770 for film majors.*

**Prerequisite:** CIN/TFI 2760 and permission of instructor

### *Film History, Theory, and Elective Courses*

#### **Shooting and Editing Digital Video**

**NME 1195** Refer to [New Media Courses](#) for description.

#### **Close Analysis**

**CIN 2000** / 4 credits / Special topic (offered irregularly)

The techniques of filmic expression are examined through a focused, detailed analysis of cinematography, editing, lighting, mise-en-scène, and soundtrack in celebrated cinematic works from around the world. Course content is organized around the establishment or subversion of narrative, generic, and stylistic conventions through the works of one director, a particular genre, or a film movement.

**Prerequisite:** CIN/TFI 2760 and 2770, and permission of instructor

#### **Principles of Montage**

**CIN 2500** / 4 credits / Special topic (offered irregularly)

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

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

#### **The Film Noir**

**CIN 2720** Refer to TFI 2720 in [Film Courses](#) for description.

#### **Cinema and Revolution**

**CIN 3000** / 4 credits / Alternate years

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. *Offered as TFI 3001 for film majors.*

**Prerequisite:** CIN/TFI 2760 and 2770, or permission of instructor

#### **Highlights of Italian Cinema**

**CIN 3015** / 4 credits / Special topic (offered irregularly, summer, in [Italy](#))

An introduction to the great works of Italian cinema, from the Italian super-spectacle to Italian neorealism and the art cinema of Fellini, Antonioni, and Pasolini. Students consider the influence of Italian cinema on international cinema and explore developments in Italian

cinema in relation to Italian culture and politics.

### Women and Film

**CIN 3025** Refer to LIT 3025 in [Literature Courses: 3000–3999](#) for description.

### Documentary Film and Theory

**CIN 3030** / 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

### Film Sound: Technique and Theory

**CIN 3040** / 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/TFI 2760 and 2770, or permission of instructor

### Light and Truth: Film, Photography, and Reality

**CIN 3275** Refer to PHI 3275 in [Philosophy Courses](#) for description.

### Psychoanalysis, French Film, and Literature

**CIN 3285** / 4 credits / Special topic (offered irregularly)

Art aspires to "represent" human experience, but certain events and emotions seem beyond the reach of language and image. To explore the capacities and limits of representing such inner states as rage, passion, grief, and joy, this course pairs key texts of psychoanalysis with works by Sartre, de Beauvoir, Artaud, Genet, Bazin, and several filmmakers, including Buñuel, Dulac, Dreyer, and Kirsanoff. Also offered as FRE 3285 and LIT 3285.

**Prerequisite:** CIN 2760 or LIT 2450

### The Screenplay

**CIN 3325** / 4 credits / Special topic (offered irregularly)

Designed to foster screenwriting, beginning with creation of the script and working toward completion of a short film by the end of the term. Creative writing and cinema studies students collaborate at all stages of the process, including writing, producing, directing, and editing. Offered as CWR 3325 for creative writing majors.

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

### Genres of Affect

**CIN 3330** Refer to TFI 3330 in [Film Courses](#) for description.

**Prerequisite:** CIN 2760 and 2770

### Research Practicum: Silent Cinema

**CIN 3340** / 4 credits / Special topic (offered irregularly)

The goals of this course are two-fold. First, the history of silent film through the advent of sound is explored to reveal what early cinema can teach about the present and future of visual culture. Second, students use this exploration into early cinema to improve their film research skills, from data gathering to revision. Limited to cinema studies majors; offered as TFI 3340 for film majors.

**Prerequisite:** CIN/TFI 2760 and 2770, and permission of instructor

### Contemporary Global Cinema

**CIN 3400** / 4 credits / Alternate years

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. Offered as TFI 3401 for film majors.

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

### Intermediate Video

**NME 3470** Refer to [New Media Courses](#) for description.

### Methods in Film Criticism

**CIN 3480** / 4 credits / Alternate years (Fall)

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

**Prerequisite:** CIN 2760 and 2770

### Eastern European Film

**CIN 3515** / 4 credits / Alternate years

Major tendencies in Eastern European cinemas between World War II and the late 1980s are explored. Focusing on Polish, Hungarian, Czechoslovakian, and Yugoslav films, students examine the development of these national cinemas in the sociopolitical context of state socialism, and the flourishing of these cinematic traditions into internationally recognized movements and schools. Major thematic and stylistic preoccupations of Eastern European filmmakers are addressed through a close study of works by Polanski, Wajda, Forman, Jancsó, Makavejev, Kusturica, and others. Offered as TFI 3515 for film majors.

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

### Race and Representation: U.S. Literature and Film

**CIN 3533** / 4 credits / Special topic (offered irregularly)

Racial imagery in the U.S., from the minstrel era to the present, is examined. Students interrogate the mythologies of this imagery as depicted in U.S. literature and film; rethink key analytical categories in cinema and literary studies in light of U.S. race history (genre and spectatorship); and study the racial uses of and meanings behind certain technical innovations in U.S. literature and filmmaking. Also offered as LIT 3533.

**Prerequisite:** Permission of instructor

### Queer Cinema

**CIN 3540** / 4 credits / Special topic (offered irregularly)

Emerging queer cinema is explored in its historical contexts and its relation to contemporary theories of gender, sexuality, and their intersection with race, class, and nationality. The course focuses on the "queering of the gaze," interrogating conventional notions of representation, desire, identification, filmmaking, and spectatorship. Featured directors: Warhol, Fassbinder, Haynes, Von Trotta, Akerman, Rozema, La Bruce, Araki, Denis, Jarman. *Also offered as GND 3540, PHI 3540, and TFI 3540.*

#### **Kubrick**

**CIN 3600** / 4 credits / Special topic (offered irregularly)

Stanley Kubrick was one of the most original and cinematic of all film directors. His films were highly original in form, with an innovative use of the medium's primary elements, including editing, composition, and camera movement. Most were also adaptations of classic and contemporary literature. His ability to transform an author's literary vision into his cinematic vision was one of the keys to his genius. This course analyzes his films on their own terms and in comparison to their literary sources. *Offered as TFI 3600 for film majors.*

**Prerequisite:** CIN/TFI 2760 and 2770, and permission of instructor

#### **American Film Genres**

**CIN 3705** Refer to TFI 3705 in [Film Courses](#) for description.

**Prerequisite:** CIN 2760 and 2770

#### **The Western**

**CIN 3715** / 4 credits / Special topic (every third year)

In light of a resurgence of the western in film and television, this course spans the history of the genre, from the earliest silent screen versions of dime store novels to its contemporary manifestations. While paying careful attention to the western as myth, epic, and landscape art, the course also explores themes of freedom, justice, and individualism as embedded and transformed in the genre. *Offered as TFI 3715 for film majors.*

**Prerequisite:** CIN/TFI 2760 and 2770, and permission of instructor

#### **Philosophy and Film**

**CIN 3716** Refer to PHI 3716 in [Philosophy Courses](#) for description.

#### **The American Avant-Garde Film**

**CIN 3730** Refer to TFI 3730 in [Film Courses](#) for description.

#### **The Independent Spirit in American Film**

**CIN 3736** Refer to TFI 3735 in [Film Courses](#) for description.

#### **Meaning and Truth in Cinema**

**CIN 3745** / 4 credits / Alternate years

A survey of the most important developments in film theory. Early theoretical discussions were mostly guided by the need to understand and to legitimize film as a distinct art form and as a new technology of seeing. As a result of the legitimization of film as a cultural fact, film theory became more specialized and a field of its own, alongside art history, literary theory, and philosophy. This course explores how each of these fields has contributed to a deeper understanding of cinema.

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

**CIN 3755** Refer to TFI 3755 in [Film Courses](#) for description.

#### **New Waves of East Asian Cinema**

**CIN 3757** Refer to TFI 3757 in [Film Courses](#) for description.

#### **Japanese Cinema**

**CIN 3760** Refer to TFI 3760 in [Film Courses](#) for description.

#### **Contemporary Asian Cinema**

**CIN 3763** / 4 credits / Special topic (offered irregularly)

An exploration of contemporary Asian cinema, focusing on films from Hong Kong, Taiwan, China, South Korea, Japan, and India made in the last 20 years. The class includes units on methods of comparative analysis, popular genres, authorship in art cinema, and national film industries. *Offered as TFI 3763 for film majors.*

**Prerequisite:** CIN/TFI 2760 and 2770, and permission of instructor

#### **Topics in Classical Cinema**

**CIN 3765** / 4 credits / Alternate years

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 TFI 3765 for film majors.*

**Prerequisite:** CIN/TFI 2760 and 2770

#### **American Cinema of the '50s**

**CIN 3783** / 4 credits / Alternate years

American cinema underwent significant upheaval during the 1950s with the crumbling of the studio system, the proliferation of television, fallout from the McCarthy hearings, and the Cold War. This course examines how such directors as Minnelli, Fuller, Welles, Preminger, Sirk, and Ray responded to these extremes, with attention to the historical circumstances and formal innovations that defined the era. *Offered as TFI 3783 for film majors.*

**Prerequisite:** CIN/TFI 2760 and 2770, and permission of instructor

#### **Hawks and Wilder: Hollywood Auteurs**

**CIN 3785** / 4 credits / Special topic (offered irregularly)

Howard Hawks and Billy Wilder—two of Hollywood's greatest directors—made sophisticated, brilliantly crafted variations on such genres as the gangster film, comedy, western, musical, and film noir. This course examines the complex issues surrounding authorship in Hollywood film, while considering films to be artworks, social artifacts, and commercial entities shaped by genre expectations and factors beyond the control of any individual creative figure. *Offered as TFI 3785 for film majors.*

**Prerequisite:** CIN/TFI 2760 and 2770

#### **The New Hollywood**

**CIN 3787** / 4 credits / Special topic (offered irregularly)

A study of American mainstream films of the "New Hollywood" or "New American" period of cinema, c. 1965 to the present. Students explore the evolution of American popular cinema in relation to stylistic innovation in international cinema, shifting audience demographics in the domestic market, and industrial and social change in the U.S. *Offered as TFI 3787 for film majors.*

**Prerequisite:** CIN/TFI 2760 and 2770, and permission of instructor

#### Italian Cinema After Neorealism

**CIN 3830** Refer to TFI 3830 in [Film Courses](#) for description.

#### André Bazin, Realism, and Cinema

**CIN 3835** Refer to TFI 3835 in [Film Courses](#) for description.

#### French Cinema Since 1930

**CIN 3855** Refer to TFI 3855 in [Film Courses](#) for description.

#### Contemporary French Cinema

**CIN 3857** / 4 credits / Special topic (offered irregularly)

The profile of what people think of as “French” cinema has undergone considerable change from the turbulent post-1968 period to the present. This course focuses on major developments in contemporary French cinema from the vantage points of aesthetics, industry, and culture. The role of government subsidies, large European co-productions, and shifts in cultural attention from high-art auteurs (individual authors) to the *banlieue* (suburb) are studied closely. *Also offered as TFI 3857 for film majors and FRE 3857.*

**Prerequisite:** CIN/TFI 2760 and 2770, and permission of instructor

#### Melodrama

**CIN 3870** / 4 credits / Special topic (offered irregularly)

Melodrama is both a historical genre and a mode of imagination that operates across media. To bridge these two aspects of melodrama, the course examines its theatrical origins, the film genres that employ its rhetorical devices (the woman’s film, action and disaster films, horror), and its further development in television series and soap operas. *Offered as TFI 3870 for film majors.*

**Prerequisite:** CIN/TFI 2760 and 2770, and permission of instructor

#### Advanced Broadcast News

**CIN 4310** Refer to JOU 4310 in [Journalism Courses](#) for description.

The following courses with FTF prefixes are offered on an irregular basis by the [School of Liberal Studies & Continuing Education](#):

- **Introduction to Video Techniques and Technology** FTF 1500
- **Documentary Production** FTF 2110
- **Motion Picture Production Workshop** FTF 2240

#### Cinema Studies Senior Project

**CIN 4990** / 4 credits (per semester) / 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).

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CinemaStudies/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CinemaStudies/).

## 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.

#### [Study Abroad Opportunities](#)

Creative writing majors are encouraged to apply to the College’s summer program in Hyères, France, where they will participate in an intensive writing workshop, drawing on explorations of the surroundings for material.

#### Applying for Admission

For detailed information, refer to the [Admissions](#) section of this catalog. Incoming freshmen may apply for direct admission to the program; transfer students and students currently enrolled at Purchase may also apply, as long as they have fewer than 60 credits.

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#### Creative Writing Faculty (Board of Study)

Monica Ferrell, M.F.A., Columbia University  
Catherine Lewis, Ph.D., Florida State University  
Kirsten Lunstrum, M.A., University of California, Davis  
Mark Puckett, M.F.A., University of Houston  
Nina Pelikan Straus, Ph.D., New York University (Literature)

For additional information: [School of Humanities Faculty](#)

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For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CreativeWriting/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CreativeWriting/).

## The Creative Writing B.A. Program: Academic Requirements

In addition to meeting [general degree requirements](#), creative writing majors must complete a minimum of nine courses and an 8-credit senior project (42 credits total) 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

### Sequence of Study

All creative writing majors follow a sequence of courses, whether their chosen genre is poetry or fiction:

1. To encourage an awareness of and sensitivity to the various aspects of the craft of creative writing, students are required to take 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.
2. 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.
3. After completing this course sequence, students have the opportunity to study for one semester with a writer-in-residence. In addition, advanced tutorials are available on a regular basis, emphasizing continuous, close work on revision and editing skills. In the most advanced classes, students begin to explore the fiction and poetry market. A component of advanced study may also include experience in editorial and copyediting techniques as preparation for work in the publishing industries.

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For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CreativeWriting/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CreativeWriting/)

## The Creative Writing Program: Courses

### Poetic Techniques

**CWR 1000** / 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

### Introduction to Creative Writing

**CWR 1010** / 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.

### Narrative Techniques

**CWR 1100** / 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

### Poetry Writing I

**CWR 2400** / 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

### Fiction Writing I

**CWR 2500** / 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

### Travel Writing

**CWR 3100** / 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

### Writing and Reading the Region

**CWR 3105** / 4 credits / Summer (offered in [France](#))

Using the city of Hyères and selected readings related to the region, students explore the contexts and their responses through writing. Students meet at various locations, from castles and ruins to a local café, and receive writing assignments that draw on place and setting. Each week, students select one of their on-the-spot works to revise and develop into a short piece of fiction for submission. Emphasis is on capturing the nuances of one's surroundings and experiences of these surroundings and on how to use setting as a main "character" in writing.

### Writing and the Unconscious



**CWR 3120** / 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

#### **The Art of the Novella**

**CWR 3200** / 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

#### **Editing and Production Workshop**

**CWR 3205** / 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*.

#### **Constructing Truths: The Personal Essay**

**CWR 3210** / 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.

#### **The Screenplay**

**CWR 3325** Refer to [Cinema Studies Courses](#) for description.

**Prerequisite:** CWR 3400 or 3500, and permission of instructor

#### **Poetry Writing II**

**CWR 3400** / 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

#### **The Importance of Tone in Constructing a Poem**

**CWR 3430** / 4 credits / Special topic (offered irregularly)

How does a poet's attitude or stance towards her or his subject create tone or voice in a poem? In this workshop, students read and analyze a range of poetry to understand the linguistic and syntactic underpinnings of tone, including its relationship to line break and simile. Poets include Louise Gluck, Marie Howe, Billy Collins, Tony Hoagland, Jane Kenyon, Brenda Hillman, Eamon Grennan, W.H. Auden, Elizabeth Bishop, and T.S. Eliot.

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

#### **Fiction Writing II**

**CWR 3500** / 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

#### **Advanced Seminar in Fiction Writing**

**CWR 4510** / 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

#### **Advanced Seminar in Poetry Writing**

**CWR 4511** / 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

#### **Durst Creative Writing Master Class**

**CWR 4700** / 4 credits / Special topic (offered irregularly, Fall)

This advanced course in creative writing, taught by eminent writers/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 CWR 4511) in the genre (fiction or poetry) in which it is offered.

**Corequisite:** CWR 4700.01

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

#### **Durst Creative Writing Master Class Discussion**

**CWR 4700.01** / 1 credit

**Prerequisite:** Permission of instructor

**Corequisite:** CWR 4700

#### **Senior Colloquium in Creative Writing**

**CWR 4890** / 2 credits / Every semester

As a required supplement to individual work on senior projects, students meet together weekly with members of the Creative Writing Board of Study to discuss each other's work.

**Corequisite:** CWR 4990

**Prerequisite:** CWR 4510 or 4511

#### **Senior Project in Creative Writing**

**CWR 4990** / 4 credits (per semester) / 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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For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CreativeWriting/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CreativeWriting/)

## The Drama Studies B.A. Program

**Drama studies is a liberal arts program for the scholar/artist.** Our students study what theatre and performance has been, explore what it is now, and think about what it might be. They acquire knowledge of world drama and performance and often choose to experiment with their own creativity as performers, directors, and playwrights.

### Exploring the Relationships Between Theatre, Performance, and Society

The drama studies major combines a liberal arts education in dramatic literature, theatre history, and performance theory with experience of theatre as an art form. The primary goal is to develop each student's ability to articulate, both artistically and intellectually, the relationships between theatre, performance, and society. Although drama studies is not a professional training program, workshops and limited production opportunities are offered in acting, playwriting, and directing. Three areas of focus within the broad range of courses help prepare students for careers in theatre and related fields or for graduate study in theatre, performance studies, and related disciplines.

### The Relationship Between the Drama Studies and Acting Programs

While the goals of the Drama Studies Program differ from those of the [Acting B.F.A. Program](#) in the Conservatory of Theatre Arts & Film, members of the acting faculty teach some courses offered to drama studies students and some drama studies courses are required for students in the Conservatory. There are also opportunities for advanced drama studies students to work as dramaturges and assistant directors during the Conservatory's theatre season. This option is strongly encouraged in the junior year for students who will be directing a production as a senior project.

### Performance Venues and Opportunities

There are many performance venues and opportunities at Purchase. Professional companies perform at [The Performing Arts Center](#), and the Conservatory of Theatre Arts & Film offers performances at the Center and in the Dance Theatre Lab. The Drama Studies Program contributes to this wealth of performance on campus by sponsoring, supervising, and providing technical support to approved senior projects and faculty-directed shows. These are usually staged in the Humanities Theatre, although some senior projects may be appropriately staged in other venues. The drama studies faculty also encourages students to participate in the Drama League, a student club, and in other clubs and organizations to develop a variety of student-based performances. Multiple acting spaces are available for student groups and individuals on campus.

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### Drama Studies Faculty (Board of Study)

Kay Ellen Capo, Ph.D., Northwestern University

Lenora Champagne, Ph.D., New York University

Lenka Pichlikova, M.F.A., Academy of Dramatic Arts, Charles University (Prague)

Karima Robinson, Ph.D., Northwestern University

Gary Waller, Ph.D., University of Cambridge (Literature)

For additional information: [School of Humanities Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/DramaStudies/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/DramaStudies/)

## The Drama Studies B.A. Program: Academic Requirements

In addition to meeting [general degree requirements](#), all drama studies majors must meet the following requirements (44–47 credits):

### Before the junior year (19 credits):

1. DRA 2020/Introduction to Drama and Performance Studies: 3 credits
2. DRA 2200/Introduction to Shakespeare: 4 credits
3. DRA 2780/History of the Modern Theatre: 4 credits
4. DRA 2880/History of the Theatre: 4 credits
5. DRA 3250/Theories of Drama and Performance: 4 credits

### By the end of the junior year (17–20 credits minimum):

1. DRA 3680/Production and Direction Workshop: 4 credits
2. DRA 3890/Junior Seminar in Drama Studies: 4 credits
3. At least three additional upper-level courses, chosen from three [areas](#) of critical issues in production and performance and in consultation with the faculty advisor: 9–12 credits minimum  
*Tutorials, independent studies, and internships cannot be used to satisfy this three-course requirement.*

### By the end of the senior year (8 credits):

1. DRA 4990/Senior Project in Drama Studies: 8 credits

**Please note:**

1. 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.
2. Courses outside the board of study may only count toward requirements for the major if approved in advance by the coordinator of drama studies.
3. Transfer students may meet some requirements with courses taken elsewhere, if approved by the coordinator of drama studies.

### Critical Issues in Production and Performance

It is recommended that students take two courses in one of the following areas and the third course in another area.

### I. Critical Theory and Performance

This area offers intersections with literary theory, cultural studies, and gender studies:

DRA 3220/Theories of African Diaspora: African/Caribbean Performance  
 DRA 3495/Black American Drama  
 DRA 3510/Performing the Self in Society  
 DRA 3520/Gay and Lesbian Theatre  
 DRA 3600/Women and Drama  
 DRA 3610/Contemporary Performance  
 DRA 3630/Contemporary Theatre: Experiment and Performance Art  
 DRA 3700/Theatre and Revolutions  
 DRA 3710/Performance Ethnography

### II. Theatre History and Dramatic Literature

DRA 2600/American Drama: From O'Neill to Albee  
 DRA 3140/Medieval and Renaissance English Drama  
 DRA 3460/Contemporary British Drama  
 DRA 3495/Black American Drama  
 DRA 3530/France on Stage  
 DRA 3620/Shakespeare and Film  
 DRA 3670/Contemporary French Theatre  
 DRA 3690/American Theatre in Our Time  
 DRA 3740/Non-Western Theatre History and Practice  
 DRA 3750/European Drama in Our Time  
 DRA 3770/Pioneers of Modern Drama  
 DRA 3800/Shakespeare's Contemporaries: English Drama to 1642  
 DRA 4210/Shakespeare Seminar: Approaches to Shakespeare  
 DRA 4230/Studies in Drama  
 DRA 4450/Advanced Shakespeare Workshop

### III. Performance Practices

DRA 3110/Commedia and Pantomime  
 DRA 3200/Practicum in Directing/Studies in Directing  
 DRA 3500/Documentary Theatre: Performing Real Life  
 DRA 3510/Performing the Self in Society  
 DRA 3590/Playwriting I  
 DRA 3591/Playwriting II  
 DRA 3685/Ensemble Creation  
 DRA 3710/Performance Ethnography  
 DRA 3720/Performance of Narrative  
 DRA 3725/Adapting Literature for Performance  
 DRA 3760/Poetry in Performance  
 DRA 3780/Criticism/Reviewing Workshop

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/DramaStudies/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/DramaStudies/).

## The Drama Studies B.A. Program: 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, a meadow, an amphitheatre, or the Red Room can become the setting for fully realized theatrical presentations.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/DramaStudies/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/DramaStudies/).

## The Drama Studies B.A. Program: The Junior Seminar and Senior Project

Students normally take the junior seminar (DRA 3890) in the spring of their junior year, during which they develop and submit their senior project proposal for approval. The senior project (DRA 4990) is normally completed during the fall and spring of the senior year (4 credits per semester, 8 credits total), and may take the form of:

1. an academic essay (theory, theatre history, dramatic literature, or performance studies); or
2. playwriting and performance composition (including solo performance); or
3. directing

**Specific elective courses are prerequisites (or strongly recommended) for each of these types of senior projects, as listed [below](#).** Students should consult closely with their faculty advisor to ensure that these courses have been completed by the end of the junior year.

In most cases, students must receive formal approval of their senior project proposal by the end of the junior seminar. Acceptance of proposals is not automatic—it is dependent on adequate student preparation and fulfillment of required courses, as well as faculty availability and expertise. Students may be asked to submit an alternate proposal or take additional courses before proceeding. The number of students pursuing a particular type of senior project may be limited, subject to approval by the drama studies faculty.

Advanced students who plan to explore the intersections of two or more areas in their senior project (e.g., solo performance as a performance studies project) should consult with their faculty advisor well in advance to shape an acceptable course of study and senior project.

The following elective courses are prerequisites for (or strongly recommended prior to) the senior project. In most cases, courses taken to fulfill the upper-level electives requirement for the major also fulfill these senior project prerequisites.

**For playwriting:**

*Prerequisites:*

1. DRA 3590/Playwriting I (4 credits)
2. One course in dramatic literature (4 credits)

*Recommended:*

1. DRA 3591/Playwriting II (4 credits)

**For solo performance:**

*Prerequisites:*

1. DRA 3510/Performing the Self in Society (4 credits)
2. One course in dramatic literature (4 credits)

*Recommended:*

1. At least one additional course, chosen from the following (3–4 credits):
  - o TAC 1055/Fundamentals of Acting (3 credits)
  - o DRA 2870/Performance of Dramatic Literature (4 credits)
  - o DRA 3710/Performance Ethnography (4 credits)
  - o DRA 3725/Adapting Literature for Performance (4 credits)
  - o DRA 3760/Poetry in Performance (4 credits)

**For directing:**

*Prerequisites:*

1. DRA 3200/Practicum in Directing/Studies in Directing (4 credits)
2. Two of the following (5–8 credits total):
  - o TAC 1055/Fundamentals of Acting (3 credits)
  - o DRA 2000/Acting the Classics (4 credits)
  - o DRA 2550/Stage Management (3 credits)
  - o SOA 2760/Movement for Actors (2 credits)
  - o DRA 2870/Performance of Dramatic Literature (4 credits)
  - o DRA 2895/Production Practicum (4 credits)
  - o TAC 3070/Acting Scene Study (3 credits)
  - o Or other technical, production, or design courses or off-campus internships, approved in advance by the drama studies faculty

*Recommended:*

1. Internship or assistant director experience with acting productions in the Conservatory of Theatre Arts & Film (junior or senior year)

**For theory, theatre history, dramatic literature, or performance studies:**

*Prerequisites:*

1. One course in non-Western performance forms (4 credits)
2. Two courses in theory, theatre history, or dramatic literature (8 credits). Students who are planning a senior project in performance studies should consult with their faculty advisor about additional course options.

# The Drama Studies Program: Courses

## Fundamentals of Acting

**TAC 1055** Refer to [Acting Courses](#) (Conservatory of Theatre Arts & Film) for description.

## Acting the Classics

**DRA 2000** / 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 the 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.

## Introduction to Drama and Performance Studies

**DRA 2020** / 3 credits / Fall

An introduction to dramatic literature and theory and to seeing, writing about, and participating in theatre and performance.

## Introduction to Shakespeare

**DRA 2200** / 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.*

## Stage Management

**DRA 2550** / 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.

## American Drama: From O'Neill to Albee

**DRA 2600** / 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. *Also offered as LIT 2600.*

## Movement for Actors

**SOA 2760** Refer to [School of the Arts Courses](#) (Conservatory of Theatre Arts & Film) for description.

## History of the Modern Theatre

**DRA 2780** / 4 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.

## Performance and Culture in a Global World

**DRA 2860** / 4 credits / Every year

This course equips students with the tools to read performance in its myriad contexts, including Broadway musicals, "native" rituals, American drama, museums, modern dance, international arts festivals, and everyday life. Students read many plays, ethnographies, and reviews and consider some issues involved in their production. These issues may include tourism, gender, interculturalism, and cultural capital.

## Performance of Dramatic Literature

**DRA 2870** / 4 credits / Fall

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

## History of the Theatre

**DRA 2880** / 4 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.

## Production Practicum

**DRA 2895** / 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

## Acting Scene Study

**TAC 3070** Refer to [Acting Courses](#) (Conservatory of Theatre Arts & Film) for description.

## Commedia and Pantomime

**DRA 3110** / 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

## Medieval and Renaissance English Drama

**DRA 3140** / 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.*

## Medieval and Renaissance Play Production Practicum

**DRA 3150** / 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

#### **Practicum in Directing/Studies in Directing**

**DRA 3200** / 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

#### **Theories of African Diaspora: African/Caribbean Performance**

**DRA 3220** / 4 credits / Special topic (offered irregularly)

Theories of African diaspora are analyzed and applied to plays and performance traditions from the Caribbean and Africa. Students study Black Nationalist and pan-Africanist movements in different locations, as well as more contemporary theories of African diaspora like Gilroy's *The Black Atlantic*. Students also conduct research projects on a play, playwright, or performance tradition within a theoretical framework studied in class.

#### **20th-Century Italian Drama**

**DRA 3232** / 4 credits / Summer (offered in [Italy](#))

Italian performance and plays from the 20th century are considered in their social and political contexts, including the works of Dario Fo, a performer and playwright who received the Nobel Prize. The course culminates in a student performance of selected scenes and excerpts, staged in an ancient piazza.

#### **Theories of Drama and Performance**

**DRA 3250** / 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 is on postmodern theory and performance: Schechner, Turner, Geertz, Butler.

#### **Concepts in Costuming**

**DRA 3320** / 3 credits / Special topic (offered irregularly)

An introduction to the fundamentals of designing costumes for theatre and dance productions. As they examine the design process, students explore how and why a designer makes certain choices. Emphasis is placed on how ideas are generated and communicated within the flux of the production process.

#### **Contemporary British Drama**

**DRA 3460** / 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.

#### **Black American Drama**

**DRA 3495** / 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.

#### **Documentary Theatre: Performing Real Life**

**DRA 3500** / 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.*

#### **Theory and Drama**

**PHI 3510** Refer to [Philosophy Courses](#) for description.

#### **Performing the Self in Society**

**DRA 3510** / 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

#### **Gay and Lesbian Theatre**

**DRA 3520** / 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 GND 3520.*

#### **France on Stage**

**DRA 3530** / 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.

#### **Playwriting I**

**DRA 3590** / 4 credits / Fall

Limited to 15 students.

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

#### **Playwriting II**

**DRA 3591** / 4 credits / Alternate years

How to keep audiences awake and interested. Shock therapy for playwrights.

**Prerequisite:** Permission of instructor

#### **Women and Drama**

**DRA 3600** / 4 credits / Fall

Explores female characters in plays by Ibsen, Chekhov, Shaw, and contemporary women playwrights (Mann, Fornes, Churchill, Shange). Theories of gender, language, and performance are addressed. *Also offered as GND 3600.*

### **Contemporary Performance**

**DRA 3610** / 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.

### **Shakespeare and Film**

**DRA 3620** / 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

### **Contemporary Theatre: Experiment and Performance Art**

**DRA 3630** / 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.

### **Contemporary French Theatre**

**DRA 3670** / 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

### **Production and Direction Workshop**

**DRA 3680** / 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

### **Ensemble Creation**

**DRA 3685** / 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.

### **American Theatre in Our Time**

**DRA 3690** / 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

### **Theatre and Revolutions**

**DRA 3700** / 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, Bread and Puppet, Living Theatre), focusing on theatre as an active, participatory art and on drama as a literary form.

### **Performance Ethnography**

**DRA 3710** / 4 credits / Special topic (offered irregularly)

Explores how ethnography influences performance practices, the anthropological gaze of theatre on foreign bodies, the legacies of anthropology in intercultural theatre, and ways of conducting ethnography as "fieldwork" for artists. Students have the opportunity to present an actual ethnographic project (performed or otherwise) in class as part of their assignments.

### **Modern Hispanic Theatre**

**DRA 3715** Refer to SPA 3715 in [Spanish Courses](#) for description.

### **Performance of Narrative**

**DRA 3720** / 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.

### **Adapting Literature for Performance**

**DRA 3725** / 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.

### **Non-Western Theatre History and Practice**

**DRA 3740** / 4 credits / Spring

An introduction to the history of world theatre, apart from the Western tradition, including 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.*

### **European Drama in Our Time**

**DRA 3750** / 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. *Also offered as LIT 3751.*

### **Poetry in Performance**

**DRA 3760** / 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 script making; written analyses.

#### **Pioneers of Modern Drama**

**DRA 3770** / 4 credits / Fall

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

#### **Criticism/Reviewing Workshop**

**DRA 3780** / 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.*

#### **Shakespeare's Contemporaries: English Drama to 1642**

**DRA 3800** / 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 and Fletcher, Webster, and Middleton).

**Prerequisite:** DRA 2200

#### **Junior Seminar in Drama Studies**

**DRA 3890** / 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

#### **Shakespeare Seminar: Approaches to Shakespeare**

**DRA 4210** / 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

#### **Studies in Drama**

**DRA 4230** / 4 credits / Special topic (offered irregularly)

A seminar on a topic to be announced. Students present brief oral and written reports and write a substantial critical paper. A performance component may also be included.

**Prerequisite:** At least two dramatic literature courses

#### **Advanced Shakespeare Workshop**

**DRA 4450** / 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 & Film. Also offered as LIT 4451.*

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

#### **Senior Project in Drama Studies**

**DRA 4990** / 4 credits (per semester) / Every semester

Two semesters required (8 credits total). 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.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/DramaStudies/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/DramaStudies/).

## **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 films.

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#### **History Faculty (Board of Study)**

Laura Chmielewski, Ph.D., City University of New York Graduate Center

Geoffrey Field, Ph.D., Columbia University

Rachel Hallote, Ph.D., University of Chicago

Lisa Keller, Ph.D., Cambridge University

Wayne te Brake, Ph.D., University of Michigan

Joseph Verdicchio, Ph.D., New York University

Renqiu Yu, Ph.D., New York University



For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/).

## The History B.A. Program: Academic Requirements & Concentrations

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).

1. The broad survey courses at the 2000 level serve as the foundation for more specialized work at the 3000 level.
2. 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.
3. 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 (3000–4000) 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 (3000–4000) level.
3. **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](#).
4. **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](#).

### Summary of Academic Requirements

1. HIS—/Five history courses in a field of concentration (including three at the 3000–4000 level): 18–20 credits
2. HIS—/Two history courses outside the field of concentration (including one at the 3000–4000 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

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/).

## Minor in History

The minor in history is designed for students who wish to supplement coursework in another major with an array of history courses. It is particularly suited for students who have an interest in one period or a specific area (for example, early modern or modern history; European, American, or Asian history).

Students interested in the minor should consult with the coordinator of the History Board of Study and complete an [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”). They will then be assigned an appropriate advisor to help plan their minor program.

### Academic Requirements for the Minor in History

At least five courses, three of which must be at the 3000 level or above.

### Related Minors

[Minor in Jewish Studies](#)

[Minor in Asian Studies](#) (Interdisciplinary Studies)

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/).

## Local History Internships

Students at Purchase College can earn 2 to 4 credits learning about history at a local historical society, museum, archive, or town hall.



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.

The supervised internships involve working with documentary material, including papers, photographs, and maps. Project descriptions have included:

- assisting in accessioning (bringing new materials into collections)
- organizing and describing historical material, papers, maps, photographs, and microfilm
- participating in research; helping to set up exhibitions
- assisting with restoration, preservation, writing, and educational projects
- oral history projects

**Prerequisite:** HIS 3030/Culture and Society in 19th-Century America, or HIS 3721/Local History Workshop

#### **Internship Approval and Placement**

Interested students should consult with the director of the Local History Program, who approves participation and places interns based on both the student's and the agencies' needs:

**Prof. Lisa Keller**  
Durst Family Humanities Building, Room 1023  
(914) 251-6538  
[lisa.keller@purchase.edu](mailto:lisa.keller@purchase.edu)

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## **The History Program: Courses**

### **Development of the United States I**

**HIS 1200** / 3 credits / Every semester

Examines the history of the United States from European colonization and initial contact with Native Americans through the Civil War. Subjects include the diversity of settlement experiences; European-Native American relations; the development of slavery; the causes and consequences of the American Revolution; social, political, and cultural changes in the 18th and 19th centuries; the sectional crisis; and the significance of the Civil War.

### **Development of the United States II**

**HIS 1205** / 3 credits / Every semester

Examines the history of the United States from Reconstruction through the end of the 20th century. Subjects include changes in race and gender relations; industrialization, urbanization, and suburbanization; the emergence of new social and political movements; the impact of war on American institutions; and America's rise to world power.

### **Understanding America**

**HIS 1500** / 3 credits / Special topic (offered irregularly)

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.

### **The Ancient Middle East**

**HIS 2035** Refer to JST 2035 in [Jewish Studies Courses](#) for description.

### **Jewish Culture and Civilization**

**HIS 2040** Refer to JST 2040 in [Jewish Studies Courses](#) for description.

### **Princes, Priests, and Peasants**

**HIS 2120** / 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, and the growth of towns and trade. *Also offered as LIT 2121.*

### **Renaissance and Reformation Europe**

**HIS 2210** / 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.

### **The Rise of Modern Europe**

**HIS 2220** / 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.

### **The Age of Capital**

**HIS 2340** / 3 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, and popular and elite culture.

### **20th-Century Europe**

**HIS 2420** / 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.

**Women in America****HIS 2490** / 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 GND 2490.*

**History of Modern Japan****HIS 2600** / 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.

**Expansion and Conflict: The U.S. in the 19th Century****HIS 2660** / 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; and urbanization and the origins of consumer culture.

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

**Issues in the Study of the Holocaust****HIS 2815** Refer to JST 2815 in [Jewish Studies Courses](#) for description.**Modern East Asia****HIS 2830** / 3 credits / Every year

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.

**Judaism, Christianity, and Islam****HIS 2870** Refer to JST 2871 in [Jewish Studies Courses](#) for description.**Early American Life and Culture****HIS 3015** / 4 credits / Alternate years

An exploration of the various forms of early American experience through study of material culture, artifacts, architecture, music, a variety of primary sources, and contemporary interpretations of early American life.

**History and Its Publics****HIS 3023** / 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.

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

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

**Europe's Age of Dictators****HIS 3042** / 4 credits / Special topic (offered irregularly, Summer, in [Spain](#))

Students explore the ideology, structure, and legacy of the Spanish, German, and Italian dictatorial regimes of Francisco Franco, Adolf Hitler, and Benito Mussolini. Beginning with theories of fascism and charismatic leadership, it examines dictatorial personalities, the role of terror, and the ideology underpinning these regimes. Course texts include historical works, fiction, and film.

**Contemporary Europe****HIS 3045** / 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, and Germany and Eastern Europe since the collapse of the Soviet bloc.

**Colonial and Revolutionary America****HIS 3050** / 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.

**Alternative Americas: Radicalism and Reform in the U.S.****HIS 3055** / 4 credits / Special topic (offered irregularly)

Examines radical movements in U.S. history, beginning with America's revolutionary origins. Topics include labor radicalism, abolitionism, women's rights, civil rights, populism and progressivism, socialism and communism, and the rise of the New Left.

**History of Journalism****HIS 3060** Refer to JOU 3060 in [Journalism Courses](#) for description.**Women and War in the 20th Century****HIS 3075** / 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, materialism, and social welfare. *Also offered as GND 3075.*

#### **U.S. Foreign Relations Since 1898**

**HIS 3105** / 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.

#### **British Culture and Society in the 20th Century**

**HIS 3180** Refer to LIT 3180 in [Literature Courses: 3000–3999](#) for description.

#### **Spain and the New World**

**HIS 3195** / 4 credits / Special topic (offered irregularly)

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.

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

**HIS 3209** Refer to JST 3209 in [Jewish Studies Courses](#) for description.

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

**HIS 3215** Refer to JST 3215 in [Jewish Studies Courses](#) for description.

#### **Religion and Politics in Europe**

**HIS 3225** / 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 coexistence and cultural pluralism.

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

**HIS 3235** Refer to JST 3235 in [Jewish Studies Courses](#) for description.

#### **Modern European Jewish History**

**HIS 3240** Refer to JST 3240 in [Jewish Studies Courses](#) for description.

#### **The Land of Israel: Ancient to Modern**

**HIS 3245** Refer to JST 3245 in [Jewish Studies Courses](#) for description.

#### **Biblical History 1200–200 B.C.**

**HIS 3255** Refer to JST 3255 in [Jewish Studies Courses](#) for description.

#### **Ideas and Society in the Age of Enlightenment**

**HIS 3260** / 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.

#### **Empire City: A History of New York City**

**HIS 3265** / 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. Secondly, the evolution of the city’s dynamic growth in the 20th century and the impact of 9/11 are examined. Lastly, the image of New York City as portrayed in literature and film is explored.

#### **Vietnam and Modern America**

**HIS 3269** / 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.

#### **The 18th-Century Revolutions**

**HIS 3280** / 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.

#### **Europe in the 19th Century**

**HIS 3288** / 4 credits / Alternate years

Examines major transformations in European politics, society, and cultural life from the end of the French Revolution to World War I. Topics include the impact of the French Revolution and industrialization; liberalism and socialism; the growth of mass society and state power; consumption; and the culture of imperialism, nationalism, and the tragedy of war.

#### **Travelers to the Holy Land**

**HIS 3295** Refer to JST 3295 in [Jewish Studies Courses](#) for description.

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

**HIS 3305** / 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.*

#### **Politics and Literature in 20th-Century China**

**HIS 3310** / 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.

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

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

**Victorian England****HIS 3390** / 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.

**Modern and Postcolonial France****HIS 3424** / 4 credits / Special topic (offered irregularly)

Twentieth-century social, political, and cultural life in France and French (ex-) colonies in the Caribbean and Africa are examined through history, literature, and film. Topics include Paris as an intellectual center, France under German occupation, modernization and consumerism, family life and gender roles, decolonization, and multiculturalism and changing definitions of what it means to be French. *Also offered as FRE 3424 and LIT 3424.*

**The Second World War****HIS 3425** / 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; and the construction and significance of personal and collective memories of wartime. Sources include film and fiction as well as historical readings.

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

**Modern Germany****HIS 3440** / 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.

**The Making of Modern Italy****HIS 3445** / 4 credits / Special topic (offered irregularly)

The social, political, and cultural development of Italy from the early 19th century to the present. Sources include historical works, novels, and films. Themes include political unification and changing definitions of Italian national identity, the North-South divide, the rise of fascism, and Italy’s post-World War II transformation and its role in the European Union.

**The History of Ireland****HIS 3475** / 4 credits / Special topic (offered irregularly)

The social, political, economic, and cultural development of Ireland from 1610 to the present is examined. Topics include the effects of conquest and land confiscation, survival techniques, the creation of Anglo-Irish society, the rise of nationalism, the legacy of the Great Famine, the Celtic cultural revival, the cost of Irish independence, and the emergence of the current “Celtic Tiger.”

**Chinese Intellectual and Cultural History****HIS 3505** / 4 credits / Special topic (offered irregularly, Summer, in [China](#))

The development of Chinese thought from the first millennium B.C. to the period before China’s encounter with the West in the 19th century. The course covers the major thinkers of the pre-Qin period (Confucius, Mencius, Lao Zi, Zhuang Zi, etc.) and includes discussions on Neo-Confucianism, Neo-Taoism, and Chinese Buddhist thought. The major schools of Chinese philosophy are studied against the background of the arts, history, and literature of the times, with emphasis on their philosophical, political, and social impact. Studies are supplemented by direct experience of Chinese art through research in the Shanghai Museum.

**China in the Modern Age****HIS 3510** / 4 credits / Every year

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.

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

**The New Nation: America, 1788–1850****HIS 3565** / 4 credits / Alternate years

Examines crucial factors that shaped the U.S. from the ratification of the Constitution to the Compromise of 1850, a period that witnessed the spread of democracy, the development of capitalism, and the expansion and consolidation of slavery in the South. Special emphasis is placed on race and class, technological developments, and the period’s influential movements and personalities.

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

### **Race, Ethnicity, and Identity in the U.S.**

**HIS 3635** / 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.

### **The American South**

**HIS 3640** / 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.

### **The American Frontiers**

**HIS 3645** / 4 credits / Alternate years

The history of the American West is surveyed from its beginnings to the present. The focus is interdisciplinary: art, the popular novel, film, and historical documents are examined as a way of understanding the role of the West in the American mind. Writing is an integral part of the course.

### **Intellectuals in an Age of Crisis**

**HIS 3655** / 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.

### **America in Recent Times**

**HIS 3670** / 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; and the triumph of conservatism and emergence of a “postliberal” era.

### **History of Gender and Sexuality in the United States**

**HIS 3695** / 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.

### **Slavery and Social Status in the Atlantic World**

**HIS 3705** / 4 credits / Alternate years

An examination of the interplay of class, race, gender, and status in the Atlantic world from 1500 to 1860. Students are introduced to the ideas, beliefs, and formal philosophies that defined who were “haves” and “have-nots” and explore the ways in which these notions were questioned and eventually challenged.

### **Local History Workshop**

**HIS 3721** / 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.

### **History of Feminist Movements**

**HIS 3727** / 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 GND 3727.*

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

### **Wives, Widows, Workers**

**HIS 3730** / 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 GND 3730.*

### **Wives, Workers, Warriors**

**HIS 3740** / 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 GND 3740.*

### **Traditional China**

**HIS 3770** / 4 credits / Every year

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

### **The Arab-Israeli Conflict**

**HIS 3780** / 4 credits / Alternate years

Examines the background of the Arab-Israeli conflict, including the historical demographics of the “Holy Land”; the emergence of Zionist and Palestinian nationalist movements; the rise and fall of British Mandates in the Middle East; the war of 1948; Palestinian and Jewish refugee problems; and the subsequent wars and uprisings of 1956, 1967, 1973, 1982, 1987, and 2000. Various peace initiatives and negotiations are also discussed. *Also offered as JST 3780.*

### **Junior History Seminar**

**HIS 3880** / 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.*

### Senior History Colloquium

**HIS 4020** / 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.*

### Senior Project

**HIS 4990** / 4 credits (per semester) / Every semester

Required for all history majors in the senior year. Two semesters (8 credits total).

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/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 in the School of Humanities. 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 [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the School of Humanities main office (Durst Family Humanities Building, Room 2020). The student is assigned a minor advisor in Jewish studies after consultation with the director of the Jewish Studies Program.

### Academic Requirements for the Minor in Jewish Studies

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.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/JewishStudies/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/JewishStudies/).

## The Jewish Studies Program: Courses

### The Ancient Middle East

**JST 2035** / 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.*

### Jewish Culture and Civilization

**JST 2040** / 3 credits / Fall

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

### Creating Commentary: Jewish Arts

**JST 2530** / 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.*

### The Bible

**LIT 2530** Refer to [Literature Courses 1000–2999](#) for description.

### Introduction to Jewish-American Literature

**JST 2717** Refer to LIT 2717 in [Literature Courses: 1000–2999](#) for description.

### Issues in the Study of the Holocaust

**JST 2815** / 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; and theological and moral questions. *Also offered as HIS 2815.*

### Israeli Literature

**JST 2855** / 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.*

### Judaism, Christianity, and Islam

**JST 2871** / 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.*

### The Golden Land: American Jewish Literature and Film

**JST 2873** Refer to LIT 2872 in [Literature Courses: 1000–2999](#) for description.

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

**JST 3209** / 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.*

### **The Bible and Modern Thought**

**JST 3210** / 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.

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

**JST 3215** / 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.*

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

**JST 3235** / 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 GND 3235.*

### **Modern European Jewish History**

**JST 3240** / 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, and the rise of Nazism. *Also offered as HIS 3240.*

### **The Land of Israel: Ancient to Modern**

**JST 3245** / 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.*

### **Biblical History 1200–200 B.C.**

**JST 3255** / 4 credits / Alternate years

The historicity of the Hebrew Bible is explored, from the protohistory of the Israelites as related through the Pentateuch and early prophetic works, through the period of the Monarchies, to the 6th-century B.C. exile, the birth of early Judaism, and the books of prophets and writings. Issues relating to historiography and biblical criticism are essential elements in this course. *Also offered as HIS 3255.*

### **Travelers to the Holy Land**

**JST 3295** / 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.*

### **Jewish Texts, Global Contexts: Multiple Voices in Diaspora**

**JST 3715** Refer to LIT 3715 in [Literature Courses: 3000–3999](#) for description.

### **Literature of the Holocaust**

**JST 3725** / 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 in 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 3725.*

**Prerequisite:** FRS 1001 and LWR 1110, or permission of instructor

### **The Arab-Israeli Conflict**

**JST 3780** Refer to HIS 3780 in [History Courses](#) for description.

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

The Journalism Program, which offers a major leading to the B.A. degree as well as a minor, 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.

*The Journalism Program is sponsored by the Jacob Burns Foundation.*

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### **Journalism Faculty (Board of Study)**

Virginia Breen, M.S., Columbia University Graduate School of Journalism  
Ross A. Daly, M.S., Columbia University Graduate School of Journalism  
Robert Ferraro, B.S., Fordham University  
Tara George, M.S., Columbia University Graduate School of Journalism  
Lisa Keller, Ph.D., Cambridge University



For additional information: [School of Humanities Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/).

## The Journalism B.A. Program: Academic Requirements

In addition to meeting [general degree requirements](#), all journalism majors must complete the following:

1. JOU 2515 and 3515/Journalism I and II: 8 credits\*
2. JOU 3780/Criticism/Reviewing Workshop: 4 credits
3. Three journalism electives, chosen from [list](#) below
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
    - Literature
  - **Natural Sciences**
  - **Social Sciences:**
    - Economics
    - Political Science
    - Sociology
  - **Interdisciplinary Studies:**
    - Gender Studies (Lesbian and Gay Studies; Women's Studies)
    - Other approved area studies
5. JOU 3880/Junior Seminar in Journalism: 4 credits
6. JOU 4880/Senior Seminar in Journalism: 2 credits
7. JOU 4990/Senior Project in Journalism: 8 credits

\*JOU 2515 and 3515 must be taken initially and in sequence.

### Journalism Electives

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

JOU 2050/Digital Photography II\*\*  
JOU 2200/Writing About Cities  
JOU 2310/Freedom and the Media  
JOU 2520/Introduction to Media  
JOU 2527/Web Journalism  
JOU 2550/Public Relations  
JOU 3015/Headlines Into History  
JOU 3030/Women in Journalism  
JOU 3040/Race, Gender, and the Media  
JOU 3060/History of Journalism  
JOU 3100/Photojournalism\*\*  
JOU 3200/Feature Writing  
JOU 3210/Editing and Production Workshop  
JOU 3220/The Art of Sportswriting  
JOU 3230/The Beat of Music Journalism  
JOU 3400/Voice of Sept. 11 Workshop  
JOU 3525/Electronic News Media  
JOU 3530/Resources for Reporters  
JOU 3600/News Editing  
JOU 4000/The Art of Criticism  
JOU 4100/Narrative Journalism  
JOU 4300/Introduction to Broadcast Journalism  
JOU 4310/Advanced Broadcast News  
JOU 4515/Journalism III: Media Production

\*\*JOU 1100/Digital Photography I or JOU 2100/Photography for Journalists is a prerequisite for JOU 2050 and JOU 3100. JOU 1100 and 2100 do not count toward requirements for the major.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/).

## Minor in Journalism

The minor in journalism is designed for undergraduate students in all disciplines at Purchase College who are interested in the field of journalism. Students interested in this minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the School of Humanities main office (Durst Family Humanities Building, Room 2020).

### Academic Requirements for the Minor in Journalism

Five courses are required:



- a. JOU 2515/Journalism I\*
- b. JOU 3515/Journalism II\*
- c. JOU 3780/Criticism/Reviewing Workshop
- d. JOU —/Two journalism electives

\*JOU 2515 and JOU 3515 must be taken initially and in sequence.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/).

## The Journalism Program: Courses

### Digital Photography I

**JOU 1100** / 4 credits / Every semester

An introduction to basic photography using digital cameras. Students learn the basics of digital camera operation, computer editing, and image management. Basic photo skills and the fundamentals of good composition are also addressed.

**Note:** This course serves as a prerequisite for JOU 2050 and 3100, but does not count toward requirements for the major.

### Digital Photography II

**JOU 2050** / 4 credits / Spring

Continued development of basic photography skills and knowledge, using digital cameras. Students learn more advanced techniques of digital camera operation, computer editing, and image management. Basic photo skills and the fundamentals of good composition are also addressed.

**Prerequisite:** JOU 1100 or 2100

### Photography for Journalists

**JOU 2100** / 4 credits / Every year

Designed to familiarize journalism students with the basic techniques of photography, including darkroom techniques and camera basics.

**Note:** This course serves as a prerequisite for JOU 2050 and 3100, but does not count toward requirements for the major.

### Writing About Cities

**JOU 2200** / 4 credits / Special topic (offered irregularly)

Through site visits, direct observation, examining current press coverage, and writing stories, students are introduced to the art of understanding and writing about how city issues play out on streets and in public spaces, neighborhoods, and downtowns.

### Freedom and the Media

**JOU 2310** / 4 credits / Every year

The idea and practice of free speech and press are examined in relation to media, including print, broadcast, and online expression. Ethical issues surrounding modern media are also explored through source readings and lectures.

### Journalism I

**JOU 2515** / 4 credits / Every semester

This 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.

### Introduction to Media

**JOU 2520** / 3 credits / Every year

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

### Web Journalism

**JOU 2527** / 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.

**Prerequisite:** JOU 2515

### Public Relations

**JOU 2550** / 4 credits / Every year

Examines public relations as a body of knowledge and a profession, with emphasis on the techniques of communication, methods, media, and other areas of expertise. Upon course completion, students understand what public relations is, the role it plays in people's lives and in modern society, and the various public relations vehicles used by practitioners. Students are also able to demonstrate ability in the skills necessary to be an effective practitioner.

### Headlines Into History

**JOU 3015** / 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 3515

### Women in Journalism

**JOU 3030** / 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

### Race, Gender, and the Media

**JOU 3040** / 4 credits / Every year

Examines the relationship between the media and social constructions of race, gender, and class, both in the U.S. and within a global

context. Topics include biases and assumptions in print and visual media; representations of masculinity and femininity; and the media's role in creating and reinforcing ideas, symbols, and ideologies within cultures. Text analysis includes newspapers, magazine articles, cartoons, television, movies, and advertising.

#### **History of Journalism**

**JOU 3060** / 4 credits / Spring

Covers the history of journalism with an emphasis on American journalism after 1900. Students examine the objectives of journalism, styles of writing and coverage, and the shape and impact of the industry in various periods. Recent developments are studied with an eye toward how they fit into historical contexts. *Also offered as HIS 3060.*

#### **Photojournalism**

**JOU 3100** / 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 1100 or 2100

#### **Feature Writing**

**JOU 3200** / 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

#### **Editing and Production Workshop**

**JOU 3210** / 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, copyediting, design, production, and marketing.

**Prerequisite:** JOU 3515

#### **The Art of Sportswriting**

**JOU 3220** / 4 credits / Every year

In this overview of national sports journalism, the craft is explored through extensive reading of eminent sports writers and the history of the art, as well as intensive writing. Special emphasis is placed on thorough reporting, the craft of interviewing, writing on deadline, and producing prose written in a distinctive voice.

**Prerequisite:** Permission of instructor

#### **The Beat of Music Journalism**

**JOU 3230** / 4 credits / Every year

Explores the craft of journalistic writing about various musical genres, including rock, hip-hop, punk, heavy metal, classical, R&B, and jazz. Readings include notable works of music journalism in print and on the Web. Students write articles on the genres of particular interest to them. This course is suitable for both specialized (journalism and music) and general audiences.

#### **Voice of Sept. 11 Workshop**

**JOU 3400** / 4 credits / Every year

This hands-on course covers journalistic techniques of researching, interviewing, and gathering oral histories in an exploration of the historical and political implications of the events of 9/11. Students conduct fieldwork for Voices of Sept. 11, a nonpartisan, nonprofit advocacy group. Projects include identifying and developing Web links for memorial sites, preserving and creating digital archives, recording oral histories of victim families and survivors, and writing a weekly newsletter.

**Prerequisite:** Permission of instructor

#### **Journalism II**

**JOU 3515** / 4 credits / Every semester

This 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. Students who complete JOU 2515 and 3515 may be eligible for one or two semester-long internships at local publications.

**Prerequisite:** JOU 2515

#### **Electronic News Media**

**JOU 3525** / 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

#### **Resources for Reporters**

**JOU 3530** / 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

#### **News Editing**

**JOU 3600** / 4 credits / Every year

Covers the art of editing, from breaking news to features in special styles. Students work intensively on improving writing, expanding knowledge of word crafting, and producing tight prose. The relationship between reporters, editors, and decisions about news judgment is examined. An essential course for writing-based careers.

**Prerequisite:** JOU 3515

#### **Criticism/Reviewing Workshop**

**JOU 3780** Refer to DRA 3780 in [Drama Studies Courses](#) for description.

**Prerequisite:** JOU 3515

#### **Junior Seminar in Journalism**

**JOU 3880** / 4 credits / Spring

Students examine issues in journalism. *Required for journalism majors.*

**Prerequisite:** JOU 2515 and 3515

#### **The Art of Criticism**

**JOU 4000** / 4 credits / Every year

This advanced seminar provides students with insight into the world of criticism, which can include theatre, cinema, television, books, and music. The focus reflects the expertise of the critic, who works on a major publication.

**Prerequisite:** JOU 3515 and permission of instructor

#### **Narrative Journalism**

**JOU 4100** / 4 credits / Special topic (offered irregularly)

This advanced course focuses on long-form, magazine-style journalism. Readings range from the classic reportage of Orwell and Ross to the modern work of Wolfe and Talese. Intensive writing assignments include both shorter features and the 5,000-word narrative piece that major magazines run today.

**Prerequisite:** For journalism majors, JOU 3515; for students in other disciplines, writing background; and permission of instructor for all students

#### **Introduction to Broadcast Journalism**

**JOU 4300** / 4 credits / Every semester

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.

#### **Advanced Broadcast News**

**JOU 4310** / 4 credits / Every semester

Expands the foundation skills learned in JOU 4300. Topics include advanced broadcast writing, filming, and editing. Students produce a news/feature television program at a working television station. *Also offered as CIN 4310.*

**Prerequisite:** JOU 4300 and permission of instructor

#### **Journalism III: Media Production**

**JOU 4515** / 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

#### **Senior Seminar in Journalism**

**JOU 4880** / 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 journalism majors and intended exclusively for them.*

**Prerequisite:** JOU 2515 and 3515

#### **Senior Project in Journalism**

**JOU 4990** / 4 credits (per semester) / Every semester

Required for journalism majors in the senior year. Two semesters (8 credits total).

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/).

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

Knowledge of foreign languages and an awareness of other cultures are of critical importance in today's world, in which international communication is instantaneous and events taking place at great geographical distances have immediate global repercussions.

The Language and Culture Program offers students the opportunity to acquire fluency in at least one language and to gain familiarity with the society (or societies) in which that language is used. Keeping in step with the increasingly complex interactions among countries, the program also allows students to explore a diversity of cultures through the wide choice of courses that fulfill requirements for the major.

The language and culture major offers a full program in [French](#) and [Spanish](#), with opportunities to study [Arabic](#), [Chinese](#), [German](#), [Hebrew](#), and [Italian](#).

Modern languages are taught through an approach that immediately involves students in oral interactions in the target language, while developing their linguistic and cultural awareness. Beginning French and Spanish courses also include interactive language labs. As students acquire fluency, they are introduced to varied aspects of the language's cultural context. These include courses in civilization, translation, literature, and history.

#### **Study Abroad Opportunities**

Students are strongly encouraged to participate in the College's [study abroad](#) programs. These interdisciplinary programs include courses that fulfill requirements for the major in language and culture, as well as [general education](#) requirements.

#### **Minors in the Language and Culture Program**

Students majoring in any discipline may pursue a minor offered by the Language and Culture Program ([Chinese](#), [French](#), [Italian](#), and [Spanish](#)). Students interested in pursuing any of these minors should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the School of Humanities main office (Durst Family Humanities Building, Room 2020).

#### **Related Interdisciplinary Minors:**

[Asian Studies](#) | [Latin American Studies](#)

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#### **Language and Culture Faculty (Board of Study)**

Habiba Boumlik, Ph.D., Université de Strasbourg

Gari LaGuardia, Ph.D., University of Pennsylvania

Carolina Sanin, Ph.D., Yale University

Ronnie Scharfman, Ph.D., Yale University

Renneth Sorhaindo, Ph.D., Pennsylvania State University

Kalin Wang, B.A., People's University of Beijing

For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/).

## The Language and Culture B.A. Program: 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 with a grade of B or higher:
  - o an advanced language course and/or
  - o a course in advanced composition and conversation in the selected foreign language.
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. complete a two-semester senior project (8 credits). 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 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 Oct. 15 (or March 15) of their senior year.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/).

## The Language and Culture Program: Arabic Courses

### Beginning Arabic I

**ARA 1010** / 4 credits / Fall

For beginning students and those with rudimentary training in Arabic. The course emphasizes reading, writing, and speaking by involving students in situations that concretely express the concepts of the language. *Credit for this course is only awarded after successful completion of ARA 1020.*

### Beginning Arabic II

**ARA 1020** / 4 credits / Spring

A continuation of ARA 1010. Students increase their fluency and confidence in comprehension through discussions of simple stories and increased grammar drills. Situations are presented and discussed in Arabic.

**Prerequisite:** ARA 1010

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## The Language and Culture Program: Minor in Chinese and Courses

### Minor in Chinese

The minor in Chinese is designed to provide students with basic knowledge of written and spoken modern Chinese, and to introduce them to the culture, politics, and literature of Asian countries. Students interested in the minor should submit a complete [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the School of Humanities main office (Durst Family Humanities Building, Room 2020). The student is assigned a minor advisor in Chinese after consultation with the appropriate faculty.

### Academic Requirements for the Minor in Chinese

Five courses (20 credits), as follows:

1. CHI 1010/Beginning Chinese I
  2. CHI 1020/Beginning Chinese II
  3. CHI 2010/Intermediate Chinese I
  4. CHI 2020/Intermediate Chinese II
  5. CHI 3010/Advanced Chinese I
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### Chinese Courses

#### Beginning Chinese I

**CHI 1010** / 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.*

**Beginning Chinese II**

**CHI 1020** / 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

**Intensive Beginning Chinese**

**CHI 1070** / 4 credits / Special topic (offered irregularly, summer, in [China](#))

An intensive introduction to the Chinese language, beginning with Pinyin. Classroom instruction is supplemented by extensive experience in communication with teachers, classmates, friends, and local people. In addition, audio equipment is available to assist language learning. By the conclusion of the course, students will have mastered a substantial amount of Chinese vocabulary and be capable of using Chinese grammatical structure.

**Intermediate Chinese I**

**CHI 2010** / 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.

**Intermediate Chinese II**

**CHI 2020** / 4 credits / Spring

A continuation of CHI 2010. Consolidates the foundation that students have acquired through previous coursework and introduces more complex grammatical structures and background cultural information.

**Prerequisite:** Permission of instructor

**Intensive Intermediate Chinese**

**CHI 2070** / 4 credits / Special topic (offered irregularly, summer, in [China](#))

Designed for students who have completed one year of beginning Chinese study. It consolidates the foundation that students have acquired through previous coursework and introduces more complex grammatical structures, background cultural information, and more sophisticated dialogues.

**Prerequisite:** One year of Chinese

**Advanced Chinese I**

**CHI 3010** / 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

**Advanced Chinese II**

**CHI 3020** / 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

For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/).

## The Language and Culture Program: Minor in French and Courses

**Minor in French**

The minor in French is designed to provide the student with basic fluency in spoken and written French and to provide a general introduction to the culture and literature of France and the Francophone nations. Students interested in the minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the School of Humanities main office (Durst Family Humanities Building, Room 2020). The student is assigned a minor advisor in French after consultation with the coordinator of the Language and Culture Board of Study.

**Academic Requirements for the Minor in French**

Five courses in French (20 credits), as follows:

- a. Two courses must be chosen from advanced-level French courses.
- b. One course must be in cultural studies.
- c. The remaining two courses must be chosen from various courses in French and in translation.

**French Courses****Beginning French I**

**FRE 1010** / 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.*

**Beginning French II**

**FRE 1020** / 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.

### **Intensive Beginning French**

**FRE 1070** / 4 credits / Summer (offered in [France](#))

For students who have had little or no previous exposure to the language. Designed to help students quickly acquire the ability to negotiate their immediate surroundings using the French language. Elements of grammar and syntax are introduced, reviewed, and complemented by readings from newspapers and other sources relevant to everyday life. Taught in French, with emphasis on the spoken language.

### **Intermediate French I**

**FRE 2010** / 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.

### **Intermediate French II**

**FRE 2020** / 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.

### **Intensive Intermediate French**

**FRE 2070** / 4 credits / Summer (offered in [France](#))

For students who are already familiar with the fundamentals of French; placement in FRE 2070 or [3070](#) is determined by a brief exam. Designed to help students quickly acquire the ability to negotiate their immediate surroundings using the French language. Elements of grammar and syntax are introduced, reviewed, and complemented by readings from newspapers and other sources relevant to everyday life. Taught in French, with emphasis on the spoken language.

### **New Advanced French I**

**FRE 3015** / 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

### **New Advanced French II**

**FRE 3025** / 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

### **Intensive Advanced French**

**FRE 3070** / 4 credits / Summer (offered in [France](#))

For students who are already familiar with the fundamentals of French; placement in FRE [2070](#) or 3070 is determined by a brief exam. Uses material like television, magazines, newspapers, and literature to help students increase their knowledge of the language while introducing the various aspects of French life. Students also review and refine their knowledge of grammatical structures and work toward becoming familiar with idiomatic language and slang. Taught in French, with emphasis on the spoken language.

### **Writing Workshop in French**

**FRE 3110** / 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

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

**LIT 3160** Refer to [Literature Courses: 3000–3999](#) for description.

### **The Renaissance in Europe**

**LIT 3220** Refer to [Literature Courses: 3000–3999](#) for description.

### **Psychoanalysis, French Film, and Literature**

**FRE 3285** Refer to CIN 3285 in [Cinema Studies Courses](#) for description.

### **Women in French Film**

**FRE 3330** / 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 GND 3330.*

### **Modern and Postcolonial France**

**FRE 3424** Refer to HIS 3424 in [History Courses](#) for description.

### **France on Stage**

**DRA 3530** Refer to [Drama Studies Courses](#) for description.

### **Francophone Literature**

**FRE 3620** / 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, Sembene, Memmi, Kateb, Fares, and Djébar. Taught in English. *Also offered as LIT 3621.*

### **Contemporary French Theatre**

**DRA 3670** Refer to [Drama Studies Courses](#) for description.

### **Surrealism and Its Legacy**

**FRE 3681** Refer to LIT 3680 in [Literature Courses: 3000–3999](#) for description.

### **Short Fiction in French**

**FRE 3705** / 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

### **Classics of French Literature on Film**

**FRE 3710** / 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.*

### **Approaching French Literature I**

**FRE 3810** / 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 *explications de texte* as exercises in literary analysis. Taught in French.

**Prerequisite:** FRE 3015 or equivalent

### **Approaching French Literature II**

**FRE 3820** / 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

### **Contemporary French Cinema**

**FRE 3857** Refer to CIN 3857 in [Cinema Studies Courses](#) for description.

### **Workshop in Translation: French**

**FRE 4110** / 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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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/).

## **The Language and Culture Program: German Courses**

### **Beginning German I**

**GER 1010** / 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.*

### **Beginning German II**

**GER 1020** / 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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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/).

## **The Language and Culture Program: Hebrew Courses**

### **Beginning Hebrew I**

**HEB 1010** / 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 language. *Credit for this course is awarded only after successful completion of HEB 1020.*

### **Beginning Hebrew II**

**HEB 1020** / 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

### **Intermediate Hebrew I**

**HEB 2110** / 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

### **Intermediate Hebrew II**



**HEB 2120** / 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

#### **Advanced Hebrew I**

**HEB 3110** / 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

#### **Advanced Hebrew II**

**HEB 3120** / 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

#### **Workshop in Translation: Hebrew**

**HEB 4110** / 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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## **The Language and Culture Program: Minor in Italian and Courses**

The minor in Italian is designed to provide the student with basic fluency in spoken and written Italian and a general introduction to Italian culture. Students who complete the minor in Italian should achieve proficiency in the language equivalent to ITA 2020/Intermediate Italian II. All students interested in Italian are strongly encouraged to participate in the College's summer [study abroad](#) program in Pesciotta, Italy.

Students interested in the minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the School of Humanities main office (Durst Family Humanities Building, Room 2020). The student is assigned a minor advisor in Italian after consultation with the coordinator of the Language and Culture Board of Study.

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

Students majoring in any discipline may pursue a minor in Italian by completing 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 Italian II
5. One elective course related to Italian studies, chosen in consultation with the minor advisor

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#### **Italian Courses**

##### **Beginning Italian I**

**ITA 1010** / 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.*

##### **Beginning Italian II**

**ITA 1020** / 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.

##### **Intensive Beginning Italian**

**ITA 1070** / 4 credits / Summer (offered in [Italy](#))

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 are tied to daily experiences.

##### **Intermediate Italian I**

**ITA 2010** / 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.

##### **Intermediate Italian II**

**ITA 2020** / 4 credits / Spring

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

##### **Intensive Intermediate Italian**

**ITA 2070** / 4 credits / Summer (offered in [Italy](#))

For students already familiar with the fundamentals of spoken and written Italian. Particular attention is given to conversation, encouraging the student to communicate in Italian. Various authentic materials (newspapers, videos, audio cassettes) are used to facilitate this process.



### **Intensive Advanced Italian**

**ITA 3070** / 4 credits / Summer (offered in [Italy](#))

For students who have had at least four semesters of college Italian or the equivalent. Through selected readings on a variety of topics, students explore the more complex aspects of the Italian language. Discussions and written work based on the readings help students attain a higher level of fluency.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/).

## **The Language and Culture Program: Minor in Spanish and Courses**

### **Minor in Spanish**

The minor in Spanish is designed to provide the student with basic fluency in spoken and written Spanish and a general introduction to the culture and literature of Spain and Latin America. Students who complete the minor in Spanish should achieve proficiency in the language equivalent to SPA 3016/Advanced Spanish II. All students interested in Spanish are strongly encouraged to participate in the College's summer [study abroad](#) program in Spain.

Students interested in the minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the School of Humanities main office (Durst Family Humanities Building, Room 2020). The student is assigned a minor advisor in Spanish after consultation with the coordinator of the Language and Culture Board of Study.

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

Five courses in Spanish, including:

- a. SPA 3610/Modern Spanish Literature
- b. SPA 3640/Introduction to Latin American Literature
- c. Three elective courses, chosen in consultation with the minor advisor

**Related Interdisciplinary Minor:** [Latin American Studies](#)

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### **Spanish Courses**

#### **Beginning Spanish I**

**SPA 1010** / 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.*

#### **Beginning Spanish II**

**SPA 1020** / 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.

#### **Intensive Beginning Spanish**

**SPA 1070** / 4 credits / Summer (offered in [Spain](#))

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 are tied to daily experiences.

#### **Intermediate Spanish I**

**SPA 2010** / 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.

#### **Intermediate Spanish II**

**SPA 2020** / 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.

#### **Spanish for Native Speakers**

**SPA 2030** / 4 credits / Every year

For native speakers of Spanish who have had little or no formal training in the language. The focus is on expanding each student's ability to read and write fluently, in preparation for the challenges of upper-level Spanish courses.

#### **Intensive Intermediate Spanish**

**SPA 2070** / 4 credits / Summer (offered in [Spain](#))

For students who need to review and extend the fundamentals of spoken and written Spanish. Particular attention is given to developing fluency in conversation, increasing understanding, encouraging students to communicate in Spanish, writing clear Spanish, and reading original materials like advertisements and magazines. Various authentic materials (audio cassettes, newspapers) are used to facilitate this process.

#### **Advanced Spanish I**

**SPA 3015** / 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

### **Advanced Spanish II**

**SPA 3016** / 4 credits / Special topic (offered irregularly)

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

### **Intensive Advanced Spanish**

**SPA 3070** / 4 credits / Summer (offered in [Spain](#))

For students who have had at least four semesters of college Spanish or the equivalent. Through selected readings on a variety of topics, students explore the more complex aspects of the Spanish language. Discussions and written work based on the readings help students attain a high level of fluency.

### **Cervantes and European Narrative**

**LIT 3100** Refer to [Literature Courses: 3000–3999](#) for description.

### **Don Quixote**

**LIT 3101** Refer to [Literature Courses: 3000–3999](#) for description.

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

**LIT 3160** Refer to [Literature Courses: 3000–3999](#) for description.

### **Spanish and Latin American Cinema**

**SPA 3210** 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 3211 is also offered as LIT 3211.*

**Note:** SPA 3210 is taught in Spanish; SPA 3211 is taught in English.

**Prerequisite:** SPA 3015

### **Literature of Utopia and Discovery**

**SPA 3233** / 4 credits / Alternate years

Examines the interrelationship between Renaissance utopias (More, Bacon, Campanella) and the texts of the conquest of America (Bartolomé de las Casas, Cortés, Díaz del Castillo, Cabeza de Vaca), and traces the continuity of the topics of finding “another world” and founding a “new world” in modern Latin American literature. Taught in English. Students who can read the Spanish texts in the original are encouraged to do so. *Also offered as LIT 3233.*

### **Arte de Escribir**

**SPA 3240** / 4 credits / Special topic (offered irregularly)

In this creative writing course, students write in Spanish in a variety of genres (dramatic dialogues, short fiction, and poetry). Style, dialogue, characterization, structure, and mood are explored through writing exercises and the analysis of different Latin American writers. Taught in Spanish.

**Prerequisite:** Permission of instructor

### **Contemporary Spanish Culture (1975–Present)**

**SPA 3250** / 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

### **Modern Poetry in the U.S. and Latin America**

**SPA 3310** Refer to LIT 3310 in [Literature Courses: 3000–3999](#) for description.

### **Masterpieces of Hispanic Poetry**

**SPA 3320** / 4 credits / Alternate years

The history of Hispanic poetry is examined through readings of its major poets from the Middle Ages through the modern period. Taught in Spanish.

### **Spanish Literature: Middle Ages to the Baroque**

**SPA 3600** / 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

### **Modern Spanish Literature**

**SPA 3610** / 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 include Bécquer, Galdos, Unamuno, Ortega y Gasset, and Lorca. Taught in Spanish.

**Prerequisite:** SPA 3015 or equivalent

### **The Modern Latin American Novel**

**SPA 3630** / 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

### **Introduction to Latin American Literature**

**SPA 3640** / 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

### **Modern Latin American Poetry**

**SPA 3650** / 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

### **Surrealism and Its Legacy**

**LIT 3680** Refer to [Literature Courses: 3000–3999](#) for description.

### **Modern Novel of Latin America** (in English)

**SPA 3685** / 4 credits / Alternate years

Major works of the most celebrated Latin American novelists, such as Cortázar, García Márquez, Carpentier, and Guiraldes, emphasizing the cultural and social contexts from which these novels spring. Although this is a literature course taught in English, students with competent Spanish language skills are encouraged to read the works in the original and write their papers in Spanish. *Also offered as LIT 3685.*

### **The Latin American Short Story**

**SPA 3700** / 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

### **Cervantes** (in English)

**SPA 3705** / 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. *Also offered as LIT 3705.*

### **Cervantes** (in Spanish)

**SPA 3710** / 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

### **Modern Hispanic Theatre**

**SPA 3715** / 4 credits / Alternate years

In this examination of the modern theatre of Spain and Latin America, students read and analyze plays from Spanish-speaking countries in their aesthetic and cultural contexts. When possible, students perform scenes from some of the plays. *Also offered as DRA 3715.*

### **20th-Century Spanish and Latin American Theatre**

**SPA 3721** / 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 sociopolitical events and aesthetic movements. Taught in Spanish.

**Prerequisite:** SPA 3016

### **Women in Latin American Literature**

**SPA 3740** / 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

### **Translation Workshop: Spanish**

**SPA 3800** / 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

### **Religion and Mysticism in Hispanic Literature**

**SPA 4020** / 4 credits / Alternate years

Considers the tensions between religious identity, reason, and spiritual experience in Hispanic literature. The works of Jewish, Muslim, and Christian authors from premodern Spain, the mystics of the *Siglo de Oro*, and contemporary authors from Spain and Latin America, such as Unamuno, Rulfo, and Borges, are examined. Taught in English. Students who can read the Spanish texts in the original are encouraged to do so. *Also offered as LIT 4020.*

### **Fifteen Movies From Latin America and Spain**

**SPA 4200** / 4 credits / Alternate years

A study of classic Spanish-speaking films from Latin America and Spain and their contribution to Hispanic culture. Students view, discuss, and analyze films in the context of sociopolitical events and aesthetic movements and place each work in cultural perspective. These 15 films are not adaptations from novels. Taught in Spanish.

**Prerequisite:** Knowledge of Spanish

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## **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.

### **Program Highlights**

- The principal focus of the major is British and American literature; the program places these national literatures in an international

frame. Thus, students may count toward the major courses in [French](#), [Spanish](#), and other literatures, in translation or in the original language.

- In addition to courses in traditional literatures, students may take courses in contemporary literature, 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.

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#### Literature Faculty (Board of Study)

Kay Ellen Capo, Ph.D., Northwestern University  
Gari LaGuardia, Ph.D., University of Pennsylvania  
Elise V. Lemire, Ph.D., Rutgers University  
Kathleen A. McCormick, Ph.D., University of Connecticut  
Gaura Narayan, Ph.D., Columbia University  
Ronnie Scharfman, Ph.D., Yale University  
Lee Schlesinger, Ph.D., Yale University  
Robert Stein, Ph.D., Columbia University  
Nina Pelikan Straus, Ph.D., New York University  
Aviva Taubenfeld, Ph.D., Columbia University  
Gary Waller, Ph.D., University of Cambridge  
Louise Yelin, Ph.D., Columbia University

For additional information: [School of Humanities Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/).

## The Literature B.A. Program: Academic Requirements

In addition to meeting [general degree requirements](#), literature majors must complete a minimum of nine literature courses, plus an 8-credit senior project, as outlined below (at least 42 credits total).

Of the nine courses:

- LIT 1520/Introduction to Literature is *strongly* recommended for freshmen considering the literature major.
- No more than two may be taken through the [School of Liberal Studies & Continuing Education](#), with permission of advisor.
- At least five must be at the 3000 or 4000 level.
- 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.
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 second semester of the junior year.
4. LIT 4885/Senior Project Seminar
5. LIT 4990/Senior Project in Literature

#### Additional notes for literature majors:

1. All courses taken to satisfy major requirements must be completed with a grade of C or higher.
  2. Certain courses in both drama studies and language and culture may fulfill the requirements. These courses are cross-referenced under the literature courses.
  3. 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.
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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/).

## The Literature B.A. Program: Course Sequences

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

### [Sequence I: Before 1750](#)

### [Sequence II: 1750–1900](#)

### [Sequence III: 1900–Present](#)

#### **Sequence I: Before 1750**

LIT 2080/The Ancient Epic  
HIS 2120/LIT 2121/Princes, Priests, and Peasants  
DRA 2200/Introduction to Shakespeare  
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  
SPA/LIT 3233/Literature of Utopia and Discovery  
LIT 3250/Milton  
SPA/LIT 3705/Cervantes  
SPA 3710/Cervantes (*taught in Spanish*)  
LIT 3825/British Poetry I: Beginnings to 1650  
LIT 4180/Dante and Medieval Culture  
DRA 4210/Shakespeare Seminar  
DRA 4450/LIT 4451/Advanced Shakespeare Seminar

#### **Sequence 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 3497/Gothic  
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

#### **Sequence III: 1900–Present**

LIT 2100/Introduction to African-American Literature  
DRA 2600/American Drama: From O'Neill to Albee  
LIT 2680/The Beat Generation  
CIN 2760/Cinematic Expression I  
LIT 2855/Israeli Literature  
LIT 2872/The Golden Land: American Jewish Literature and Film  
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 3335/Cold War Romantics  
LIT 3380/Literature of the Harlem Renaissance  
HIS/FRE/LIT 3424/Modern and Postcolonial France  
DRA 3460/Contemporary British Drama  
LIT 3490/James Joyce  
FRE 3620/LIT 3621/Francophone Literature  
LIT 3625/U.S. Poetry in the Jazz Age  
SPA 3630/The Modern Latin American Novel  
LIT 3645/The American Dream  
LIT 3680/Surrealism and Its Legacy  
SPA/LIT 3685/Modern Novel of Latin America  
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 Voices in Diaspora  
JST/LIT 3725/Literature of the Holocaust  
DRA 3750/European Drama in Our Time  
DRA 3770/Pioneers of Modern Drama  
LIT 3839/The Modern Novel  
LIT 3855/Politics and Literature in Central Africa  
LIT 4100/Exile and Nomadism  
LIT 4190/Williams and Faulkner  
LIT 4690/Contemporary U.S. Poetry  
LIT 4860/Contemporary European Literature

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## Minor in English and Comparative Literature

The minor in English and comparative literature is designed to provide students with an opportunity to study literature in a comparative context. Students interested in the minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the coordinator of the Literature Board of Study.

### Academic Requirements for the Minor in English and Comparative Literature

Five courses in English and comparative literature, as follows:

- a. Two 2000-level courses *or*  
one 1000-level and one 2000-level course
  - b. Three upper-level (3000- or 4000-level) courses
  - c. Of the five courses, two must chosen from two different literature [sequences](#).
  - d. Of the five courses, one must be [comparative](#).
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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/).

## Minor in English and Comparative Literature: Course Sequences

Additional courses may be added to the lists below. To find out if a new or reinstated course falls into one of these categories, students should check with their faculty advisor. *Comparative literature courses are indicated with an asterisk.*

[Sequence I: Before 1750](#)

[Sequence II: 1750–1900](#)

[Sequence III: 1900–Present](#)

[Examples of Other Comparative Literature Courses](#)

### Sequence I: Before 1750

LIT 2080/The Ancient Epic\*  
HIS 2120/LIT 2121/Princes, Priests, and Peasants\*  
DRA 2200/Introduction to Shakespeare\*  
DRA 2800/History of the Theatre\*  
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\*  
SPA/LIT 3233/Literature of Utopia and Discovery  
LIT 3250/Milton  
SPA/LIT 3705/Cervantes  
SPA 3710/Cervantes (*taught in Spanish*)  
DRA 3800/Shakespeare's Contemporaries:  
English Drama to 1642\*  
LIT 3825/British Poetry I: Beginnings–1650  
LIT 4180/Dante and Medieval Culture\*  
SPA/LIT 4020/Religion and Mysticism in Hispanic Culture\*  
DRA 4210/Shakespeare Seminar\*  
DRA 4450/LIT 4451/Advanced Shakespeare Workshop

### Sequence II: 1750–1900

LIT 2375/Classics of European Fiction\*  
LIT 2560/Survey of U.S. Literature I\*  
LIT 2570/Survey of U.S. Literature II  
DRA 2780/History of the Modern Theatre\*  
LIT 3003/Dostoevsky and Tolstoy\*  
LIT 3121/Comparative 19th-Century Novel\*  
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 3441/Dostoevsky and His Heirs\*  
 LIT 3491/Goethe to Kundera\*  
 LIT 3497/Gothic  
 LIT 3540/Emerson  
 LIT 3541/Reinventing the American Renaissance  
 LIT 3581/Realism and Naturalism in U.S. Literature  
 DRA 3770/Pioneers of Modern Drama\*  
 LIT 3827/British Poetry II: 1660–1940  
 LIT 4685/Whitman and Dickinson

#### Sequence III: 1900–Present

LIT 2100/Introduction to African-American Literature  
 DRA 2600/American Drama: From O'Neill to Albee  
 LIT 2680/The Beat Generation  
 CIN 2760/Cinematic Expression I  
 CIN 2770/Cinematic Expression II  
 LIT 2855/Israeli Literature  
 LIT 2872/The Golden Land: American Jewish Literature and Film  
 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 3335/Cold War Romantics\*  
 LIT 3380/Literature of the Harlem Renaissance  
 HIS/FRE/LIT 3424/Modern and Postcolonial France\*  
 DRA 3460/Contemporary British Drama\*  
 LIT 3490/James Joyce  
 SPA 3610/Modern Spanish Literature\*  
 FRE 3620/LIT 3621/Francophone Literature\*  
 LIT 3625/U.S. Poetry in the Jazz Age  
 SPA 3630/The Modern Latin American Novel\*  
 LIT 3645/The American Dream  
 DRA 3670/Contemporary French Theatre  
 LIT 3680/Surrealism and Its Legacy  
 SPA/LIT 3685/Modern Novel of Latin America (in English)\*  
 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\*  
 FRE 3710/LIT 3711/Classics of French Literature on Film\*  
 LIT 3715/Jewish Texts, Global Contexts:  
     Multiple Voices in Diaspora\*  
 JST/LIT 3725/Literature of the Holocaust  
 DRA 3750/European Drama in Our Time\*  
 LIT 3839/The Modern Novel\*  
 LIT 3855/Politics and Literature in Central Africa\*  
 LIT 4100/Exile and Nomadism\*  
 LIT 4190/Williams and Faulkner  
 LIT 4690/Contemporary U.S. Poetry  
 LIT 4860/Contemporary European Literature\*

#### Examples of Other Comparative Literature Courses

Additional courses may be added to the list below. To find out if a new or reinstated course falls into one of these categories, students should check with their faculty advisor. *Please note that these courses do not fulfill the sequence requirement.*

LIT 2175/The Faust Legends in Literature  
 LIT 2385/African Literature  
 LIT/CIN/GND 3025/Women and Film  
 LIT 3065/Caribbean Writers  
 LIT 3105/Literature of the Middle Passage  
 DRA 3250/Theories of Drama and Performance  
 DRA 3495/Black American Drama  
 DRA 3520/Gay and Lesbian Theatre  
 DRA 3530/France on Stage  
 DRA 3600/Women and Drama  
 DRA 3620/Shakespeare and Film  
 LIT 3655/Feminism and Culture  
 DRA 3700/Theatre and Revolutions  
 LIT 3700/Literature and Empire  
 DRA 3740/Non-Western Theatre History and Practice

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## The Literature Program: Lower-Level Courses (LIT 1000–2999)



## College Writing

LWR 1110 Refer to [Expository/College Writing Courses](#) for description.

### Introduction to Literature

LIT 1520 / 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.

### Introduction to Lyric Poetry

LIT 1550 / 4 credits / Every year

An introduction to the analysis of poetry from ancient to contemporary.

### Writing Memoir

LIT 2052 Refer to LWR 2052 in [Expository/College Writing Courses](#) for description.

### The Ancient Epic

LIT 2080 / 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.

### Introduction to African-American Literature

LIT 2100 / 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.

### Princes, Priests, and Peasants

LIT 2121 / Sequence I

Refer to HIS 2120 in [History Courses](#) for description.

### The Faust Legends in Literature

LIT 2175 / 4 credits / Alternate years (Fall)

The legends of Faust, who sold his soul to the devil, constitute one of the central themes in Western literature. This comparative literature course begins with Marlowe's drama, *Doctor Faustus* (1604), and traces the theme's evolution through Goethe, Dostoevsky, Nietzsche, Mann, Bulgakov's *The Master and Margarita*, Kundera's *The Unbearable Lightness of Being*, and Szabo's film, *Mephisto*.

### Introduction to Shakespeare

LIT 2200 / Sequence I

Refer to DRA 2200 in [Drama Studies Courses](#) for description.

### Prosody: Verse and Versification

LIT 2335 / 4 credits / Alternate years

Concentrates on the technical and formal elements of poetry: in particular, the poetic line and its principles ("prosody"), but also other aspects of structure and arrangement. These are the elements that have historically defined poetry and that have been elegantly reinvented in recent times. Not a writing course (but of interest to serious poetry writers), though a few optional poetry-making exercises might be included.

### U.S. Short Story

LIT 2361 / 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.

### Classics of European Fiction

LIT 2375 / 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."

### African Literature

LIT 2385 / 4 credits / Special topic (offered irregularly)

A survey of African literature, including the precolonial, colonial, and postcolonial periods, that concentrates on oral traditions and their evolution and change in written literature. Writers include Tutuola, Mofolo, Ewensi, Achebe, Soyinka, Ngugi wa Thiong'o, Abrahams, and Gordimer. Some attention is also given to French-speaking writers and to African artistic perspectives in the works of Soyinka and Mphahlele.

### Introduction to Russian Literature

LIT 2395 / 4 credits / Special topic (offered irregularly)

An introduction to the world of classical Russian literature, which is inseparably linked to the tumultuous history of Russia in the 19th and early 20th centuries. Students examine the impact of religion and social theories on the most prominent figures in Russian culture, as well as the role of literature in Russian society. Authors include Pushkin, Lermontov, Gogol, Dostoevsky, Tolstoy, Chekhov, Bunin, Blok, and Akhmatova.

### Colloquium I: Studies in Literature

LIT 2450 / 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.

**Prerequisite:** For qualified first-year students, permission of the Literature Board of Study coordinator

**Note:** 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.

### The Bible

LIT 2530 / 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.



### Survey of U.S. Literature I

LIT 2560 / 4 credits / Every year / Sequence II

Spans the literature of the European invasion of North America, from the 16th century through the first decades of a national publishing industry of “American” letters following the Revolutionary War. Students consider the connections between writing and colonialism, nation building, and the resistance of these powerful narratives in, for example, the few written words of the indigenous populations and the enslaved.

### Survey of U.S. Literature II

LIT 2570 / 4 credits / Every year / Sequence III

An examination of literature written in the U.S. between the 1830s and the beginning of the 20th century. Careful attention is paid to the context of western expansion, slavery and its legacy, industrialization, immigration, and other historical developments. While much of the course is devoted to the “American Renaissance,” students also consider several contemporaneous literary traditions and their interrelationships.

### American Drama: From O’Neill to Albee

LIT 2600 / Sequence III

Refer to DRA 2600 in [Drama Studies Courses](#) for description.

### The Beat Generation

LIT 2680 / 4 credits / Special topic (offered irregularly) / Sequence III

Explores the lives, works, and times of the Beat Generation authors, with emphasis on Jack Kerouac, Allen Ginsberg, William Burroughs, and Gary Snyder. The course begins with Kerouac’s early novel, *The Town and the City*, and explores the literary and cultural landscape from which the Beats emerged and their profound effect on the nascent counterculture. It concludes by examining works of the war-resisting generation that followed, in particular the works of Bob Dylan and other folksingers who were strongly influenced by the Beats.

### Introduction to Jewish-American Literature

LIT 2717 / 4 credits / Special topic (offered irregularly)

What does it mean to be Jewish, to be American, and to write Jewish-American literature? Focusing primarily on 20th- and 21st-century novels, plays, films, short stories, and autobiographies, this introductory course examines shifting constructions and representations of Jewish-American identity and literature. *Also offered as JST 2717.*

### Cinematic Expression I

CIN 2760 / Sequence III

Refer to [Cinema Studies Courses](#) for description.

### Israeli Literature

LIT 2855 / Sequence III

Refer to JST 2855 in [Jewish Studies Courses](#) for description.

### The Golden Land: American Jewish Literature and Film

LIT 2872 / 4 credits / Alternate years / Sequence III

Beginning as a response to the immigrant experience, writing by American Jews emerged as a central literary presence and the inspiration for important films. This course traces the evolution from early writers such as Abraham Cahan and Anzia Yezierska, through major figures such as Saul Bellow, Bernard Malamud, Philip Roth, and I.B. Singer, to their contemporaries and heirs, including Stanley Elkin, Joseph Heller, Cynthia Ozick, and Grace Paley. *Also offered as JST 2873.*

### Frontiers of Drama

DRA 2890 Refer to [Drama Studies Courses](#) for description.

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## The Literature Program: Upper-Level Courses (LIT 3000–3999)

### Lesbian and Gay Fiction

LIT 3001 / 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. *Also offered as GND 3001.*

### Dostoevsky and Tolstoy

LIT 3003 / 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.

### Women and Film

LIT 3025 / 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 GND 3025.*

### Literatures of the Mediterranean

LIT 3035 / 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.

### Caribbean Writers

**LIT 3065** / 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.

### Literature of the American West

**LIT 3085** / 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.

### Wright, Ellison, Baldwin

**LIT 3090** / 4 credits / Special topic (offered irregularly) / 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.

### Cervantes and European Narrative: The Rise of the Novel

**LIT 3100** / 4 credits / Special topic (offered irregularly)

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.

### Don Quixote

**LIT 3101** / 4 credits / Summer (offered in [Spain](#))

Centers on a close reading of Cervantes’s masterpiece, *Don Quixote*. Topics include the simultaneous emergence of the modern reader and the modern fictional character, as well as the rise of the novel as a crossroads between autobiography, oral tradition, and the rewriting of history. Instruction, readings, and assignments are in English, but work in the original language is encouraged for students who are adept in Spanish.

### Literature of the Middle Passage

**LIT 3105** / 4 credits / Alternate years

Examines the literature produced—in Africa, Britain, and the Americas—as a result of the Atlantic slave trade. Reading the work of such writers as Mary Prince, Frederick Douglass, W.E.B. DuBois, Toni Morrison, Charles Johnson, David Dabydeen, Chinua Achebe, and Caryl Phillips, students explore the ways that literature registers and responds to the historical legacies of this involuntary migration from Africa.

### Comparative 19th-Century Novel

**LIT 3121** / 4 credits / Alternate years / Sequence II

A study of four major novels, their respective national obsessions, and contrasting historical contexts (British: Dickens’s *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.

### Medieval English Literature

**LIT 3140** / 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.

### Medieval and Renaissance English Drama

**LIT 3141** / Sequence I

Refer to DRA 3140 in [Drama Studies Courses](#) for description.

### Chaucer

**LIT 3150** / 4 credits / Alternate years / Sequence I

A study of Chaucer’s *The Canterbury Tales* for students who want an introduction to medieval studies and for those who wish to extend their knowledge of the Middle Ages.

### Renaissance in England

**LIT 3155** / 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.

### Literature of the High Middle Ages

**LIT 3160** / 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.

### British Culture and Society in the 20th Century

**LIT 3180** / 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, and 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.*

### Spanish and Latin American Cinema

**LIT 3211** Refer to SPA 3211 in [Spanish Courses](#) for description.

### South Asian Literature

**LIT 3215** / 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.

### The Renaissance in Europe

**LIT 3220** / 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.

### Literature of Utopia and Discovery

LIT 3233 / Sequence I

Refer to SPA 3233 in [Spanish Courses](#) for description.

### Milton

LIT 3250 / 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 “prophesy” and mythmaking to the radical and dissenting imagination.

### Kafka

LIT 3265 / 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*.

### The Age of Reason

LIT 3271 / 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.

### Psychoanalysis, French Film, and Literature

LIT 3285 Refer to CIN 3285 in [Cinema Studies Courses](#) for description.

### Politics and Writing: Intellectuals in an Age of Crisis, 1918–2002

LIT 3305 / Sequence III

Refer to HIS 3305 in [History Courses](#) for description.

### Modern Poetry in the U.S. and Latin America

LIT 3310 / 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. *Also offered as SPA 3310.*

### The 19th-Century Novel in the U.S.

LIT 3315 / 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.

### The 19th-Century British Novel

LIT 3320 / 4 credits / Special topic (offered irregularly) / 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.

### Word and Image in the 19th Century

LIT 3323 / Sequence II

Refer to ARH 3323 in [Art History Undergraduate Courses](#) for description.

### Romanticism I

LIT 3330 / 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.

### Cold War Romantics

LIT 3335 / 4 credits / Alternate years / Sequence III

Examines the poetry and historical backgrounds of poets, including Simic and Nobel Prize–winners Milosz and Brodsky, who moved from Eastern Europe to the U.S. during the Cold War period and influenced the poetic techniques and politics of such American poets as Robert Hass.

### Romanticism II

LIT 3340 / 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.

### Americans on the Move

LIT 3345 / 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.

### Victorian Poetry

LIT 3369 / 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.

### Literature of the Harlem Renaissance

LIT 3380 / 4 credits / Special topic (offered irregularly) / 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.

### **Modern and Postcolonial France**

**LIT 3424** / Sequence III

Refer to HIS 3424 in [History Courses](#) for description.

### **Dostoevsky and His Heirs**

**LIT 3441** / 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.

### **Teaching Good Prose**

**LIT 3455** Refer to LWR 3455 in [Expository/College Writing Courses](#) for description.

### **Contemporary British Drama**

**DRA 3460** / Sequence III

Refer to [Drama Studies Courses](#) for description.

### **James Joyce**

**LIT 3490** / 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.

### **Goethe to Kundera**

**LIT 3491** / 4 credits / Alternate years

Traces the rebellious "Faust" myth in literature from Goethe, through Turgenev's *Fathers and Sons* and the devils of Dostoevsky, Mann, and Gide, to Kundera's *Book of Laughter and Forgetting* and the film *Mephisto*.

### **Gothic**

**LIT 3497** / Sequence II

Refer to ARH 3497 in [Art History Undergraduate Courses](#) for description.

### **The Civil War and the American Imagination**

**LIT 3530** / 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 nonfiction 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.

### **"Race" and the White Literary Imagination in the U.S.**

**LIT 3531** / 4 credits / Special topic (offered irregularly)

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.

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

**LIT 3533** Refer to CIN 3533 in [Cinema Studies Courses](#) for description.

### **Emerson**

**LIT 3540** / 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.

### **Reinventing the American Renaissance**

**LIT 3541** / 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?

### **States, Citizens, Human Rights, and Literature**

**LIT 3573** Refer to POL 3573 in [Political Science Courses](#) for description.

### **Realism and Naturalism in U.S. Literature**

**LIT 3581** / 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.

### **Childhood in U.S. Literature**

**LIT 3585** / 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 nation and family and how these connections shape the experiences and writings of authors and educators across cultures. Readings may include works by Alger, Louisa May Alcott, Twain, Dewey, Adams, Riis, Yezierska, Fauset, Cisneros, and Rita Mae Brown.

### **Children's Literature**

**LIT 3586** / 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.

### **Perspectives in Literary Criticism**

**LIT 3595** / 4 credits / Special topic (offered irregularly)

Examines the ways that critical perspectives such as psychoanalysis, poststructuralism, and feminism enrich and deepen our understanding of narrative and how narrative shapes meaning. Reading the writings of Faulkner and Twain, among others, and selected critical texts, students explore in class and in the papers they write the different insights yielded by each critical approach.

#### **Modern Spanish Literature**

**SPA 3610** Refer to [Spanish Courses](#) for description.

#### **Shakespeare and Film**

**LIT 3619** Refer to DRA 3620 in [Drama Studies Courses](#) for description.

#### **U.S. Poetry**

**LIT 3620** / 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.

#### **Francophone Literature**

**LIT 3621** / Sequence III

Refer to FRE 3620 in [French Courses](#) for description.

#### **U.S. Poetry in the Jazz Age**

**LIT 3625** / 4 credits / Special topic (offered irregularly) / Sequence III

The years following World War I were exceptionally rich for American poetry. This poetry is explored in the context of its foreground and heritage, its themes and styles, its sister arts (e.g., jazz), and the uniqueness of its historical moment. Poets include T.S. Eliot, Ezra Pound, William Carlos Williams, Mina Loy, and Langston Hughes, among others.

#### **The Modern Latin American Novel**

**SPA 3630** / Sequence III

Refer to [Spanish Courses](#) for description.

#### **Melville**

**LIT 3630** / 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.

#### **The American Dream**

**LIT 3645** / 4 credits / Special topic (offered irregularly) / Sequence III

Examines American texts since World War I to ask how American fiction both reflects and shapes national identity as it engages and critiques the American dream. What does it mean to be an American? What determines inclusion or exclusion? For whom is the dream accessible? Readings include such texts as Hemingway's *In Our Time*, Bellow's *Seize the Day*, and Lahiri's *The Namesake*.

#### **Feminism and Culture**

**LIT 3655** / 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 GND 3655.*

#### **American Women Writers**

**LIT 3665** / 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. Readings include feminist literary criticism and theory. *Also offered as GND 3665.*

#### **American Autobiography**

**LIT 3670** / 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."

#### **Short Narrative**

**LIT 3676** / 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.

#### **Surrealism and Its Legacy**

**LIT 3680** / 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. *Also offered as FRE 3681.*

#### **Modern Novel of Latin America** (in English)

**LIT 3685** / Sequence III

Refer to SPA 3685 in [Spanish Courses](#) for description.

#### **American Theatre in Our Time**

**DRA 3690** / Sequence III

Refer to [Drama Studies Courses](#) for description.

#### **Contemporary U.S. Literature**

**LIT 3695** / 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.

#### **Contemporary Literatures in English:**

**Multicultural Britain and Postcolonial Global Culture****LIT 3696** / 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.

**The Latin American Short Story****SPA 3700** Refer to [Spanish Courses](#) for description.**Literature and Empire****LIT 3700** / 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.

**Cervantes****LIT 3705** / Sequence I / Taught in EnglishRefer to SPA 3705 in [Spanish Courses](#) for description.**Cervantes****SPA 3710** / Sequence I / Taught in SpanishRefer to [Spanish Courses](#) for description.**Classics of French Literature on Film****LIT 3711** Refer to FRE 3710 in [French Courses](#) for description.**Jewish Texts, Global Contexts: Multiple Voices in Diaspora****LIT 3715** / 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.*

**Literature of the Holocaust****LIT 3725** / Sequence IIIRefer to JST 3725 in [Jewish Studies Courses](#) for description.**European Drama in Our Time****LIT 3751** Refer to DRA 2750 in [Drama Studies Courses](#) for description.**Poetry and the Avant-Garde****LIT 3755** / 4 credits / Alternate years / Sequence III

The notion of the “new” in poetry and art is examined. Students read a range of poetry written in the late 19th century through the 1940s in France, Germany, Spain, Latin America, and the U.S., and explore ways in which expressive novelty is linked to particular cultural and social situations. Along with the poems and some visual art, some contemporary texts that advance theories of the “avant-garde” are considered.

**Pioneers of Modern Drama****DRA 3770** / Sequence IIIRefer to [Drama Studies Courses](#) for description.**The Personal Essay****LIT 3785** Refer to LWR 3785 in [Expository/College Writing Courses](#) for description.**British Poetry I: Beginnings to the 1650s****LIT 3825** / 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.)

**British Poetry II: 1660–1940****LIT 3827** / 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.

**The Modern Novel****LIT 3839** / 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.

**Tragedy****DRA 3850** Refer to [Drama Studies Courses](#) for description.**Politics and Literature in Central Africa****LIT 3855** / 4 credits / Special topic (offered irregularly)

Central Africa is examined through the dual perspectives of literature and politics. Topics such as independence, the emergence of political parties, dictatorship, democracy, and globalization are explored through literary texts and political and social writings produced in and about the Democratic Republic of Congo, Uganda, Rwanda, Burundi, Angola, and Zimbabwe. *Also offered as POL 3855.*

**Comedy**



DRA 3860 Refer to [Drama Studies Courses](#) for description.

#### Junior Seminar in Drama Studies

DRA 3890 Refer to [Drama Studies Courses](#) for description.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/).

## The Literature Program: Upper-Level Courses (LIT 4000–4999)

#### Religion and Mysticism in Hispanic Literature

LIT 4020 Refer to SPA 4020 in [Spanish Courses](#) for description.

#### Exile and Nomadism

LIT 4100 / 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?

#### Dante and Medieval Culture

LIT 4180 / 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.

#### Williams and Faulkner

LIT 4190 / 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.

#### Shakespeare Seminar

DRA 4210 / Sequence I

Refer to [Drama Studies Courses](#) for description.

#### Nature in U.S. Literature

LIT 4350 / 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.

#### Colloquium II: Advanced Studies in Literature

LIT 4450 / 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.

#### Advanced Shakespeare Workshop

LIT 4451 / Sequence I

Refer to DRA 4450 in [Drama Studies Courses](#) for description.

#### Whitman and Dickinson

LIT 4685 / 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).

#### Contemporary U.S. Poetry

LIT 4690 / 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.

#### Durst Master Class in Literature

LIT 4790 / 4 credits / Special topic (offered irregularly, Fall)

This advanced course is made possible through the generosity and support of the Royal and Shirley Durst Chair in Literature. *Limited to literature majors.*

**Prerequisite:** LIT 2450 and permission of instructor

#### Contemporary European Literature

LIT 4860 / 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 and Morante (Italy); Duras, Sarraute, and Simon (France); Goytisolo (Spain); Kundera (Czechoslovakia); Wolf (Germany); and Handke (Austria).

#### Senior Project Seminar

LIT 4885 / 2 credits / Fall

In this seminar, students are guided through the steps required to complete a senior project. Students refine their topic, create a list of secondary sources, write an annotated bibliography, and workshop their first chapter. *Required for literature majors in conjunction with the first semester of their senior project.*

**Prerequisite:** LIT 2450

**Corequisite:** LIT 4990

#### Senior Project in Literature

LIT 4990 / 4 credits (per semester) / Every semester

Required for literature majors in their senior year. Two semesters (8 credits total).

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/).

## The Philosophy B.A. Program

The philosophy faculty at Purchase College 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:

- 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, and journalism)
- Those who wish to pursue a professional career in philosophy and who plan to do postgraduate work in the field
- Those who want, regardless of career objective, a liberal arts education and need a discipline to make sense of the welter of elective possibilities
- Those who need an intellectually comprehensive complement to intensive work in another major

Because of the art-related nature of many programs at Purchase College, the Philosophy Program also offers courses for arts students and others who wish to investigate the foundation of the arts. [Coursework](#) in philosophy frequently includes small seminars and intensive writing. Students may pursue topics of special interest through [tutorials and directed independent studies](#).

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### Philosophy Faculty (Board of Study)

Frank B. Farrell, Ph.D., Yale University  
Casey Haskins, Ph.D., University of Pennsylvania  
Morris B. Kaplan, J.D., Yale University  
Marjorie Miller, Ph.D., SUNY Stony Brook  
Jennifer K. Uleman, Ph.D., University of Pennsylvania

For additional information: [School of Humanities Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/).

## The Philosophy B.A. Program: Academic Requirements

In addition to completing [general degree requirements](#), all philosophy majors must complete a minimum of nine courses in philosophy, plus an 8-credit senior project:

PHI 1515/History of Philosophy I: 4 credits  
PHI 2110/History of Philosophy II: 4 credits  
PHI —/One elective in the history of philosophy: 4 credits  
PHI —/One seminar on a major figure (typically Plato, Kant, Hegel, or Heidegger/Arendt) or issue: 4 credits  
At least two additional philosophy courses\*  
PHI 3899/Junior Seminar: 4 credits  
PHI 4860/Senior Colloquium: 1 credit  
PHI 4890/Senior Seminar: 2 credits  
PHI 4990/Senior Project: 8 credits

*\*Strongly recommended courses include:*

PHI 2120/Methods of Reasoning: 4 credits  
PHI —/One additional elective on a major figure or issue: 4 credits

### Additional notes for philosophy majors:

1. No more than two courses at the 1000 level may be counted towards the major.
2. 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.
3. 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.
4. At the time of graduation, a student must have a minimum 2.0 (C) GPA for courses within the Philosophy Program.

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## Minors in the Philosophy Program

Three minors are offered by the Philosophy Program:

1. [Philosophy](#)
2. [Philosophy and the Arts](#)



### 3. [Philosophy of Science](#)

Students interested in pursuing a minor offered by the Philosophy Program should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the coordinator of the Philosophy Board of Study. Upon admission to the minor, the student will be assigned a minor advisor from the philosophy faculty.

#### **Minor in Philosophy**

This 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

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

Five courses, to include:

- a. PHI 1515/History of Philosophy I
- b. One other course in the history of philosophy (PHI 2110, 3209, 3210, 3211, or 3212)
- c. Three elective courses (including two at the 3000 or 4000 level), to be chosen in consultation with the minor advisor

#### **Minor in Philosophy and the Arts**

This 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

#### **Academic Requirements for the Minor in Philosophy and the Arts**

Six courses, to include:

- a. Two of the courses listed above as prerequisites
- b. Three additional courses in philosophy\*
- c. One complementary course in the arts\*

\*These courses are to be chosen in consultation with the minor advisor.

#### **Minor in Philosophy of Science**

This 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

#### **Academic Requirements for the Minor in Philosophy of Science**

Six courses, to include:

- a. PHI 3010/History and Philosophy of Science
- b. Any three of the other courses listed above as prerequisites
- c. One 3000-level elective course in philosophy\*
- d. One complementary course in the natural or social sciences\*

\*These courses are to be chosen in consultation with the minor advisor.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/).

## The Philosophy Program: Courses

#### **History of Philosophy I: Philosophy and the Polis**

**PHI 1515** / 4 credits / Fall

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

#### **Introduction to Philosophy: Ideas of Good and Evil**

**PHI 1530** / 4 credits / Every year

A survey of our most important ethical notions and of the philosophers who were most important in shaping them.

#### **Introduction to Philosophy: Ideas of Human Nature**

**PHI 1540** / 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.

#### **Introduction to Philosophy: Political and Social Philosophy**

**PHI 1550** / 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.

**Introduction to Philosophy: Knowledge and Imagination****PHI 1570** / 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.

**Tragedy and Philosophy****PHI 1720** / 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.

**Africana Philosophy****PHI 2005** / 4 credits / Special topic (offered irregularly)

An exploration of Africana philosophy and its intersection with Latino and Afro-Caribbean philosophies. This course proceeds from the premise that philosophy, grounded in specific lived experiences, helps society recognize the significance of cultural pluralism and empirical justice in the building of a world community. On this basis, discussions and assignments explore the possibilities of Africana philosophical theories and praxis in relation to such fundamental themes as justice, equality, freedom, resistance, and self-respect.

**Existentialism****PHI 2060** / 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," and the interaction of self and other(s) in the definition of individual and social identities.

**History of Philosophy II: Descartes to Kant****PHI 2110** / 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.

**Methods of Reasoning****PHI 2120** / 4 credits / Every year

Systematic analyses of ordinary arguments, followed by a study of formal languages that are used to represent arguments symbolically.

**Classical Buddhist Philosophy****PHI 2430** / 4 credits / Alternate years

Topics include philosophic conceptions of experience, nature, self, and truth in classical Buddhist schools of India, Tibet, China, and Japan.

**Gender and Power****PHI 2500** / 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 GND 2500.*

**Philosophy and the Arts: Modernism and Postmodernism****PHI 2710** / 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?

**Philosophy of Art: From Plato to Postmodernism****PHI 2780** / 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.

**Philosophy of Law****PHI 2790** / 4 credits / Special topic (offered irregularly)

A study of the role of law in society, focusing on its relationship to community moralities, individual freedom, and political conflict.

**Philosophy of Religion****PHI 2800** / 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.

**Philosophy of the Environment****PHI 2820** / 4 credits / Alternate years

An examination of philosophical ideas that underpin debates about the relationships between humans, their values, and the nonhuman species that comprise the natural environment. Specific inquiries include: What does it mean, metaphysically, to say that humans are "part of nature"? Do humans have duties towards nonhuman species? Do any nonhuman species have rights? When do ecological philosophies become politically controversial? Readings include a variety of contemporary and traditional philosophers. *Also offered as ENV 2820.*

**History and Philosophy of Science****PHI 3010** / 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.

**Pragmatism and the Quest for Certainty****PHI 3050** / 4 credits / Alternate years

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.

**Philosophies of Subjectivity****PHI 3080** / 4 credits / Special topic (offered irregularly, Summer, in [China](#))

Subjectivity is a major theme in modern Western philosophy and the basis upon which this tradition has determined and exported its approach to the world. This course investigates the possibility that the self or "I" is a Western invention of recent date—one that tends to

close off other organizations of the human in relation to its environment. Beginning with Descartes, whose famous assertion "I think, therefore I am" grounds the experience of modernity, students examine attempts within the Western tradition to supersede the Cartesian subject and explore what the subject of compulsive, psychological self-observation and self-scrutiny wishes to ignore about the realities of human life. Readings include selections from Descartes, Spinoza, Leibniz, Kant, Hegel, Nietzsche, and Heidegger.

### **Philosophy in the Middle Ages**

**PHI 3209** / 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.

### **The Construction of Nature**

**PHI 3210** / 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.

### **Enlightenment and Revolution**

**PHI 3211** / 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, and reason and passion in the theory and practice of the great democratic revolutions of the 17th and 18th centuries. Readings include Hobbes, Locke, Rousseau, Kant, Burke, and the Federalists.

### **From Hegel to Nietzsche**

**PHI 3212** / 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.

### **Ideas of Modernity**

**PHI 3225** / 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.

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

**PHI 3275** / 4 credits / Special topic (offered irregularly)

Do photographic images have privileged access to truth? This course explores the complicated relationship between truth and visual (particularly filmic) images. It begins with Plato on the "fakery" that is painting, turns to 17th-century "faithfulness" and "sincerity" in still-life painting and scientific drawing, and looks in depth at 20th-century writings about the nature of photography and realism in representation. *Also offered as ARH 3275 and CIN 3275.*

### **Philosophy of Modernity in Contemporary China**

**PHI 3285** / 4 credits / Special topic (offered irregularly)

An exploration of Chinese ideas, from the mid-19th century to the present, about the condition of modernity. Topics include the establishment of an ideology of modernity and relationships between traditional and modern, China and the world, the "has already" and "ought to be." The course concludes with an examination of modern Chinese thinkers' critical reflections on the path of modernization and ideologies of modernity.

### **Chinese Philosophy:**

#### **From Confucius through the Neo-Confucian Synthesis of the Sung Dynasty**

**PHI 3290** / 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.

### **Women in China**

**PHI 3295** / 4 credits / Special topic (offered irregularly)

Given the complicated condition of contemporary Chinese women, initial inquiry focuses on the interweaving of the following dimensions: persisting traditional ideas about women, radical socialist movement, and theories of women's liberation and the power of capital in the market economy. Inquiry then focuses on female intellectuals and problems of single daughters sustaining family life under the "one child" policy. *Also offered as GND 3295.*

### **Justice, Power, and Community**

**PHI 3370** / 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 poststructuralism.

### **Language, Thought, and Reality**

**PHI 3385** / 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.

### **Philosophy and the Problem of Evil**

**PHI 3390** / 4 credits / Special topic (offered irregularly)

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.

### **Identity and Difference: Studies in Feminist Philosophy**

**PHI 3450** / 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. *Also offered as GND 3450.*

**Prerequisite:** At least one philosophy course

**Recommended:** At least one course in women's studies

**Foucault, Habermas, Derrida**

**PHI 3470** / 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.

### **Theory and Drama**

**PHI 3510** / 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; and the question, "What is modern drama?" Readings include classical to modern theorists (Aristotle to Szondi) and dramatists (Aeschylus to Brecht).

### **Queer Cinema**

**PHI 3540** Refer to CIN 3540 in [Cinema Studies Courses](#) for description.

### **From Phenomenology to Deconstruction**

**PHI 3595** / 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 decentering of the subject in psychoanalysis, linguistics, and literary modernism. Texts include works by Husserl, Heidegger, Arendt, Levinas, and Derrida.

### **Philosophy and Literature**

**PHI 3650** / 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.

### **Philosophy and Film**

**PHI 3716** / 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, André Bazin, and Stanley Cavell. *Also offered as CIN 3716.*

### **Theories of Sexuality**

**PHI 3725** / 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.

### **Philosophy of Mind**

**PHI 3730** / 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?

### **Art and Morality**

**PHI 3785** / 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.

### **Seminar in Buddhism and Feminist Philosophy**

**PHI 3825** / 4 credits / Special topic (offered irregularly)

An investigation of classical and contemporary Buddhist philosophy from a gender-studies perspective. This course draws on both primary and secondary materials to explore the way in which gender has, and currently does, function within Buddhist philosophy and practice. *Also offered as GND 3825.*

**Prerequisite:** One course in lesbian/gay studies or women's studies, and some knowledge of Buddhist philosophy

### **Rationality and Relativism**

**PHI 3830** / 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.

### **Junior Seminar in Philosophy**

**PHI 3899** / 4 credits / Spring

A forum for second-semester juniors with two distinct aims: (1) to facilitate the formulation of (a) a senior thesis prospectus, (b) an outline, (c) a bibliography, and (d) a schedule for the composition, during the senior year, of a satisfying 40-page senior thesis; and (2) to introduce the mainstreams of contemporary thought and interpretation in philosophy. Senior thesis topics need not deal with the topic of the junior seminar.

### **Plato Seminar**

**PHI 4100** / 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

### **Aristotle Seminar**

**PHI 4110** / 4 credits / Special topic (offered irregularly)

An introduction to the most comprehensive and influential philosopher of the Western tradition.

**Prerequisite:** PHI 1515 or permission of instructor

### **Heidegger/Arendt Seminar**

**PHI 4120** / 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; and the relation between philosophic reflection

and political action.

#### **James and Dewey Seminar**

**PHI 4130** / 4 credits / Special topic (offered irregularly)

An intensive study of the main ideas and texts of William James and John Dewey, two seminal figures of American pragmatist philosophy. Readings and discussions focus on such topics as the centrality of the idea of experience to philosophical analysis; the relations between thought and action; the epistemological status of metaphysical and religious belief; and the reconstructive role of intelligence in art, science, and social life.

**Prerequisite:** At least one course in philosophy

#### **Truth and Meaning in Recent Philosophy**

**PHI 4140** / 4 credits / Special topic (offered irregularly)

An examination of ideas about truth, realism, and language in philosophy across the past few decades. Can we say that we as thinkers are in touch with reality as it is, or is all truth merely relative?

**Prerequisite:** One philosophy course or permission of instructor

#### **Kant Seminar**

**PHI 4200** / 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

#### **Kant/Hegel Seminar**

**PHI 4250** / 4 credits / Special topic (offered irregularly)

A "single figure" seminar that focuses on two figures: Kant and Hegel. While readings touch on all of Kant's and Hegel's major concerns, emphasis is placed on their respective conceptions of nature and reason. Students examine similarities between the two thinkers, but also work through Hegel's reasons for rejecting much of Kant's view.

**Prerequisite:** PHI 1515 and 2110, or permission of instructor

#### **Hegel Seminar**

**PHI 4310** / 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

#### **Ethics Ancient and Modern**

**PHI 4325** / 4 credits / Special topic (offered irregularly)

An examination of the strengths and weaknesses of ancient and modern ethical systems, insofar as they provide a model of living a human life well. Analysis and evaluation of arguments are emphasized.

**Prerequisite:** One course in philosophy or permission of instructor

#### **Senior Colloquium in Philosophy**

**PHI 4860** / 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)

#### **Senior Seminar in Philosophy: Senior Thesis Workshop**

**PHI 4890** / 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.

#### **Senior Project in Philosophy**

**PHI 4990** / 4 credits (per semester) / 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).

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/).

## **The Expository and College Writing Program**

Reading and writing are essential and inseparable features of all academic disciplines. The undergraduate [general education](#) program requires students to demonstrate that they can:

1. produce coherent texts within common college-level written forms;
2. revise and improve these texts;
3. research topics, develop arguments, and organize supporting details;
4. analyze and develop multiple perspectives, including historical, cultural, and discursive;
5. demonstrate proficiency in oral discourse;
6. 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. (Students may only be exempted by achieving an AP score of 3 or higher.) 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.

#### **Expository Writing Courses**

1. LWR 2052/Writing Memoir
2. LWR 2110/Advanced Critical Writing Workshop

3. LWR 2770/Art of the Essay
4. LWR 3300/Critical Literacy
5. LWR 3455/Teaching Good Prose
6. LWR 3785/The Personal Essay

Writing courses (including College Writing) are also available through the [School of Liberal Studies & Continuing Education](#).

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### **Expository Writing Faculty (Board of Study)**

The Expository Writing Board of Study oversees the College Writing Program and the development of writing-designated courses across the College. Its jurisdiction does not include the [Creative Writing B.A. Program](#) or the [Dramatic Writing B.F.A. Program](#).

Bill Baskin, Ph.D., New School for Social Research  
 (Associate Provost for Academic Affairs and Director of Writing)  
 Kathleen McCormick, Ph.D., University of Connecticut  
 Aviva Taubenfeld, Ph.D., Columbia University  
 Gary Waller, Ph.D., University of Cambridge

For additional information: [School of Humanities Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/Humanities/ExpositoryAndCollegeWriting/](http://www.purchase.edu/departments/AcademicPrograms/LAS/Humanities/ExpositoryAndCollegeWriting/).

## **The Expository and College Writing Program: Courses**

### **College Writing**

**LWR 1110** / 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.

### **Writing Memoir**

**LWR 2052** / 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.*

### **Advanced Critical Writing Workshop**

**LWR 2110** / 4 credits / Special topic (offered irregularly)

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.

### **The Art of the Essay**

**LWR 2770** / 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

### **Critical Literacy**

**LWR 3300** / 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 for two hours per week at the elementary, middle, or high school level in a subject of their choice in a local school chosen for the course.

### **Teaching Good Prose**

**LWR 3455** / 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 tutoring experience by serving as peer tutors in first-year courses. Each student is attached to a College Writing section and serves as a peer mentor/tutor, attending classes and working closely with the instructor (approx. 2 to 4 hours weekly). *Also offered as LIT 3455.*

**Prerequisite:** Permission of instructor

### **The Personal Essay**

**LWR 3785** / 4 credits / Special topic (offered irregularly)

In the personal essay, writers adopt distinct points of view, moving beyond the emotional to analytical and reasoned positions. Topics can include personal reflections, thoughts on daily life, art analysis, and political arguments. Students read and analyze contemporary essays and "workshop" each other's writing. Requirements include attending instructor-supervised events (films, performances, guest speakers) outside of class for some writing assignments. *Also offered as LIT 3785.*

**Prerequisite:** Permission of instructor

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/Humanities/ExpositoryAndCollegeWriting/](http://www.purchase.edu/departments/AcademicPrograms/LAS/Humanities/ExpositoryAndCollegeWriting/).

# School of Natural and Social Sciences

Degree 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.

## Natural Sciences

Within the natural sciences, majors are offered in biology, biochemistry, chemistry, environmental studies, mathematics/computer science, and psychology. Premedical studies are most conveniently undertaken as a biology, biochemistry, or chemistry major, but other options are possible. Interdisciplinary concentrations are also available, ranging from biochemistry and bioresearch technology to marine biology/ecology and psychobiology.

## Social Sciences

Within the social sciences, five majors are offered: anthropology; economics (with an optional concentration in business 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.

## Interdisciplinary Collaboration

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)—and four programs that offer minors: Asian studies, global black studies, Latin American studies, and lesbian and gay studies. For information on these programs, refer to [Interdisciplinary Studies](#).

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## Administration

Dr. Suzanne Kessler, *Dean, School of Natural and Social Sciences*

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For updates during 2008–2010, visit [www.purchase.edu/sciences-](http://www.purchase.edu/sciences-)

# School of Natural and Social Sciences: 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. Electrophysiological data (including both behavioral and physiological) can be recorded using the new 40-channel EEG system.

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](#) 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, biology, environmental studies, mathematics, and computer science. 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 [Campus Technology Services](#).

# The Anthropology B.A. Program

Anthropology is the comparative, worldwide study of past and present peoples and cultures. Providing the core of a broad liberal arts education, the Anthropology Program at Purchase College introduces students to the enormous variety of cultures—and different cultural patterns—around the world.



The Anthropology Program encourages students to think independently and to develop important research and writing skills. Our students not only read about anthropology, they do independent fieldwork, collecting original materials for class and senior 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](#).

The major in anthropology 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.

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#### **Anthropology Faculty (Board of Study)**

Ahmed Afzal, Ph.D., Yale University  
John Forrest, Ph.D., University of North Carolina, Chapel Hill  
Rudolf Gaudio, Ph.D., Stanford University  
Jason A. Pine, Ph.D., University of Texas, Austin

#### *Cooperating Faculty:*

Shaka McGlotten, Ph.D., University of Texas, Austin  
(Media, Society, and the Arts)

For additional information:

[School of Natural and Social Sciences Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/).

## **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 and 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.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/).

## **The Anthropology B.A. Program: Academic Requirements**

In addition to meeting [general degree requirements](#), all anthropology majors must complete the following requirements (35–39 credits) with a grade of C or higher:

1. ANT 1500/Introduction to Social and Cultural Anthropology: 3 credits
2. Four anthropology electives, including a geographic area course and a theory course in a subfield of anthropology: 12–16 credits
3. ANT 3150/Classics in Anthropological Literature: 4 credits
4. ANT 3560/Fieldwork: Qualitative Methods: 4 credits
5. ANT 4070/Current Anthropological Literature: 4 credits
6. ANT 4990/Senior Project (must be taken for two semesters): 8 credits

Refer to [The Senior Project](#) in the Academic Policies section for additional information.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/).

## **Minor in Anthropology**

The minor in anthropology is designed to provide students with a basic understanding of the discipline and to introduce them to some of the major subfields. Students interested in the minor should consult with a member of the anthropology faculty, then submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”). A student is assigned to the faculty advisor who best meets the student’s academic interest in the minor.

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

Five courses, to include:

- a. ANT 1500/Introduction to Social and Cultural Anthropology
  - b. Plus four elective courses in anthropology, chosen with the assistance of the anthropology faculty
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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/).

# The Anthropology Program: Courses

## Introduction to Global Black Studies

**ANT 1400** / 3 credits / Alternate years (Fall)

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.

## Introduction to Social and Cultural Anthropology

**ANT 1500** / 3 credits / Fall

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.

## Urban Life in Africa

**ANT 2055** / 3 credits / Spring

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.

## Indigenous Peoples and the Environment

**ANT 2120** / 3 credits / Special topic (offered irregularly)

Focuses on the relationships between indigenous peoples and the environment through readings and discussions on ethnobotany, ecological anthropology, environmental history, and political ecology. Indigenous resource use and perceptions are explored from a global perspective, with special emphasis on Latin America and, in particular, Amazonian indigenous peoples. *Also offered as ENV 2120.*

## Social Issues

**ANT 2140** / 3 credits / Special topic (offered irregularly)

This course 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, and racism. It is team taught by faculty members in at least two distinct disciplines. Lectures are supplemented by visual presentations and guest lectures.

## Culture and Personality

**ANT 2170** / 3 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.

## Language, Culture, and Society

**ANT 2175** / 3 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.

## American Culture

**ANT 2180** / 3 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.*

## American Identities

**ANT 2190** / 3 credits / Special topic (offered irregularly)

What makes one white, black, Hispanic, or Asian? Far from being inherent, racial and ethnic identities are socially constructed. This class explores the construction of U.S. identities, looking at the ways in which immigrants and native-born Americans come to see themselves and others as they negotiate life with each other and with their environment.

## The Origins of Society

**ANT 2210** / 3 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.

## Sociology of Gender

**ANT 2211** Refer to SOC 2210 in [Sociology Courses](#) for description.

## Film and Anthropology

**ANT 2250** / 3 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.

## Performing Arts in Cross-Cultural Perspective

**ANT 2320** / 3 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 MSA 2320.*

## Drugs, Bodies, Design

**ANT 2340** / 3 credits / Special topic (offered irregularly)

Using texts and films, students analyze how street drugs and legitimated pharmaceuticals become entangled with the economic and aesthetic practices of marginal and mainstream social worlds. Topics include rural Midwestern methamphetamine production as a cottage industry; the ways that steroids and methamphetamine refashion the HIV+ body and identity; and the designs of "performance enhancers" like Adderall that make machines out of bodies. *Also offered as MSA 2340.*

## Anthropology of South Asia

**ANT 2400** / 3 credits / Alternate years

Using ethnographic case studies, this course introduces students to a broad range of anthropological research on South Asia. Topics include colonial forms of knowledge and early descriptive accounts of the region; the caste system; constructions of transgender, feminine, and masculine identities and communities; postcolonial and diasporic identities and communities; and globalization and ethnoreligious conflict in India and Pakistan.

#### **Urban Sociology**

**ANT 2500** Refer to SOC 2500 in [Sociology Courses](#) for description.

#### **Magic, Witchcraft, and Religion**

**ANT 2550** / 3 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.

#### **Black Popular Culture**

**ANT 2710** / 3 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.

#### **Critical Perspectives in Black Studies**

**ANT 2720** / 3 credits / Alternate years

An ethnography-based course that examines black issues from the 1920s to the present from an anthropological perspective. The course features contributions of black anthropologists to the discipline across the four subfields and discusses their methodologies, including the issues on which they focused. Texts include *Their Eyes Were Watching God*, Zora Neale Hurston; *Black Metropolis*, St. Clair Drake; *Deep South*, Allison Davis; and *Black Corona*, Steven Gregory.

#### **New Black Ethnographies**

**ANT 2730** / 3 credits / Alternate years (Fall)

Ethnography, the signature methodological tool of anthropology, has historically been used to objectify minority communities and groups, including members of the African diaspora. However, in our global and postcolonial world, minority subjects have increasingly redeployed the ethnographic gaze. After reviewing classic ethnographies of blacks, this course reviews recent ethnographies of black communities.

**Prerequisite:** ANT 1500 or permission of instructor

#### **Global Sexualities**

**ANT 2755** / 3 credits / Alternate years

Explores and compares the diverse ways in which sexuality and gender are practiced, experienced, and regulated in different communities around the world. Particular attention is paid to how sexual identities and practices have influenced, and been influenced by, global political, economic, and cultural movements, including colonialism, capitalism, feminism, queer activism, and the spread of world religions. *Also offered as GND 2755.*

#### **Myth and Ritual**

**ANT 3070** / 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.

#### **Women Cross-Culturally**

**ANT 3140** / 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 GND 3140.*

#### **Classics in Anthropological Literature**

**ANT 3150** / 4 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.*

#### **Media Representations and Identity**

**ANT 3175** / 4 credits / Special topic (offered irregularly)

Many ideas that people develop about others and self come from the media; think for a moment about one's source of information on Native Americans or one's own ethnic group. This class takes a cross-cultural look at the role of media in shaping identity. Different sources of representation, including museums, film, literature, and performance media, are examined. *Also offered as MSA 3175.*

**Prerequisite:** MSA 1530

#### **Global Media, Local Cultures**

**ANT 3185** / 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. *Also offered as MSA 3185.*

**Prerequisite:** ANT 1500 or MSA 1530 or permission of instructor

#### **Urban Anthropology**

**ANT 3190** / 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, and methods of urban anthropologists.

**Prerequisite:** ANT 1500 or 2055

#### **Race, Ethnicity, and Migration in Italy**

**ANT 3250** / 4 credits / Alternate summers (offered in [Italy](#))

An examination of three migration waves to, from, and within Italy, focusing on how each one affected cultural understandings of race, ethnicity, and Italian nationality: the migration of southern Italians to northern Italy; Italian emigration to the Americas (concurrent with Italian colonization in Africa); and the recent immigration of people from Eastern Europe, Africa, and the Middle East.

#### **Media, Music, and Culture in Brazil**

**ANT 3260** / 4 credits / Special topic (offered irregularly)

Brazilian culture is explored through an emphasis on the role of media in the construction and negotiation of identities. The course examines the role of music, television, and film in mediating national, Afro-Brazilian, and indigenous identities in both historical and contemporary contexts. It also explores the role of media in new social movements. *Also offered as MSA 3260.*

#### **Theatre and Performance in Africa**

**ANT 3345** / 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

#### **Culture and Values**

**ANT 3405** / 4 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. *Also offered as GND 3405.*

**Prerequisite:** ANT 1500

#### **Anthropology of Art and Aesthetics**

**ANT 3410** / 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; and the evolutionary significance of art.

#### **Rebels, Freaks, and Prophets: Deviance Revisited**

**ANT 3430** / 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 and GND 3430.*

#### **Peoples of the Southwest**

**ANT 3450** / 4 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.

#### **Anthropology of Europe**

**ANT 3490** / 4 credits / Special topic (offered irregularly)

An examination of the contemporary cultures of Europe, with a special focus on Eastern Europe in the post-communist era. The cultures studied in depth include Croatian, Turkish, and Finnish enclaves in the Russian Federation and Britain. Emphasis is placed on the tension between nationalism and ethnic identity. Indigenous performing arts, especially as they relate to issues of ethnic and national identity, are also highlighted.

**Prerequisite:** ANT 1500 or permission of instructor

#### **Performing Arts and Social Analysis**

**ANT 3510** / 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.

#### **Fieldwork: Qualitative Methods**

**ANT 3560** / 4 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.

#### **Gender and Popular Culture in South Asia**

**ANT 3610** / 4 credits / Fall

Drawing on anthropology, sociology, history, and cultural studies, students examine the relationship between constructions of gender identities and popular culture in two major South Asian nations, India and Pakistan. “South Asian popular culture” is broadly and inclusively conceptualized to incorporate lived and textual cultures, the mass and new media, different ways of life, and discursive modes of representation. *Also offered as GND 3610.*

#### **Anthropology of Poverty**

**ANT 3715** / 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

#### **Sexuality in Western Culture**

**ANT 3750** / 4 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 GND 3750.*

**Prerequisite:** SOC 2020 or GND 1520

#### **Sexuality and Society**

**ANT 3755** / 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 GND 3755.*

**Prerequisite:** Junior or senior standing and either GND 1015, GND 1520, SOC 2020, or ANT 3750

#### **Culture and Society in South Africa**

**ANT 3760** / 4 credits / Special topic (offered irregularly)

An examination of social and cultural anthropological approaches to understanding the varied and diverse population of South Africa. From classic monographs to the struggle against apartheid and current debates over nonracialism, topics include: colonialism, Bantu homelands, migration, witchcraft, HIV/AIDS, gender, sexuality, urbanization, poverty, and ethnicity.

### **Women in Africa**

**ANT 3780** / 4 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 GND 3780.*

### **Black Feminist Theory**

**ANT 3785** / 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 Crenshaw, and bell hooks. Particular attention is paid to understanding the transformative political agenda of black feminist theorists. *Also offered as GND 3785.*

### **Human Ecology**

**ANT 3801** Refer to ENV 3801 in [Environmental Studies Courses](#) for description.

### **The Caribbean**

**ANT 3830** / 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.

### **Current Anthropological Literature**

**ANT 4070** / 4 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.

### **Pan-Africanism, Civil Rights, and Radical Black Politics**

**ANT 4170** / 4 credits / Special topic (offered irregularly)

European powers have dominated members of the African diaspora since the 16th century. However, movements have been deployed in the struggles against the unjust and unlawful oppression experienced by these members. This course takes an in-depth look at the development of three approaches used to address the sociopolitical position of the African diaspora.

**Prerequisite:** ANT 1400, ANT/GND 3785, or HIS 3635, and permission of instructor

### **Special Topic: Geographic Area**

**ANT 4860** / 4 credits / Special topic (offered irregularly)

Special anthropological topics by geographic area.

### **Senior Project in Anthropology**

**ANT 4990** / 4 credits (per semester) / 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).*

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/).

## **The Biochemistry B.A. Program**

The interplay between biology, chemistry, and even mathematics has rapidly changed the field of biomedical research over the past 25 years. Students entering this field need to have an in-depth interdisciplinary background that includes advanced courses and research experience in both chemistry and biology. The curriculum in the biochemistry major provides a solid foundation for students who plan to continue their study in biochemistry, biomedical sciences, or pharmaceutical science. Rapid advances in the biomedical field in recent years have created a great demand for a work force that is well trained in the interdisciplinary area of biochemistry. Students completing the biochemistry major are also well prepared for employment in the biotechnology, pharmaceutical, and other biomedical areas. The biochemistry major also prepares students for medicine, dentistry, and other allied health professions.

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### **Biochemistry Faculty (Board of Study)**

Frank Bellevue, Ph.D., Rensselaer Polytechnic Institute

Taina Chao, Ph.D., Texas A&M University

Peter Corfield, Ph.D., Durham University (England)

Joseph Skrivaneck, Ph.D., Pennsylvania State University

#### *Cooperating Faculty:*

Elysse Craddock, Ph.D., University of Sydney, Australia (Biology)

James G. Daly, Ph.D., University of Guelph, Canada (Biology)

Lee Ehrman, Ph.D., Columbia University (Biology)

Joanne Tillotson, Ph.D., Michigan State University (Biology)

For additional information:

[School of Natural and Social Sciences Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biochemistry/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biochemistry/).

# The Biochemistry B.A. Program: Academic Requirements

To declare biochemistry as a major, students are required to have passed General Chemistry I and II (or the equivalent courses for transfer students) with grades of C or higher. All other courses required for the biochemistry major, including support courses, must be completed with a grade of C- or higher.

In addition to meeting [general degree requirements](#), all biochemistry majors must complete the following requirements (83.5–85.5 credits):

## Biology Courses (17.5–19.5 credits)

1. BIO 1550/General Biology I with lab: 5.5 credits
2. BIO 3530/Cell Biology: 4 credits
3. BIO 4620/Molecular Biology: 4 credits
4. One advanced elective in biology: 4–6 credits

## Chemistry Courses (36 credits)

1. CHE 1550/General Chemistry I with lab: 5 credits
2. CHE 1560/General Chemistry II with lab: 5 credits
3. CHE 3150/Chemical Instrumentation and Analytical Methods: 5 credits
4. CHE 3310/Organic Chemistry I with lab: 5 credits
5. CHE 3320/Organic Chemistry II with lab: 5 credits
6. CHE 3510/Physical Chemistry I: 4 credits
7. BCM 3510.10/Physical Chemistry I Lab for Biochemistry Majors: 1 credit
8. CHE 4610/Biochemistry: 4 credits
9. CHE 4610.10/Biochemistry Lab: 2 credits

## Support Courses (18 credits)

1. MAT 1500/Calculus I: 4 credits
2. MAT 1510/Calculus II: 4 credits
3. PHY 1510/Introductory Physics I with lab: 5 credits
4. PHY 1520/Introductory Physics II with lab: 5 credits

## Biochemistry Courses (12 credits)

1. BCM 3880/Biochemistry Junior Seminar: 2 credits
2. BCM 4880/Biochemistry Senior Seminar I: 1 credit
3. BCM 4890/Biochemistry Senior Seminar II: 1 credit
4. BCM 4990/Biochemistry Senior Project: 8 credits

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biochemistry/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biochemistry/).

# The Biochemistry Program: Courses

## Required and elective courses in biology and chemistry:

For courses with a BIO prefix, refer to [Biology Courses](#).

For courses with a CHE prefix, refer to [Chemistry Courses](#).

## Independent Study and Tutorial

**BCM 1900** and **3900** (Tutorial)

**BCM 2900** and **4900** (Independent Study)

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.

## Physical Chemistry I Lab for Biochemistry Majors

**BCM 3510.10** / 1 credit / Alternate years (Spring)

Lab experience in the areas of chemical thermodynamics, phase and chemical equilibria, and reaction kinetics.

**Prerequisite or corequisite:** CHE 3510

## Biochemistry Junior Seminar

**BCM 3880** / 2 credits / Spring

Students complete a senior research proposal, which is submitted to the biochemistry faculty for review and approval. Students also attend research seminars presented by faculty and guest speakers. *Required for juniors majoring in biochemistry.*

**Prerequisite:** Junior standing

## Biochemistry Internship

**BCM 3980** / 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.

## Biochemistry Teaching Assistant

**BCM 4870** / 1–2 credits / Every semester

Students who have received a grade of B+ or higher in the relevant course are eligible for BCM 4870. Assignments may include tutoring students or assisting faculty in labs. This assistantship is recommended for students anticipating graduate school. Four credits in BCM 4870 may be applied toward the minimum required for graduation.

### **Biochemistry Senior Seminar I and II**

**BCM 4880 and 4890** / 1 credit (per semester) / I: Fall; II: Spring

Faculty, visiting scientists, and seniors in biochemistry present results of current research projects. Students are graded on the basis of oral presentations of senior project results made to the faculty and their peers.

**Corequisite:** BCM 4990

### **Biochemistry Senior Project**

**BCM 4990** / 4 credits (per semester) / 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 biochemistry faculty member.

**Prerequisite:** BCM 3880

**Corequisite:** BCM 4880 (Fall) and 4890 (Spring)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biochemistry/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biochemistry/).

## **The Biology B.A. and B.S. 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. Students are advised to consider career plans carefully—and the biology faculty is glad to assist and provide additional information. 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. Advanced courses are offered in seven [concentrations](#).

Freshmen should have a member of the biology faculty as their academic advisor or should consult members of the biology faculty about program planning and careers in the biological sciences.

Most advanced science courses have prerequisites of more elementary courses. Some sequences of courses require two or more years. For this reason, it is important for biology majors and premedical students to begin General Biology in the freshman year and General Chemistry no later than the sophomore year. Because biology majors should get an early start with their major requirements and 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 students in other disciplines. Students in other liberal arts disciplines satisfy the general education requirement in natural science with FRS 1200/Science in the Modern World in their freshman year; those who transfer to Purchase after their freshman year satisfy this requirement with a course from a list of approved courses. Students who major in other subjects and have a strong secondary interest in biology may consider a biology minor.

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### **Biology Faculty (Board of Study)**

Elyse Craddock, Ph.D., University of Sydney (Australia)

James G. Daly, Ph.D., University of Guelph (Canada)

Lee Ehrman, Ph.D., Columbia University

Jan Robert Factor, Ph.D., Cornell University

George Kraemer, Ph.D., University of California, Los Angeles

Maryann McEnroe, Ph.D., University of California, Davis

Joanne Kivela Tillotson, Ph.D., Michigan State University

James Utter, Ph.D., Rutgers University

### *Cooperating Faculty:*

Joseph Skrivaneck, Ph.D., Pennsylvania State University (Chemistry)

For additional information:

[School of Natural and Social Sciences Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/).

## **The Biology B.A. Program: Academic Requirements**

There are two categories of requirements for all 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. Students must attain at least a 2.0 (C) GPA in all courses used to satisfy the requirements for the major, including the “biology courses” and “basic science support courses” categories. Students majoring in biology may choose a [concentration](#), but one is not required.

A total of 120 credits is required for the B.A. degree in biology. In addition to meeting [general degree requirements](#), all B.A. majors in biology must complete the following courses:

### **Biology Courses**



1. BIO 1550/General Biology I with lab
  2. BIO 1560/General Biology II with lab
  3. BIO 1880/Biology Freshman Seminar
  4. BIO 2890/Biology Program Seminar
  5. Six upper-level biology electives, as follows:
    - a. BIO 3530/Cell Biology
    - b. One of the following courses in biological mechanisms:  
BIO 3160/Genetics (lab not required)  
BIO 3170/Developmental Biology (lab not required)  
BIO 3250/Animal Physiology (lab not required)  
BIO 4620/Molecular Biology
    - c. One of the following courses in biodiversity and ecology:  
BIO 3360/Microbiology  
BIO 3430/Vertebrate Zoology  
BIO 3440/Invertebrate Zoology  
ENV 3120/General Ecology
    - d. Three additional upper-level biology course electives, which must include at least one at the 4000 level
  6. BIO 3890/Biology Junior Seminar
  7. 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.

**Note:** The six upper-level biology electives must include 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).

### Basic Science Support Courses

1. CHE 1550/General Chemistry I with lab
2. CHE 1560/General Chemistry II with lab
3. CHE 3310/Organic Chemistry I with lab
4. CHE 3320/Organic Chemistry II with lab
5. One of the following courses:  
MAT 1500/Calculus I  
MAT 1520/Computer Science I  
MAT 1600/Introductory Statistics  
MAT 3680/Informatics in Biology and Medicine  
PSY 2320/Behavioral Statistics

### Additional notes for biology majors:

1. Many students will want to study additional [mathematics](#). Graduate schools generally require Calculus I; professional schools may require either Calculus I or Statistics.
2. A year of [physics](#) is highly recommended (PHY 1510 and 1520/Introductory Physics I and II). Professional and graduate schools generally require physics.
3. Some professional and graduate schools may not accept high school AP courses as substitutes for college introductory science courses (e.g., General Biology, General Chemistry, Introductory Physics).

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/).

## The Biology B.S. Program: Academic Requirements

There are two categories of requirements for all 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. Students must attain at least a 2.0 (C) GPA in all courses used to satisfy the requirements for the major, including the “biology courses” and “basic science support courses” categories. Students majoring in biology may choose a [concentration](#), but one is not required.

A total of 128 credits is required for the B.S. degree in biology. In addition to meeting [general degree requirements](#), all B.S. majors in biology must complete the following courses:

### Biology Courses:

1. BIO 1550/General Biology I with lab
2. BIO 1560/General Biology II with lab
3. BIO 1880/Biology Freshman Seminar
4. BIO 2890/Biology Program Seminar
5. Eight upper-level biology electives, as follows:
  - a. BIO 3530/Cell Biology
  - b. BIO 4620/Molecular Biology or  
CHE 4610/Biochemistry
  - c. One of the following courses in biological mechanisms:  
BIO 3160/Genetics (lab not required)  
BIO 3170/Developmental Biology (lab not required)  
BIO 3250/Animal Physiology  
BIO 4620/Molecular Biology
  - d. One of the following courses in biodiversity and ecology:  
BIO 3360/Microbiology  
BIO 3430/Vertebrate Zoology  
BIO 3440/Invertebrate Zoology  
ENV 3120/General Ecology
  - e. Four additional upper-level biology courses
6. BIO 3890/Biology Junior Seminar
7. BIO 4990/Senior Project (must be an original research project)



**Note:** The eight upper-level biology electives must include at least two at the 4000 level and at least four lab courses, taken either in conjunction with lecture courses or as separately registered lab courses (e.g., BIO 4660/Scanning Electron Microscopy or BIO 4670/Cellular and Molecular Techniques).

#### Basic Science Support Courses:

1. Two of the following courses:  
MAT 1500/Calculus I  
MAT 1510/Calculus II  
MAT 1520/Computer Science I  
MAT 1600/Introductory Statistics  
MAT 3680/Informatics in Biology and Medicine  
PSY 2320/Behavioral Statistics
2. CHE 1550/General Chemistry I with lab
3. CHE 1560/General Chemistry II with lab
4. CHE 3310/Organic Chemistry I with lab
5. CHE 3320/Organic Chemistry II with lab

#### Additional notes for biology majors:

1. Many students will want to study additional [mathematics](#). Graduate schools generally require Calculus I; professional schools may require either Calculus I or Statistics.
2. A year of [physics](#) is highly recommended (PHY 1510 and 1520/Introductory Physics I and II). Professional and graduate schools generally require physics.
3. Some professional and graduate schools may not accept high school AP courses as substitutes for college introductory science courses (e.g., General Biology, General Chemistry, Introductory Physics).

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/).

## The Biology B.A. and B.S. Programs: 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 in biology, but are not required for either degree. Courses required for the concentration are completed in the course of, or in addition to, satisfying the requirements for the 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](#)  
[Evolutionary and Behavioral Biology](#)  
[Bioresearch Technology](#)  
[Marine Biology and Ecology](#)  
[Genetics](#)  
[Microscopy and Imaging](#)  
[Biochemistry](#) (also open to chemistry majors)

#### Cellular and Molecular Biology:

1. BIO 3530/Cell Biology
2. BIO 4620/Molecular Biology
3. Two courses from the following list:  
BIO 3170/Developmental Biology  
BIO 3250/Animal Physiology  
BIO 3360/Microbiology  
BIO 4560/Immunology  
BIO 4650/Transmission Electron Microscopy and Cell Ultrastructure  
BIO 4660/Scanning Electron Microscopy and  
BIO 4665/Imaging and Analytical Microscopy  
BIO 4670/Cellular and Molecular Techniques  
CHE 4610/Biochemistry
4. Senior project in the general subject area of cellular and molecular biology

#### Evolutionary and Behavioral Biology:

1. BIO 3160/Genetics
2. BIO 4720/Evolution
3. ENV 3820/Animal Behavior
4. Two courses from the following list:  
BIO 3250/Animal Physiology  
BIO 3360/Microbiology  
BIO 3430/Vertebrate Zoology  
BIO 3440/Invertebrate Zoology  
BIO 4760/Behavior Genetics  
CHE 4610/Biochemistry  
ENV 3120/General Ecology  
PSY 3660/Physiological Psychology
5. 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.

1. BIO 3160/Genetics (with lab)
2. BIO 3360/Microbiology (with lab)

3. One of the following courses:  
 BIO 4560/Immunology  
 BIO 4620/Molecular Biology  
 CHE 4610/Biochemistry
4. BIO 4650/Transmission Electron Microscopy, or  
 BIO 4660/Scanning Electron Microscopy and  
 BIO 4665/Imaging and Analytical Microscopy
5. One of the following courses:  
 BIO 4670/Cellular and Molecular Techniques  
 CHE 3150/Chemical Instrumentation and Analytical Methods  
 CHE 4610/Biochemistry (with lab)
6. Senior project involving sophisticated laboratory skills and techniques

*B.S. degree students may be waived from the requirement of a second math course.*

#### **Marine Biology and Ecology:**

1. One of the following courses:  
 BIO 3360/Microbiology  
 BIO 3430/Vertebrate Zoology  
 BIO 3440/Invertebrate Zoology
2. ENV 4460/Marine Ecology
3. One field course at a marine laboratory (e.g., Shoals Marine Laboratory)
4. Senior project in the general subject area of marine biology

#### **Genetics:**

1. BIO 3160/Genetics (with lab)
2. BIO 4620/Molecular Biology
3. 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
4. Senior project in the general subject area of genetics

#### **Microscopy and Imaging:**

1. BIO 3360/Microbiology
2. BIO 3530/Cell Biology
3. BIO 4650/Transmission Electron Microscopy and Cell Ultrastructure
4. BIO 4660/Scanning Electron Microscopy and  
 BIO 4665/Imaging and Analytical Microscopy
5. Senior project involving microscopy and imaging techniques

#### **Biochemistry:**

1. CHE 4610/Biochemistry (with lab)
2. BIO 4620/Molecular Biology
3. Two courses from the following list:  
 BIO 3360/Microbiology  
 BIO 3530/Cell Biology  
 BIO 4670/Cellular and Molecular Techniques  
 CHE 3150/Chemical Instrumentation and Analytical Methods
4. Senior project in the general subject area of biochemistry

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/).

## **Minor in Biology**

The purpose of the biology minor is to encourage students who are majoring in other disciplines to follow their interest in biology by completing a coherent program of study. Interested students must submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") 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.

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

A total of 20 credits in biology, including two of the following courses:

- BIO 1510/Human Anatomy and Physiology I:  
 Anatomy and Physiology
- BIO 1520/Human Anatomy and Physiology II:  
 Physiology and Nutrition
- BIO 1550/General Biology I
- BIO 1560/General Biology II
- A biology-related section of FRS 1200/Science in the Modern World

Additional courses needed to complete 20 credits are to be selected in consultation with the biology minor advisor:

- Courses may be chosen from any available biology courses for which the prerequisites are met.
- At least two courses must be at the 2000 level or above. Advanced courses for students not taking the General Biology sequence include the following (with permission of instructor):  
 BIO 2470/The Marine Biology of the Mediterranean  
 BIO 3160/Genetics  
 BIO 3250/Animal Physiology  
 BIO 3430/Vertebrate Zoology  
 BIO 3440/Invertebrate Zoology  
 BIO 4660/Scanning Electron Microscopy and  
   BIO 4665/Imaging and Analytical Microscopy  
 BIO 4720/Evolution  
 ENV 3805/Conservation Biology  
 ENV 3820/Animal Behavior  
 ENV 4460/Marine Ecology  
 PSY 3660/Physiological Psychology

### Chemistry Minor for Biology Majors

Many biology majors at Purchase 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 [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms"). Other biology students must take only one course beyond Organic Chemistry (e.g., CHE 3150, 3510, or 4610).

For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/).

## The Biology Program: Courses

### Human Anatomy and Physiology I: Anatomy and Physiology

**BIO 1510** / 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.

### Human Anatomy and Physiology II: Physiology and Nutrition

**BIO 1520** / 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.

### General Biology I

**BIO 1550** / 4 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, or 1520.

**Corequisite** for premedical students and biology majors: BIO 1550.10

### General Biology I Lab

**BIO 1550.10** / 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. *Required for premedical students and biology majors.*

**Corequisite:** BIO 1550

### General Biology II

**BIO 1560** / 4 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 or 1520. BIO 1550 is not a prerequisite.

**Corequisite** for premedical students and biology majors: BIO 1560.10

### General Biology II Lab

**BIO 1560.10** / 1.5 credits / Spring

Vertebrate anatomy and physiology, and examination of selected plant and animal phyla through lab exercises, experiments, and field trips. *Required for premedical students and biology majors.*

**Corequisite:** BIO 1560

### Biology Freshman Seminar

**BIO 1880** / 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 freshman biology majors enrolled in BIO 1550.*

**Corequisite:** BIO 1550

### The Marine Biology of the Mediterranean

**BIO 2470** / 4 credits / Summer (offered in [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; and anthropogenic impacts on the marine communities. Lab and field exercises provide a hands-on introduction to the plants and animals of the Mediterranean.

### Biology Program Seminar

**BIO 2890** / 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 following BIO 1550 and 1560, and for all transfer students.*

**Prerequisite:** At least one semester of BIO 1550 or 1560

### Genetics

**BIO 3160** / 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. The lab is optional.

**Prerequisite:** BIO 1550 and 1560, or BIO 1510

**Prerequisite or corequisite:** BIO 3530

### Genetics Lab

**BIO 3160.10** / 1.5 credits / Fall

Lab and statistical exercises employing *Drosophila*, human, and plant material, selected to complement the lecture course.

**Corequisite:** BIO 3160

### Developmental Biology

**BIO 3170** / 4 credits / Spring

Lecture course examining patterns and processes of animal development from fertilization to organogenesis in vertebrates and invertebrates. Emphasis is placed on the genetic control of development and on molecular and cellular mechanisms of differentiation and morphogenesis. A term paper on a current research area is required. The lab is optional.

**Prerequisite:** BIO 3530 and CHE 1550 and 1560

### Developmental Biology Lab

**BIO 3170.10** / 1.5 credits / 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

### Animal Physiology

**BIO 3250** / 4 credits / Fall

Lecture course examining the major organ systems of the vertebrates. Topics include neurophysiology and sensory biology, muscle contraction, cardiovascular physiology, respiratory physiology, osmoregulation, and digestion. Physiological adaptations of vertebrates to extreme environments (e.g., high altitude and aquatic hypoxia) are also discussed.

**Prerequisite:** BIO 1550, 1560, and 3530, and CHE 1550 and 1560

### Animal Physiology Lab

**BIO 3250.10** / 1.5 credit / Fall

Lab course on vertebrate (animal and human) physiology. Topics include neurophysiology and sensory biology, muscle contraction, cardiovascular physiology (anatomy, blood pressure, EKG), respiratory physiology, exercise physiology, fluid balance, and osmoregulation.

**Prerequisite:** BIO 1550, 1560, and 3530, and CHE 1550 and 1560

**Prerequisite or corequisite:** BIO 3250

### Field Biology of Local Landscapes

**BIO 3280** Refer to ENV 3280 in [Environmental Studies Courses](#) for description. Biology majors may count BIO 3280 toward the lab studies requirement, but not as an upper-level biology elective.

### Microbiology

**BIO 3360** / 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, and infection and immunity. Lab exercises require time in addition to the scheduled period.

**Prerequisite:** BIO 3530 and CHE 1550 and 1560

### Vertebrate Zoology

**BIO 3430** / 5.5 credits / Spring

Lecture and lab course examining the evolution of the major groups of vertebrates and emphasizing the interrelationship of vertebrate form, function, and environment in extinct and extant groups. Topics include locomotion, respiration, circulation, osmoregulation, and sensory physiology. The lab includes trips to the Norwalk Maritime Center, American Museum of Natural History, and the Bronx Zoo. *A discussion section is required.*

**Prerequisite:** BIO 1550 and 1560

### Invertebrate Zoology

**BIO 3440** / 5.5 credits / Special topic (offered irregularly, 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.

**Prerequisite:** BIO 1550 and 1560

### Cell Biology

**BIO 3530** / 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. *Required for all biology majors immediately following BIO 1550 and 1560.*

**Prerequisite:** BIO 1550 and 1560

**Prerequisite or corequisite:** BIO 2890 and CHE 1550

### Biology Junior Seminar

**BIO 3890** / 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 before beginning the senior project; generally taken after completion of BIO 3530 and two advanced electives.*

**Prerequisite:** BIO 2890

### Independent Study and Tutorial

**BIO 3900** 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.

### **Biology Internship**

**BIO 3980** / 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

### **Immunology**

**BIO 4560** / 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; and immunodeficiency. Students prepare a paper based on current literature in the field.

**Prerequisite:** BIO 3530

*Recommended but not required (one of the following):* BIO 3160, BIO 3360, BIO 4620, CHE 4610

### **Molecular Biology**

**BIO 4620** / 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; and 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.

**Prerequisite:** BIO 3530

**Corequisite:** CHE 1550

### **Transmission Electron Microscopy and Cell Ultrastructure**

**BIO 4650** / 6 credits / 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

### **Scanning Electron Microscopy**

**BIO 4660\*** / 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

### **Imaging and Analytical Microscopy**

**BIO 4665\*** / 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, and EDS X-ray elemental analysis. Students gain practical experience by carrying out several brief exercises.

**Corequisite:** BIO 4660

*\*For the purpose of fulfilling biology degree requirements, BIO 4660 and 4665 together count as one upper-level biology elective.*

### **Cellular and Molecular Techniques**

**BIO 4670** / 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 subcellular 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 BIO 4620 or CHE 3320 or CHE 4610

**Prerequisite or corequisite:** BIO 4620, CHE 3320, or CHE 4610

### **Evolution**

**BIO 4720** / 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.

**Prerequisite:** BIO 3160, BIO 3560, or ENV 3120

*Recommended prior or concurrent studies:* BIO 3430, ENV 3820

### **Behavior Genetics**

**BIO 4760** / 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; and assortative mating as it pertains to a variety of animals, including humans.

**Prerequisite:** BIO 3160 or permission of instructor

### **Biology Course Assistant**

**BIO 4870** / 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.

**Independent Study and Tutorial**  
**BIO 4900** Refer to [BIO 3900](#) for description.

#### Senior Project

**BIO 4990** / 4 credits (per semester) / 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

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#### Additional Courses

The following can also be used to satisfy biology course requirements:

CHE 4610/Biochemistry

CHE 4610.10/Biochemistry Lab\*

\*May be used by biology majors to fulfill an upper-level lab study

ENV 4460/Marine Ecology

ENV 3120/General Ecology

ENV 3805/Conservation Biology

ENV 3820/Animal Behavior

PSY 3660/Physiological Psychology

#### Biology Courses Available at Shoals Marine Laboratory

Purchase students may take a variety of marine-oriented courses at [Shoals Marine Laboratory](http://www.sml.cornell.edu) ([www.sml.cornell.edu](http://www.sml.cornell.edu)) during the summer and transfer credit to their Purchase transcripts. Substitutions of Shoals courses for biology program requirements are determined on an individual basis and should be approved in advance by the academic advisor. 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; visit the Shoals Web site for details.

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/).

## 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 also provides a sound foundation for related careers in such fields as medicine and environmental science, teaching, law, business, art conservation, and journalism.

#### About the Curriculum

The chemistry curriculum at Purchase is designed to introduce students to all of the principal areas of modern chemistry, including organic, inorganic, physical, biological, analytical, and environmental chemistry. A career in chemistry or a closely allied field demands that the individual evolve toward a self-teaching style of scholarly independence. The chemistry curriculum at Purchase provides a foundation from which this long-range educational goal can be achieved.

Freshmen are encouraged to consult members of the chemistry faculty, in addition to their freshman advisors, concerning questions about chemistry at Purchase, program planning, and careers in chemistry and related fields.

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#### Chemistry Faculty (Board of Study)

Frank Bellevue, Ph.D., Rensselaer Polytechnic Institute

Taina Chao, Ph.D., Texas A&M University

Peter Corfield, Ph.D., Durham University (England)

Joseph Skrivaneck, Ph.D., Pennsylvania State University

#### Cooperating Faculty:

Elysse Craddock, Ph.D., University of Sydney, Australia (Biology)

Joanne Tillotson, Ph.D., Michigan State University (Biology)

For additional information:

[School of Natural and Social Sciences Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/).

## The Chemistry B.A. Program: Academic Requirements and Concentrations

To declare chemistry as a major, students are required to have passed General Chemistry I and II (or the equivalent courses for transfer students) with grades of C or higher. All other courses required for the chemistry major, including support courses, must be completed

with a grade of C- or higher.

In addition to meeting [general degree requirements](#), all chemistry majors must complete the following requirements:

### Chemistry Courses (47 credits)

A minimum cumulative 2.0 (C) GPA is required in all chemistry courses, excluding the senior project:

1. CHE 1550/General Chemistry I with lab: 5 credits
2. CHE 1560/General Chemistry II with lab: 5 credits
3. CHE 3150/Chemical Instrumentation and Analytical Methods: 5 credits
4. CHE 3310/Organic Chemistry I with lab: 5 credits
5. CHE 3320/Organic Chemistry II with lab: 5 credits
6. CHE 3510/Physical Chemistry I: 4 credits
7. CHE 3510.10/Physical Chemistry I Lab: 2 credits
8. A minimum of 4 credits of advanced chemistry electives, chosen from the following list:
  - CHE 3740/Medicinal Chemistry: 3 credits
  - CHE 3900/Independent Study: 1–3 credits
  - CHE 4610/Biochemistry: 4 credits
  - CHE 4610.10/Biochemistry Lab: 2 credits
  - CHE 4800/Special Topics in Chemistry: 3 credits
  - CHE 4900/Independent Study: 1–3 credits
9. CHE 3895/Chemistry Junior Seminar: 2 credits
10. CHE 4880/Chemistry Senior Seminar I: 1 credit
11. CHE 4890/Chemistry Senior Seminar II: 1 credit
12. CHE 4990/Senior Project (two semesters): 8 credits

### Support Courses (18 credits)

1. MAT 1500/Calculus I: 4 credits
2. MAT 1510/Calculus II: 4 credits
3. PHY 1510/Introductory Physics I: 5 credits
4. PHY 1520/Introductory Physics II: 5 credits

### Biochemistry Concentration

Chemistry majors who choose this concentration conduct their senior project in the general subject area of biochemistry. The following courses are to be taken in addition to those required for the major:

1. BIO 1550/General Biology I
2. BIO 1560/General Biology II
3. CHE 4610/Biochemistry
4. CHE 4610.10/Biochemistry Lab
5. And one course from the following list:
  - BIO 3360/Microbiology
  - BIO 3530/Cell Biology
  - BIO 4620/Molecular Biology

### Chemistry Education

The Chemistry Program has a variety of chemistry and related courses tailored to prepare students who are interested in pursuing careers as high school chemistry teachers. Upon completion, the courses allow students to proceed for a “one year” master’s degree in education at one of the SUNY/CUNY campuses and subsequent certification.

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/).

## Minor in Chemistry

Students who are interested in the minor in chemistry must submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”) to the coordinator of the Chemistry Board of Study.

### Academic Requirements for the Minor in Chemistry

Five courses, as follows:

1. CHE 1550/General Chemistry I
2. CHE 1560/General Chemistry II
3. And three courses to be chosen from the following list:
  - CHE 3150/Chemical Instrumentation and Analytical Methods
  - CHE 3310/Organic Chemistry I (with lab)
  - CHE 3320/Organic Chemistry II (with lab)
  - CHE 3510/Physical Chemistry I
  - CHE 3520/Physical Chemistry II
  - CHE 4610/Biochemistry
  - CHE 3740/Medicinal Chemistry
  - CHE 4800/Special Topics in Chemistry

Many biology majors at Purchase automatically qualify for the minor in chemistry. For additional information, refer to [Chemistry Minor for Biology Majors](#).

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/).

# The Chemistry Program: Courses

## General Chemistry I

**CHE 1550** / 5 credits / Fall

The principles and applications of chemistry. Topics include the development of an atomic/molecular model, stoichiometry, interaction of light with matter, and the physical behavior of solids, liquids, and gases. The required lab emphasizes basic techniques in synthetic and analytical chemistry.

**Prerequisite:** MAT 1100 or equivalent

## General Chemistry II

**CHE 1560** / 5 credits / Spring

A continuation of CHE 1550. Topics include chemical kinetics and equilibrium, electrochemistry, thermodynamics, acids and bases, and the chemistry of representative elements. The required lab emphasizes basic techniques in analytical and synthetic chemistry.

**Prerequisite:** CHE 1550

## Chemistry for the Consumer

**CHE 1600** / 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.*

## Chemistry and the Arts

**CHE 1700** / 3 credits / Special topic (offered irregularly)

A lecture/demonstration course, designed for nonscience 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.*

## Chemical Instrumentation and Analytical Methods

**CHE 3150** / 5 credits / Spring

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

## Organic Chemistry I

**CHE 3310** / 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

## Organic Chemistry I Lab

**CHE 3310.10** / 1 credit / Fall

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

**Prerequisite or corequisite:** CHE 3310

## Organic Chemistry II

**CHE 3320** / 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

## Organic Chemistry II Lab

**CHE 3320.10** / 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

## Physical Chemistry I

**CHE 3510** / 4 credits / Spring

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

## Physical Chemistry I Lab

**CHE 3510.10** / 2 credits / Spring

Lab experience in the areas of chemical thermodynamics, phase and chemical equilibria, and reaction kinetics.

**Prerequisite or corequisite:** CHE 3510

## Physical Chemistry I Lab for Biochemistry Majors

Refer to BCM 3510.10 in [Biochemistry Courses](#).

## Physical Chemistry II

**CHE 3520** / 4 credits / Special topic (offered irregularly)

A lecture course introducing the principles of quantum mechanics, spectroscopy, and statistical thermodynamics.

**Prerequisite:** CHE 3510

## Medicinal Chemistry

**CHE 3740** / 3 credits / Spring

An introduction to how drugs are designed and the molecular mechanisms by which drugs act in the body. Covers the basic principles and techniques of medicinal chemistry, including drug administration and metabolism, as well as specific topic areas within medicinal chemistry (e.g., opium analgesics and adrenergic receptor antagonists).



**Prerequisite:** CHE 3320

#### **Chemistry Junior Seminar**

**CHE 3895** / 2 credits / 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.*

#### **Independent Study and Tutorial**

**CHE 3900** and **CHE 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.

#### **Chemistry Internship**

**CHE 3980** / 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.

#### **Biochemistry**

**CHE 4610** / 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; the structure, regulation, and kinetics of enzymes; and the structure and function of vitamins.

**Prerequisite:** CHE 3320

#### **Biochemistry Lab**

**CHE 4610.10** / 2 credits / Fall

Practical hands-on experimental techniques for isolation and analysis of the four classes of biomolecules: proteins, carbohydrates, lipids, and nucleic acids. *Required for biochemistry majors.*

**Prerequisite:** CHE 4610

#### **Cellular and Molecular Techniques**

**CHE 4670** Refer to BIO 4670 in [Biology Courses](#) for description.

**Prerequisite:** CHE 3320 and either BIO 3530, BIO 4620, or CHE 4610

#### **Special Topics in Chemistry**

**CHE 4800** / 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

#### **Chemistry Senior Seminar I and II**

**CHE 4880** and **4890** / 1 credit (per semester) / I: Fall; II: 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.

#### **Independent Study and Tutorial**

**CHE 4900** Refer to [CHE 3900](#) for description.

#### **Chemistry Senior Project**

**CHE 4990** / 4 credits (per semester) / 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

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/).

## **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:

1. a rigorous understanding of economic theory and its historical development
2. the ability to apply theory to important real-world problems
3. the analytical skills needed to succeed in a highly competitive economy

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 and gender and development in the Third World). These may be studied in regular courses and in [tutorials and independent studies](#). In every case, the faculty is dedicated to developing each student's ability to think critically, write clearly, and conduct research.

Students majoring in economics are encouraged to pursue [internships](#) and [study abroad](#) programs during their four years at Purchase. The program also houses the [Westchester Center for Economic Education](#) ([www.purchase.edu/mise/nyscee/centers.htm](http://www.purchase.edu/mise/nyscee/centers.htm)), a New York State Council on Economic Education (NYSCEE) center that 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.

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#### Economics Faculty (Board of Study)

Peter F. Bell, Ph.D., University of Wisconsin  
Kim Christensen, Ph.D., University of Massachusetts  
Sanford Ikeda, Ph.D., New York University  
Rex McKenzie, Ph.D., New School for Social Research  
Seamus O'Cleireacain, Ph.D., University of Michigan

For additional information:

[School of Natural and Social Sciences Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/)

## The Economics B.A. Program: Academic Requirements

### Proficiency Requirements for Economics Majors

Satisfaction of the College's [math proficiency requirement](#) is a prerequisite for ECO 1500, 1510, 3010, and 3260.

### Academic Requirements

In addition to meeting [general degree requirements](#), all economics majors (except those in the [business economics concentration](#)) must complete the following requirements (48–52 credits):

1. Three introductory-level theory courses (12 credits):  
ECO 1500/Macroeconomic Theory I\*  
ECO 1510/Microeconomics I\*  
ECO 1540/Economics and Everyday Life\*  
\*A grade of C or higher is required in each of these three courses
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 credits)
4. Four electives in economics\* (12–16 credits)  
\*Refer to the [list](#) below for examples.
5. ECO 4880/Economics Senior Seminar I: 2 credits
6. ECO 4890/Economics Senior Seminar II: 2 credits
7. ECO 4990/Senior Project in Economics (must be taken for two semesters): 8 credits

Refer to [The Senior Project](#) in the Academic Policies section for additional information.

### Economics Electives

The following are examples of elective courses in economics. New courses may be added to this list every year.

ECO 2280/Environmental Economics  
ECO 3100/Cities, Culture, and the Economy  
ECO 3150/The Political Economy of Women  
ECO 3190/Money and Banking  
ECO 3195/Financial Economics  
ECO 3200/The Global Economy  
ECO 3360/History of Economic Thought  
ECO 3410/Computers and Economics  
ECO 3500/Wealth and Poverty in the Global Economy

### Additional notes for economics majors:

1. In addition to the grade requirement in the three introductory courses, economics majors must maintain a GPA of 2.0 (C) or higher in required courses.
  2. These requirements should, where possible, be taken in the years appropriate to their numbers: 1000-level in the freshman year, 2000-level in the sophomore year, etc. In addition to the required courses, there are many exciting opportunities for economics-related internships in the business, government, and nonprofit sectors.
  3. It is highly recommended that the senior thesis be written in a subject area in which a student already has some knowledge through prior coursework.
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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/)

## 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 economics major with a concentration in business economics. The program is designed to accommodate the interests of students interested in a business career within the intellectual context of the economics major.

### Proficiency Requirements for Economics Majors

Satisfaction of the College's [math proficiency requirement](#) is a prerequisite for ECO 1500, 1510, 3010, and 3260.

### 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 (12 credits):  
ECO 1500/Macroeconomic Theory I\*  
ECO 1510/Microeconomics I\*  
ECO 1540/Economics and Everyday Life\*  
\*A grade of C or higher is required in each of these three courses
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 credits)
4. Four business-related electives (12–14 credits), 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 4880/Economics Senior Seminar I: 2 credits
7. ECO 4890/Economics Senior Seminar II: 2 credits
8. ECO 4990/Senior Project in Economics (two semesters required): 8 credits

Refer to [The Senior Project](#) in the Academic Policies section for additional information.

**Note:** In addition to the grade requirement in the three introductory courses, economics majors must maintain a GPA of 2.0 (C) or higher in required courses.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/).

## Minor in Economics

A minor in economics is awarded to any student who completes at least five economics courses. This great flexibility permits students to design their own program around any series of economics courses of interest to them.

Students interested in the minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms").

Members of the economics faculty 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.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/).

## The Economics Program: Courses

### Macroeconomic Theory I

**ECO 1500** / 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](#)

### Microeconomics I: The Principles of Human Action

**ECO 1510** / 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](#)

### Economics and Everyday Life

**ECO 1540** / 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.

### Arts and Entertainment in Economics

**ECO 2085** / 4 credits / Special topic (offered irregularly)

A survey course that reviews economic and financial aspects of the film, music, performing arts, sports, radio, and broadcasting industries. *Formerly ECO 2080/Entertainment Economics.*

### Political Economy of the Media

**ECO 2090** / 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); and the impact of media on politics and social life.

### Economies of Latin America

**ECO 2223** / 4 credits / Special topic (offered irregularly)

An overview of economic conditions in Latin America and the Caribbean, with a focus on competing strategies for national and regional development. Topics include the consequences of the region's deepening immersion in the global economy; its investment, trade, and labor-market ties to the U.S. economy; and the roots of its principal socioeconomic conflicts.

### **Globalization: Film and Lecture Series**

**ECO 2225** / 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 global 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.

### **Environmental Economics**

**ECO 2280** / 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:** ECO 1510

*Recommended:* A prior course in economics

### **Business Economics**

**ECO 2300** / 4 credits / Spring

This course provides the basic analytical tools that are helpful in guiding business and managerial decision-making in various kinds of markets. Topics include production and cost theory, competitive and monopolistic pricing, and how to interpret econometric and statistical data.

**Prerequisite:** ECO 1510

### **Labor Economics**

**ECO 2350** / 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.

### **Looking at Cities: Jane Jacobs and Beyond**

**ECO 2610** / 4 credits / Special topic (offered irregularly)

Jane Jacobs is perhaps the most important intellectual figure and influence in urban planning in the second half of the 20th century. This course examines her writings on urban theory, ethics, and economics to help frame and understand contemporary urban issues. *Also offered as ENV 2610.*

### **Macroeconomic Theory II**

**ECO 3010** / 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](#)

### **Cities, Culture, and the Economy**

**ECO 3100** / 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. *Also offered as ENV 3100.*

**Prerequisite:** ECO 1510

### **American Capitalism in the 21st Century:**

#### **Competition, Command, Change**

**ECO 3120** / 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, and globalization and increased economic interdependence.

**Prerequisite:** ECO 1540

### **The Political Economy of Women**

**ECO 3150** / 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 economics of slavery, 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 GND 3150.*

*Recommended prior courses:* ECO 1540, GND 1520

### **Money and Banking**

**ECO 3190** / 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:** ECO 1500

### **Financial Economics**

**ECO 3195** / 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:** ECO 1510

### **The Global Economy**

**ECO 3200** / 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; and debt burdens of developing countries. *A background in economics is not required.*

#### **Microeconomics II: Tools for Problem Solving**

**ECO 3260** / 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, and satisfaction of the [math proficiency requirement](#)

#### **History of Economic Thought**

**ECO 3360** / 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, and 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

#### **Political Economy of the Caribbean**

**ECO 3380** / 4 credits / Every year

Periodic bouts of inflation, economic stagnation, and an erosion of the social fabric characterize the contemporary Caribbean. This course connects seemingly disparate themes and posits the view that much of what is taking place today is best understood in the context of the history of the social classes and groups in the region.

#### **Business, Government, and Society**

**ECO 3400** / 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

#### **Computers and Economics**

**ECO 3410** / 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 and an introductory course in economics

#### **Wealth and Poverty in the Global Economy:**

##### **The Economic Development of the Third World**

**ECO 3500** / 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, and foreign aid and investment.

*Recommended prior course:* ECO 1500, 1510, or 1540

#### **Independent Study and Tutorial**

**ECO 3900** 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.

#### **Economics Internship**

**ECO 3980** / 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.*

**ECO 4800–4807** Refer to [LIU Courses](#) for information.

#### **Economics Senior Seminar I and II**

**ECO 4880** and **4890** / 2 credits (per semester) / I: Fall; II: Spring

This required, two-semester seminar assists seniors in undertaking the research and writing of their senior thesis. It focuses on the fundamentals of producing a good senior thesis, selected current issues in economic theory and policy that may be relevant to the research topics chosen by students, research tools available to those conducting economic research, and improvement of writing skills.

**Corequisite:** ECO 4990

#### **Independent Study and Tutorial**

**ECO 4900** Refer to [ECO 3900](#) for description.

#### **Senior Project in Economics**

**ECO 4990** / 4 credits (per semester) / 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).*

**Corequisite:** ECO 4880 (Fall) and 4890 (Spring)

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The following courses are offered by the [Long Island University Westchester Graduate Campus](#) (LIU, [www.liu.edu/cwis/west](http://www.liu.edu/cwis/west)) through an articulation agreement with Purchase College. Enrollment is limited to students majoring in economics and permission of instructor is required. For descriptions of these courses, please contact LIU.

ECO 4800/Financial Accounting  
ECO 4801/Corporate Financial Management  
ECO 4802/Principles of Management and Leadership

For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/).

## The Environmental Studies B.A. Program

### **Making a Difference: The Natural World and Human Society**

Environmental scientists understand the scope and severity of the problems facing human society. We also now recognize the importance of considering people's beliefs and preferences in the search for solutions to preserve the natural systems on which all life relies.

The Environmental Studies B.A. Program at Purchase College reflects this new, interdisciplinary focus on the interactions among the sociopolitical, economic, and ecological systems where the natural world and human society overlap. This new approach offers challenges and opportunities for those motivated to help improve the health of our environment and the quality of human existence.

The program culminates in the senior project—a research project undertaken in collaboration with a faculty member. Senior research projects vary widely in topic and method, but all incorporate a common theme: environmental impacts cannot be addressed without consideration of human society.

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### **Environmental Studies Faculty (Board of Study)**

George Kraemer, Ph.D., University of California, Los Angeles  
Paul Steineck, Ph.D., Louisiana State University (Emeritus)  
Ryan Taylor, Ph.D., Oregon State University  
James Utter, Ph.D., Rutgers University  
David Yozzo, Ph.D., University of Virginia

#### *Research Faculty:*

Peter Woodhead, Ph.D., Durham University (England)

For additional information: [School of Natural and Social Sciences Faculty](#)

#### *Cooperating Faculty:*

##### [School of Humanities:](#)

Casey Haskins, Ph.D., University of Pennsylvania (Philosophy)  
Jennifer Uleman, Ph.D., University of Pennsylvania (Philosophy)

##### [School of Natural and Social Sciences:](#)

Karen Burstein, J.D., Fordham University (Political Science)  
Sanford Ikeda, Ph.D., New York University (Economics)  
Matthew Immergut, Ph.D., Drew University (Sociology)  
Connie Lobur, Ph.D., Rutgers University (Political Science)  
Maryann McEnroe, Ph.D., University of California, Davis (Biology)  
Joel Tenenbaum, Ph.D., Harvard University (Mathematics/Computer Science)

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For additional information and updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/).

## The Environmental Studies B.A. Program: Academic Requirements

In addition to meeting [general degree requirements](#), environmental studies majors must complete the 14 required courses listed below, including the 8-credit senior project, and attain a minimum 2.0 (C) GPA in the nine foundation courses. In addition, a suite of [elective courses](#) (34–36 credits total) in a field of focus, 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.

### **Required Foundation Courses**

The required core of the environmental studies B.A. curriculum comprises the following nine foundation courses (three courses each in three categories):

1. **Natural Sciences:**  
ENV 1500/Introduction to Environmental Science  
ENV 3120/General Ecology (with lab)  
ENV 3110/Geology (with lab)
2. **Social Structure and Function:**  
ECO 1510/Microeconomics I  
ECO/ENV 2280/Environmental Economics  
ENV/POL 3030/Environmental Policy
3. **Research and Data Analysis:**  
PSY 2320/Behavioral Statistics  
ENV 3150/Geographic Information Systems

**Additional required courses:**

1. One of the following [physical education](#) courses:  
PED 1070/Outdoor Skills or  
PED 1105/Scuba or  
PED 1120/Rock Climbing
2. ENV 3800/Human Ecology (also offered as ANT 3801)
3. One of the following courses:  
ENV 3045/Environmental Impact Assessment or  
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 an allied discipline, including (but not limited to) [biology](#), [policy](#), [economics](#), history, and art. The choice of focal field (allied discipline) 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 allied discipline.

The following are examples of courses that can be taken to satisfy the electives requirement. Please note that some of these courses have prerequisites and/or corequisites. Students interested in taking elective courses not listed below should check with their faculty advisor before registering.

**Biology**

BIO 1550/General Biology I (with lab)  
BIO 1560/General Biology II (with lab)  
BIO 2470/Marine Biology of the Mediterranean  
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/Scanning Electron Microscopy  
BIO 4665/Imaging and Analytical Microscopy  
CHE 1550/General Chemistry I (with lab)  
CHE 1560/General Chemistry II (with lab)  
CHE 3310/Organic Chemistry I (with lab)  
CHE 3320/Organic Chemistry II (with lab)  
ENV 3045/Environmental Impact Assessment  
ENV 3240/Environmental Education  
ENV 3720/Aquatic Pollution  
ENV 3805/Conservation Biology  
ENV 3820/Animal Behavior  
ENV 4460/Marine Ecology  
ENV 4750/Applied Terrestrial Ecology

**Policy or 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 3010/Macroeconomic Theory II  
ECO 3100/Cities, Culture, and the Economy  
ECO 3200/The Global Economy  
ECO 3260/Microeconomics II  
ECO 3500/Wealth and Poverty in the Global Economy  
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/ENV 2080/Environmental Justice  
POL 2170/Political Theory I  
POL 2180/Political Theory II  
POL/ENV 3020/Law, Energy, and the Environment  
POL 3235/Globalization, Development, and Poverty  
POL 3300/Development and Politics of Latin America  
SOC 1500/Introduction to Sociology  
SOC 3286/Minorities and Science

**Other recommended electives:**

MAT 1500/Calculus I  
MAT 1510/Calculus II  
PHI 2120/Methods of Reasoning  
PHI 3010/History and Philosophy of Science  
SOC/ENV 2255/Environmental Sociology



Students who are interested in the environmental studies minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar); "under Forms") to the coordinator of the Environmental Studies Board of Study.

#### Academic Requirements for the Minor in Environmental Studies

A minimum of 20 credits, as follows:

1. ENV 1500/Introduction to Environmental Science
2. ENV 3120/General Ecology
3. ENV 2280/Environmental Economics or ENV 3030/Environmental Policy
4. ENV 3800/Human Ecology
5. Additional course(s) selected from the [electives](#) listed under academic requirements for the major.

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/).

## The Environmental Studies Program: Courses

### Introduction to Environmental Science

**ENV 1500** / 4 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.

### Environmental Justice

**ENV 2080** Refer to POL 2080 in [Political Science Courses](#) for description.

### Indigenous Peoples and the Environment

**ENV 2120** Refer to ANT 2120 in [Anthropology Courses](#) for description.

### Culture, Consumption, and the City

**ENV 2165** Refer to SOC 2165 in [Sociology Courses](#) for description.

### Environmental Sociology

**ENV 2255** Refer to SOC 2255 in [Sociology Courses](#) for description.

### Environmental Economics

**ENV 2280** Refer to ECO 2280 in [Economics Courses](#) for description.

### Physical Geography

**ENV 2300** / 4 credits / Spring

Location and local landscape influence natural resource availability, biome type, and agricultural potential. This course explores the earth's physical processes to understand the important links between geography and ecosystems. Students examine relationships between landforms, climatic variations, erosion processes, vegetation patterns, and hydrology. While this course focuses on the United States, broader linkages are made to regions around the world.

### Looking at Cities: Jane Jacobs and Beyond

**ENV 2610** Refer to ECO 2610 in [Economics Courses](#) for description.

### Natural Resources

**ENV 2700** / 4 credits / Alternate years (Spring)

Principles associated with the development and management of natural resources, including fossil fuels. Topics include sustainability, environmental and social implications of exploiting the natural environment, and renewable resources.

**Prerequisite:** ENV 1500 or permission of instructor

### Philosophy of the Environment

**ENV 2820** Refer to PHI 2820 in [Philosophy Courses](#) (School of Humanities) for description.

### Law, Energy, and the Environment

**ENV 3020** Refer to POL 3020 in [Political Science Courses](#) for description.

### Environmental Policy

**ENV 3030** / 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 3030.*

**Prerequisite:** ENV 1500, POL 1570, or POL 2010

### Environmental Impact Assessment

**ENV 3045** / 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 SEQRA (State Environmental Quality Review Act) requirements; use and interpretation of maps; and assessments related to physical, biological, and socioeconomic components. Students work as teams (using the map room, library, and computer resources) to prepare a sample Environmental Impact Statement related to ongoing development near the campus.

**Prerequisite:** ENV 1500 or permission of instructor

### Geology

**ENV 3110** / 3 credits / Alternate years (Fall)

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

### **Geology Lab**

**ENV 3110.10** / 1 credit / Alternate years (Fall)

Introduction to rock and mineral identification, topographic and geologic maps, structural geology, and landform analysis.

**Corequisite:** ENV 3110

### **General Ecology**

**ENV 3120** / 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:** ENV 1500 or BIO 1560, or permission of instructor

### **Geographic Information Systems (GIS)**

**ENV 3150** / 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

### **Advanced Spatial Analysis with Geographic Information Systems (GIS)**

**ENV 3155** / 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, and preparation of maps and GIS reports.

**Prerequisite:** ENV 3150 or practical knowledge of the ArcView GIS software

### **Psychology of Sustainability**

**ENV 3230** / 4 credits / Special topic (offered irregularly)

The role of psychology in building a sustainable future is examined by studying the attitudes, behaviors, and ethics associated with critical environmental problems. Readings and class discussions apply psychological theories and empirical work to such topics as perception of environmental risk, environmental justice and conflict resolution, and psychological benefits of sustainability. *Also offered as PSY 3230.*

**Prerequisite:** ENV 1500 or PSY 1530, or permission of instructor

### **Environmental Education**

**ENV 3240** / 4 credits / Special topic (offered irregularly)

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

### **Ecology of Urban Environments**

**ENV 3250** / 4 credits / Every year

Traces the evolution of the modern city, with emphasis on ecological issues including human population growth, urban wildlife ecology, energy, and material flows. These principles are used to consider the future of the city. The three focal cities are New York, Baltimore, and Phoenix.

**Prerequisite:** Junior standing and one of the following: ENV 1500, BIO 1560, SOC 1500, or permission of instructor

### **Field Biology of Local Landscapes**

**ENV 3280** / 2 credits / Alternate years (Fall)

Learn to identify local flora and fauna, use taxonomic keys, record field observations, interpret local landscapes, and conduct biological surveys. Off-campus field trips develop competency in these professionally valuable skills and provide opportunities to learn about a variety of ecosystems. The biota studied includes vertebrates, flowering plants, ferns, and butterflies. Some bird classes begin at 7:00 a.m. *Also offered as BIO 3280.*

**Prerequisite:** BIO 1560 and junior or senior standing

### **Environmental Regulations**

**ENV 3300** / 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

### **Aquatic Pollution**

**ENV 3720** / 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

### **Human Ecology**

**ENV 3800** / 3 credits / Spring

An interdisciplinary review of the reciprocal relationships between culture and environment in both traditional and complex societies. Past human-induced environmental degradation provides lessons applicable to current problems. Topics include the Green Revolution; cultural change and population trends; traditional vs. industrial food production; and the impact of global change, concepts of sustainability, and the commons. *Also offered as ANT 3801.*

**Prerequisite:** Junior standing or permission of instructor

### **Conservation Biology**

**ENV 3805** / 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

#### **Animal Behavior**

**ENV 3820** / 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 antipredator 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

#### **Environmental Studies Junior Seminar**

**ENV 3880** / 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

#### **Independent Study and Tutorial**

**ENV 3900** and **ENV 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.

#### **Internship in Environmental Studies**

**ENV 3980** / 2–4 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 postbaccalaureate employment.

**Prerequisite:** Junior standing

#### **Marine Ecology**

**ENV 4460** / 5 credits / Alternate years

This advanced course surveys the organizing ecological principles that structure all marine communities. The lecture and lab synthesize information from all levels of organization (organism, population, and community). Through texts and primary literature, students examine the biotic and abiotic factors controlling the abundance and distribution of marine organisms. Lab work is coupled with field experimentation and observation.

**Prerequisite:** ENV 1500 or BIO 1560, or permission of instructor

*Recommended:* ENV 3120

#### **Applied Terrestrial Ecology**

**ENV 4750** / 5 credits / Special topic (offered irregularly)

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

#### **Tutorial**

**ENV 4900** Refer to [ENV 3900–4900](#).

#### **Senior Project**

**ENV 4990** / 4 credits (per semester) / 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

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/).

## **General Natural Science Courses**

#### **Introduction to Teaching Science**

**NSC 3000** / 3 credits / Every semester

An introduction to the profession of science teaching in grades 7 through 12. The course includes comparative discussion of different pedagogies and selected science content, career pathways for teaching, an overview of teacher support mechanisms through mentoring and professional organizations, and an educational field component.

**Prerequisite:** One year of science courses

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/GeneralNaturalScience/courses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/GeneralNaturalScience/courses.aspx).

[< < School of Natural & Social Sciences home](#)

## **The Mathematics/Computer Science B.A. Program**

The Mathematics/Computer Science Program offers a B.A. degree program combining mathematics with computer science, as well as an undergraduate minor. It is designed to introduce students to the principal areas of mathematics and computer science, with an emphasis on applications. Requirements for the major include some choices (for example, discrete mathematics for students interested in pursuing careers in computing vs. differential equations for students aiming toward 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.

### The Senior Project

The capstone experience is the senior project, a year-long required research project undertaken by each senior in conjunction with a faculty mentor. Many of these projects are prepared for formal presentation at the annual Natural Sciences Student Symposium. Topics from recent years include:

- End-to-End Measuring and Monitoring
- Reach-Preservable Spanning Trees
- A Graphical User Interface Using Microsoft Foundation Classes
- Automorphism Group of Product Graphs
- Construction of Firewalls
- Building Games Using Direct X

In addition, many students gain important experiences by taking on responsibilities of network administrator, Web master, and technical assistant for courses and projects in the School. Student work has appeared in the *Annals of Discrete Math*, *Graph Theory Notes of NY*, and *Journal of Computing at Small Colleges*.

### A Dynamic, Innovative Curriculum

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; an advanced topics course on abstract algebra and point-set topology; a team-taught course on the emerging Web; and a course on robotics. The program provides required courses for general education, as well as required and elective courses for students majoring in other natural science disciplines and in new media.

### About Our Alumni

Recent graduates of the Mathematics/Computer Science Program are successfully pursuing advanced degrees at such institutions as Columbia University, SUNY Binghamton, and the CUNY Graduate Center, as well as careers in teaching at both the secondary and college level, in the finance industry (Salomon Brothers, Goldman Sachs, Sanford & Bernstein, G.E Capital Finance), and in the computer industry (IBM's T.J. Watson Research Center, IBM's Global Services Division, and several smaller software engineering firms).

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### Mathematics/Computer Science Faculty (Board of Study)

Martin Lewinter, Ph.D., City University of New York

Jeanine Meyer, Ph.D., New York University

Peter Ohring, Ph.D., University of Colorado

Irina Shablinsky, Ph.D., St. Petersburg State University (Russia)

Joel Tenenbaum, Ph.D., Harvard University

For additional information:

[School of Natural and Social Sciences Faculty](#)

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For additional information and updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/).

## The Mathematics/Computer Science B.A. Program: 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 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. One of the following courses:  
MAT 3710/Data Structures  
MAT 4225/Topics in Advanced Mathematics
  6. Three upper-level electives (12 credits) in mathematics/computer science. One of the three electives may be fulfilled by a [tutorial or independent study](#).
  7. Two science courses
  8. MAT 4880 and 4890/Mathematics Senior Seminar I and II
  9. MAT 4990/Senior Project (two semesters)
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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/).

## Minor in Mathematics/Computer Science

This minor is designed to introduce students to the methods, content, and applications of modern mathematics and computer science.

Students interested in the minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the coordinator of the Mathematics/Computer Science Board of Study.

### Academic Requirements for the Minor in Mathematics/Computer Science

Five courses, as follows:

- a. MAT 1500 and 1510/Calculus I and II
- b. MAT 1520/Computer Science I
- c. Two mathematics/computer science electives (3000-level or above)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/).

## The Mathematics/Computer Science Program: Courses

### Communicating Quantitative Information

**MAT 1020** / 4 credits / Every semester

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](#)

### Intermediate Mathematics

**MAT 1100** / 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.

### Precalculus

**MAT 1150** / 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, and trigonometry. A placement exam at the beginning of each term determines whether MAT 1100 is necessary as a prerequisite.

### Programming Games

**MAT 1420** / 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.*

### Calculus I

**MAT 1500** / 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

### Calculus II

**MAT 1510** / 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; and improper integrals. Applications include work, growth, and decay problems and volumes of solids of revolution.

**Prerequisite:** MAT 1500

### Computer Science I

**MAT 1520** / 4 credits / Every semester

An introduction to problem solving, using computers. Emphasis is on programming, including the study of syntax, semantics, logical structures, graphics, and object-oriented programming. General topics of algorithm development, formulating problems, finding methods for computer solutions, differences among computer languages, and trends in the industry are also discussed. Experience is acquired through hands-on labs and several programming assignments. *Offered as NME 1520 for new media majors.*

**Prerequisite:** MAT 1150 or equivalent

### Computer Science II

**MAT 1540** / 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

### Introductory Statistics

**MAT 1600** / 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

### Computer Architecture

**MAT 2700** / 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,

and 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

### **Creating Web Documents**

**MAT 2730** / 4 credits / Every semester

Interactive online media like the World Wide Web have revolutionized the way people communicate. Students who are familiar 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.*

### **Geometry and Art**

**MAT 2800** / 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, and the golden ratio. The geometric basis of perspective is pursued in a historical setting.

### **Discrete Mathematics**

**MAT 3120** / 4 credits / Alternate years

This course in combinatorics includes elementary probability, linear programming, difference equations, graph theory, and enumeration techniques.

**Prerequisite:** MAT 1150

### **Calculus III**

**MAT 3150** / 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

### **Differential Equations**

**MAT 3160** / 4 credits / Alternate years

Many phenomena in scientific situations are characterized by differential equations. Topics include the mathematical formulation of problems and solution techniques, linear equations and systems, series methods, and nonlinear first- and second-order equations.

**Prerequisite:** MAT 3150

### **Linear Algebra**

**MAT 3170** / 4 credits / Alternate years

Topics include linear equations, row reduction, matrix algebra, determinants, vectors in three dimensions, abstract vector spaces, dimension, linear transformations, eigenvalues, diagonalization, and applications to other sciences.

**Prerequisite:** MAT 1510

### **Advanced Calculus**

**MAT 3210** / 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; and point-set topology.

**Prerequisite:** MAT 3150

### **Probability and Statistics**

**MAT 3410** / 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 used in statistics.

**Prerequisite:** MAT 3150

### **Creating User Interfaces**

**MAT 3440** / 4 credits / Special topic (offered irregularly)

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

### **Introduction to Unix and Modern Operating Systems**

**MAT 3450** / 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

### **Creating Dynamic Web Documents**

**MAT 3525** / 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

### **Creating Databases for Web Applications**

**MAT 3530** / 4 credits / Special topic (offered irregularly)

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

### **Social Software**

**MAT 3540** / 4 credits / Alternate years

Social software is explored both from technical and critical perspectives. Hands-on work in conceptualizing, designing, and developing social software projects is informed by examining the evolution of social software and its impact on society. Projects may range in complexity from simple Web sites to data-driven Web applications to real-time applications. *Offered as NME 3540 for new media majors.*

**Prerequisite:** MAT/NME 2730 or permission of instructor

**Numerical Analysis**

**MAT 3550** / 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, and error analysis.

**Prerequisite:** MAT 3150 and programming experience, or permission of instructor

**History of Mathematics Seminar**

**MAT 3610** / 4 credits / Special topic (offered irregularly)

Students study topics in classical mathematics, beginning with the development of arithmetic, algebra, and geometry in Egypt, Babylon, and Greece from approximately 2000 B.C. to 300 A.D. The course 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 effects on technology, is also covered. The goal is to understand the mathematics as well as the social and historical impact of these developments. *Limited to mathematics/computer science majors.*

**Prerequisite:** MAT 1500 and 1510, FRS 1000 and 1001 (or equivalent), and permission of instructor

**Networking and Security**

**MAT 3650** / 4 credits / Special topic (offered irregularly)

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 Kereberos-type tools. *Offered as NME 3650 for new media majors.*

**Prerequisite:** MAT/NME 1520 or equivalent

**Advanced Security**

**MAT 3660** / 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

**Robotics**

**MAT 3670** / 4 credits / Alternate years

An introduction to concepts and technologies for applications in the physical world in which (a) motors, actuators, and sensors are critical devices and (b) real-world variability has significance not present in the virtual world of data manipulation. Topics include industrial robotics, spying, and ethical issues. During and outside of class, students build autonomous vehicles in teams. Robot sumo or interactive art installation are possibilities. *Offered as NME 3670 for new media majors.*

**Prerequisite:** MAT/NME 1420 or 1520, or equivalent

**Informatics in Biology and Medicine**

**MAT 3680** / 4 credits / Alternate years (Spring)

An overview of the field of biomedical informatics, combining perspectives from biology, medicine, and computer science. Topics include principles of acquisition and storage of biomedical data, principles of database management, the role of the Web in the medical and biological sciences, bioinformatics resources on the Web, elements of statistics and data mining issues, decision making and decision trees, and legal and ethical issues.

**Prerequisite:** An approved course that satisfies the [SUNY general education requirement](#) in mathematics, or permission of instructor

**Data Structures**

**MAT 3710** / 4 credits / Alternate years

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

**Building XML Applications with Java**

**MAT 3745** / 4 credits / Special topic (offered irregularly)

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

**The Emerging Web: Collaborations in Web Design Using XML**

**MAT 3760** / 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

**Independent Study and Tutorial**

**MAT 3900** and **MAT 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.

**Abstract Algebra**

**MAT 4180** / 4 credits / Alternate years

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, and fields.

**Prerequisite:** MAT 3170 or permission of instructor

**Topics in Advanced Mathematics****MAT 4225** / 4 credits / Alternate years

Topics are selected from (a) group theory: groups, subgroups, symmetric group, dihedral group, cyclic groups,  $Z_n$ , cosets, homomorphism and isomorphism, and applications; (b) point-set topology: open and closed sets, limit points, Cauchy sequences, and Bolzano-Weierstrass theorem; and (c) analysis: axiom of continuity, least upper bounds, nested intervals, uniform continuity, Heine-Borel theorem, theory of integration, series, and uniform convergence.

**Prerequisite:** MAT 3150**Graph Theory with Applications****MAT 4410** / 4 credits / Alternate years

Topics include graphs, subgraphs, cographs, paths, cycles, connectivity, eulerian and hamiltonian graphs, adjacency matrices, trees, planarity, chromatic numbers, eccentricities, extremal graph theory, product graphs, and digraphs. Includes applications and a research project.

**Prerequisite:** Permission of instructor**Mathematics Senior Seminar I****MAT 4880** / 1 credit / Fall

Explores advanced topics in selected areas of mathematics. Includes required oral presentation by students. *Required for seniors majoring in mathematics/computer science.*

**Mathematics Senior Seminar II****MAT 4890** / 1 credit / Spring

Explores advanced topics in selected areas of mathematics. Oral presentation by students required. *Required for seniors majoring in mathematics/computer science.*

**Independent Study and Tutorial****MAT 4900** Refer to [MAT 3900](#) for description.**Senior Project****MAT 4990** / 4 credits (per semester) / Every semester

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.

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/).

## 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. Our students explore the complex and fascinating relationships that exist among media, society, and the arts, including how various institutions and forms of art and media relate to one another, as well as the role of the artist and media professional in today's society.

Students who choose to emphasize visual 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.

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

**Media, Society, and the Arts Faculty (Board of Study)**

Ahmed Afzal, Ph.D., Yale University

John Forrest, Ph.D., University of North Carolina, Chapel Hill

Rudolf Gaudio, Ph.D., Stanford University

Mary Kosut, Ph.D., New School for Social Research

Shaka McGlotten, Ph.D., University of Texas, Austin

Jason A. Pine, Ph.D., University of Texas, Austin

For additional information:

[School of Natural and Social Sciences Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/MediaSocietyArts/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/MediaSocietyArts/).

## The Media, Society, and the Arts B.A. Program: Academic Requirements

In addition to meeting [general degree requirements](#), students majoring in media, society, and the arts must complete each of the following courses (34 credits minimum) with a grade of C or higher:

1. MSA 1530/Introduction to Media, Society, and the Arts (3 credits)
2. One course in art history (visual or performing) or media history (at least 3 credits)
3. MSA 3400/Critical Perspectives on Media, Society, and the Arts (4 credits)
4. MSA 3200/Media Ethnographies *or*  
MSA 3410/Visual/Social Analysis: A Practicum (4 credits)

5. Two electives (at least 6 credits total)
6. Two or three courses in studio art and/or media production (at least 6 credits total)
7. MSA 4990/Senior Project in Media, Society, and the Arts (two semesters required; 8 credits total)

Refer to [The Senior Project](#) in the Academic Policies section for additional information.

### Elective Courses

New courses may be added to the following lists. Students should consult their advisor to determine whether a new course fulfills the elective requirement.

#### Anthropology:

ANT 2250/Film and Anthropology  
 ANT/MSA 2320/Performing Arts in Cross-Cultural Perspective  
 ANT/MSA 2340/Drugs, Bodies, Design  
 ANT 2710/Black Popular Culture  
 ANT/MSA 3175/Media Representations and Identity  
 ANT/MSA 3185/Global Media, Local Cultures  
 ANT/MSA 3260/Media, Music, and Culture in Brazil  
 ANT 3345/Theatre and Performance in Africa  
 ANT 3410/Anthropology of Art and Aesthetics  
 ANT/GND 3610/Gender and Popular Culture in South Asia [Drama Studies](#) (School of Humanities):  
 DRA 3250/Theories of Drama and Performance [Media, Society, and the Arts](#):  
 MSA/GND 3120/Riot Grrls and Radical Women  
 MSA 4700/Special Topics in Media, Society, and the Arts [New Media](#) (Interdisciplinary Studies):  
 NME 1150/Basic Visual Literacy  
 NME 3040/Internet as Public Art [Philosophy](#) (School of Humanities):  
 PHI 2780/Philosophy of Art: From Plato to Postmodernism [Sociology](#):  
 SOC/NME 2230/Computers and Culture  
 SOC 3465/Human-Centered Design: Theories, Methods, and Ethics  
 SOC/MSA 3830/Mass Media and Society

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## Minor in Media, Society, and the Arts

The minor in media, society, and the arts is designed to provide students with a broad knowledge and understanding of theories and methods of analysis of media and the arts, while at the same time allowing for skill development in an art form. Students interested in the minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the coordinator of the Media, Society, and the Arts Program.

### Academic Requirements for the Minor in Media, Society, and the Arts

- a. MSA 1530/Introduction to Media, Society, and the Arts (3 credits)
- b. Three electives; at least two of these must be taught by faculty in the Media, Society, and the Arts Board of Study (9–12 credits)
- c. At least 4 credits in studio art and/or media production courses

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## The Media, Society, and the Arts Program: Courses

### Introduction to Media, Society, and the Arts

**MSA 1530** / 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.

### Computers and Culture

Refer to SOC 2230 in [Sociology Courses](#) for description.

### Performing Arts in Cross-Cultural Perspective

**MSA 2320** Refer to ANT 2320 in [Anthropology Courses](#) for description.

### Behavioral Statistics

Refer to PSY 2320 in [Psychology Courses](#) for description.

### Drugs, Bodies, Design

**MSA 2340** Refer to ANT 2340 in [Anthropology Courses](#) for description.

### Black Popular Culture

Refer to ANT 2710 in [Anthropology Courses](#) for description.

### Philosophy of Art: From Plato to Postmodernism

Refer to PHI 2780 in [Philosophy Courses](#) for description.

### Riot Grrls and Radical Women

**MSA 3120** / 4 credits / Alternate years



This interdisciplinary course underscores the linkage between feminist theoretical paradigms and genres of feminist art. Feminist theory is considered, from Betty Friedan to bell hooks, as well as diverse artists and art forms, including Judy Chicago, Karen Finley, the Riot Grrl movement, and feminist zines. Sexuality, reproductive rights, women's work, pornography, race, violence, and activism are key themes that direct the analysis. *Also offered as GND 3120.*

**Prerequisite:** MSA 1530

#### **Queer Media Convergence**

**MSA 3160** / 4 credits / Special topic (offered irregularly)

Media convergence refers to large-scale changes in the ownership and production of media content, as well as the role that audiences and consumers have in its development. This course examines media convergence from the perspectives of queer theory and history, and asks how queer identities, sensibilities, styles, and practices both shape and are shaped by media convergence. *Also offered as NME 3160 and GND 3160.*

**Prerequisite:** Permission of instructor

#### **Media Representations and Identity**

**MSA 3175** Refer to ANT 3175 in [Anthropology Courses](#) for description.

#### **Global Media, Local Cultures**

**MSA 3185** Refer to ANT 3185 in [Anthropology Courses](#) for description.

#### **Media Ethnographies**

**MSA 3200** / 4 credits / Every spring

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

**Prerequisite:** MSA 1530 and permission of instructor

#### **Media, Music, and Culture in Brazil**

**MSA 3260** Refer to ANT 3260 in [Anthropology Courses](#) for description.

#### **Critical Perspectives on Media, Society, and the Arts**

**MSA 3400** / 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, various cultural studies approaches) and topics (e.g., hegemony, cultural capital, high vs. low culture, elite and commercialized culture) are explored.

**Prerequisite:** MSA 1530 and permission of instructor

#### **Research Methods**

Refer to SOC 3405 in [Sociology Courses](#) for description.

#### **Visual/Social Analysis: A Practicum**

**MSA 3410** / 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

#### **Performing Arts and Social Analysis**

Refer to ANT 3510 in [Anthropology Courses](#) for description.

#### **Fieldwork: Qualitative Methods**

Refer to ANT 3560 in [Anthropology Courses](#) for description.

#### **Mass Media and Society**

**MSA 3830** Refer to SOC 3830 in [Sociology Courses](#) for description.

#### **Internship in Media, Society, and the Arts**

**MSA 3980** / 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.

#### **Special Topics in Media, Society, and the Arts**

**MSA 4700** / 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

#### **Senior Project in Media, Society, and the Arts**

**MSA 4990** / 4 credits (per semester) / 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).*

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## **Physics Courses**

Although a major in physics is not offered, the introductory physics courses required for biology and chemistry majors are offered, and some advanced physics courses are given as tutorials.

**Introductory Physics I****PHY 1510** / 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, and the kinetic properties of matter. A lab section is required.

**Prerequisite:** MAT 1150**Introductory Physics II****PHY 1520** / 5 credits / Spring

A continuation of PHY 1510. Topics include electric and magnetic fields, electromagnetic waves, and atomic physics. A lab section is required.

**Prerequisite:** PHY 1510**The Physics of Sound and Light****PHY 1530** / 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.*

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Physics/courses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Physics/courses.aspx).

## The Political Science B.A. Program

The Political Science Program offers students an opportunity to discuss and debate current domestic and international issues. In addition, students systematically examine political problems, ideologies, government institutions, and political economy. The major is divided into two broad areas of study: U.S. politics and law, and comparative politics and international relations. These areas are augmented by 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 in government or policy analysis.

**Political Science Faculty (Board of Study)**

Shemeem Burney Abbas, Ph.D., University of Texas, Austin  
Zehra F. Kabasakal Arat, Ph.D., Binghamton University, SUNY  
Karen Baird, Ph.D., University of Houston  
Karen Burstein, J.D., Fordham University  
John Gitlitz, Ph.D., University of North Carolina, Chapel Hill  
Karen Kramer, M.A., Columbia University  
Connie Lobur, Ph.D., Rutgers University  
Peter Schwab, Ph.D., New School for Social Research

For additional information:

[School of Natural and Social Sciences Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/PoliticalScience/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/PoliticalScience/).

## The Political Science B.A. Program: 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 (3 credits; freshman year)
2. POL 2170/Political Theory I *or*  
POL 2180/Political Theory II (4 credits; sophomore year)
3. POL 3500/Research in Political Science (4 credits; junior year)
4. ECO 1500/Macroeconomic Theory I (4 credits)
5. Two courses in U.S. politics and law, 2000-level or above (6–8 credits)
6. Two courses in comparative politics and international relations, 2000-level or above (6–8 credits)
7. POL 4990/Senior Project (must be taken for two semesters; 8 credits)

Refer to [The Senior Project](#) in the Academic Policies section for additional information.

**Note:** 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.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/PoliticalScience/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/PoliticalScience/).

## Minor in Political Science

The minor in political science is designed to provide a broad knowledge of institutions, processes, and theories of politics in the U.S. and

international context. Students interested in this minor should arrange a conference with the coordinator of the Political Science Program, then submit a completed [Application for a Program of Minor Study](http://www.purchase.edu/registrar) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms").

**Prerequisite:** A minimum 2.0 (C) GPA

#### Academic Requirements for the Minor in Political Science

Five courses, to include:

- a. POL 1570/Introduction to United States Politics
- b. Plus four political science electives in the following two areas (two courses in each area):
  1. United States politics and law
  2. Comparative politics and international relations

**Related Interdisciplinary Minor:** [Latin American Studies](#)

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## The Political Science Program: Courses

### Introduction to United States Politics

**POL 1570** / 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.

### Governments and Politics Worldwide

**POL 2010** / 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.

### Introduction to International Relations

**POL 2020** / 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; and the emerging new world order.

### Women and Politics

**POL 2040** / 4 credits / Alternate years

Theoretical, historical, and empirical analyses of the relationship between women's private roles and socialization, and their integration into politics. Topics include changes in the laws affecting women, the impact of feminism on the quality of political discourse and political action, and the vexing problem of the "gender gap." *Also offered as GND 2040.*

### West African Politics and Literature

**POL 2070** / 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.

### Environmental Justice

**POL 2080** / 4 credits / Alternate years

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.*

### Citizens Living Under Islamic Laws

**POL 2105** / 4 credits / Special topic (offered irregularly)

Focusing on South Asia and the Middle East, this course examines how postcolonial Islamic states currently use "Islamic laws" to negotiate power and control with their citizens. Examples include Hudood, Zina, and blasphemy laws, which result in fatwas (religious decrees) that sometimes lead to extrajudicial killings. *Also offered as GND 2105.*

### Islam: Culture and Politics

**POL 2115** / 4 credits / Alternate years

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.

### Iraq and the Arab World

**POL 2117** / 4 credits / Special topic (offered irregularly)

The U.S. involvement in Iraq raises important questions that mirror those faced by the broader Arab world. Can democracy be brought to the Arab world? Can a people overcome deep, violent divisions to form one nation? Is it possible to have a democratic *and* pro-Western Arab government? Why is the region characterized by authoritarian regimes and economic stagnation? Why has political Islam taken hold with such force? Why are the U.S. and militant Islamic groups locked in an increasingly violent struggle? In this course, students explore answers to these questions and analyze the complex forces at work in the Arab world today.

### Race and Politics

**POL 2130** / 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.*

### **Political Theory I: Plato to Machiavelli**

**POL 2170** / 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.

### **Political Theory II: Hobbes to the Present**

**POL 2180** / 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.

### **Immigration: Policies, Problems, and Politics**

**POL 2190** / 4 credits / Alternate years (Fall)

The United States prides itself on being a nation of immigrants, but has never made it easy for the newly arrived. This course examines the policies, problems, and politics affecting immigration to the U.S. today. Topics include causes of immigration, immigration law and the undocumented, and patterns of assimilation. Much of the focus is on issues affecting Westchester County: housing, employment, day laborers, education, and access to social services.

### **Politics and the Media**

**POL 2210** / 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.

### **The Dominican Republic:**

#### **Between Latin America and the United States**

**POL 2230** / 4 credits / Alternate years (Spring)

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.

### **New York State Politics**

**POL 2320** / 4 credits / Special topic (offered irregularly)

An introduction to the way things work in New York local and state government. Topics include running for office, serving as an elected official, the public and the press, grassroots politics and interest group lobbying, constituent service, framing issues, and the nuts and bolts of making law and policy.

### **Russia and the Former Soviet Union**

**POL 2440** / 4 credits / Special topic (offered irregularly)

Examines the creation of the Soviet Union by revolutionary means in 1917, prospects and problems throughout its 74-year life, the fall of Communism, and the collapse of the Soviet state in 1991. The emergence of Russia and other Eastern European nations, ethnic strife, and post-Cold War politics are also addressed.

### **Courts, Judges, and Politics**

**POL 2600** / 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.

### **America on Film**

**POL 2610** / 3 credits / Special topic (offered irregularly)

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.*

### **Women in Developing Countries**

**POL 3000** / 4 credits / Fall

Examines the values, structures, and policies that shape the political attitudes 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. 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, including the legacy of colonialism. *Also offered as GND 3000.*

### **Law, Energy, and the Environment**

**POL 3020** / 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:* An introductory course in environmental science or law

### **Environmental Policy**

**POL 3030** Refer to ENV 3030 in [Environmental Studies Courses](#) for description.

### **Contemporary Revolutions**

**POL 3040** / 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.

### **Sex, Politics, and Health**

**POL 3045** / 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 GND 3045.*

#### **American Constitutional Law**

**POL 3050** / 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, and the role of the judiciary in the maintenance of national power.

**Prerequisite:** POL 1570

#### **U.S. Foreign Policy Since 1945**

**POL 3070** / 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, the war in Iraq, and the issue of terrorism, and analyzing how foreign policy has been formulated. Topics include the powers of the president vis-à-vis Congress in the formulation of foreign policy and the role of public opinion.

#### **Race, Gender, and the Law**

**POL 3090** / 4 credits / Fall

The legal dimensions of race and sex discrimination are examined. Fourteenth Amendment decisions of the Supreme Court and related federal antidiscrimination law are the focus of study. *Also offered as GND 3090.*

**Prerequisite:** POL 2040 or 3050

#### **Politics of the European Union**

**POL 3110** / 4 credits / Special topic (offered irregularly)

The European Union (EU) is the world's most complex experiment of a new political order. With the political integration of 25 nation-states, a common market, and a common currency, the EU is also the world's largest trading bloc. The course explores the creation of the EU; its institutional structure; different visions, projects, and problems of the EU; and current debates about its future.

#### **Women's Rights as Human Rights**

**POL 3125** / 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 U.N. convention on women's rights. *Also offered as GND 3125.*

#### **Civil Liberties and Civil Rights**

**POL 3160** / 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 3050

#### **The Nature and Function of Law**

**POL 3180** / 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 2600

#### **Presidential Politics**

**POL 3230** / 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, and the changing role of the president's spouse.

#### **Globalization, Development, and Poverty**

**POL 3235** / 4 credits / Alternate years (Spring)

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

#### **Gender Politics and Islam**

**POL 3240** / 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 dominance of the male voice in interpretation; 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 GND 3240.*

#### **Gender and Health: International Issues**

**POL 3245** / 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 GND 3245.*

#### **The Islamic State, Gender, and Sexuality**

**POL 3255** / 4 credits / Special topic (offered irregularly)

An examination of how notions of gender and sexuality are defined in the postcolonial Islamic state. Laws, customs, and cultural practices that enforce control are investigated in South Asian and Middle Eastern contexts. *Also offered as GND 3255.*

#### **The Islamic State, Heresy, and Freedom of Speech**

**POL 3257** / 4 credits / Special topic (offered irregularly)

An examination of heresy in the modern Islamic state. Students read materials from law, culture, and the humanities to evaluate state control through heresy laws. The course also explores the impact of such laws on citizenship, human rights, and freedom of speech. The

theme of exile is a special point of focus. *Also offered as GND 3257.*

### **Political Protest and Ideologies**

**POL 3290** / 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, antiracist, and nationalist movements and ideologies from Third World countries and ethnic minorities in the West.

### **Development and Politics of Latin America**

**POL 3300** / 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.

### **Constitutions and Rights: U.S. and China**

**POL 3315** / 4 credits / Alternate years

Focuses on the origins of rights in the U.S., with emphasis on judicial review and the judicial construction and interpretation of individual and human rights. Constitutional theories and practices used in U.S. constitutional courts and scholarship are examined. A comparative approach to constitutions and the development of transnational theories of human rights are then considered in the context of current changes in Chinese legal and political institutions and discourse.

*Recommended prior course:* POL 1570

### **United States/Latin American Relations**

**POL 3340** / 4 credits / 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.

### **Cuba and the U.S.**

**POL 3360** / 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.

### **Democratization in the Arab World**

**POL 3375** / 4 credits / Special topic (offered irregularly)

Is there hope for democracy in the Arab world? Is Islam compatible with democracy? Can oil and democracy mix? Is the U.S. promoting democracy or reinforcing authoritarianism? How has the "war on terror" affected the region's prospects for democracy? Through an examination of democratization theory and country case studies, students assess the prospects for democratization in the Arab world.

**Prerequisite:** At least one course in political science

*Recommended:* Prior coursework on the Middle East

### **Southeast Asian Politics**

**POL 3425** / 4 credits / Special topic (offered irregularly)

Focuses on the transformative process through which various nations of Southeast Asia are emerging. Students examine various political tensions in the region, such as national identity vs. local, ethnic, and religious identities; colonial legacies vs. the new economic and political world order; and democracy vs. authoritarian rule. Indonesia, Thailand, Vietnam, Cambodia, Malaysia, Philippines, and Burma serve as potential case studies.

### **Polarized Politics: Congress**

**POL 3465** / 4 credits / Special topic (offered irregularly)

While providing a comprehensive understanding of Congress, this course specifically examines the oversight and investigative role of Congress, the influence of political parties, and how elections and partisanship influence decision-making. Questions addressed include: How do the rules and norms that govern the House and the Senate differ? How has redistricting created a more polarized climate?

**Prerequisite:** POL 1570

### **Censorship: Sociological and Legal Perspectives**

**POL 3481** Refer to SOC 3480 in [Sociology Courses](#) for description.

### **Western Political Theory: Politics and Religion**

**POL 3485** / 4 credits / Special topic (offered irregularly, Summer, in [China](#))

Examines the Western tradition and its investigation of the meaning of authority, focusing on the rival sources for its definition: politics and religion. Using selected readings from the ancient Greeks to more contemporary American theorists, the class explores the tensions between these two explanatory frameworks. Emphasis is on their shared questions and often competing answers regarding human nature, the sources of identity, the relationship of the mind (reason) and soul, and the meaning of "the good life."

### **Research in Political Science**

**POL 3500** / 4 credits / Every semester

Introduces scientific approaches to conducting research in political science. Topics and hands-on activities include formulating research questions, theses, and hypotheses; conducting library research and preparing literature reviews; identifying relevant methods and research designs; collecting and analyzing data; and reporting research findings.

**Prerequisite:** POL 1570 and a political theory course (completed with grade of C or higher)

### **Society and Public Policy**

**POL 3565** Refer to SOC 3565 in [Sociology Courses](#) for description.

### **Human Rights**

**POL 3570** / 4 credits / Alternate years (Fall; Summer, in [Spain](#))

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?

### **States, Citizens, Human Rights, and Literature**

**POL 3573** / 4 credits / Special topic (offered irregularly)

An exploration of various perspectives on human rights. Students examine some modern nation states in relation to geographies of identity and human rights. Global literature is read in colonial and postcolonial contexts that describe state control through the infringement of citizenship and rights of speech, thus violating basic human rights. *Also offered as LIT 3573.*

#### **The Literature of Political Violence**

**POL 3580** / 4 credits / Special topic (offered irregularly)

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 Liberia, genocide in Rwanda, and colonialism and imperialism in Africa).

#### **The Arab World and the West**

**POL 3660** / 4 credits / Summer (offered in [Spain](#))

Addresses critical questions arising from contemporary politics in the Arab world, which increasingly affect the countries of the West, including Spain. Political marginalization and economic discontent in Arab and Muslim countries have resulted in large migrations to Europe and the emergence of violent Islamic groups. Spain, with its rich Islamic heritage, has been a particular focus of substantial migrant inflows and terrorist attacks by radical Islamists. Why have these groups targeted Spain and other Western countries? What are the causes of discontent plaguing the Arab world? What initiatives have Spain and other European countries taken to address these problems, and how do these differ from U.S. approaches? Field trips within Burgos and to more distant Spanish sites complement in-class discussion.

#### **Politics and Religion in America**

**POL 3670** / 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.

#### **Special Topics in Latin America**

**POL 3735** / 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

#### **The Middle East**

**POL 3740** / 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.

#### **Money, Power, and Democracy**

**POL 3780** / 4 credits / Alternate years (Fall)

The meaning of democracy is examined with a reference to theoretical and actual models of democratic states. 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 historical and contemporary alternatives. The problems of democratization in developing countries are also examined.

#### **Politics and Literature in Central Africa**

**POL 3855** Refer to LIT 3855 in [Literature Courses: 3000–3999](#) for description.

#### **Independent Study and Tutorial**

**POL 3900** / variable credits / Every semester

Faculty members are available for independent study and tutorials on a selected basis in areas not covered by regular coursework.

#### **Internship in Political Science**

**POL 3980** / 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 Center in the structuring of the internship agreement.

#### **Gender and the Global AIDS Crisis**

**POL 4260** / 4 credits / Special topic (offered irregularly)

An investigation of gender dynamics in the global AIDS crisis. Students explore women's issues pertaining to AIDS; analyze programs and policies to determine how successfully women's needs and concerns are addressed; and develop proposals for research projects designed to help advance the needs of women. Academic research on these issues is emphasized. *Also offered as GND 4260.*

**Prerequisite:** Permission of instructor

#### **Special Topics in Political Science**

**POL 4880** / 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.

**Prerequisite:** Permission of instructor

#### **Senior Project in Political Science**

**POL 4990** / 4 credits (per semester) / 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



# 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 who 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 Center](#) 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.

## Premedical Student Responsibilities

Students who want the assistance of the Premedical Advisory Committee must establish their files in the Career Development Center well before the deadline and make certain that all materials (including reference letters, transcripts, and an autobiographical statement) are received on time. These files must be complete in the Career Development Center one month before scheduled interviews with the Premedical Advisory Committee. Interviews usually take place during March and April of the junior year. Students must request a place on the interview schedule at the Career Development Center well in advance of the deadline. 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. For additional information, contact the Career Development Center or a member of the Premedical Advisory Committee.

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## Premedical Advisory Committee

### Biology Faculty:

James G. Daly, Ph.D., University of Guelph (Canada)  
Lee Ehrman, Ph.D., Columbia University  
Jan Robert Factor, Ph.D., Cornell University  
Maryann McEnroe, Ph.D., University of California, Davis  
Joanne Kivela Tillotson, Ph.D., Michigan State University

### Chemistry Faculty:

Frank Bellevue, Ph.D., Rensselaer Polytechnic Institute  
Taina Chao, Ph.D., Texas A&M University  
Joseph Skrivaneck, Ph.D., Pennsylvania State University

### Mathematics Faculty:

Irina Shablinsky, Ph.D., St. Petersburg State University (Russia)

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For additional information and updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Premed/](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Premed/)

# 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 the [Children's Center](#).

## About Our Alumni



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.

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#### **Psychology Faculty (Board of Study)**

Linda Bastone, Ph.D., City University of New York  
Peggy De Cooke, Ph.D., University of Pittsburgh  
Ronnie Halperin, Ph.D., City University of New York  
Suzanne Kessler, Ph.D., City University of New York  
Anthony Lemieux, Ph.D., University of Connecticut  
William Needham, Ph.D., Northeastern University  
Paul Siegel, Ph.D., Adelphi University  
Karen Singer-Freeman, Ph.D., University of Minnesota  
Lynn Winters, Ph.D., New School for Social Research  
Nancy Zook, Ph.D., Colorado State University

For additional information:

[School of Natural and Social Sciences Faculty](#)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Psychology/](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Psychology/).

## **The Psychology B.A. Program: Academic Requirements and Concentrations**

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)  
The following do not fulfill the electives requirement: independent studies, tutorials, internships, teaching assistantships, and PSY 3850/Practicum in Child Development. BPS 3000-level courses, offered by the School of Liberal Studies & Continuing Education, cannot be counted as upper-level electives (but one can be counted as the lower-level elective). Students may petition their academic advisor to have one upper-level psychology elective replaced by an upper-level elective in the liberal arts and sciences that is programmatically relevant.
6. One of the following biology courses:  
BIO 1550/General Biology I  
BIO 1560/General Biology II  
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 I and II
11. PSY 4990/Senior Project

\***Prerequisite:** Advanced standing

#### **Advanced Standing and Minimum Grade Requirements**

Advanced standing is a prerequisite for PSY 3550/Experimental Psychology and PSY 3890/Psychology Junior Seminar. Psychology majors achieve advanced standing when they have completed three courses—PSY 1530/Introduction to Psychology, PSY 2320/Behavioral Statistics, and one psychology elective (lower or upper level)—with the following grades:

1. a grade of C+ or higher in each course, and
2. an average grade of B- (2.7) or higher in the three courses

*Once advanced standing is achieved, psychology majors must earn:*

1. a grade of C or higher in all required psychology courses and electives used to fulfill requirements other than advanced standing, and
2. a grade of C- or higher in the biology course

Students who do not meet these standards are required to retake or substitute courses as needed. Students who earn less than a C in PSY 3550/Experimental Psychology or PSY 3890/Psychology Junior Seminar must petition the Psychology Board of Study for permission to retake the course.

#### **Transfer Students**

The Psychology Program is carefully structured to prepare students to carry out their senior projects, and all students must complete a four-semester sequence of required courses 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**

Students interested in this concentration must consult with their advisors regarding appropriate biology electives and additional course requirements.

#### **Concentration in Developmental Psychology**

Students interested in this concentration should contact Dr. Peggy De Cooke or Dr. Karen Singer-Freeman for information.

## Minor in Psychology

The purpose of the minor in psychology is to provide students in other disciplines with the opportunity to broaden their understanding of psychology through a selection of introductory and advanced courses covering a wide range of topics within the field. Students interested in pursuing the minor in psychology must choose a faculty member in the Psychology Board of Study to assist in designing an appropriate program and have that advisor sign the [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms," and in the Natural Sciences Office).

### Academic Requirements for the Minor in Psychology

Five courses in psychology, as follows:

1. PSY 1530/Introduction to Psychology
2. Four electives, at least two of which must be upper-level (3000- or 4000-level)\*  
\*The following do not fulfill the electives requirement: independent studies, tutorials, internships, teaching assistantships, and PSY 3850/Practicum in Child Development. Courses offered by the School of Liberal Studies & Continuing Education with BPS 3000-level numbers may be counted as lower-level (but not upper-level) electives.

Students must earn grades of C- or higher in each course used to satisfy the minor requirements. Because PSY 1530/Introduction to Psychology is a prerequisite for all upper-level courses in psychology, it should be taken early in the student's program of study.

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## The Psychology Program: Courses

### Introduction to Psychology

**PSY 1530** / 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; and personality and psychopathology. *PSY 1530 is a prerequisite for all upper-level psychology courses, except when the course description notes otherwise.*

### Social Issues

**PSY 2140** / 4 credits / Special topic (offered irregularly)

This course takes an interdisciplinary approach to a topic of broad interest or concern; examples include violence and terror, the global AIDS crisis, poverty, and racism. It is team taught by faculty members in at least two distinct disciplines. Lectures are supplemented by visual presentations and guest lectures.

### Psychology of Emotion

**PSY 2160** / 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; and the interplay between emotions, cognition, and behavior.

### Sensation and Perception

**PSY 2250** / 4 credits / Special topic (offered irregularly)

An examination of the biological processes by which the sensory systems pick up information from the environment and the psychological processes by which that information is coded, transformed, and integrated to form perceptions. Emphasis is on the visual systems and visual perception. Aspects of perception in the visual arts and music are also discussed.

### Behavioral Statistics

**PSY 2320** / 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.*

**Note:** This course is intended to fulfill the statistics requirement for psychology majors. It also fulfills (a) the statistics requirement for economics, environmental studies, and sociology majors, and (b) the methodology requirement for students majoring in media, society, and the arts.

**Prerequisite:** Math proficiency

### Drugs and Behavior

**PSY 2350** / 4 credits / Special topic (offered irregularly)

Examines the effects of a wide range of psychotropic drugs on behavior, including drugs used clinically to treat mental disorders and drugs of abuse (including alcohol). The biological basis of tolerance and withdrawal symptoms, and other issues related to drug addiction, are also covered. Knowledge of basic biology or psychology is helpful, but not required.

### Psychology of Communication

**PSY 2360** / 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-caretaker interaction, and conversational analysis and persuasion.

### Learning and Memory

**PSY 2450** / 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.

**Adolescent Psychology****PSY 2500** / 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; and suicide.

**Personal/Social Relationships****PSY 2520** / 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.

**Psychological Issues in Education****PSY 2540** / 3 credits / Special topic (offered irregularly)

The development of educational policies is often controversial. These policies are frequently influenced by political forces with little regard for research findings. This course relates research in developmental psychology to educational practice. Students read and discuss opposing views on different controversial issues, such as reading instruction, bilingual instruction, the use of standardized tests, ability tracking, and inclusion.

**Child Development****PSY 2650** / 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 prerequisite 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).*

**Psychology of Lesbian and Gay Issues****PSY 2670** / 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 GND 2670.*

**Psychology of Stereotypes, Prejudice, and Discrimination****PSY 2745** / 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.

**Stress and Coping****PSY 2755** / 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.

**Psychology of Women****PSY 2860** / 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 GND 2860.*

**Social Psychology of Prison****PSY 3085** / 4 credits / Special topic (offered irregularly)

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**The Psychology of Stigma****PSY 3090** / 4 credits / Special topic (offered irregularly)

A critical examination of classic and contemporary theories and research on stigma. Emphasis is on the psychological experiences of members of stigmatized groups; why individuals stigmatize others; sensitivity to discrimination; collective identity; methods of coping; and implications for the self, social interaction, and intergroup relations. Topics include race, ethnicity, gender, mental illness, sexuality, HIV/AIDS, and health/physical disabilities.

**Prerequisite:** PSY 1530**Abnormal Psychology****PSY 3100** / 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, cognitive-behavioral, and neuroscientific viewpoints of psychopathology are represented.

**Prerequisite:** PSY 1530**Psychological Perspectives on the Self****PSY 3120** / 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**Sports Psychology****PSY 3130** / 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, and children's participation in sports.

**Prerequisite:** PSY 1530

### **Theories of Development**

**PSY 3170** / 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

### **History of Psychology**

**PSY 3185** / 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

### **Psychology of Creativity**

**PSY 3210** / 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

### **Psychology of Terrorism**

**PSY 3220** / 4 credits / Special topic (offered irregularly)

This advanced seminar examines terrorism and responses to terrorism from a political/applied social-psychological perspective. Topics include defining terrorism, preconditions of terrorism, recruitment and motivation, domestic and international terrorism, and case studies and analysis of terrorist organizations. Students examine a variety of classic and current sources drawn from multiple disciplines.

**Prerequisite:** Permission of instructor *Recommended:* Previous experience in related upper-level courses and experience with reading primary sources. PSY 1530 or equivalent strongly preferred.

### **Psychology of Sustainability**

**PSY 3230** Refer to ENV 3230 in [Environmental Studies Courses](#) for description.

### **Cross-Cultural Psychology**

**PSY 3300** / 4 credits / Special topic (offered irregularly)

A consideration of human behavior within an ecocultural perspective, beginning with historical and methodological issues. Perceptual, cognitive, and developmental processes, personality, and psychopathology are also studied. Distinct cultures serve as case studies.

**Prerequisite:** PSY 1530 or permission of instructor

### **Health Psychology**

**PSY 3301** / 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

### **Social Development**

**PSY 3330** / 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, and the acquisition of interactional knowledge and skills.

**Prerequisite:** PSY 1530 and 2650, or permission of instructor

### **Cognitive Development**

**PSY 3345** / 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

### **Social Issues in Developmental Psychology**

**PSY 3440** / 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, and child abuse and neglect.

**Prerequisite:** PSY 1530 and 2650, or permission of instructor

### **Development of Language**

**PSY 3490** / 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, early syntactical development, speech play, metaphor, storytelling, and bilingualism.

**Prerequisite:** PSY 1530

### **Social Cognition**

**PSY 3510** / 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

### **Experimental Psychology**

**PSY 3550** / 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 conduct experiments as a group 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

### **Psychological Testing and Measurement**

**PSY 3610** / 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

### **Contemporary Psychoanalytic Theory**

**PSY 3620** / 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

### **Physiological Psychology**

**PSY 3660** / 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, and psychopharmacology. The biological bases of various psychological disorders are also covered.

**Prerequisite:** PSY 1530 or, for biology majors, permission of instructor

### **Personality Assessment**

**PSY 3690** / 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, and the accuracy of people's self-descriptions of their personalities.

**Prerequisite:** PSY 1530

### **Special Topics in Neuropsychology**

**PSY 3705** / 4 credits / Special topic (offered irregularly)

One or two topics in neuropsychology are examined in depth. Topics may include memory across the life span, degenerative disorders, neuropsychiatric disorders (e.g., schizophrenia and depression), and communication disorders.

**Prerequisite:** PSY 1530

### **Human Neuropsychology**

**PSY 3715** / 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

### **Developmental Psychopathology**

**PSY 3725** / 4 credits / Spring

Focuses on the development of the major emotional and behavioral problems of childhood and adolescence, including autism and Asperger's disorder, AD/HD, depression, trauma-related problems, eating disorders, and personality problems. Empirical research and clinical material are both integral elements of the course, including in-class presentations of clinical research and case studies, as well as videos on psychopathology.

**Prerequisite:** PSY 1530 and 3100

### **Human Memory**

**PSY 3745** / 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, semantic, and eyewitness memory; reconstructive processes and alterability of memory; and memory for text.

**Prerequisite:** PSY 1530

### **Psychology of Personality**

**PSY 3760** / 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

### **Cognitive Psychology**

**PSY 3770** / 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, and language use.

**Prerequisite:** PSY 1530 or permission of instructor

### **Social Psychology of HIV/AIDS**

**PSY 3820** / 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

### **Social Behavior**

**PSY 3830** / 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

#### **Psychology of Gender**

**PSY 3840** / 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 GND 3840.*

**Prerequisite:** PSY 1530 or one women's studies course

#### **Gender Development**

**PSY 3845** / 4 credits / Special topic (offered irregularly)

Examines the processes involved in the development of gender during childhood, emphasizing the interaction between biology, socialization, and cognition. Students read primary source articles that examine the influence of hormones, parenting, knowledge, friendships, and media on children's beliefs about their gender and on sex differences.

**Prerequisite:** PSY 1530

#### **Practicum in Child Development**

**PSY 3850** / 4 credits / Every semester

Students work with preschool children for eight hours per week at the Purchase College Children's Center, located on campus. The academic component of the practicum is coordinated through weekly class meetings that relate the students' experience with children at the Center to issues in child development.

**Note:** This course (a) fulfills a requirement for the certificate program in early childhood development, 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

#### **Social Psychology**

**PSY 3860** / 4 credits / Every year

Students study classic experiments and contemporary research in the areas of conformity, obedience, helping behavior, attributions, aggression, persuasion, close relationships and attraction, attitudes and social influence, ethics, and prejudice. This material is applied to both current and historical examples in social research.

**Prerequisite:** PSY 1530 or one sociology course

#### **Psychology Junior Seminar**

**PSY 3890** / 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 close reading of primary sources and writing in the style of the discipline.

**Prerequisite:** Advanced standing in psychology and permission of instructor

#### **Independent Study and Tutorial**

**PSY 3900** and **PSY 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.

#### **Internship in Psychology**

**PSY 3980** / 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 Center. Psychology students have interned in clinics, laboratories, and educational settings. Some students elect to do internships at the Purchase College Children's Center.

#### **Seminar in Early Childhood Development**

**PSY 4100** / 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; and transitions to kindergarten.

**Prerequisite:** PSY 1530 and PSY 2650, or permission of instructor

#### **Selected Topics in Cognitive Psychology**

**PSY 4170** / 2 credits / Special topic (offered irregularly)

In this advanced seminar, students read and discuss primary literature on a topic selected by the instructor in the area of cognitive psychology. Topics may include (but are not limited to) imagery, memory, problem solving, and reasoning.

**Prerequisite:** Permission of instructor

#### **Seminar on the Psychobiology of Mental Disorders**

**PSY 4680** / 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; and 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

#### **Psychology Senior Seminar I and II**

**PSY 4880** and **4890** / 1 credit (per semester) / I: Fall; II: Spring

In the first semester, students meet weekly to present and discuss their senior project proposals. In the second semester, students present the findings of their senior project research. *Grading is on a pass/no credit basis.*

**Corequisite:** PSY 4990

#### **Independent Study and Tutorial**

**PSY 4900** Refer to [PSY 3900](#) for description.

#### **Senior Project**

**PSY 4990** / 4 credits (per semester) / 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  
**Corequisite:** PSY 4880 (fall) and 4890 (spring)

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## The Sociology B.A. Program

Are you interested in people? Are you fascinated by such topics as race, social class, gender, globalization, the environment, or social change? These subjects and others that deal with social relationships, culture, and the nature of society comprise the discipline of sociology. As a broad and eclectic field of inquiry, sociology uses many different approaches, ranging from cultural and historical studies to survey research.

What can you do with a degree in sociology? Opportunities exist in both the private and public sectors in the fields of social advocacy, social work, human service, education, business, law, criminal justice, social science research, and community relations. For more detailed information about career opportunities, visit the [American Sociological Association](http://www.asanet.org) ([www.asanet.org](http://www.asanet.org)).

The curriculum for the sociology major is designed to give students maximum exposure to the breadth of the field. Specially designed optional concentrations—Everyday Cultures and Social Change, Globalization and Society, and Health and Social Advocacy—allow students to focus on a particular area of interest. The program also offers a minor in sociology.

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.

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### Sociology Faculty (Board of Study)

Matthew Immergut, Ph.D., Drew University  
Chrys Ingraham, Ph.D., Syracuse University  
Wendy McKenna, Ph.D., City University of New York  
Lisa Jean Moore, Ph.D., University of California, San Francisco  
Veronica Perera, Ph.D., New School for Social Research

### Cooperating Faculty:

Mary Kosut, Ph.D., New School for Social Research  
(Media, Society, and the Arts)

For additional information:

[School of Natural and Social Sciences Faculty](#)

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## The Sociology B.A. Program: Academic Requirements

In addition to meeting [general degree requirements](#), all sociology majors must complete one of the following concentrations (42–48 credits) with a grade of C or higher in each course:

1. [Sociology](#) (general major)
2. [Everyday Cultures and Social Change](#)
3. [Globalization and Society](#)
4. [Social and Health Advocacy](#)

### Concentration 1: Sociology (42–45 credits)

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3405/Research Methods: 4 credits
3. SOC 3850/Sociological Theory: 4 credits
4. At least four sociology electives, chosen from [Group A, B, and C](#) (at least one in each group): 13–16 credits
5. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
6. SOC 3885/Sociology Junior Seminar: 4 credits
7. SOC 4890 and 4895/Sociology Senior Seminar I and II: 2 credits
8. SOC 4990/Senior Project (two semesters required): 8 credits

### Group A: Sociological Perspectives on Individual Behavior

SOC 2365/Self and Society  
SOC 3035/Birth and Death  
SOC 3455/Conflict Management and Mediation

### Group B: Social Institutions

SOC 3045/Sex, Politics, and Health



SOC 3175/Science, Medicine, Culture  
SOC 3435/Religion, Culture, and Society  
SOC 3500/Sociology of Education  
SOC 3605/Sociology of the Family  
SOC 3830/Mass Media and Society

**Group C: Inequality and Change**

SOC 2020/Human Sexuality  
SOC 2140/Race and Ethnicity  
SOC 2165/Culture, Consumption, and the City  
SOC 2210/Sociology of Gender  
SOC 2230/Computers and Culture  
SOC 2255/Environmental Sociology  
SOC 2260/Aging, Culture, and Society  
SOC 2340/Social Movements  
SOC 2440/Class, Power, Privilege  
SOC 2500/Urban Sociology  
SOC 3145/Social Entrepreneurship  
SOC 3535/Public Sociology  
SOC 3565/Society and Public Policy  
SOC 3705/Masculinities: Feminist Perspectives  
SOC 3715/Innovation, Change, and Society  
SOC 3725/Globalization, Culture, Social Change

**Concentration 2: Everyday Cultures and Social Change (42–44 credits)**

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3405/Research Methods: 4 credits
3. SOC 3850/Sociological Theory: 4 credits
4. Three of the following courses, including at least one upper-level course (10–12 credits):  
SOC 2165/Culture, Consumption, and the City  
SOC 2230/Computers and Culture  
SOC 2255/Environmental Sociology  
SOC 2340/Social Movements  
SOC 2500/Urban Sociology  
SOC 3145/Social Entrepreneurship  
SOC 3455/Conflict Management and Mediation  
SOC 3715/Innovation, Change, and Society  
SOC 3725/Globalization, Culture, Social Change  
SOC 3830/Mass Media and Society
5. One of the following courses (3 credits):  
SOC 2140/Race and Ethnicity  
SOC 2210/Sociology of Gender  
SOC 2440/Class, Power, Privilege
6. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor:  
4 credits
7. SOC 3885/Sociology Junior Seminar: 4 credits
8. SOC 4890 and 4895/Sociology Senior Seminar I and II: 2 credits
9. SOC 4990/Senior Project (two semesters required): 8 credits

**Concentration 3: Globalization and Society (42–44 credits)**

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3405/Research Methods: 4 credits
3. SOC 3850/Sociological Theory: 4 credits
4. Three of the following courses (10–12 credits):  
SOC 2255/Environment and Society  
SOC 3145/Social Entrepreneurship  
SOC 3715/Innovation, Change, and Society  
SOC 3725/Globalization, Culture, Social Change  
Any relevant [anthropology](#) course  
Any relevant [environmental studies](#) course
5. One of the following courses (3 credits):  
SOC 2140/Race and Ethnicity  
SOC 2210/Sociology of Gender  
SOC 2440/Class, Power, Privilege
6. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor:  
4 credits
7. SOC 3885/Sociology Junior Seminar: 4 credits
8. SOC 4890 and 4895/Sociology Senior Seminar I and II: 2 credits
9. SOC 4990/Senior Project (two semesters required): 8 credits

**Concentration 4: Social and Health Advocacy (47–48 credits)**

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3405/Research Methods: 4 credits
3. SOC 3850/Sociological Theory: 4 credits
4. Three of the following courses (12 credits):  
SOC 3035/Birth and Death  
SOC 3045/Sex, Politics, and Health  
SOC 3175/Science, Medicine, Culture  
SOC 3435/Religion, Culture, and Society  
SOC 3535/Public Sociology  
SOC 3605/Sociology of the Family  
Any relevant policy-based [political science](#) course
5. Two of the following courses (6–7 credits):  
SOC 2020/Human Sexuality  
SOC 2140/Race and Ethnicity

- SOC 2210/Sociology of Gender
- SOC 2260/Aging, Culture, and Society
- SOC 2440/Class, Power, Privilege
- SOC 3455/Conflict Management and Mediation
- 6. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
- 7. SOC 3885/Sociology Junior Seminar: 4 credits
- 8. SOC 4890 and 4895/Sociology Senior Seminar I and II: 2 credits
- 9. SOC 4990/Senior Project (two semesters required): 8 credits

Refer to [The Senior Project](#) in the Academic Policies section for additional information.

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## Minor in Sociology

The minor in sociology is designed to provide students with a basic understanding of the discipline and to introduce them to some of the major subfields. Students interested in the minor in sociology should consult with a member of the sociology faculty, then submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar/](http://www.purchase.edu/registrar/), under "Forms").

### Academic Requirements for the Minor in Sociology

Five courses, as follows:

- a. SOC 1500/Introduction to Sociology
  - b. Four elective courses in sociology, chosen in consultation the sociology faculty
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## The Sociology Program: Courses

### Introduction to Sociology

**SOC 1500** / 3 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.

### Introduction to Criminal Law

**SOC 1510** / 4 credits / Special topic (offered irregularly)

Topics include the structure of the criminal justice system; the impact of the Supreme Court on criminal justice; and the process of arrest, prosecution, and sentencing.

### Human Sexuality

**SOC 2020** / 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, and sex and the law. *Also offered as GND 2020.*

### Race and Politics

**SOC 2130** Refer to POL 2130 in [Political Science Courses](#) for description.

### Race and Ethnicity

**SOC 2140** / 3 credits / Spring

An examination of the state of race relations in the United States and other industrialized nations. Topics include racial and ethnic stratification, systems of oppression, mechanisms for integration, pluralism, assimilation, and racial politics.

### Culture, Consumption, and the City

**SOC 2165** / 3 credits / Alternate years

An introduction to the development of consumer society and consumer culture, with emphasis on the city as a landscape of consumption. Topics include commodification, materialism, large-scale changes in cities and industries, the street as a site for identity, neighborhoods as contest spaces, and the environmental and social consequences of consumerism. *Also offered as ENV 2165.*

### American Culture

**SOC 2180** Refer to ANT 2180 in [Anthropology Courses](#) for description.

### Sociology of Gender

**SOC 2210** / 3 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.*

### Computers and Culture: Sex, Circuits, and Cyborgs

**SOC 2230** / 3 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

**Environmental Sociology****SOC 2255** / 3 credits / Alternate years

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 better understand the root causes and consequences of today's environmental crisis. Topics include world hunger, water, and environmental equity for all. *Also offered as ENV 2255.*

**Aging, Culture, and Society****SOC 2260** / 3 credits / Alternate years

Aging is studied in relation to dominant cultural perceptions, social hierarchies, public policy, and diminishing resources. Topics include theories of aging; the meanings and consequences of increasing longevity for society and the individual; cultural constructions of health and well-being; challenges for women, ethnic and sexual minorities, people with disabilities, and the poor; cross-cultural comparisons; and the effect of demographic shifts on a society.

**Performing Arts in Cross-Cultural Perspective****MSA 2320** Refer to ANT 2320 in [Anthropology Courses](#) for description.**Social Movements****SOC 2340** / 3 credits / Alternate years

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**Self and Society****SOC 2365** / 3 credits / Alternate years

Introduces microsociology from a social-interactionist perspective. Concepts covered include self; social construction of reality and the symbolic environments; culture and subculture; and identity, social location, and socialization. The interconnectedness of selves and societies is explored by examining the ways in which (a) social arrangements shape individuals and (b) individuals shape the social order of which they are a part.

**Class, Power, Privilege****SOC 2440** / 3 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.

**Urban Sociology****SOC 2500** / 3 credits / Alternate years

An introduction to the study of cities in the U.S. and other countries. Using a "social problems" approach, the development of urban communities and the associated issues are explored. Topics include gentrification, poverty, housing, and public transportation. This course is designed to further develop students' writing ability and capacity for critical thinking, research, and analysis. *Also offered as ANT 2500.*

**America on Film****SOC 2610** Refer to POL 2610 in [Political Science Courses](#) for description.**Birth and Death****SOC 3035** / 4 credits / Alternate years

An exploration of different sociological renderings of birth and death in contemporary societies. Understanding the concepts from a sociological perspective offers an opportunity to explore the intersections of race, class, gender, spirituality, and age. This course also focuses on recent biomedical technological innovations and their implications for birth and death representations. Students conduct an independent field trip and do extensive reading and writing. *Also offered as GND 3035.*

**Prerequisite:** SOC 1500 or ANT 1500 or GND 1520**Sex, Politics, and Health****SOC 3045** Refer to POL 3045 in [Political Science Courses](#) for description.**Social Entrepreneurship****SOC 3145** / 4 credits / Alternate years

A theoretical and practical introduction to social entrepreneurship. Students explore the larger political and social context of social entrepreneurship, the possibilities for creating social change through innovation, and how to measure social impact. Students also gain practical experiences through a semester-long project addressing a local social problem. Topics include product design and development, community engagement, and business development. Field trips and group presentations are included.

**Science, Medicine, Culture****SOC 3175** / 4 credits / Alternate years

How is scientific and medical knowledge researched and developed? What is the relationship between science and medicine? What are the hidden premises or values that lie within different scientific and medical approaches? How is scientific and medical knowledge culturally represented? Additional topics include alternative medicine, epidemiology, and everyday lived experience of medicine and the relation to social inequality.

**Introduction to Teaching****SOC 3203** / 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**Social Organizations****SOC 3235** / 4 credits / Alternate years (Fall)

Focuses on what is meant by organizations, how organizations are shaped by their environment, and how organizations affect societies and individual lives. The World Bank, International Monetary Fund (IMF), and schools are among the organizations covered.

**Prerequisite:** SOC 1500

### **Minorities and Science**

**SOC 3286** / 4 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.

### **Science, Technology, and Queer Theory**

**SOC 3287** Refer to GND 3287 in [Lesbian and Gay Studies Courses](#) for description.

### **Research Methods**

**SOC 3405** / 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.

### **Rebels, Freaks, and Prophets: Deviance Revisited**

**SOC 3430** Refer to ANT 3430 in [Anthropology Courses](#) for description.

### **Religion, Culture, and Society**

**SOC 3435** / 4 credits / Alternate years

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, and conflict within the major religious traditions.

**Prerequisite:** SOC 1500

### **Conflict Management and Mediation**

**SOC 3455** / 4 credits / Alternate years

Conflict can signal either a disruption in an organization's operations or an opportunity for change and growth. This course examines the causes, processes, costs, and benefits of social conflict, and methods for conflict resolution. Using sociological theory and research, the relationship of social issues to organizational and institutional conflict is also addressed. Students are given a broad perspective on making conflict an asset organizationally and interpersonally, including 25 hours of coursework needed for conflict-mediation certification. Provides the foundation for an apprenticeship with a conflict-mediation or dispute-resolution center.

### **Human-Centered Design: Theories, Methods, and Ethics**

**SOC 3465** / 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. *Offered as NME 3465 for new media majors.*

### **Censorship: Sociological and Legal Perspectives**

**SOC 3480** / 4 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.*

### **Sociology of Education**

**SOC 3500** / 4 credits / Alternate years

An examination of the special relationship of education to other American institutions. Topics include the declining support for public education, attempts to privatize public education (vouchers), and race and class issues in public and private education.

**Prerequisite:** SOC 1500

### **Public Sociology**

**SOC 3535** / 4 credits / Alternate years

Public sociology takes sociology out of the classroom and laboratory to directly impact social change, social justice, and decision making in the public sphere. As training for careers in community organizing, policy analysis, nonprofit management, and social advocacy, this course serves the interests of students seeking to apply sociology's theories and methods to practical projects. Students review debates on the definition of public sociology, assess national and international models of public sociology, and design and test a public sociology project.

### **Society and Public Policy**

**SOC 3565** / 4 credits / Alternate years (Fall)

An analysis of public policy processes in the U.S. Students examine who is involved in policy formation and implementation, the tools used by governments to implement public policy, and why some policies are successful and others are not. This course specifically focuses on education, immigration, and welfare policies. *Also offered as POL 3565.*

### **Sociology of the Family**

**SOC 3605** / 4 credits / Alternate years

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, and current economic stresses, especially tensions between work and family life.

**Prerequisite:** SOC 1500

### **Masculinities: Feminist Perspectives**

**SOC 3705** / 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. *Also offered as GND 3705.*

**Prerequisite:** SOC 1500

### **Innovation, Change, and Society**

**SOC 3715** / 4 credits / Alternate years

Explores innovation and change in the social and organizational world. What conditions foster an environment for invention and experimentation? How do innovative practices, technologies, and cultural forms affect society, culture, organizations, and professions? What is the role of social interaction and/or physical context in relation to innovation? Students examine the social and organizational

relationships and networks necessary for creative work, obstacles to change, the diffusion of innovation, new technologies, changing institutions and shifting contexts, and the consequences of innovation for everyday social life.

### **Globalization, Culture, Social Change**

**SOC 3725** / 4 credits / Alternate years (Fall)

A global sociological examination of the contemporary debates and studies concerning the social organization of cultures that transcends national boundaries. This course examines the highly debated concept of globalization by studying transnational social organizations and the distinctive dynamics of global political economy and culture. Topics include colonialism and postcolonialism, social movements and social change, social inequality, labor, human rights, democracy, global capitalism, urbanization, and cultural identity.

### **Mass Media and Society**

**SOC 3830** / 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, and the development of popular culture and its impact on society. Special attention is paid to "effects" research and organizational theories. *Also offered as MSA 3830.*

**Prerequisite:** SOC 1500 or MSA 1530

### **Activism and Social Change**

**SOC 3835** / 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).

### **Film and Society**

**SOC 3840** / 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

### **Sociological Theory**

**SOC 3850** / 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

### **Sociology Junior Seminar**

**SOC 3885** / 4 credits / Spring

In preparation for the senior project, sociology majors conduct an in-depth critical review of research and learn how to plan and write a research proposal within a particular area of interest. The goal is to develop critical-thinking skills and the ability to do close reading of primary sources and write in the style of the discipline.

**Prerequisite:** Junior standing and permission of instructor

### **Internship in Sociology**

**SOC 3980** / 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.

### **Special Topics in Sociology: Globalization and Society**

**SOC 4872** / 4 credits / Special topic (offered irregularly)

Selected topics from among the special interests of faculty. Offered on an irregular basis as interest warrants.

**Prerequisite:** SOC 1500

### **Sociology Senior Seminar I**

**SOC 4890** / 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

### **Sociology Senior Seminar II**

**SOC 4895** / 1 credit / Spring

Students meet weekly to present and discuss their senior projects. Grading is on a pass/no credit basis.

**Corequisite:** SOC 4990

### **Sociology Senior Project**

**SOC 4990** / 4 credits (per semester) / 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 4890 (Fall), SOC 4895 (Spring)

# Interdisciplinary Studies

## Interdisciplinary Majors

Within the liberal arts and sciences, it is possible to major in one of three interdisciplinary B.A. degree programs:

1. [New Media](#)
2. [Women's Studies](#)
3. Students who wish to pursue an individualized, interdisciplinary program of study that cannot be accommodated within one of the conventional majors may apply for admission to the Bachelor of Arts in [Liberal Arts](#) (B.A.L.A.) degree program at Purchase.

## Interdisciplinary Minors

Students majoring in any discipline at Purchase may enrich their studies through these interdisciplinary minors:

[Asian Studies](#)

[Global Black Studies](#)

[Latin American Studies](#)

*Gender Studies:*

[Lesbian and Gay Studies](#)

[Women's Studies](#)

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For updates during 2008–2010, visit [www.purchase.edu/interdisciplinary/](http://www.purchase.edu/interdisciplinary/).

## Minor in Asian Studies

The minor in Asian studies provides students with a general introduction to the history and culture of Asian countries through a combination of courses in Asian art history, cinema, economics, history, literature, philosophy, and politics.

Students interested in the minor must submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the School of Humanities main office (Durst Family Humanities Building, Room 2020). The student is assigned a minor advisor in Asian studies after consultation with the coordinator of the Asian Studies Program.

### Academic Requirements for the Minor in Asian Studies

Five courses, as follows:

- a. Two courses must be at the 3000 or 4000 level.
- b. One course must be in history. The remaining four courses may be selected from Asian art history, cinema, economics, literature, philosophy, and politics.

Courses available for the minor in Asian studies include:

#### [School of Humanities:](#)

ARH 2795/Introduction to East Asian Art  
ARH 3760/Chinese Calligraphy: History and Practice  
ARH 4710/Exoticism in Modern Art  
CIN/TFI 3757/New Waves of East Asian Cinema  
CIN/TFI 3760/Japanese Cinema  
CIN/TFI 3763/Contemporary Asian Cinema  
HIS 2600/History of Modern Japan  
HIS 2830/Modern East Asia  
HIS 3310/Politics and Literature in 20th-Century China  
HIS 3505/Chinese Intellectual and Cultural History  
HIS 3510/China in the Modern Age  
HIS 3770/Traditional China  
LIT 3215/South Asian Literature  
PHI 2430/Classical Buddhist Philosophy  
PHI 3285/Philosophy of Modernity in Contemporary China  
PHI 3290/Chinese Philosophy: From Confucius through the  
Neo-Confucian Synthesis of the Sung Dynasty  
PHI/GND 3295/Women in China

#### [School of Natural and Social Sciences:](#)

ANT 2400/Anthropology of South Asia  
ANT 3610/Gender and Popular Culture in South Asia  
ECO 3500/Wealth and Poverty in the Global Economy:  
The Economic Development of the Third World  
POL 3425/Southeast Asian Politics

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/AsianStudies.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/AsianStudies.aspx).

## The Global Black Studies Program and Minor

### Discover the World of Black Experiences

Global black studies is a multidisciplinary program dedicated to the comparative study of race, ethnicity, and the black diaspora. Undergraduates learn about the diasporic nature (i.e., the globality) of the black experience. Students also have the opportunity to examine cultural representations and aesthetic interpretations of blackness, the meanings and consequences of race and racial identities, and theoretical perspectives on global black experiences.

### **Crossing Boundaries, Exploring Connections**

In keeping with a liberal arts education, the program is designed to broaden students' intellectual interests. The curriculum crosses disciplinary boundaries and explores the connections between the visual and performing arts, social and natural sciences, and the humanities.

### **Minor in Global Black Studies**

Students in any discipline may pursue this minor by submitting a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms").

### **Academic Requirements for the Minor in Global Black Studies**

Five courses, as follows:

- a. ANT 1400/Introduction to Global Black Studies
- b. Two [core](#) courses
- c. Two courses from either the [core](#) or [related](#) lists

Because new courses may be added to these lists, students should also consult with the coordinator of the Global Black Studies Program.

### **Core Courses**

#### School of Humanities:

ARH 4100/The African Presence in Western Art  
DRA 3220/Theories of African Diaspora:  
African/Caribbean Performance  
DRA 3495/Black American Drama  
HIS 3375/"Aren't I a Woman?":  
The Construction of Womanhood in the U.S.  
HIS 3705/Slavery and Social Status in the Atlantic World  
LIT 2100/Introduction to African-American Literature  
LIT 2385/African Literature  
LIT 3065/Caribbean Writers  
LIT 3105/Literature of the Middle Passage  
LIT 3380/Literature of the Harlem Renaissance  
PHI 2005/Africana Philosophy

#### School of Natural and Social Sciences:

ANT 2055/Urban Life in Africa  
ANT 2710/Black Popular Culture  
ANT 2720/Critical Perspectives in Black Studies  
ANT 2730/New Black Ethnographies  
ANT 3345/Theatre and Performance in Africa  
ANT 3760/Culture and Society in South Africa  
ANT 3780/Women in Africa  
ANT 3785/Black Feminist Theory  
ANT 3830/The Caribbean  
ANT 4170/Pan-Africanism, Civil Rights, and Radical Black Politics  
ECO 3150/The Political Economy of Women  
POL 2070/West African Politics and Literature  
POL 2130/Race and Politics  
SOC 3286/Minorities and Science

#### School of Liberal Studies & Continuing Education:

##### Humanities Courses:

AAR 3160/Tribal Arts of Africa  
AHI/CSO 3485/The Search for Equity:  
Race, Class, and Gender in America Since 1945  
AHI 3560/African History

##### Social Sciences Courses:

CAN 3430/North African Societies

### **Related Courses**

#### School of Humanities:

CIN 3000/Cinema and Revolution  
CIN 3400/Contemporary Global Cinema  
CIN/LIT 3533/Race and Representation: U.S. Literature and Film  
FRE 3620/Francophone Literature (also offered as LIT 3621)  
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  
HIS 3727/History of Feminist Movements  
LIT 3530/The Civil War and the American Imagination  
LIT 3665/American Women Writers  
LIT 4100/Exile and Nomadism

#### School of Natural and Social Sciences:

ANT 2190/American Identities  
ANT 3140/Women Cross-Culturally  
ANT 3185/Global Media, Local Cultures  
ANT 3190/Urban Anthropology  
ANT 3405/Culture and Values  
ECO 3500/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  
PSY 3745/Psychology of Stereotypes, Prejudice,



and Discrimination  
SOC 2140/Race and Ethnicity  
SOC 3835/Activism and Social Change

School of the Arts—Conservatory of Music:

SOA 1500/Hand Drumming Workshop  
SOA 1520/Soul Voices Ensemble  
SOA 2500/World Music and Jazz Traditions  
SOA 4600/History of Recorded Music I: Blues to Bebop  
SOA 4610/History of Recorded Music II: Bebop to Hip-Hop

School of Liberal Studies & Continuing Education:

Humanities Courses:

AHI 3530/The Blue and the Gray: U.S. Civil War

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**Global Black Studies Faculty (Board of Study)**

School of Humanities:

Paul Kaplan, Ph.D., Boston University (Art History)  
Karima Robinson, Ph.D., Northwestern University (Drama Studies)  
Ronnie Scharfman, Ph.D., Yale University (French and Literature)

School of Natural and Social Sciences:

Kim Christensen, Ph.D., University of Massachusetts (Economics)  
Rudolf Gaudio, Ph.D., Stanford University (Anthropology)  
John Howard, J.D., Pace University (Sociology)—Emeritus  
Shaka McGlotten, Ph.D., University of Texas, Austin (Media, Society, and the Arts)  
Rex McKenzie, Ph.D., New School for Social Research (Economics)  
Peter Schwab, Ph.D., New School for Social Research (Political Science)

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For updates during 2008–2010, visit [www.purchase.edu//Departments/AcademicPrograms/LAS/Interdisciplinary/BlackStudies.aspx](http://www.purchase.edu//Departments/AcademicPrograms/LAS/Interdisciplinary/BlackStudies.aspx).

## Minor in Latin American Studies

The minor in Latin American studies is designed to provide students with a basic interdisciplinary grounding in the culture, history, and politics of Latin America. Students interesting in pursuing this minor must submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”). Because new courses may be added to the curriculum from time to time, students should also consult with the coordinator of the Latin American Studies Program.

**Recommended:** Basic Spanish

**Academic Requirements for the Minor in Latin American Studies**

Five courses, as follows:

- a. POL 3300/Development and Politics of Latin America
- b. The second may be chosen from any course in Latin American literature (taught in English or Spanish).
- c. The other three courses may be chosen from the following lists. Two of these must be outside the student's major:

Latin American Literature:

SPA 3630/The Modern Latin American Novel  
SPA 3640/Introduction to Latin American Literature  
SPA 3650/Modern Latin American Poetry  
SPA 3685/Modern Novel of Latin America  
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

Anthropology:

ANT 3260/Media, Music, and Culture in Brazil  
ANT 3830/The Caribbean

Economics:

ECO 2223/Economies of Latin America  
ECO 3380/Political Economy of 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.

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**Latin American Studies Faculty**

School of Humanities:

Gari LaGuardia, Ph.D., University of Pennsylvania (Spanish and Literature)  
Carolina Sanin, Ph.D., Yale University (Spanish)

School of Natural and Social Sciences:

For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LatinAmericanStudies.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LatinAmericanStudies.aspx).

## The Lesbian and Gay Studies Program and Minor

The Lesbian and Gay Studies Program offers courses across the liberal arts 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.

### Minor in Lesbian/Gay Studies

Students majoring in any discipline may pursue this minor by completing five courses, as follows:

- a. GND 1015/Introduction to Lesbian/Gay Studies
- b. Plus four courses selected after consultation with a member of the Gender Studies Board of Study. These courses should represent an interdisciplinary approach to the area.

An internship is strongly recommended. All students must submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”).

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### Gender Studies Faculty (Board of Study)

#### School of Humanities:

Kay Ellen Capo, Ph.D., Northwestern University  
Lenora Champagne, Ph.D., New York University  
Laura Chmielewski, Ph.D., City University of New York Graduate Center  
Tracy Schpero Fitzpatrick, Ph.D., Rutgers University  
Rachel Hallote, Ph.D., University of Chicago  
Morris Kaplan, J.D., Yale University  
Lisa Keller, Ph.D., Cambridge University  
Jane Kromm, Ph.D., Emory University  
Elise V. Lemire, Ph.D., Rutgers University  
Michael Lobel, Ph.D., Yale University  
Marjorie Miller, Ph.D., SUNY Stony Brook  
Gaura Narayan, Ph.D., Columbia University  
Karima Robinson, Ph.D., Northwestern University  
Ronnie Scharfman, Ph.D., Yale University  
Michelle Stewart, Ph.D., University of Minnesota  
Nina Pelikan Straus, Ph.D., New York University  
Jennifer K. Uleman, Ph.D., University of Pennsylvania  
Louise Yelin, Ph.D., Columbia University

#### School of Natural and Social Sciences:

Shemeem Burney Abbas, Ph.D., University of Texas, Austin  
Ahmed Afzal, Ph.D., Yale University  
Zehra F. Kabasakal Arat, Ph.D., Binghamton University, SUNY  
Karen Baird, Ph.D., University of Houston  
Kim Christensen, Ph.D., University of Massachusetts  
Rudolf Gaudio, Ph.D., Stanford University  
Chrys Ingraham, Ph.D., Syracuse University  
Suzanne Kessler, Ph.D., City University of New York  
Mary Kosut, Ph.D., New School for Social Research  
Connie Lobur, Ph.D., Rutgers University  
Shaka McGlotten, Ph.D., University of Texas, Austin  
Wendy McKenna, Ph.D., City University of New York  
Lisa Jean Moore, Ph.D., University of California, San Francisco  
Rachel Simon, M.F.A., Sarah Lawrence College

#### *Office of the Provost & Academic Affairs:*

Bill Baskin, Ph.D., New School for Social Research (Associate Provost)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LesbianAndGayStudies.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LesbianAndGayStudies.aspx).

## The Lesbian and Gay Studies Program: Courses

### Introduction to Lesbian/Gay Studies

**GND 1015** / 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.

### Queer Performances

**GND 2100** / 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.

### Contemporary Lesbian and Gay Cultures

**GND 2200** / 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.

### Science, Technology, and Queer Theory

**GND 3287** / 4 credits / Special topic (offered irregularly)

Examines the “meeting” of scholarship in science and technology studies and queer theory. Topics include social constructionist approaches; the reception of queer theory in the social sciences; feminist critiques of scientific methods; the role of language in science; the scientific construction of bodies and identities, differences, communities, and boundaries; sexual morality and social control; and science, medicine, and the production of sexual subjects. *Also offered as SOC 3287.*

**Prerequisite:** Permission of instructor

### Junior/Senior Seminar in Lesbian/Gay Studies

**GND 3880** / 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:** GND 1015 or [1520](#), and one other GND course

### Additional Lesbian and Gay Studies Courses

#### School of Humanities:

CIN/GND 3540/Queer Cinema (also offered under PHI and TFI)  
DRA/GND 3520/Gay and Lesbian Theatre  
LIT/GND 3001/Lesbian and Gay Fiction  
PHI/GND 3725/Theories of Sexuality  
PHI/GND 3825/Seminar in Buddhism and Feminist Philosophy

#### School of Natural and Social Sciences:

ANT/GND 2755/Global Sexualities  
ANT/GND 3405/Culture and Values  
ANT/GND 3430/Rebels, Freaks, and Prophets: Deviance Revisited  
ANT/GND 3750/Sexuality in Western Culture  
ANT/GND 3755/Sexuality and Society  
MSA/GND 3120/Riot Grrls and Radical Women  
MSA/GND 3160/Queer Media Convergence  
POL/GND 4260/Gender and the Global AIDS Crisis  
PSY/GND 2670/Psychology of Lesbian and Gay Issues  
PSY/GND 3840/Psychology of Gender

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LesbianAndGayStudies.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LesbianAndGayStudies.aspx).

## 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 another major at Purchase College may apply for admission to the Bachelor of Arts in liberal arts (B.A.L.A.) degree program. Each B.A.L.A. student works closely with two or more faculty sponsors from different disciplines to design a course of study that meets both the specialized interests of the student and the academic standards of the College.

This degree program appeals especially to students interested in constructing highly individualized and innovative major areas of study. Some examples include bioethics, Mediterranean studies, philosophy of science, and choreography of literature. Students may also work with the faculty in established interdisciplinary programs—such as [Asian studies](#), [global black studies](#), [Latin American studies](#), and [lesbian and gay studies](#)—which currently offer minors that could provide core coursework that serves as a basis for a major.

### Academic Requirements

Students in this program must meet [general degree requirements](#) for the B.A. degree. Students design a proposed curriculum for the major in collaboration with two or more faculty sponsors. This proposal is reviewed by the B.A.L.A. committee, which may include faculty representatives from the Schools of [Humanities](#), [Natural and Social Sciences](#), and the [Arts](#). Although individualized in nature, all proposals must:

1. include relevant theoretical and methodological courses in the proposed area(s) of study
2. incorporate the teaching specialties of the Purchase College faculty
3. demonstrate why established majors or programs of study at Purchase College cannot accommodate the student's needs

A senior project is required of all B.A.L.A. students. Approval of the proposal may be contingent upon inclusion of additional courses recommended by the B.A.L.A. committee.

### Representative Courses

Courses span the entire curriculum at Purchase College, according to the student's specific area of interdisciplinary study.

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LiberalArts.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LiberalArts.aspx).

## The New Media B.A. Program

In the interdisciplinary New Media B.A. Program at Purchase College, students learn to interact with digital media both as critical consumers and as active producers. The pervasiveness of digital technologies, their rapid pace of development, and the constant global

flow of information are transforming political, social, and cultural landscapes while creating new models of communication and interaction. Because “new” is a culturally relative term, cross-cultural initiatives and global education are essential parts of the curriculum. The program also emphasizes the public aspect of making media and the opportunities for effecting positive change.

#### **Analysis, Hands-On Production, and Collaboration**

New media students study the effects of digital media from multiple perspectives while developing their own voice through hands-on production. Analysis and production are equally emphasized and are often present in the same course. The curriculum draws from courses in the visual arts, computer science, and the social sciences, as well as music, film, and other liberal arts disciplines. The program offers students a structured, well-rounded foundation covering a range of content areas and methodologies. Collaboration is particularly encouraged, among both faculty and students, as are experimental and creative approaches to media production and distribution.

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

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

#### **Internships: The Bridge to a Career**

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.

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#### **New Media Faculty (Board of Study)**

##### [School of Humanities:](#)

Elizabeth Guffey, Ph.D., Stanford University

##### [School of Natural and Social Sciences:](#)

Carrie Dashow, M.F.A., Rensselaer Polytechnic Institute

Jeanine Meyer, Ph.D., New York University

Peter Ohring, Ph.D., University of Colorado, Boulder

Brooke Singer, M.F.A., Carnegie Mellon University

Robert Spahr, M.F.A., Parsons School of Design

##### [School of the Arts:](#)

Jon Esser, M.F.A., Brooklyn College (Associate Dean)

##### [School of Art+Design:](#)

Greg Lock, M.F.A., Parsons School of Design

John Mastracchio, B.F.A., SUNY New Paltz (Instructional Support Specialist)

##### [Conservatory of Music:](#)

James McElwaine, M.M., Yale University

##### [Conservatory of Theatre Arts & Film:](#)

Jon Rubin, B.A., Yale University

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/NewMedia.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/NewMedia.aspx).

## **The New Media B.A. Program: Academic Requirements**

In addition to meeting [general degree requirements](#), all new media majors must complete the following requirements (67–68 credits, plus a recommended internship):

### **1. Freshman and Sophomore Years**

The following nine courses (28 credits) are to be completed in the first two years. To become eligible for advanced standing, students must maintain a minimum 2.7 (B-) GPA in these courses, with no grade lower than a C+.

1. NME 1010/Photography I or  
SOA 1140/Design I: 4 credits
2. NME 1150/Basic Visual Literacy: 3 credits
3. NME 1170/Digital Media Studio: 4 credits
4. NME 1195/Shooting and Editing Digital Video: 4 credits
5. MCO 1310/Studio Composition I: 2 credits
6. NME 1420/Programming Games or  
NME 1520/Computer Science I: 4 credits
7. NME 2100/New Media Advanced Standing: 0 credits
8. NME 2235/Computers and Culture: 3 credits
9. NME 2730/Creating Web Documents: 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/sociology course related to new media (3–4 credits), and 16 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 (23–24 credits total).

**Note:** Refer to [Applying for Advanced Standing](#) for additional information.

**History/Theory Courses:**

ARH 3405/Design History and Theory: 1750–Today: 4 credits  
 ARH 4530/New Media and Contemporary Art: 4 credits  
 NME/VIS 3040/Internet as Public Art: 4 credits  
 SOA 4600/MTH 4120/History of Recorded Music I: 2 credits  
 SOA 4610/MTH 4130/History of Recorded Music II: 2 credits  
 VDE 3300/History of Graphic Design Survey: 4 credits

**Anthropology/Sociology Courses:**

ANT 2710/Black Popular Culture: 3 credits  
 ANT/NME 3160/Queer Media Convergence: 4 credits  
 ANT 3185/Global Media, Local Cultures: 4 credits  
 ANT 3345/Theatre and Performance in Africa: 4 credits  
 ANT 3410/Anthropology of Art and Aesthetics: 4 credits  
 MSA 3400/Critical Perspectives on Media, Society, and the Arts: 4 credits  
 MSA 4700/Special Topics in Media, Society, and the Arts: 4 credits  
 SOC/NME 3465/Human-Centered Design: 4 credits  
 SOC 3830/Mass Media and Society: 4 credits

**Examples of Elective Courses**

Courses in the following lists are subject to change, and new courses may be added. Students should consult with their faculty advisor when choosing electives. When a course number has two prefixes (e.g., MAT and NME 3440), new media majors should register under the NME prefix.

**School of Natural and Social Sciences** (New Media and Mathematics/Computer Science):

NME 3010/Cross-Cultural Video Production  
 NME 3050/Information Aesthetics  
 NME 3430/Video Graphics  
 MAT/NME 3440/Creating User Interfaces  
 NME 3470/Intermediate Video  
 MAT/NME 3525/Creating Dynamic Web Documents  
 MAT/NME 3530/Creating Databases for Web Applications  
 MAT/NME 3540/Social Software  
 MAT/NME 3650/Networking and Security  
 MAT/NME 3670/Robotics  
 MAT/NME 3760/The Emerging Web:  
     Collaborations in Web Design Using XML  
 NME/VIS 3770/Experimental Web Practice

**School of Humanities** (Cinema Studies):

CIN 2760/Cinematic Expression I  
 CIN 2770/Cinematic Expression II

*School of the Arts:***Conservatory of Music** (Studio Composition):

MCO 1320/Studio Composition II  
 MCO 2310/MIDI Composition I  
 MCO 2320/MIDI Composition II  
 MCO 3330/Studio Production I  
 MCO 3340/Studio Production II  
 MCO 4350/Digital Audio I  
 MCO 4360/Digital Audio II

**Conservatory of Theatre Arts & Film** (Film):

TFI 3610/NME 3611/Experimental Workshop (Part One)  
 TFI 3620/NME 3621/Experimental Workshop (Part Two)

**School of Art+Design:**

SOA 2200/Interactive Media/Sound  
 VDE 3090/Interactive Design  
 VDE/NME 4170/Advanced Web Design: Special Projects  
 VIS 4440/Performance Art I  
 VPR 3000/The Animated Print  
 VSC 3310/NME 3300/Digital Dimensions  
 VSC/NME 3410/Video Art I  
 VSC/NME 3420/Video Art II  
 VSC/NME 3630/Sound/Interactive Media I  
 VSC/NME 3640/Sound/Interactive Media II

**3. Synthesis**

Students must earn a grade of C+ or higher in the following courses (16 credits, plus optional internship):

1. NME 3880/Junior Seminar in New Media: 4 credits
2. NME 3980/Internship in New Media (optional): variable credits
3. NME 4880/Senior Seminar I in New Media: 2 credits
4. NME 4890/Senior Seminar II in New Media: 2 credits
5. NME 4990/Senior Project in New Media: 8 credits

**Please note:** Because new media is a constantly developing field, these academic requirements are subject to change.

**Applying for 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 two weeks before the beginning of registration for the following 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- (2.7 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 2–4-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 3–4-page proposal shall include a list of all courses that the student plans to take in his or her remaining semesters, the general area of the intended senior project, and an indication of what projects and internships the student will develop to prepare for a successful senior year)

**Please note:** The New Media 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.*

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/NewMedia.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/NewMedia.aspx).

## The New Media Program: Courses

Additional courses may be crosslisted under NME for new media majors: Search the schedule of classes on [studentservices.purchase.edu](http://studentservices.purchase.edu). Refer to the [academic requirements](#) for the full list of interdisciplinary courses, drawn from the natural and social sciences, art history, film, music, and visual arts.

### Photography I

**NME 1010** Refer to VPH 1010 in [Photography Courses](#) (School of Art+Design) for description.

### Design I

**SOA 1140** Refer to VDE 1140 in [Design Courses](#) (School of Art+Design) for description.

### Basic Visual Literacy

**NME 1150** / 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.

### Digital Media Studio

**NME 1170** / 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.*

### Shooting and Editing Digital Video

**NME 1195** / 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.

### Studio Composition I

**MCO 1310** Refer to [Music Courses: MCO 1000–4999](#) (Conservatory of Music) for description.

### Programming Games

**NME 1420** Refer to MAT 1420 in [Mathematics/Computer Science Courses](#) for description.

### Computer Science I

**NME 1520** Refer to MAT 1520 in [Mathematics/Computer Science Courses](#) for description.

### New Media Advanced Standing

**NME 2100** / 0 credits / Spring

Students take this course in the semester that they apply for advanced standing. *Grading is on a pass/no credit basis.*

### Computers and Culture

**NME 2235** Refer to SOC 2230 in [Sociology Courses](#) for description.

### Creating Web Documents

**NME 2730** Refer to MAT 2730 in [Mathematics/Computer Science Courses](#) for description.

### Cross-Cultural Video Production

**NME 3010** / 4 credits / Fall

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

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

#### **Internet as Public Art**

**NME 3040** / 4 credits / Spring

A growing dialogue surrounding Internet art echoes the rhetoric of community-oriented art practices and public art movements of the past. Topics include an introduction to the history of public art; current Internet art practice and theory; how networks can serve physical situations or communities, rather than being a purely screen-based phenomenon; policies that are shaping the functionality of the Internet; and new artistic possibilities that arise as ubiquitous computing integrates with public space. *Offered as VIS 3040 for visual arts majors.*

#### **Information Aesthetics**

**NME 3050** / 4 credits / Alternate years

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

**Prerequisite:** NME 1170 or 2730 or equivalent

#### **Queer Media Convergence**

**NME 3160** Refer to MSA 3160 in [Media, Society, and the Arts Courses](#) for description.

#### **Digital Dimensions**

**NME 3300** Refer to VSC 3310 in [Sculpture/3-D Media Courses](#) (School of Art+Design) for description.

#### **Graphic Design Survey**

**VDE 3300** Refer to [Design Courses](#) (School of Art+Design) for description.

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

**ARH 3405** Refer to [Art History Undergraduate Courses](#) (School of Humanities) for description.

#### **Video Art I**

**NME 3410** Refer to VSC 3410 in [Sculpture/3D Media Courses](#) (School of Art+Design) for description.

#### **Video Art II**

**NME 3420** Refer to VSC 3420 in [Sculpture/3D Media Courses](#) (School of Art+Design) for description.

#### **Video Graphics**

**NME 3430** / 4 credits / Fall

An exploration of the ways that video artists, animators, and interactive designers can transform live-action video, often making reality seem malleable. Students learn about keying, matting, compositing, and other post-production techniques, and are introduced to the basics of animation. The primary software tool is Adobe After Effects; Flash and Motion may also be explored.

**Prerequisite:** NME 1195 or equivalent

#### **Creating User Interfaces**

**NME 3440** Refer to MAT 3440 in [Mathematics/Computer Science Courses](#) for description.

#### **Human-Centered Design: Theories, Methods, and Ethics**

**NME 3465** Refer to SOC 3465 in [Sociology Courses](#) for description.

#### **Intermediate Video**

**NME 3470** / 4 credits / Spring

This intermediate-level course expands students' understanding of the video medium, its use, and its social, artistic, and cultural contexts. An advanced exploration of personal vision and practical application is also emphasized.

**Prerequisite:** NME 1195 or equivalent, and permission of instructor

#### **Creating Dynamic Web Documents**

**NME 3525** Refer to MAT 3525 in [Mathematics/Computer Science Courses](#) for description.

#### **Creating Databases for Web Applications**

**NME 3530** Refer to MAT 3530 in [Mathematics/Computer Science Courses](#) for description.

#### **Social Software**

**NME 3540** Refer to MAT 3540 in [Mathematics/Computer Science Courses](#) for description.

#### **Experimental Workshop** (Part One and Two)

**NME 3611** and **3621** Refer to TFI 3610 and 3620 in [Film Courses](#) (Conservatory of Theatre Arts & Film) for description.

#### **Sound/Interactive Media I and II**

**NME 3630** and **3640** Refer to VSC 3630 and 3640 in [Sculpture/3-D Media Courses](#) (School of Art+Design) for description.

#### **Networking and Security**

**NME 3650** Refer to MAT 3650 in [Mathematics/Computer Science Courses](#) for description.

#### **Robotics**

**NME 3670** Refer to MAT 3670 in [Mathematics/Computer Science Courses](#) for description.

#### **The Emerging Web: Collaborations in Web Design Using XML**

**NME 3760** Refer to MAT 3760 in [Mathematics/Computer Science Courses](#) for description.

#### **Experimental Web Practice**

**NME 3770** / 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 expected 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

#### **Junior Seminar in New Media**

**NME 3880** / 4 credits / Every semester

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

**Prerequisite:** Advanced standing (NME 2100)

#### **Internship in New Media**

**NME 3980** / 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.

#### **Advanced Web Design: Special Projects**

**NME 4170** Refer to VDE 4170 in [Design Courses](#) (School of Art+Design) for description.

#### **New Media and Contemporary Art**

**ARH 4530** Refer to [Art History Undergraduate Courses](#) (School of Humanities) for description.

#### **History of Recorded Music I and II**

**SOA 4600** and **4610** Refer to [School of the Arts Courses](#) (Conservatory of Music) for description.

#### **Senior Seminar I in New Media**

**NME 4880** / 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.

#### **Senior Seminar II in New Media**

**NME 4890** / 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.

#### **Senior Project in New Media**

**NME 4990** / 4 credits (per semester) / 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).*

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/NewMedia.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/NewMedia.aspx).

## **The Women's Studies B.A. Program**

The Women's Studies Program, which offers a major leading to the B.A. degree as well as a minor, 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:

1. **describe** past and present conditions of women in various cultures and societies;
2. **understand** the causes and consequences of women's subordination;
3. **evaluate** a range of empirical and normative theories of gender construction and inequality;
4. **learn** strategies and organizational skills needed to address gender inequalities; and
5. **develop** the ability to analyze primary sources and produce coherent research reports.

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#### **Gender Studies Faculty (Board of Study)**

##### **School of Humanities:**

Kay Ellen Capo, Ph.D., Northwestern University  
Lenora Champagne, Ph.D., New York University  
Laura Chmielewski, Ph.D., City University of New York Graduate Center  
Tracy Schpero Fitzpatrick, Ph.D., Rutgers University  
Rachel Hallote, Ph.D., University of Chicago  
Morris Kaplan, J.D., Yale University  
Lisa Keller, Ph.D., Cambridge University  
Jane Kromm, Ph.D., Emory University  
Elise V. Lemire, Ph.D., Rutgers University  
Michael Lobel, Ph.D., Yale University  
Marjorie Miller, Ph.D., SUNY Stony Brook  
Gaura Narayan, Ph.D., Columbia University  
Karima Robinson, Ph.D., Northwestern University  
Ronnie Scharfman, Ph.D., Yale University  
Michelle Stewart, Ph.D., University of Minnesota  
Nina Pelikan Straus, Ph.D., New York University  
Jennifer K. Uleman, Ph.D., University of Pennsylvania  
Louise Yelin, Ph.D., Columbia University

[School of Natural and Social Sciences:](#)

Shameem Burney Abbas, Ph.D., University of Texas, Austin  
Ahmed Afzal, Ph.D., Yale University  
Zehra F. Kabasakal Arat, Ph.D., Binghamton University, SUNY  
Karen Baird, Ph.D., University of Houston  
Kim Christensen, Ph.D., University of Massachusetts  
Rudolf Gaudio, Ph.D., Stanford University  
Chrys Ingraham, Ph.D., Syracuse University  
Suzanne Kessler, Ph.D., City University of New York  
Mary Kosut, Ph.D., New School for Social Research  
Connie Lobur, Ph.D., Rutgers University  
Shaka McGlotten, Ph.D., University of Texas, Austin  
Wendy McKenna, Ph.D., City University of New York  
Lisa Jean Moore, Ph.D., University of California, San Francisco  
Rachel Simon, M.F.A., Sarah Lawrence College

*Office of the Provost & Academic Affairs:*

Bill Baskin, Ph.D., New School for Social Research (Associate Provost)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/WomensStudies.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/WomensStudies.aspx).

## The Women's Studies B.A. Program: 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. GND 1520/Introduction to Women's Studies: 4 credits
2. One of the following theory courses (4 credits):  
GND 3130/Feminist Theory  
ANT/GND 3785/Black Feminist Theory
3. One of the following history courses (4 credits):  
ECO/GND 3150/The Political Economy of Women  
HIS/GND 3375/"Aren't I a Woman?":  
The Construction of Womanhood in the U.S.  
HIS/GND 3727/History of Feminist Movements
4. One of the following research methodology courses (4–5 credits):  
ANT 3560/Fieldwork: Qualitative Methods  
LIT/GND 3655/Feminism and Culture  
PSY 2320/Behavioral Statistics  
SOC 3405/Research Methods
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/Senior Project in Women's Studies: 8 credits

Refer to [The Senior Project](#) in the Academic Policies section for additional information.

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., in the humanities, natural sciences, or social sciences);
2. complete at least one course from the [women's studies applied](#) list.

New courses may also be added to the following lists. Students should consult their advisor to determine whether a new course fulfills a specific women's studies requirement.

**U.S./European Women** (*one course required*)

[School of Humanities:](#)

FRE/GND 3330/Women in French Film  
HIS/GND 2490/Women in America  
HIS/GND 3375/"Aren't I a Woman?":  
The Construction of Womanhood in the U.S.  
HIS/GND 3727/History of Feminist Movements  
HIS/GND 3730/Wives, Widows, Workers  
HIS/GND 3740/Wives, Workers, Warriors

[School of Natural and Social Sciences:](#)

ANT/GND 3750/Sexuality in Western Culture  
ECO/GND 3150/The Political Economy of Women  
MSA/GND 3120/Riot Grrls and Radical Women  
POL/GND 2040/Women and Politics  
POL/GND 3045/Sex, Politics, and Health  
POL/GND 3090/Race, Gender, and the Law

**Women in International/Global Context** (*one course required*)

[School of Humanities:](#)

PHI/GND 3825/Seminar in Buddhism and Feminist Philosophy

[School of Natural and Social Sciences:](#)

ANT/GND 3140/Women Cross-Culturally  
ANT/GND 3610/Gender and Popular Culture in South Asia  
ANT/GND 3780/Women in Africa  
POL/GND 2105/Citizens Living Under Islamic Laws  
POL/GND 3000/Women in Developing Countries  
POL/GND 3125/Women's Rights as Human Rights  
POL/GND 3240/Gender Politics and Islam  
POL/GND 3245/Gender and Health: International Issues  
POL/GND 3255/The Islamic State, Gender, and Sexuality  
POL/GND 3257/The Islamic State, Heresy, and Freedom of Speech  
SOC/GND 3035/Birth and Death

#### Women's Studies Special Topics

[School of Humanities:](#)

ARH/GND 2885/Women Artists and Feminist Criticism  
ARH/GND 3885/Feminist Approaches to Art and Theory  
DRA/GND 3600/Women and Drama  
HIS/GND 3075/Women and War in the 20th Century  
JST/HIS/GND 3235/Women in the Biblical/Ancient World  
LIT/CIN/GND 3025/Women and Film  
LIT/GND 3665/American Women Writers  
PHI/GND 2500/Gender and Power

[School of Natural and Social Sciences:](#)

ANT/GND 3755/Sexuality and Society  
ANT/GND 3785/Black Feminist Theory  
GND 3130/Feminist Theory  
MSA/GND 3120/Riot Grrls and Radical Women  
MSA/GND 3160/Queer Media Convergence  
PSY/GND 2860/Psychology of Women  
PSY/GND 3840/Psychology of Gender  
SOC/GND 2020/Human Sexuality  
SOC/GND 3705/Masculinities: Feminist Perspectives

#### Women's Studies Applied (at least one course recommended)

PED/GND 2035/Rape Aggression Defense (R.A.D.)  
GND 3980/Internship

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/WomensStudies.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/WomensStudies.aspx).

## Minor in Women's Studies

Students majoring in any discipline may pursue a minor in women's studies, which provides an opportunity to focus on issues of gender and introduces feminist scholarship as it applies to a variety of disciplines. Students interested in this minor must submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the coordinator of the Women's Studies Program. 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.

#### Academic Requirements for the Minor in Women's Studies

Five courses, as follows:

- a. GND 1520/Introduction to Women's Studies
- b. Four elective courses in women's studies

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/WomensStudies.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/WomensStudies.aspx).

## The Women's Studies Program: Courses

Refer to the [academic requirements](#) for lists of courses in the humanities, natural sciences, and social sciences that fulfill requirements for the women's studies major.

#### Introduction to Women's Studies

**GND 1520** / 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, and the representation of women in literature and art.

#### Human Sexuality

**GND 2020** Refer to SOC 2020 in [Sociology Courses](#) for description.

#### Rape Aggression Defense (R.A.D.)

**GND 2035** / 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. *Grading is on a pass/no credit basis. Also offered as PED 2035.*

#### Women and Politics

**GND 2040** Refer to POL 2040 in [Political Science Courses](#) for description.

#### **Citizens Living Under Islamic Laws**

**GND 2105** Refer to POL 2105 in [Political Science Courses](#) for description.

#### **Women in America**

**GND 2490** Refer to HIS 2490 in [History Courses](#) for description.

#### **Gender and Power**

**GND 2500** Refer to PHI 2500 in [Philosophy Courses](#) for description.

#### **Global Sexualities**

**GND 2755** Refer to ANT 2755 in [Anthropology Courses](#) for description.

#### **Psychology of Women**

**GND 2860** Refer to PSY 2860 in [Psychology Courses](#) for description.

#### **Women Artists and Feminist Criticism**

**GND 2885** Refer to ARH 2885 in [Art History Undergraduate Courses](#) for description.

#### **Women in Developing Countries**

**GND 3000** Refer to POL 3000 in [Political Science Courses](#) for description.

#### **Women and Film**

**GND 3025** Refer to LIT 3025 in [Literature Courses: 3000–3999](#) for description.

#### **Birth and Death**

**GND 3035** Refer to SOC 3035 in [Sociology Courses](#) for description.

#### **Sex, Politics, and Health**

**GND 3045** Refer to POL 3045 in [Political Science Courses](#) for description.

#### **Women and War in the 20th Century**

**GND 3075** Refer to HIS 3075 in [History Courses](#) for description.

#### **Race, Gender, and the Law**

**GND 3090** Refer to POL 3090 in [Political Science Courses](#) for description.

#### **Riot Grrls and Radical Women**

**GND 3120** Refer to MSA 3120 in [Media, Society, and the Arts Courses](#) for description.

#### **Women's Rights as Human Rights**

**GND 3125** Refer to POL 3125 in [Political Science Courses](#) for description.

#### **Feminist Theory**

**GND 3130** / 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:** GND 1520 or LIT 2310

#### **Women Cross-Culturally**

**GND 3140** Refer to ANT 3140 in [Anthropology Courses](#) for description.

#### **The Political Economy of Women**

**GND 3150** Refer to ECO 3150 in [Economics Courses](#) for description.

#### **Queer Media Convergence**

**GND 3160** Refer to MSA 3160 in [Media, Society, and the Arts Courses](#) for description.

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

**GND 3235** Refer to JST 3235 in [Jewish Studies Courses](#) for description.

#### **Gender Politics and Islam**

**GND 3240** Refer to POL 3240 in [Political Science Courses](#) for description.

#### **Gender and Health: International Issues**

**GND 3245** Refer to POL 3245 in [Political Science Courses](#) for description.

#### **The Islamic State, Gender, and Sexuality**

**GND 3255** Refer to POL 3255 in [Political Science Courses](#) for description.

#### **The Islamic State, Heresy, and Freedom of Speech**

**GND 3257** Refer to POL 3257 in [Political Science Courses](#) for description.

#### **The Gentileschi Files**

**GND 3265** Refer to ARH 3265 in [Art History Undergraduate Courses](#) for description.

#### **Science, Technology, and Queer Theory**

**GND 3287** Refer to [Lesbian and Gay Studies Courses](#) for description.

#### **Women in China**

**GND 3295** Refer to PHI 3295 in [Philosophy Courses](#) for description.

**Women in French Film**

**GND 3330** Refer to FRE 3330 in [French Courses](#) for description.

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

**GND 3375** Refer to HIS 3375 in [History Courses](#) for description.

**Identity and Difference: Studies in Feminist Philosophy**

**GND 3450** Refer to PHI 3450 in [Philosophy Courses](#) for description.

**Women and Drama**

**GND 3600** Refer to DRA 3600 in [Drama Studies Courses](#) for description.

**Gender and Popular Culture in South Asia**

**GND 3610** Refer to ANT 3610 in [Anthropology Courses](#) for description.

**Feminism and Culture**

**GND 3655** Refer to LIT 3655 in [Literature Courses: 3000–3999](#).

**American Women Writers**

**GND 3665** Refer to LIT 3665 in [Literature Courses: 3000–3999](#) for description.

**Masculinities: Feminist Perspectives**

**GND 3705** Refer to SOC 3705 in [Sociology Courses](#) for description.

**History of Feminist Movements**

**GND 3727** Refer to HIS 3727 in [History Courses](#) for description.

**Wives, Widows, Workers**

**GND 3730** Refer to HIS 3730 in [History Courses](#) for description.

**Wives, Workers, Warriors**

**GND 3740** Refer to HIS 3740 in [History Courses](#) for description.

**Sexuality in Western Culture**

**GND 3750** Refer to ANT 3750 in [Anthropology Courses](#) for description.

**Sexuality and Society**

**GND 3755** Refer to ANT 3755 in [Anthropology Courses](#) for description.

**Women in Africa**

**GND 3780** Refer to ANT 3780 in [Anthropology Courses](#) for description.

**Black Feminist Theory**

**GND 3785** Refer to ANT 3785 in [Anthropology Courses](#) for description.

**Seminar in Buddhism and Feminist Philosophy**

**GND 3825** Refer to PHI 3825 in [Philosophy Courses](#) for description.

**Feminist Approaches to Art and Theory**

**GND 3885** Refer to ARH 3885 in [Art History Undergraduate Courses](#) for description.

**Internship**

**GND 3980** / 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, read complementary texts, and complete a paper.

**Prerequisite:** GND 1520

**Independent Study and Tutorial**

**GND 3900** and **4900** / variable credits / Every semester

Faculty are available for independent studies and tutorials on a selected basis in areas not covered by coursework.

**Gender and the Global AIDS Crisis**

**GND 4260** Refer to POL 4260 in [Political Science Courses](#) for description.

**Senior Project in Women’s Studies**

**WOM 4990** / 4 credits (per semester) / 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).*

# School of the Arts

The School of the Arts provides the highest level of professional training to developing visual and performing artists and arts managers. Students are prepared for careers in their fields and are inspired to be engaged and innovative contributors to society. The prestigious faculties in the Conservatories of Dance, Music, and Theatre Arts & 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 and Degrees

The School of the Arts includes the Arts Management Program; the Conservatories of Dance, Music, and Theatre Arts & Film; and the School of Art+Design. Its programs lead to the following degrees:

- School of the Arts: B.A. (arts management)
- Conservatory of Dance: B.F.A.; M.F.A.
- Conservatory of Music: Mus.B; M.M.
- Conservatory of Theatre Arts & Film: B.F.A.; M.F.A. (theatre design/technology)
- School of Art+Design: B.F.A.; M.F.A.

In addition to these degree programs, the Conservatory of Music offers a postbaccalaureate Performers Certificate and a post-master's Artist Diploma.

## Minors

The School of the Arts offers two minors: [music](#) (through the Conservatory of Music) and [visual arts](#) (through the School of Art+Design). These are open to students in all disciplines, with specific entrance requirements.

## 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](#).

## School of the Arts Courses

Many courses offered by the School of the Arts are open to students in other disciplines at Purchase College without audition or permission of instructor. These courses begin with an SOA prefix and are listed in the respective program section of this catalog:

[Conservatory of Dance: SOA courses](#)

[Conservatory of Music: SOA courses](#)

[Conservatory of Theatre Arts & Film: SOA courses](#)

[School of Art+Design: SOA courses](#)

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## Administration

To be announced, *Convening Dean, School of the Arts*

Denise Mullen, *Dean, School of Art+Design*

Carol N. Shiffman, *Dean, Conservatory of Dance*

Gregory Taylor, *Interim Dean, Conservatory of Theatre Arts & Film*

Robert F. Thompson, *Interim Dean, Conservatory of Music*

Jon Esser, *Associate Dean, School of the Arts*

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For updates during 2008–2010, visit [www.purchase.edu/arts](http://www.purchase.edu/arts).

# The Arts Management B.A. Program

The Arts Management B.A. Program is perfect for students who have a passion for the arts and want an arts-centered career. The curriculum combines:

- a broad-based education in the liberal arts and sciences
- management and financial courses vital to leading and improving arts organizations
- theory and practice in the visual or performing arts
- two kinds of experiential learning that deepen and sharpen skills and theory: internships in arts organizations and the capstone experience of a year-long independent project

This program is designed for students seeking employment in the arts industries as professional arts managers and managerial staff. Its goal is to produce arts administration professionals who possess a practitioner's commitment to and knowledge of the arts, combined with the financial and management skills needed in business.

The sequence of courses in this major will impart the knowledge and skills that are required to manage performing and visual arts organizations, such as opera companies, galleries and museums, dance companies, exhibitions and venues, concerts, festivals, community art centers, record companies, and other areas of the entertainment and arts industries.

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## Arts Management Faculty (Board of Study)

### [School of Humanities](#):

Tracy Schpero Fitzpatrick, Ph.D., Rutgers University (Art History)

### [School of Natural and Social Sciences](#):

Peter F. Bell, Ph.D., University of Wisconsin (Economics)

Rex McKenzie, Ph.D., New School for Social Research (Economics)

### [School of the Arts](#):

Robert F. Thompson, D.M.A., Eastman School of Music, University of Rochester

### [Conservatory of Music](#):

*Advisory Members of the Board of Study:*

Danielle D. Agosto, Director of Academic Programs,  
School of Liberal Studies & Continuing Education  
Jon Esser, Associate Dean, School of the Arts  
Carol N. Shiffman, Dean, Conservatory of Dance

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/ArtsManagement/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/ArtsManagement/).

## The Arts Management B.A. Program: Academic Requirements

In addition to meeting [general requirements for the B.A. degree](#), all arts management majors must meet the following requirements (50–52 credits):

*Freshman and Sophomore Years:*

1. CBU 1070/Basic Principles of Accounting: 4 credits
2. AMG 1100/Introduction to Arts Management: 4 credits
3. CBU 2400/Fundamentals of Marketing: 4 credits
4. CBU 2485/Principles of Business Management: 4 credits

*Junior and Senior Years:*

1. AMG 3100/Fundraising and Development in the Arts: 4 credits
2. AMG 3170/Arts and Entertainment Law: 4 credits
3. AMG 3520/Marketing the Arts: 4 credits
4. Two courses in performing or visual arts history: 6–8 credits
5. AMG 3980/Arts Management Internship (on campus): 4 credits
6. AMG 3980/Arts Management Internship (off campus): 4 credits
7. AMG 4990/Senior Project: 8 credits

**Note:**

- a. Students are strongly encouraged to take additional courses in the performing and visual arts, beyond those required for the major.
- b. Courses with CBU prefixes are offered by the [School of Liberal Studies & Continuing Education](#).

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/ArtsManagement/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/ArtsManagement/).

## The Arts Management Program: Courses

**Note:** Courses with a CBU prefix are offered by the [School of Liberal Studies & Continuing Education](#).

### Basic Principles of Accounting

**CBU 1070** / 4 credits / Spring

An introduction to transactions analysis and the preparation of financial statements, with particular emphasis on external reporting. The course is divided into two parts: the preparation of financial statements; and the analysis of corporate operations, based on financial accounting statements.

### Introduction to Arts Management

**AMG 1100** / 4 credits / Fall

This introductory survey provides an overview of arts management, preparing students for upper-level courses in the arts management program. Topics include arts leadership and management philosophy, organizational structure, accounting practices, strategic planning and programming, marketing and public relations, fundraising and development, sponsorship, volunteerism, grants, and arts and entertainment law. Special attention is given to the application of management principles and skills in the visual and performing arts.

### Fundamentals of Marketing

**CBU 2400** / 4 credits / Fall

Marketing covers all the activities needed to move products and services from producer to consumer. This course offers a hands-on approach to the development of marketing plans, from initial idea to final sale. Topics include target market analysis, product creation and evaluation, distribution channels, personal salesmanship and sales management, and pricing and promotional strategy (including advertising, sales promotion, publicity, and public relations). Market research is used, and environmental and other uncontrollable factors, including current events, are explored.

### Principles of Business Management

**CBU 2485** / 4 credits / Fall

An introduction to the principles of business management. Topics include the functions of business, including production, marketing, financing, personnel, and accounting; the various forms of business organizations; and management principles in relation to planning, staffing, organizing, directing, controlling, and decision making. *Formerly CBU 2480.*

### Fundraising and Development in the Arts

**AMG 3100** / 4 credits / Fall



An exploration of funding for the arts, including fundraising research, grant writing, fundraising campaigns, sponsorship, donor development and bequests, and fund management and reporting requirements. The history and philosophy of support for the arts is explored via case studies. Students apply the concepts and techniques by developing models and plans specific to local arts organizations.

**Prerequisite:** AMG 1100 or permission of instructor

#### **Arts and Entertainment Law**

**AMG 3170** / 4 credits / Spring

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. *Formerly AMG 3060.*

#### **Marketing the Arts**

**AMG 3520** / 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.

#### **Arts Management Internship**

**AMG 3980** / 4 credits / Every semester

Provides students with practical arts-management experience in an area related to their interests through direct work with either an on- or off-campus arts-presenting entity (e.g., museums, galleries, arts organizations, concert halls, or theatres).

#### **Senior Project in Arts Management**

**AMG 4990** / 4 credits (per semester) / Every semester

A year-long capstone project, required in the senior year (two semesters, 8 credits total).

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/ArtsManagement/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/ArtsManagement/).

## **Conservatory of Dance**

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.

The Conservatory of Dance [B.F.A. degree 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 rigorous standards 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.

#### **Facilities**

The award-winning Dance Building, designed by Gunner Birkerts, is the first facility in the U.S. to be constructed solely for the study and performance of dance. The 10 fully equipped studios, saunas, and Dance Theatre Lab provide students with space, light, physical therapy, and inspiration. Conservatory of Dance students also enjoy numerous opportunities to perform at [The Performing Arts Center](#).

#### **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. For audition schedules during 2008–2010, visit or contact the [Office of Admissions](#) ([www.purchase.edu/admissions](http://www.purchase.edu/admissions)).

#### **After Purchase College**

Purchase students perform in companies throughout the world, including the 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, Atlanta 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, Tere O'Connor, and Kevin Wynn have founded their own companies or are performing, teaching, and choreographing as guest artists around the world.

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#### **Administration**

Carol N. Shiffman, *Dean, Conservatory of Dance*

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For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## **The Dance B.F.A. 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
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 technical ability and creative initiative, based on the standards of the professional dance world. The standard residency requirement in the Conservatory of Dance B.F.A. program is four years (eight semesters), with rare exceptions; the minimum residency requirement is three years (six semesters). To graduate, a student must successfully complete 120 credits: 90 professional dance credits and 30 liberal arts credits. Graduation is dependent on both the completion of course requirements and 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.

All students take the same required dance courses in the freshman and sophomore years. At the end of the sophomore year, the Dance 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, dance composition, or dance production. Professional dance credits are awarded on the basis of the student's consistent artistic growth.

#### B.F.A. 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 one the following concentrations: [ballet](#), [dance composition](#) (choreography), or [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; and on tour in New York City, New York State, and abroad. They also participate in special performances for children and at lecture/demonstrations. The program culminates in the senior project, for which each senior performs a repertory piece and co-produces a concert as requirements for graduation.

Repertory for the Purchase Dance Corps' major concerts and tours has included George Balanchine's *Serenade*, *Valse Fantaisie*, *The Four Temperaments*, and *Tarantella*; Merce Cunningham's *Changing Steps*, *Duets*, and *Septet*; Doris Humphrey's *The Shakers* and *Passacaglia*; Paul Taylor's *Cloven Kingdom*, *Le Sacre du Printemps*, and *Junction*; Mark Morris' *Gloria*, *A Lake*, and *Grand Duo*; Kenneth MacMillan's *Pas de Deux* from *Concerto*; Cynthia Gregory's *Solo*; Lester Horton's *Beloved*; Bill T. Jones' *D-Man in the Waters*; Dianne McIntyre's *Lyric Fire*; 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, Lauri Stallings, Helen Pickett, 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 in composition, performed in the Dance Theatre Lab as a requirement for graduation. Student choreography is auditioned for student concerts, student/faculty concerts, and lecture/demonstrations.

#### Music

The Conservatory of Dance has a strong commitment to the musical training of its students, which is reflected in its *Music for Dancers* curriculum. This includes courses that explore the shared elements of 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. Eight credits of dance history (which include *Western Dance History* and *Dance History in Music, Performance, and Choreography*) are a requirement for graduation. These 8 credits may count toward the 30-credit liberal arts requirement.

#### Dance Production

The Conservatory of Dance stresses a comprehensive professional dance curriculum, and 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.

## B.F.A. in Dance: Performance Concentration

Students must meet all [general degree requirements](#) as well as Conservatory requirements for graduation. Students in the performance concentration must:

1. complete 6 credits of repertory; and
2. register for *Ballet Technique* and *Modern Dance Technique* each semester, and complete a minimum of seven semesters of both ballet and modern technique with a minimum grade of C. (Students register for DPB or DPM 1230 in the fall semester, and are then assigned to the appropriate *Ballet Technique* or *Modern Technique* levels.)
3. As a minimum technique requirement for graduation, students must complete a 4000-level course in either ballet or modern for two consecutive semesters during their last year.

#### Freshman Year

1. DPB —/Ballet Technique, according to level
2. DPB 1800 and 1820/Special Ballet Technique: First Year or DPM 1800 and 1820/Modern Technique: First Year or DPB 1030 and 1040/Ballet Theory
3. DPC 1010 and 1020/Improvisation/Composition I
4. DPD 1030/Dance Freshman Seminar
5. DPD 1250/Anatomy for Dancers
6. DPD 1650 and 1660/Music I
7. DPD 1710 and 1720/Dance Production I
8. DPM —/Modern Dance Technique, according to level

#### Sophomore Year

1. DPB —/Ballet Technique, according to level
2. DPB 3800 and 3820/Special Ballet Technique: Upper Level or DPM 3800 and 3820/Special Modern Technique: Upper Level or DPB 1030 and 1040/Ballet Theory
3. DPC 2010 and 2020/Modern Composition II\* or DPC 2015 and 2025/Ballet Composition II\*
4. DPD 2060 and 2070/Western Dance History I and II
5. DPD 2650 and 2660/Music II
6. DPD 2880/Sophomore Project
7. DPM —/Modern Dance Technique, according to level

\*In the fall semester, students register for DPC 2009 (modern) or 2014 (ballet) and are then placed in one of the DPC 2010 or 2015 sections after the end of add/drop.

Sophomore jury results and board of study approval determine a student's concentration status.

#### Junior Year

1. DPB —/Ballet Technique, according to level
2. DPB 3800 and 3820/Special Ballet Technique: Upper Level or DPM 3800 and 3820/Special Modern Technique: Upper Level
3. DPC 3010 and 3020/Modern Composition III or DPC 3015 and 3025/Ballet Composition III
4. DPD 3650/Music III
5. DPD 3110 and 3120/Dance History in Music, Performance, and Choreography
6. DPD 3880/Junior Project
7. DPM —/Modern Dance Technique, according to level

#### Senior Year

1. DPB —/Ballet Technique, according to level
2. DPB 3800 and 3820/Special Ballet Technique: Upper Level or DPM 3800 and 3820/Special Modern Technique: Upper Level
3. DPC 4010 and 4020/Modern Composition IV or DPC 4015 and 4025/Ballet Composition IV
4. DPC 4990/Senior Project
5. DPM —/Modern Dance Technique, according to level

*In addition to the courses listed above, the following are required:*

1. DPB 1660/Men's Class: All men are required to register for men's class for a minimum of the first three years (six semesters) of study.
2. Partnering: All women are required to complete a minimum of one semester of either modern or ballet partnering. All men are required to complete three years (six semesters) of partnering; two semesters must be ballet, two semesters must be modern.
3. Advanced Pointe: All women in the [ballet concentration](#) are required to take pointe every semester.
4. DPM 3060/Modern Repertory counts toward the required repertory credits in the performance concentration and [composition concentration](#).

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For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## B.F.A. in Dance: Ballet Concentration

At the end of the freshman year, the ballet faculty invites students who, in the judgment of the faculty members, demonstrate potential for a career in classical ballet to join the ballet concentration. Students may accept or decline. Ballet concentration status is probationary until the sophomore jury. The sophomore jury results determine concentration status for graduation.

In addition to meeting [general degree requirements](#), all students in the ballet concentration 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, ballet partnering, and variations each semester;
4. qualify for the 4000-level ballet technique class for the final two years; and
5. maintain a minimum grade of B in ballet technique, modern technique, pointe, ballet partnering, and variations classes.

#### Freshman Year

(Provisional) Scheduled ballet classes as well as Wednesday 8:30 a.m. *Ballet*, *Pointe*, and *Ballet Partnering*. Audition for all ballet repertory.

#### Sophomore Year

(Provisional) Additional ballet class one day per week; Wednesday 8:30 a.m. *Ballet* (seven ballet and two modern per week); *Pointe*, *Partnering*, and *Ballet Composition II*. Audition for all ballet repertory. Final approval to continue in the ballet concentration is based on sophomore jury results, a minimum grade of A- in *Ballet*, and a minimum grade of B in *Modern*.

#### Junior Year

Must qualify for 4000-level ballet; two additional ballet classes, and Wednesday 8:30 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 the junior year. All senior project repertory must be ballet.

For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## B.F.A. in Dance: Composition Concentration

#### Prerequisites

Students who apply for the composition concentration should have a strong motivation for, and evidenced talent in, the art of choreography. To qualify, students must have completed two semesters of *Improvisation/Composition I* 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). Based on this audition, the student is then provisionally accepted or denied for the composition concentration. Students who are provisionally accepted present a solo and a group piece at the middle of the first semester of *Composition III*. Both audition pieces must be accompanied by classical or contemporary/classical music. Based on this second showing, 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 with another composition faculty member at Purchase, or completes one summer workshop and audits two semesters of *Composition II* or *III* with another 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 30-credit liberal arts requirement;
5. maintains a minimum B+ average in all composition classwork, or the student will be 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; and
8. completes all [general degree requirements](http://www.purchase.edu/dance).

#### Composition Senior Project

1. The student creates a maximum of 30 minutes of choreography, to be presented in the Dance Theatre Lab as follows:
  - a. one solo (one dancer alone on stage) or one duet (two dancers on stage) or one trio (three dancers on stage)
  - b. 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.

For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## B.F.A. in Dance: Dance Production Concentration

Students must meet all [general degree requirements](http://www.purchase.edu/dance) as well as Conservatory requirements for graduation. Students in the dance production concentration are required to complete 2 credits of repertory before graduation and, 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 during the second semester of their sophomore year and before the sophomore jury. Sophomore jury results, along with a general aptitude for and interest in dance production, determine a student's acceptance or denial. Freshmen and sophomores follow the basic curriculum.

#### Junior Year

1. DPB —/Ballet Technique\* and/or DPM —/Modern Technique\*
2. DPC 3010 and 3020/Modern Composition III
3. DPD 3110 and 3120/Dance History in Music, Performance, and Choreography
4. DPD 3650/Music III
5. DPD 3900/Independent Study in Dance Production (two semesters)

#### Senior Year

1. DPB —/Ballet Technique\* and/or DPM —/Modern Technique\*
2. DPD 3900/Independent Study in Dance Production (two semesters)
3. DPC 4990/Senior Project (with production/stage management emphasis)

\*In the fall semester, students register for DPB 1230 and/or DPM 1230 and are then assigned to the appropriate technique level.

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For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## Undergraduate Dance Courses: DPB 1000–4999

### Ballet Technique I

**DPB 1010** and **1020** / 3 credits (per semester) / Every year

A year-long daily technique class. Placement audition required; placement by faculty. In the fall, students register for DPB 1230 and are then assigned to the appropriate Ballet Technique level.

### Ballet Theory

**DPB 1030** and **1040** / 1 credit (per semester) / Every year

Emphasis on the basic techniques of classical ballet.

### Ballet Partnering (Pas de Deux)

**DPB 1600** 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.

### Men's Class

**DPB 1650** 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.

### Special Ballet Technique: First Year

**DPB 1800** (Fall) and **1820** (Spring)

1 credit (per semester) / Every year

Classical ballet technique class for freshman dance majors.

### Ballet Technique II

**DPB 2010** and **2020** / 3 credits (per semester) / Every year

A year-long daily technique class. Placement audition required; placement by faculty. In the fall, students register for DPB 1230 and are then assigned to the appropriate Ballet Technique level.

### Ballet Technique III

**DPB 3010** and **3020** / 3 credits (per semester) / Every year

A year-long daily technique class; placement audition required, placement by faculty. In the fall, students register for DPB 1230 and are then assigned to the appropriate Ballet Technique level.

### Purchase Dance Corps

**DPB 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. *Also offered as DPM 3055.*

### Advanced Pointe I

**DPB 3510** and **3520** / 1.5 credits (per semester) / Every year

Audition required.

### Advanced Pointe II

**DPB 3515** and **3525** / 1.5 credits (per semester) / Every year

A continuation of DPB 3510 and 3520. Audition required.

**Prerequisite:** DPB 3520

### Special Ballet Technique: Upper Level

**DPB 3800** (Fall) and **3820** (Spring)

1 credit (per semester) / Every year

Classical ballet technique class; six semesters required (sophomore through senior year).

### Ballet Technique IV

**DPB 4010** and **4020** / 3 credits (per semester) / Every year

A year-long daily technique class; placement audition required, placement by faculty. In the fall, students register for DPB 1230 and are

then assigned to the appropriate Ballet Technique level.

#### **Ballet Partnering II**

**DPB 4600 and 4610** / 1 credit (per semester) / Every year

The art of classical ballet partnering at the professional level, in preparation for performance.

#### **Contemporary Off-Pointe Partnering**

**DPB 4620 and 4630** / 1 credit (per semester)

Special topic (offered irregularly)

An off-pointe partnering class that uses classical ballet partnering to explore more contemporary work. Material is not gender-based.

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For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## **Undergraduate Dance Courses: DPC 1000–4999**

#### **Improvisation/Composition I**

**DPC 1010 and 1020** / 1 credit (per semester) / Every year

A year-long course, required for freshman dance majors. 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. *Open to students in other disciplines with permission of instructor.*

#### **Modern Composition II**

**DPC 2010 and 2020**

or

#### **Ballet Composition II**

**DPC 2015 and 2025**

3 credits (per semester) / Every year

A year-long course, required for all sophomore dance majors. 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). In the fall, students register for DPC 2009 (modern) or 2014 (ballet) and are then placed in one of the DPC 2010 or 2015 sections after the end of add/drop. *Open to students in other disciplines with permission of instructor.*

**Prerequisite:** DPC 1010 and 1020

#### **Advanced Improvisation**

**DPC 2200 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. *Open to students in other disciplines with permission of instructor.*

**Prerequisite:** DPC 1010 and 1020

#### **Modern Composition III**

**DPC 3010 and 3020**

or

#### **Ballet Composition III**

**DPC 3015 and 3025**

3 credits (per semester) / Every year

A year-long course, required for all junior dance majors. 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 in other disciplines with permission of instructor.*

**Prerequisite:** DPC 2010 and 2020, or DPC 2015 and 2025

#### **Modern Composition IV**

**DPC 4010 and 4020**

or

#### **Ballet Composition IV**

**DPC 4015 and 4025**

3 credits (per semester) / Every year

A year-long course, required for all dance majors except those in the dance production concentration.

**Prerequisite:** DPC 3010 and 3020, or DPC 3015 and 3025

#### **Participation in Senior Project**

**DPC 4890** / 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.

#### **Participation in M.F.A. Project**

**DPC 4895** / 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.

#### **Senior Project (Performance Concentrations)**

**DPC 4990** / 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.

#### **Senior Project (Composition Concentration)**

**DPC 4990** / 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 that includes one solo, duet, or trio and two large group pieces. In addition, a proposal, artistic statement, résumé, and professional photo are required. Consult Conservatory guidelines for details.

### **Senior Project** (Dance Production Concentration)

**DPG 4990** / 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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For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## **Undergraduate Dance Courses: DPD 1000–4999**

### **Dance Freshman Seminar**

**DPD 1030** / 1 credit / Fall

A course for all new dance majors, covering the Conservatory of Dance *B.F.A. Student Handbook*; a general introduction to the dance profession and New York City; workshops on health, life skills, and computer skills; information on library and research methods; and campus information.

### **Lighting for Dance**

**DPD 1100** / 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.

### **Anatomy for Dancers**

**DPD 1250** / 4 credits / Spring

A lecture course, required for freshman dance majors, in which students study the skeletal structure, muscles, tendons, and ligaments; movement range in joints; and injury care, cure, and prevention through the principles of Swedish massage.

### **Music I**

**DPD 1650 and 1660** / 2 credits (per semester) / Every year

A year-long course, required for all freshman dance majors. Basic elements of music: melody, harmony, and the relationship of musical and dance rhythm. Basic notation skills. Functional emphasis on relating music to dance. *Limited to dance majors.*

### **Dance Production I**

**DPD 1710 and 1720** / 2 credits (per semester) / Every year

A year-long course, required for all freshman dance majors. An introduction to basic dance production techniques, including lighting, sound/recording, stage management, and running crew. Involves classwork and crew assignments on dance productions. *Open to students in other disciplines with permission of instructor.*

### **Western Dance History I and II**

**DPD 2060 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 for all sophomore dance majors. Offered as SOA 2260 and 2270 for students in other disciplines.*

### **Music II**

**DPD 2650 and 2660** / 3 credits (per semester) / Every year

A year-long course, required for sophomore dance majors. 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 and composers. Extensive listening and discussion. *Limited to dance majors.*

**Prerequisite:** DPD 1650 and 1660

### **Sophomore Project**

**DPD 2880** / 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, and preparation of one composition piece. *Required for all sophomore dance majors.*

### **Dance History in Music, Performance, and Choreography**

**DPD 3110 and 3120** / 2 credits (per semester) / Every year

A year-long course, required for all dance majors in the junior or senior year. Examines the elements of 20th-century choreography historically, musically, and aesthetically through videos, library research, research papers, and discussion.

### **Music III**

**DPD 3650** / 3 credits / Fall

Required for junior dance majors. Focuses primarily on contemporary European and American music literature. Conclusion of a three-year sequence (DPD 1650 and 1660, required for freshmen; DPD 2650 and 2660, required for sophomores). Must be taken in sequence. *Limited to dance majors.*

**Prerequisite:** DPD 2650 and 2660

### **Junior Project**

**DPD 3880** / 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.*

### **Independent Study in Dance Production**

**DPD 3900** / Variable credits / Every semester

Independent studies designed to develop skills in lighting, stage management, rehearsal direction, etc. *Open to students in other disciplines with permission of instructor.*

**Prerequisite:** Permission of instructor



**Student/Teacher Practicum****DPD 4800** and **4805** / 2 credits (per semester) / Every year

Students apply and are selected to be mentored in teaching ballet or modern technique classes for students in other disciplines.

**Shared Student/Teacher Practicum****DPD 4810** and **4820** / 1 credit (per semester) / Every year

Students apply and are selected to be mentored in teaching ballet and modern technique classes with another person for students in other disciplines.

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For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## Undergraduate Dance Courses: DPM 1000–4999

**Modern Dance Technique I****DPM 1010** and **1020** / 3 credits (per semester) / Every year

A year-long daily technique course. Placement audition required; placement by faculty. In the fall, students register for DPM 1230 and are then assigned to the appropriate Modern Technique level.

**Modern Partnering****DPM 1510** and **1520** / 1 credit / Every semester

Explores the movement ranges of modern partnering, trust, and the physical expertise required through choreographed combinations mastered weekly in class.

**Special Modern Technique: First Year****DPM 1800** (Fall) and **1820** (Spring)

1 credit (per semester) / Every year

Class in modern/contemporary dance technique for freshman dance majors.

**Modern Dance Technique II****DPM 2010** and **2020** / 3 credits (per semester) / Every year

A year-long daily technique course. Placement audition required; placement by faculty. In the fall, students register for DPM 1230 and are then assigned to the appropriate Modern Technique level.

**Modern Dance Technique III****DPM 3010** and **3020** / 3 credits (per semester) / Every year

A year-long daily technique course. Placement audition required; placement by faculty. In the fall, students register for DPM 1230 and are then assigned to the appropriate Modern Technique level.

**Modern Repertory****DPM 3050** 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.

**Purchase Dance Corps****DPM 3055** Refer to [DPB 3055](#) for description.**Special Modern Technique: Upper Level****DPM 3800** (Fall) and **3820** (Spring)

1 credit (per semester) / Every year

Class in modern/contemporary dance technique; six semesters required (sophomore through senior year).

**Modern Dance Technique IV****DPM 4010** 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. dance performance students. In the fall, students register for DPM 1230 and are then assigned to the appropriate Modern Technique level.

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For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## Conservatory of Dance: SOA Courses, 1000–4999

These School of the Arts courses, offered by the Conservatory of Dance, are open to students in all disciplines (excluding dance majors). Additional courses may be added each semester.

**Introduction to Ballet****SOA 1250** / 2 credits / Every semester

Classical ballet course designed especially for students in all disciplines.

**Intermediate Ballet****SOA 1260** / 2 credits / Every semester

Intermediate-level course in classical ballet, designed especially for students in all disciplines.

**Hip-Hop****SOA 1270** / 2 credits / Special topic (offered irregularly)

A study of the origins and training in the technique of hip-hop as a contemporary form of "street dance."

**Introduction to Modern Dance****SOA 1280** / 2 credits / Every semester

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.

### **Western Dance History I and II**

**SOA 2260** and **2270** / 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. *Offered as DPD 2060 and 2070 for dance majors.*

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For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## **The Dance M.F.A. 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.

For details and deadlines, please refer to the Purchase College Conservatory of Dance M.F.A. Application, available at the Office of Admissions, [www.purchase.edu/admissions](http://www.purchase.edu/admissions).

## **M.F.A. in Dance: 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. As part of the [general requirements](#) for the M.F.A. degree, students must also maintain a minimum 3.0 cumulative GPA at Purchase College. Please refer to the Conservatory of Dance *M.F.A. Student Handbook*, issued annually to every graduate dancer, for specific details.

### **Choreography Track**

- 1. DPC 5010/Advanced Improvisation
- 2. DPC 5115, 5215, 5315, 5415/Choreography
- 3. DPC 5120, 5220, 5320, 5420/Choreology
- 4. DPD 5120, 5220, 5320/Music Seminar
- 5. DPD 5125, 5225, 5230/Studio Pedagogy
- 6. DPD 5145, 5245, 5345, 5445/Composition Pedagogy
- 7. DPD 5800 and 5820/Graduate Dance Technique
- 8. DPD 5900/Independent Study
- 9. DPG 5110, 5210, 5310/Graduate Presentations
- 10. DPG 5120, 5220, 5320/Graduate Seminar
- 11. DPG 5410/Graduation Choreography Concert

### **Performance/Teaching Track**

- 1. DPC 5010/Advanced Improvisation
- 2. DPC 5120, 5220, 5320, 5420/Choreology
- 3. DPD 5120, 5220, 5320/Music Seminar
- 4. DPD 5125, 5225, 5230/Studio Pedagogy
- 5. DPD 5145, 5245, 5345, 5445/Composition Pedagogy
- 6. DPD 5510, 5610, 5810, 5815/Repertory and Rehearsal
- 7. DPD 5800 and 5820/Graduate Dance Technique
- 8. DPD 5900/Independent Study
- 9. DPG 5115, 5215, 5315/Graduate Presentations

10. DPG 5120, 5220, 5320/Graduate Seminar
11. DPG 5415/Graduation Performance Concert
12. DPG 5430/Pedagogy Graduation Project

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For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## Graduate Dance Courses: DPC 5000–5999

### Advanced Improvisation

**DPC 5010** / 1 credit / Fall

Through structured assignments, students investigate their own physical vocabulary, explore trust, and open new personal-movement boundaries.

### Choreography I and II (Choreography Track)

**DPC 5115 and 5215** / 2 credits (per semester)

I: Fall; II: Spring

Highly concentrated studies designed to develop choreographic proficiency and strengthen understanding and application in both structured work and the student's own creative concepts. In the fall, these works are presented in workshop format at the end of the semester. In spring, these works are presented in an informal concert in the Dance Theatre Lab.

### Choreology I, II, III, IV

**DPC 5120, 5220, 5320, 5420** / 3 credits (per semester)

I, III: Fall; II, IV: Spring

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.

### Choreography III and IV (Choreography Track)

**DPC 5315 and 5415** / 2 credits (per semester)

III: Fall; IV: Spring

A continuation of DPC 5215. Works are presented in a fully produced, major concert.

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For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## Graduate Dance Courses: DPD 5000–5999

### Music Seminar I, II, III

**DPD 5120, 5220, 5320** / 1 credit (per semester)

I, III: Fall; II: Spring

Tailored to the student's background and future goals, these seminars intensely integrate the student's application and understanding of music with his or her choreography or performance and teaching.

### Studio Pedagogy I, II, III

**DPD 5125, 5225, 5230** / 2 credits (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.

### Composition Pedagogy I and II

**DPD 5145 and 5245** / 1 credit (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.

### Composition Pedagogy III and IV

**DPD 5345 and 5445** / 1 credit (per semester)

III: Fall; IV: Spring

The master-apprentice tradition continues while the students develop syllabi and course proposals for the study of choreography.

**Prerequisite:** DPD 5245 (for DPD 5345) and 5345 (for DPD 5445)

### Repertory and Rehearsal I and II (Performance/Teaching Track)

**DPD 5510 and 5610** / 1 credit (per semester)

I: Fall; II: Spring

Students learn, develop, rehearse, and prepare a 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.

### Graduate Dance Technique

**DPD 5800** (Fall) and **5820** (Spring) / 1–6 credits (per semester)

The goal of these courses 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.

### Repertory and Rehearsal III and IV

**DPD 5810 and 5815** / 1 credit (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.

### Independent Study

For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## Graduate Dance Courses: DPG 5000–5999

### **Graduate Presentation I** (Choreography Track)

**DPG 5110** / 2 credits / Fall

A showing, shared with other M.F.A. candidates, of the student's works created during the semester in the choreography class. If choreographers apply to perform in these presentations, they must be approved by the M.F.A. Board of Study.

### **Graduate Presentation I** (Performance/Teaching Track)

**DPG 5115** / 2 credits / Fall

A showing, shared with other M.F.A. candidates, of work researched in Repertory and Rehearsal, with accompanying written and oral presentations analyzing the work.

### **Graduate Seminar I**

**DPG 5120** / 1 credit / Fall

A seminar with units focusing on research on standards in the field, current trends, and development of the skills required to produce.

### **Graduate Presentation II** (Choreography Track)

**DPG 5210** / 2 credits / 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.

### **Graduate Presentation II** (Performance/Teaching Track)

**DPG 5215** / 2 credits / 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.

### **Graduate Seminar II**

**DPG 5220** / 1 credit / Spring

A seminar with units focusing on the dance profession today, with emphasis on dance administration and production.

### **Graduate Presentation III** (Choreography Track)

**DPG 5310** / 2 credits / Fall

A continuation of DPG 5210. A fully produced concert, shared with other M.F.A. candidates, in the Dance Theatre Lab.

### **Graduate Presentation III** (Performance/Teaching Track)

**DPG 5315** / 2 credits / Fall

A continuation of DPG 5215. A fully produced concert, shared with other M.F.A. candidates, in the Dance Theatre Lab.

### **Graduate Seminar III**

**DPG 5320** / 1 credit / Fall

A seminar with units focusing on the dance profession today, with emphasis on professional marketing and development, career building, dance in higher education, and interview and press-kit preparation.

**Prerequisite:** DPG 5220

### **Graduation Choreography Concert** (Choreography Track)

**DPG 5410** / 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.

### **Graduation Performance Concert** (Performance/Teaching Track)

**DPG 5415** / 3 credits / Spring

Under the supervision of the M.F.A. Board of Study, students perform one classical and one contemporary piece of approved repertory. The venue is determined by the M.F.A. Board of Study.

### **Pedagogy Graduation Project** (Performance/Teaching Track)

**DPG 5430** / 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.

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For updates during 2008–2010, visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

# Conservatory of Music

The Conservatory of Music offers a comprehensive musical education at both the undergraduate and graduate level for carefully selected, gifted individuals who are seeking the chance to train, perform, collaborate, and connect with the most talented people in the world of music—individuals who are willing to commit themselves to rigorous training in a forward-looking conservatory environment.

A conservatory is a place of tradition, and the commitment and focus required of students who enter a conservatory have not changed in centuries. But the music industry has evolved dramatically during the last few decades. Musicians today must be artistically flexible, conversant in technology, and prepared to work in multiple genres in order to function as creative and autonomous professionals.

Programs in the Conservatory of Music are designed to guide students toward musical mastery and launch them on the path to rewarding professional careers. With an enrollment of approximately 450 undergraduate and graduate students, the Conservatory offers small classes and close interaction with a stellar faculty of professional musicians, composers, and producers. Music students also have numerous opportunities to perform and have their work presented in a range of venues on campus, in the local community, and in New York City.

## Master Classes

Each season, [The Performing Arts Center](#) at Purchase College brings many of the world's greatest artists to the campus. In collaboration with the Center, the Conservatory of Music presents a series of master classes and open rehearsals by these artists for the benefit of music students. In recent years, these artists have included:

Emanuel Ax	Juilliard Quartet
Michael Brecker	Tania León
Yefim Bronfman	Midori
Shura Cherkasky	Mozartean Players
Bella Davidovich	New Millennium Ensemble
Misha Dichter	New Mozart Ensemble
Emerson Quartet	Garrick Ohlsson
Guarneri Quartet	Orpheus
Horacio Gutierrez	Nadja Salerno-Sonnenberg
Jimmy Heath	Clark Terry
Marilyn Horne	Tokyo Quartet
Freddie Hubbard	Walden Horn Trio
Imani Winds	Yo-Yo Ma

## 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, The Curtis Institute of Music, and Yale University.

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## Administration

Robert F. Thompson, *Interim Dean, Conservatory of Music*  
Saul Spangenberg, *Assistant Dean*  
Curtis St. John, *Director of Operations*

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For additional information and updates during 2008–2010, visit [www.purchase.edu/music](http://www.purchase.edu/music).

# Conservatory of Music: Facilities

## The Music Building

The Music Building is an outstanding facility for practice, rehearsal, recording, and classroom study. It offers a variety of large, acoustically isolated rehearsal and performance spaces, including a 198-seat Choral Hall and a 280-seat Recital Hall; 72 practice rooms and teaching studios; and digital recording studios, two fully equipped MIDI sequencing rooms, and two state-of-the-art hard-disk digital assembly studios.

## The Performing Arts Center

One of the finest facilities on any East Coast college campus, [The Performing Arts Center](#) is located adjacent to the Music Building and is available for the Conservatory's activities. The Center has four professional performance spaces and one of the largest portable Flentrop tracker organs in the world.

## The Conservatory's inventory of instruments includes:

- Massive Flentrop and Rieger organs
- Steinway B, D, L, and M performance pianos, plus approximately 102 other Steinway Grand pianos located in classrooms, studios, and practice rooms
- French doubles, English, and pedal harpsichords
- Two fortepianos, a clavichord, and two celestes
- A vast collection of professional standard woodwinds, brasses, and strings
- A complete authentic Baroque string quartet
- Gambas, sackbuts, crumhorns, and recorders
- An array of additional Renaissance, Baroque, Classical, and exotic Indian instruments

[Conservatory Recording Facilities](#)

# Conservatory of Music: Recording Facilities

The Conservatory of Music maintains eight digital recording studios, two mobile recording rigs, a 14-station digital piano lab, and a smart classroom. The studios are open seven days a week during the academic year and summer session and are connected via Ethernet and fiber-optic cable to the campus network. All studios are installed with industry-standard digital audio workstations.

Except where noted, recording studios are available to all music students for recording projects; however, technical (operational) access is limited to qualified [studio composition](#) and [studio production](#) engineers.

**Studio A:** A fully automated studio (up to 224 digital tracks) 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.

**Studio B:** Uses the Jazz Rehearsal Hall as its “live” room. The hall has a 30-foot ceiling and a focusing sound shell for maximum acoustic presence. Most studio composition and jazz recitals occur here and are recorded live to digital audio. Studio B can accommodate up to 192 tracks of digital audio, MIDI, and virtual tracks.

**The Green Room Studio:** The workspace for first-year students in studio composition and studio production features up to 192 tracks of digital audio, MIDI, sampling, and editing capability.

**The Recital Hall Studio:** A full-function, direct-to-DAT and direct-to-CD recording studio, located in a dedicated recording booth at the rear of the Recital Hall. All student recitals are recorded by qualified studio production and composition engineers.

**Mobile Studio:** A simple, digital audio workstation equipped with Digidesign Pro Tools M Box and two-track digital-direct to hard-disk recording. The Mobile Studio is used mostly for recording orchestra, opera, and chamber concerts.

**The Blue Room Studio:** A powerful postproduction room, featuring nonlinear, object-oriented, digital editing software, along with 192 tracks of digital audio and full MIDI and sampling capability.

**The Beat Suite:** A relatively simple MIDI system of nine synth modules coupled to a single computer loaded with virtual MIDI instruments, MIDI sequencing software, and 24 tracks of digital audio. Designed to accommodate the production styles of “beat”-enhanced popular music and virtual instrument synthesis and sequencing.

**MIDI Keyboard Lab:** A 14-station piano/MIDI lab that is fully integrated with the campus computer network and equipped with Mac computers, a network printer, and sequencing and notation software systems. The MIDI Keyboard Lab supports secondary keyboard studies required of all music majors (except instrumental majors in the piano concentration).

**Smart Classroom:** Designed to bring the digital recording studio environment into a large classroom setting, the Smart Classroom integrates overhead projection, computers, and multiformat playback (DVD, VHS, CD, and mp3). The Smart Classroom accommodates up to 192 tracks of digital audio, virtual audio, and MIDI.

**The Live Room:** A live performance room linked to the Green and Blue Room Studios.

**Vintage Synth Studio:** A varied collection of keyboard and rack-mounted synthesizers dating back to the 1970s, used by students to experiment with analog and digital synthesis.

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For updates during 2008–2010, visit [www.purchase.edu/music](http://www.purchase.edu/music).

## Entrance Audition Requirements

Students are accepted in the Conservatory of Music by audition only. Some programs require a prescreening CD submission, while others require only a live audition. For specific audition requirements by major or area of study, as well as dates and deadlines, visit [www.purchase.edu/music](http://www.purchase.edu/music) or call the Conservatory at (914) 251-6700. There is a nonrefundable [audition fee](#), which is subject to annual increases.

## The Bachelor of Music Program

Undergraduate majors in the Conservatory of Music lead to the Bachelor of Music (Mus.B.)\* degree. For aspiring music professionals, four years at Purchase College offers something rare in the conservatory world: a true musical community where competition is balanced by a commitment to mentoring.

### Undergraduate Majors:

#### *Performance—Instrumental:*

- [Strings](#) (violin, viola, cello, bass; also harp)
- [Piano](#) (also organ and harpsichord)
- [Brass](#) (trumpet, horn, trombone, tuba)
- [Percussion](#)
- [Woodwinds](#) (flute, oboe, clarinet, bassoon)
- [Classical Guitar](#)

#### *Performance: [Jazz Studies](#)*

#### *Performance: [Voice and Opera Studies](#)*

#### [Composition](#) [Studio Composition](#) [Studio Production](#)

The core undergraduate curriculum for the Mus.B. degree is similar throughout the four years for all majors: students take private-study lessons or master classes; ensemble; a series of courses in music theory, history, and musicianship; and courses specific to their primary area of study. All students present junior and senior recitals. Music from all eras and traditions is performed—early, classical,

contemporary, jazz, electroacoustic, and commercial—and there are many opportunities to perform.

The [general education program](#) and 30-credit requirement in the liberal arts and sciences support the Conservatory curriculum and provide a broad education that enhances the musical education and better prepares students to function successfully as thoughtful, responsible, and contributing members of society.

\*Before 2000, undergraduate programs in the Conservatory of Music led to the B.F.A. degree.

## Minor in Music

The minor in music requires 21 to 25 credits, depending on the area of study. The course of study includes:

- Four semesters of private or master class instruction in the area of specialization
- Two semesters of theory or models
- Two semesters of solfège or ear training
- Two semesters of secondary piano (for students in areas other than piano performance)
- Two semesters of music history (any courses)
- Two semesters of ensemble (placement by audition)

### How to Apply

Only a limited number of students can be admitted each year to the minor in music, based on the available spaces in a given area. Students will only be accepted through an audition process; to schedule an audition, call the Conservatory of Music at (914) 251-6702. There is an [audition fee](#), which is subject to annual increases.

After their audition, students who have been accepted must submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the Office of the Registrar.

### Additional Required Fees

Refer to the [Applied Music Fee and Performance Lab Fee](#) in the Tuition and Fees section of this catalog for information on the required, per-semester fees for private-study lessons and master classes.

### Information for Music Majors

Students majoring in a Conservatory of Music program cannot minor in another area of music. However, they can (with permission of the instructor) pursue study in another area within the Conservatory. Music majors who audition for another music program will not be charged an audition fee. However, they will be charged an additional [applied music fee](#) if they take secondary lessons.

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For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/musicminor.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/musicminor.aspx).

## The Master of Music Program

Graduate studies in the Conservatory of Music lead to the Master of Music (M.M.) degree, a postbaccalaureate [Performers Certificate](#), or a post-master's [Artist Diploma](#). These programs are designed for gifted musicians and composers clearly destined for professional careers.

The Conservatory of Music accepted its first candidates for the master's degree in September 1988. (Before 2000, graduate programs in the Conservatory of Music led to the M.F.A. degree.) With a small and selective enrollment, the M.M. program is rigorous and delivers a measure of faculty mentoring that few conservatories can match.

The M.M. program is an intensive two-year, 46-credit course of study. Students pursuing this degree take private-study lessons; courses in music theory, history, and repertoire; courses specific to their area of study; and a graduate exit exam. All candidates for the M.M. degree also present their work in a master's recital. To earn the M.M. degree, students must complete all requirements for their area of study and attain at least a 3.0 (B) cumulative GPA at Purchase College.

The program goes beyond technical training, striving to produce thoughtful musicians who are prepared to uphold what is admirable in the cultural tradition and to forge new paths. Our faculty members are performers and composers whose work can be heard in renowned recordings and in performances on the world's most important stages. Adding to this vigor is our connection with [The Performing Arts Center](#), which affords our students the opportunity to study with touring artists and ensembles. Expanded programs are tailored to the needs of our international students.

### Master of Music (M.M.) Degree: Areas of Study

*Performance—Instrumental:*

- [Strings](#) (includes harp)
- [Piano](#) (includes organ and harpsichord)
- [Brass](#)
- [Percussion](#)
- [Woodwinds](#)
- [Classical Guitar](#)

*Performance:* [Jazz Studies](#)

*Performance:* [Voice and Opera Studies](#)

[Composition](#)

[Studio Composition](#)

## Diploma and Certificate Programs

The post-master's Artist Diploma and the postbaccalaureate 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 Performers Certificate and the Artist Diploma are available as one-year or two-year programs.

While the Performers Certificates are designed as postbaccalaureate programs, 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 may apply for the Artist Diploma program.

#### Areas of Study and Requirements

[Brass](#)

[Percussion](#)

[Strings | Harp](#)

[Woodwinds](#)

[Classical Guitar](#)

[Piano | Organ or Harpsichord](#)

[Jazz Studies](#)

[Opera Studies](#)

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For updates during 2008–2010, visit [www.purchase.edu/music](http://www.purchase.edu/music).

## Private Lessons and Recitals

Every music major's program includes instrumental, vocal, or composition study. The curricula for students in the performance majors (instrumental, vocal, and jazz studies) also include solo and ensemble playing and/or singing. The goal is to produce a resourceful, imaginative musician who will 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-study lessons or master classes are taken with a resident faculty member or with a teaching artist selected by agreement of the student, the teacher, and the dean. Guidance in the choice of teacher is available from the resident faculty, in particular the chair of the student's undergraduate major or graduate area of concentration. Each student must complete a course of lessons or master classes and receive an evaluation of satisfactory technical and musical progress from the private teacher each semester.

The Conservatory of Music offers 13 private-study lessons per semester to students in performance and composition. Studio composition and production students receive 13 master classes (small-group study) per semester. Private-study lessons or master classes may not exceed eight semesters for undergraduates and four semesters for graduate students. For students enrolled in other programs, undergraduate credit is available (at additional cost) in SOA 4500, with permission of the dean of the Conservatory of Music.

Refer to the [Applied Music Fee and Performance Lab Fee](#) in the Tuition and Fees section of this catalog for information on the required, per-semester fees for these private-study lessons and master classes.

#### Recitals

A packet containing recital policy and procedure is available from the Conservatory of Music. All recitals require authorization from the student's private teacher, booking clearance, and approval of the dean.

#### Undergraduate (3 credits)

MCO 4120/Composition Master Class  
MCO 4125/Production Master Class  
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 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  
SOA 4500/Private Study: Music for Nonmajors\*  
*\*for students enrolled in other programs*

#### Graduate (3 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 5890/Private Study: Jazz Saxophone

## The String Program

The String Program is dedicated to teaching instrumental mastery as part of a commitment to exposing each student to all of the traditional string professions—orchestra, chamber music, teaching, and solo playing. Chamber music is a hallmark of the program, and all of its faculty members have an extensive background performing chamber music. Intensive involvement in contemporary music and Baroque performance is also available, as are opportunities to collaborate with students and faculty in the Conservatory of Dance and the Jazz Studies Program. An exciting Graduate String Quartet Program has been endowed by Billy Joel; in addition, Billy Joel Scholarships are available to a limited number of undergraduate string students. The mentoring provided by our Faculty String Quartet gives our students ideas and inspiration for their own work.

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### String Faculty and Teaching Artists

Timothy Cobb, B.Mus., Curtis Institute of Music (bass)  
 Julia Lichten, M.M., New England Conservatory of Music (cello)  
 Emily Mitchell, B.Mus., Eastman School of Music (harp)  
 Laurie Smukler, B.Mus., The Juilliard School (violin)  
 Ira Weller, M.M., The Juilliard School (viola)  
 Calvin Wiersma, M.M., Eastman School of Music (violin)

For more information: [Conservatory of Music Faculty & Teaching Artists](#)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/).

## The Performance Mus.B. Program: Strings Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in strings must complete the following Conservatory requirements (106 credits), as outlined below by semester and year.

Of the 106 credits, 98 are professional credits; the remaining 8 credits (MTH 2510, 2520, and 4010) count toward the 30-credit liberal arts requirement for the Mus.B. degree.

The following courses also satisfy two [general education](#) requirements: MTH 2230 or MTH 2510 (Other World Civilizations) and MTH 2520 (Humanities).

### Freshman Year: 25 credits

<i>Fall:</i>	<i>12.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1010/Keyboard Studies I	1 credit
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MTH 1010/Music Theory I	2 credits
MTH 1410/Solfège I	1.5 credits

<i>Spring:</i>	<i>12.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits

MPE 1020/Keyboard Studies II	1 credit
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MPE 0200/Freshman Jury	0 credit

#### **Sophomore Year: 31 credits**

<i>Fall:</i>	<i>15.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MPE 2010/Keyboard Studies III	1 credit
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits
MTH 2510/Survey of Music History I	3 credits

<i>Spring:</i>	<i>15.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MPE 2020/Keyboard Studies IV	1 credit
MTH 2420/Solfège IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Jury	0 credit
MPE 0310/Midpoint Assessment	0 credit

#### **Junior Year: 28 credits**

<i>Fall:</i>	<i>13.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MTH 2230/World Music and Jazz Traditions	2 credits
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits

<i>Spring:</i>	<i>14.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
Music history elective	2 credits
MPE 3991/Junior Recital	1 credit

#### **Senior Year: 22 credits**

<i>Fall:</i>	<i>10 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
Music history elective	2 credits

<i>Spring:</i>	<i>12 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MPE 4000/Orchestral Excerpts	1 credit
MTH 4450/The Business of Music	2 credits
MPE 4991/Senior Recital	1 credit

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/).

## **The Performance Mus.B. Program: Harp Academic Requirements**

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in harp must complete the following Conservatory requirements (101 credits), as outlined below by semester and year.

Of the 101 credits, 93 are professional credits; the remaining 8 credits (MTH 2510, 2520, and 4010) count toward the 30-credit liberal arts requirement for the Mus.B. degree.

The following courses also satisfy two [general education](#) requirements: MTH 2230 or MTH 2510 (Other World Civilizations) and MTH

**Freshman Year: 23 credits**

<i>Fall:</i>	<i>11.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1010/Keyboard Studies I	1 credit
MPE 1201/Symphony Orchestra	2 credits
MTH 1010/Music Theory I	2 credits
MTH 1410/Solfège I	1.5 credits
MUS 1250/Chorus	2 credits
<i>Spring:</i>	<i>11.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1020/Keyboard Studies II	1 credit
MPE 1201/Symphony Orchestra	2 credits
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MUS 1250/Chorus	2 credits
MPE 0200/Freshman Jury	0 credit

**Sophomore Year: 29 credits**

<i>Fall:</i>	<i>14.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 2010/Keyboard Studies III	1 credit
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits
MTH 2510/Survey of Music History I	3 credits
<i>Spring:</i>	<i>14.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 2020/Keyboard Studies IV	1 credit
MTH 2420/Solfège IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Jury	0 credit
MPE 0310/Midpoint Assessment	0 credit

**Junior Year: 28 credits**

<i>Fall:</i>	<i>14.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MTH 2230/World Music and Jazz Traditions	2 credits
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
Music elective	2 credits
<i>Spring:</i>	<i>13.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
Music history elective	2 credits
MPE 3991/Junior Recital	1 credit

**Senior Year: 21 credits**

<i>Fall:</i>	<i>13 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music Class or MPE 1160/Contemporary Ensemble	2 credits
MPE 1201/Symphony Orchestra	2 credits
MTH 4450/The Business of Music	2 credits
Music electives	4 credits
<i>Spring:</i>	<i>8 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music Class or MPE 1160/Contemporary Ensemble	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 4991/Senior Recital	1 credit

Graduate music majors who concentrate in strings must meet the following Conservatory requirements (46 credits), outlined below by semester and year, and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5560.

**First Year: 22 credits**

<i>Fall:</i>	<i>10 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5440/String Performance Class	1 credit
MTH 5000/Research and Writing for the Modern Musician	2 credits
<i>Spring:</i>	<i>12 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5440/String Performance Class	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

**Second Year: 24 credits**

<i>Fall:</i>	<i>12 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5440/String Performance Class	1 credit
MTH 5 —/Music theory/analysis electives	4 credits
MTH 5840/Graduate Exit Exam: Classical	0 credit
<i>Spring:</i>	<i>12 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5440/String Performance Class	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/).

## M.M. Concentration in Harp: Academic Requirements

Graduate music majors who concentrate in harp must meet the following Conservatory requirements (46 credits), outlined below by semester and year, and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5560.

**First Year: 23 credits**

<i>Fall:</i>	<i>11.5 credits</i>
MPE 5190/Private Study: Harp	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MTH 5000/Research and Writing for the Modern Musician	2 credits
MTH 5400/Topics in Professional Development	.5 credit
MTH 5 —/Music theory/analysis elective	2 credits
<i>Spring:</i>	<i>11.5 credits</i>
MPE 5190/Private Study: Harp	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MTH 5400/Topics in Professional Development	.5 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

**Second Year: 23 credits**

<i>Fall:</i>	<i>11.5 credits</i>
MPE 5190/Private Study: Harp	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or	

MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MTH 5400/Topics in Professional Development	.5 credit
MTH 5 —/Music theory/analysis electives	4 credits
MTH 5840/Graduate Exit Exam: Classical	0 credit
<i>Spring:</i>	<i>11.5 credits</i>
MPE 5190/Private Study: Harp	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MTH 5400/Topics in Professional Development	.5 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

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## Strings: Artist Diploma and Performers Certificate

To earn the post-master's Artist Diploma or postbaccalaureate Performers Certificate in strings, students must meet the following Conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### First Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
Graduate music elective	2 credits
<i>Spring:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

### Second Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5560/Contemporary Ensemble	2 credits
Graduate music elective	2 credits
<i>Spring:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

*This revised curriculum is pending State approval as of June 2008.*

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/).

## Harp: Artist Diploma and Performers Certificate

To earn the post-master's Artist Diploma or postbaccalaureate Performers Certificate in harp, students must meet the following Conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### First Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5190/Private Study: Harp	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
Graduate music elective	2 credits
<i>Spring:</i>	<i>9 credits</i>
MPE 5190/Private Study: Harp	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

### Second Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5190/Private Study: Harp	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5560/Contemporary Ensemble	2 credits
Graduate music elective	2 credits
 <i>Spring:</i>	 <i>9 credits</i>
MPE 5190/Private Study: Harp	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

*This revised curriculum is pending State approval as of June 2008.*

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/).

## The Piano Program

The Piano Program offers world-class teaching and practice facilities, extensive performance opportunities, and an excellent chamber music faculty. Here, students can discover their own unique artistic voice with courses in such disciplines as Baroque performance practice; vocal and instrumental collaboration; harpsichord, fortepiano, and organ; and contemporary performance practice.

The Summer Piano Series, an annual public concert series, provides a showcase for our piano students and alumni. Recent series have included students and alumni from the United States, Israel, Russia, Taiwan, Canada, and Macedonia, offering works by Beethoven, Chopin, Brahms, Debussy, Rachmaninoff, de Falla, Tower, Fennimore, and Buzarovski.

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### Piano Faculty and Teaching Artists

Stephanie Brown, B.Mus., The Juilliard School  
Gerard Hecht, M.M., Manhattan School of Music  
Margaret Kampmeier, D.M.A., State University of New York, Stony Brook  
Mina Kim, M.M., Purchase College  
Jon Klibonoff, D.M.A., The Juilliard School  
Steven Lubin, Ph.D., New York University  
Hugh Murphy, M.M., Peabody Conservatory of Music  
Paul Ostrovsky, M.M., Moscow State Conservatory of Music  
Marc Silverman, D.M.A., Manhattan School of Music

For more information: [Conservatory of Music Faculty & Teaching Artists](#)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/).

## The Performance Mus.B. Program: Piano Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in piano must complete the following Conservatory requirements (99 credits), as outlined below by semester and year.

Of the 99 credits, 91 are professional credits; the remaining 8 credits (MTH 2510, 2520, and 4010) count toward the 30-credit liberal arts requirement for the Mus.B. degree.

The following courses also satisfy two [general education](#) requirements: MTH 2510 or MUS 1000 (Other World Civilizations) and MTH 2520 (Humanities).

### Freshman Year: 18 credits

<i>Fall:</i>	<i>8.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music Class	2 credits
MTH 1010/Music Theory I	2 credits
MTH 1410/Solfège I	1.5 credits

<i>Spring:</i>	<i>9.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1850/Sight Reading Workshop	1 credit
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MPE 0200/Freshman Jury	0 credit

### Sophomore Year: 27 credits

<i>Fall:</i>	<i>13.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music Class	2 credits



MPE 2550/Keyboard Literature I	2 credits
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits
MTH 2510/Survey of Music History I	3 credits
<i>Spring:</i>	<i>13.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 2560/Keyboard Literature II	2 credits
MTH 2420/Solfège IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Jury	0 credit
MPE 0310 Midpoint Assessment	0 credit

#### Junior Year: 30.5 credits

<i>Fall:</i>	<i>16 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1480/Piano Performance Class	1.5 credits
MPE 2570/Keyboard Literature III	2 credits
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
MUS 1000/World Music Survey	2 credits
MUS 1160/Piano Pedagogy	2 credits

<i>Spring:</i>	<i>14.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1480/Piano Performance Class	1.5 credits
MPE 2580/Keyboard Literature IV	2 credits
MPE 2620/Improvisation for Pianists	1.5 credits
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MPE 3991/Junior Recital	1 credit

#### Senior Year: 23.5 credits

<i>Fall:</i>	<i>12.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1480/Piano Performance Class	1.5 credits
MTH 3460/Survey of Jazz	2 credits
MTH 4450/The Business of Music	2 credits
Music elective	2 credits

<i>Spring:</i>	<i>11 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1480/Piano Performance Class	1.5 credits
MPE 2610/Collaborative Piano	1.5 credits
Music history elective	2 credits
MPE 4991/Senior Recital	1 credit

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/).

## The Performance Mus.B. Program: Organ or Harpsichord Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in harpsichord or organ must complete the following Conservatory requirements (90 professional credits), as outlined below by semester and year.

The following courses also satisfy two [general education](#) requirements: MTH 2510 (Other World Civilizations) and MTH 2520 (Humanities).

#### Freshman Year: 21 credits

<i>Fall:</i>	<i>10.5 credits</i>
MPE 4260 or 4270/Private Study: Harpsichord or Organ	3 credits
MPE 1110/Chamber Music Class	2 credits
MTH 1010/Music Theory I	2 credits
MTH 1410/Solfège I	1.5 credits
Music elective	2 credits

<i>Spring:</i>	<i>10.5 credits</i>
MPE 4260 or 4270/Private Study: Harpsichord or Organ	3 credits
MPE 1110/Chamber Music Class	2 credits
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
Music elective	2 credits

MPE 0200/Freshman Jury 0 credit

### Sophomore Year: 23 credits

<i>Fall:</i>	<i>11.5 credits</i>
MPE 4260 or 4270/Private Study:	
Harpsichord or Organ	3 credits
MPE 1110/Chamber Music Class	2 credits
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits
MTH 2510/Survey of Music History I	3 credits
<i>Spring:</i>	<i>11.5 credits</i>
MPE 4260 or 4270/Private Study:	
Harpsichord or Organ	3 credits
MPE 1110/Chamber Music Class	2 credits
MTH 2420/Solfège IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Jury	0 credit
MPE 0310/Midpoint Assessment	0 credit

### Junior Year: 26 credits

<i>Fall:</i>	<i>12.5 credits</i>
MPE 4260 or 4270/Private Study:	
Harpsichord or Organ	3 credits
MPE 1110/Chamber Music Class	2 credits
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
Music elective	2 credits
Music history elective	2 credits
<i>Spring:</i>	<i>13.5 credits</i>
MPE 4260 or 4270/Private Study:	
Harpsichord or Organ	3 credits
MPE 1110/Chamber Music Class	2 credits
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
Music elective	2 credits
Music history elective	2 credits
MPE 3991/Junior Recital	1 credit

### Senior Year: 20 credits

<i>Fall:</i>	<i>10 credits</i>
MPE 4260 or 4270/Private Study:	
Harpsichord or Organ	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1850/Sight Reading Workshop	1 credit
Music elective	2 credits
Music history elective	2 credits
<i>Spring:</i>	<i>10 credits</i>
MPE 4260 or 4270/Private Study:	
Harpsichord or Organ	3 credits
MPE 1110/Chamber Music Class	2 credits
Music elective	2 credits
Music history elective	2 credits
MPE 4991/Senior Recital	1 credit

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/).

## M.M. Concentration in Piano: Academic Requirements

Graduate music majors who concentrate in piano must meet the following Conservatory requirements (46 credits), outlined below by semester and year, and earn a minimum 3.0 cumulative GPA at Purchase College. MPE 5560 may be taken in a different semester, in consultation with the chair of the Piano Program.

### First Year: 23.5 credits

<i>Fall:</i>	<i>11 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5472/Romantic Piano Literature	2 credits
MPE 5610/Collaborative Piano	1.5 credits
MTH 5000/Research and Writing for the Modern Musician	2 credits
MTH 5400/Topics in Professional Development	0.5 credit
<i>Spring:</i>	<i>12.5 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5473/20th-Century Piano Literature	2 credits
MPE 5610/Collaborative Piano	1.5 credits

MTH 5 —/Music theory/analysis electives	4 credits
MPE 5991/Master's Recital	2 credits
<b>Second Year: 22.5 credits</b>	
<i>Fall:</i>	<i>11.5 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5470/Baroque Keyboard Literature	2 credits
MPE 5480/Piano Performance Class	1.5 credits
MPE 5495/Harpsichord/Forтеpiano/Organ Class	3 credits
MTH 5840/Graduate Exit Exam: Classical	0 credit
<i>Spring:</i>	<i>11 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5471/Classical Sonata Literature	2 credits
MPE 5560/Contemporary Ensemble	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/).

## M.M. Concentration in Organ or Harpsichord: Academic Requirements

Graduate music majors who concentrate in harpsichord or organ must meet the following Conservatory requirements (46 credits), outlined below by semester and year, and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least two semesters of MPE 5205.

### First Year: 23 credits

<i>Fall:</i>	<i>11.5 credits</i>
MPE 5240 or 5350/Private Study: Harpsichord or Organ	3 credits
MPE 5140/Chamber Music	2 credits
MTH 5000/Research and Writing for the Modern Musician	2 credits
MTH 5400/Topics in Professional Development	0.5 credit
MTH 5 —/Music theory/analysis electives	4 credits
<i>Spring:</i>	<i>11.5 credits</i>
MPE 5240 or 5350/Private Study: Harpsichord or Organ	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5205/Camerata or or MPE 5 —/Music performance elective	2 credits
MTH 5400/Topics in Professional Development	0.5 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

### Second Year: 23 credits

<i>Fall:</i>	<i>11.5 credits</i>
MPE 5240 or 5350/Private Study: Harpsichord or Organ	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5205/Camerata or or MPE 5 —/Music performance elective	2 credits
MTH 5400/Topics in Professional Development	0.5 credit
MTH 5 —/Music theory/analysis electives	4 credits
MTH 5840/Graduate Exit Exam: Classical	0 credit
<i>Spring:</i>	<i>11.5 credits</i>
MPE 5240 or 5350/Private Study: Harpsichord or Organ	3 credits
MPE 5205/Camerata or or MPE 5 —/Music performance elective	2 credits
MTH 5400/Topics in Professional Development	0.5 credit
MTH 5 —/Music theory/analysis electives	4 credits
MPE 5991/Master's Recital	2 credits

For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/).

## Piano: Artist Diploma and Performers Certificate

To earn the post-master's Artist Diploma or postbaccalaureate Performers Certificate in piano, students must meet the following Conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### First Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
Graduate music elective	2 credits
<i>Spring:</i>	<i>9 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

#### **Second Year: 18 credits**

<i>Fall:</i>	<i>9 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5560/Contemporary Ensemble	2 credits
Graduate music elective	2 credits
<i>Spring:</i>	<i>9 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

*This revised curriculum is pending State approval as of June 2008.*

For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/).

## **Harpichord or Organ: Artist Diploma and Performers Certificate**

To earn the post-master's Artist Diploma or postbaccalaureate Performers Certificate in harpichord or organ, students must meet the following Conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

#### **First Year: 18 credits**

<i>Fall:</i>	<i>9 credits</i>
MPE 5240 or 5350/Private Study: Harpichord or Organ	3 credits
MPE 5140/Chamber Music	2 credits
Graduate music electives	4 credits
<i>Spring:</i>	<i>9 credits</i>
MPE 5240 or 5350/Private Study: Harpichord or Organ	3 credits
MPE 5140/Chamber Music	2 credits
Graduate music elective	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

#### **Second Year: 18 credits**

<i>Fall:</i>	<i>9 credits</i>
MPE 5240 or 5350/Private Study: Harpichord or Organ	3 credits
MPE 5140/Chamber Music	2 credits
Graduate music electives	4 credits
<i>Spring:</i>	<i>9 credits</i>
MPE 5240 or 5350/Private Study: Harpichord or Organ	3 credits
MPE 5140/Chamber Music	2 credits
Graduate music elective	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

*This revised curriculum is pending State approval as of June 2008.*

For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/).

## **The Brass Program**

In the Brass Program, students are taught to perform Baroque music on period instruments as well as contemporary or improvisational music on modern instruments. Each genre is explored in a structured program that emphasizes chamber music to develop good ensemble and aural skills. Solo repertoire is studied in a weekly master class as part of brass performance, where sectional rehearsals

for the Symphony Orchestra are also scheduled. The Trumpet Ensemble, Trombone Choir, Horn Ensemble, and Purchase Symphonic Brass tackle challenging repertoire, both contemporary and standard. Members of the brass faculty are dedicated teachers and highly visible performing musicians.

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### Brass Faculty and Teaching Artists

Graham Ashton, Performance Diploma, Royal Academy of Music (trumpet)  
John Clark, M.M., New England Conservatory of Music (horn)  
Ann Ellsworth, M.M., University of Maryland (horn)  
James Markey, studied at The Juilliard School (trombone)  
Marcus Rojas, B.Mus., New England Conservatory of Music (tuba)

For more information: [Conservatory of Music Faculty & Teaching Artists](#)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/).

## The Performance Mus.B. Program: Brass Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in brass must complete the following Conservatory requirements (110 credits), as outlined below by semester and year.

Of the 110 credits, 102 are professional credits; the remaining 8 credits (MTH 2510, 2520, and 4010) count toward the 30-credit liberal arts requirement for the Mus.B. degree.

The following courses also satisfy two [general education](#) requirements: MTH 2230 or MTH 2510 (Other World Civilizations) and MTH 2520 (Humanities).

### Freshman Year: 26 credits

<i>Fall:</i>	<i>13 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1010/Keyboard Studies I	1 credit
MPE 1112/Brass Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MPE 1221/Brass Instrumental Lab	0.5 credit
MTH 1010/Music Theory I	2 credits
MTH 1410/Solfège I	1.5 credits

<i>Spring:</i>	<i>13 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1020/Keyboard Studies II	1 credit
MPE 1112/Brass Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MPE 1221/Brass Instrumental Lab	0.5 credit
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MPE 0200/Freshman Jury	0 credit

### Sophomore Year: 32 credits

<i>Fall:</i>	<i>16 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1112/Brass Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MPE 1221/Brass Instrumental Lab	0.5 credit
MPE 2010/Keyboard Studies III	1 credit
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits
MTH 2510/Survey of Music History I	3 credits

<i>Spring:</i>	<i>16 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1112/Brass Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MPE 1221/Brass Instrumental Lab	0.5 credit
MPE 2020/Keyboard Studies IV	1 credit
MTH 2420/Solfège IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Jury	0 credit
MPE 0310/Midpoint Assessment	0 credit

### Junior Year: 27 credits

<i>Fall:</i>	<i>14 credits</i>
MPE 4 —/Private Study: Instrument	3 credits

MPE 1112/Brass Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MPE 1221/Brass Instrumental Lab	0.5 credit
MTH 2230/World Music and Jazz Traditions	2 credits
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
<i>Spring:</i>	<i>13 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1112/Brass Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MPE 1221/Brass Instrumental Lab	0.5 credit
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MPE 3991/Junior Recital	1 credit

#### Senior Year: 25 credits

<i>Fall:</i>	<i>12.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1112/Brass Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MPE 1221/Brass Instrumental Lab	0.5 credit
MTH 4450/The Business of Music	2 credits
Music history elective	2 credits
<i>Spring:</i>	<i>12.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1112/Brass Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MPE 1221/Brass Instrumental Lab	0.5 credit
MPE 4000/Orchestral Excerpts	1 credit
Music history elective	2 credits
MPE 4991/Senior Recital	1 credit

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/).

## M.M. Concentration in Brass: Academic Requirements

Graduate music majors who concentrate in brass must meet the following Conservatory requirements (46 credits), outlined below by semester and year, and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5560.

#### First Year: 23 credits

<i>Fall:</i>	<i>10.5 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5142/Brass Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5221/Brass Instrumental Lab	0.5 credit
MPE 5465/Brass Performance and Ensemble	1 credit
MTH 5000/Research and Writing for the Modern Musician	2 credits
<i>Spring:</i>	<i>12.5 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5142/Brass Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5221/Brass Instrumental Lab	0.5 credit
MPE 5465/Brass Performance and Ensemble	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

#### Second Year: 23 credits

<i>Fall:</i>	<i>10.5 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5142/Brass Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5221/Brass Instrumental Lab	0.5 credit
MPE 5465/Brass Performance and Ensemble	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MTH 5840/Graduate Exit Exam: Classical	0 credit

Spring:	12.5 credits
MPE 5 —/Private Study: Instrument	3 credits
MPE 5142/Brass Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5221/Brass Instrumental Lab	0.5 credit
MPE 5465/Brass Performance and Ensemble	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/).

## Brass: Artist Diploma and Performers Certificate

To earn the post-master's Artist Diploma or postbaccalaureate Performers Certificate in brass, students must meet the following Conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### First Year: 18 credits

Fall:	9 credits
MPE 5 —/Private Study: Instrument	3 credits
MPE 5142/Brass Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
Graduate music elective	2 credits
Spring:	9 credits
MPE 5 —/Private Study: Instrument	3 credits
MPE 5142/Brass Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

### Second Year: 18 credits

Fall:	9 credits
MPE 5 —/Private Study: Instrument	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5560/Contemporary Ensemble	2 credits
Graduate music elective	2 credits
Spring:	9 credits
MPE 5 —/Private Study: Instrument	3 credits
MPE 5142/Brass Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

*This revised curriculum is pending State approval as of June 2008.*

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/).

## The Percussion Program

In the Percussion Program, students have numerous performance opportunities, including the Percussion Ensemble, Contemporary Ensemble, Symphony Orchestra, Opera Orchestra, Wind Ensemble, and Brass Ensemble, as well as collaborative opportunities with the other conservatories and schools at Purchase. All percussion students are required to perform solo recitals and are encouraged to present their own projects and participate in off-campus performances in New York City and surrounding areas.

The percussion facilities at Purchase are among the most outstanding in the nation, with six private practice rooms exclusively for the use of the Percussion Program, plus a separate rehearsal room for the Percussion Ensemble. Purchase College owns a vast array of percussion instruments: four marimbas (including a 5-octave marimba one); four sets of timpani (including two sets of Ringer timpani); three vibraphones, xylophones, and glockenspiels; and three sets of chimes.

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### Percussion Faculty and Teaching Artists

Dominic Donato, D.M.A., Manhattan School of Music  
Thomas Kolor, M.M., The Juilliard School

For more information: [Conservatory of Music Faculty & Teaching Artists](#)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Percussion/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Percussion/).



# The Performance Mus.B. Program: Percussion Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in percussion must complete the following Conservatory requirements (105 credits), as outlined below by semester and year.

Of the 105 credits, 97 are professional credits; the remaining 8 credits (MTH 2510, 2520, and 4010) count toward the 30-credit liberal arts requirement for the Mus.B. degree.

The following courses also satisfy two [general education](#) requirements: MTH 2230 or MTH 2510 (Other World Civilizations) and MTH 2520 (Humanities).

## Freshman Year: 23 credits

<i>Fall:</i>	<i>11.5 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1010/Keyboard Studies I	1 credit
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	1 credit
MTH 1010/Music Theory I	2 credits
MTH 1410/Solfège I	1.5 credits

<i>Spring:</i>	<i>11.5 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1020/Keyboard Studies II	1 credit
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	1 credit
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MPE 0200/Freshman Jury	0 credit

## Sophomore Year: 29 credits

<i>Fall:</i>	<i>14.5 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	1 credit
MPE 2010/Keyboard Studies III	1 credit
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits
MTH 2510/Survey of Music History I	3 credits

<i>Spring:</i>	<i>14.5 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	1 credit
MPE 2020/Keyboard Studies IV	1 credit
MTH 2420/Solfège IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Jury	0 credit
MPE 0310/Midpoint Assessment	0 credit

## Junior Year: 30 credits

<i>Fall:</i>	<i>15.5 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1160/Contemporary Ensemble	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	1 credit
MPE 1232/Hand Drumming Workshop	1 credit
MTH 2230/World Music and Jazz Traditions	2 credits
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits

<i>Spring:</i>	<i>14.5 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	1 credit
MPE 1232/Hand Drumming Workshop	1 credit
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
Music history elective	2 credits
MPE 3991/Junior Recital	1 credit

## Senior Year: 23 credits

<i>Fall:</i>	<i>13 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1160/Contemporary Ensemble	2 credits
MPE 1201/Symphony Orchestra	2 credits

MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	1 credit
MTH 4450/The Business of Music	2 credits
Music history elective	2 credits
<i>Spring:</i>	<i>10 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1160/Contemporary Ensemble	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	1 credit
MPE 4991/Senior Recital	1 credit

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Percussion/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Percussion/).

## M.M. Concentration in Percussion: Academic Requirements

Graduate music majors who concentrate in percussion must meet the following Conservatory requirements (46 credits), outlined below by semester and year, and earn a minimum 3.0 cumulative GPA at Purchase College.

### First Year: 23 credits

<i>Fall:</i>	<i>12.5 credits</i>
MPE 5220/Private Study: Percussion	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5231/Percussion Ensemble	1 credit
MPE 5560/Contemporary Ensemble	2 credits
MTH 5000/Research and Writing for the Modern Musician	2 credits
MTH 5400/Topics in Professional Development	0.5 credit
MTH 5 —/Music theory/analysis elective	2 credits
<i>Spring:</i>	<i>10.5 credits</i>
MPE 5220/Private Study: Percussion	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5231/Percussion Ensemble	1 credit
MTH 5400/Topics in Professional Development	0.5 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

### Second Year: 23 credits

<i>Fall:</i>	<i>12.5 credits</i>
MPE 5220/Private Study: Percussion	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5231/Percussion Ensemble	1 credit
MPE 5560/Contemporary Ensemble	2 credits
MTH 5400/Topics in Professional Development	0.5 credit
MCO or MPE 5 —/Music composition or performance elective	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MTH 5840/Graduate Exit Exam: Classical	0 credit
<i>Spring:</i>	<i>10.5 credits</i>
MPE 5220/Private Study: Percussion	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5231/Percussion Ensemble	1 credit
MTH 5400/Topics in Professional Development	0.5 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Percussion/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Percussion/).

## Percussion: Artist Diploma and Performers Certificate

To earn the post-master's Artist Diploma or postbaccalaureate Performers Certificate in percussion, students must meet the following Conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

### First Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5220/Private Study: Percussion	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
Graduate music elective	2 credits
<i>Spring:</i>	<i>9 credits</i>
MPE 5220/Private Study: Percussion	3 credits

MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

#### Second Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5220/Private Study: Percussion	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5560/Contemporary Ensemble	2 credits
Graduate music elective	2 credits

<i>Spring:</i>	<i>9 credits</i>
MPE 5220/Private Study: Percussion	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

*This revised curriculum is pending State approval as of June 2008.*

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Percussion/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Percussion/).

## The Woodwind Program

The Woodwind Program accepts a select number of students to its intimate environment, in which every student is recognized and encouraged. Faculty members in the program are top musicians deeply steeped in the great traditions of chamber music performance, as well as solo and orchestral performance. They offer their students a deeper musical perspective than is usually found in traditional woodwind training. The curriculum includes regular lessons, studio classes, chamber music, wind performance class, and orchestra. Woodwind students enjoy a rich and varied musical experience through these and other performance opportunities, including the Contemporary Ensemble, Camerata, and concerts at the Neuberger Museum of Art.

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#### Woodwind Faculty and Teaching Artists

Tara Helen O'Connor, D.M.A., State University of New York, Stony Brook (flute)  
Ayako Oshima, B.Mus., Toho School of Music, Tokyo (clarinet)  
Stephen Taylor, Diploma, The Juilliard School (oboe)

For more information: [Conservatory of Music Faculty & Teaching Artists](#)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Woodwinds/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Woodwinds/).

## The Performance Mus.B. Program: Woodwinds Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in percussion must complete the following Conservatory requirements (110 credits), as outlined below by semester and year.

Of the 110 credits, 102 are professional credits; the remaining 8 credits (MTH 2510, 2520, and 4010) count toward the 30-credit liberal arts requirement for the Mus.B. degree.

The following courses also satisfy two [general education](#) requirements: MTH 2230 or MTH 2510 (Other World Civilizations) and MTH 2520 (Humanities).

#### Freshman Year: 26 credits

<i>Fall:</i>	<i>13 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1010/Keyboard Studies I	1 credit
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1210/Woodwind Performance Class	1 credit
MPE 1211/Woodwind Instrumental Lab	0.5 credit
MTH 1010/Music Theory I	2 credits
MTH 1410/Solfège I	1.5 credits

<i>Spring:</i>	<i>13 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1020/Keyboard Studies II	1 credit
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1210/Woodwind Performance Class	1 credit
MPE 1211/Woodwind Instrumental Lab	0.5 credit
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits

MPE 0200/Freshman Jury 0 credit

**Sophomore Year: 32 credits**

<i>Fall:</i>	<i>16 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1210/Woodwind Performance Class	1 credit
MPE 1211/Woodwind Instrumental Lab	0.5 credit
MPE 2010/Keyboard Studies III	1 credit
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits
MTH 2510/Survey of Music History I	3 credits

<i>Spring:</i>	<i>16 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1210/Woodwind Performance Class	1 credit
MPE 1211/Woodwind Instrumental Lab	0.5 credit
MPE 2020/Keyboard Studies IV	1 credit
MTH 2420/Solfège IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Jury	0 credit
MPE 0310/Midpoint Assessment	0 credit

**Junior Year: 29 credits**

<i>Fall:</i>	<i>14 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1210/Woodwind Performance Class	1 credit
MPE 1211/Woodwind Instrumental Lab	0.5 credit
MTH 2230/World Music and Jazz Traditions	2 credits
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits

<i>Spring:</i>	<i>15 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1210/Woodwind Performance Class	1 credit
MPE 1211/Woodwind Instrumental Lab	0.5 credit
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
Music history elective	2 credits
MPE 3991/Junior Recital	1 credit

**Senior Year: 23 credits**

<i>Fall:</i>	<i>10.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1210/Woodwind Performance Class	1 credit
MPE 1211/Woodwind Instrumental Lab	0.5 credit
Music history elective	2 credits

<i>Spring:</i>	<i>12.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1210/Woodwind Performance Class	1 credit
MPE 1211/Woodwind Instrumental Lab	0.5 credit
MPE 4000/Orchestral Excerpts	1 credit
MTH 4450/The Business of Music	2 credits
MPE 4991/Senior Recital	1 credit

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Woodwinds/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Woodwinds/).

## M.M. Concentration in Woodwinds: Academic Requirements

Graduate music majors who concentrate in woodwinds must meet the following Conservatory requirements (46 credits), outlined below by semester and year, and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5560.

**First Year: 23 credits**

<i>Fall:</i>	<i>10.5 credits</i>
MPE 5 —/Private Study: Instrument	3 credits

MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5450/Woodwind Performance Class	1 credit
MPE 5211/Woodwind Instrumental Lab	0.5 credit
MTH 5000/Research and Writing for the Modern Musician	2 credits
<i>Spring:</i>	<i>12.5 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5450/Woodwind Performance Class	1 credit
MPE 5211/Woodwind Instrumental Lab	0.5 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

#### Second Year: 23 credits

<i>Fall:</i>	<i>10.5 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5450/Woodwind Performance Class	1 credit
MPE 5211/Woodwind Instrumental Lab	0.5 credit
MTH 5 —/Music theory/analysis elective	2 credits
MTH 5840/Graduate Exit Exam: Classical	0 credit
<i>Spring:</i>	<i>12.5 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5450/Woodwind Performance Class	1 credit
MPE 5211/Woodwind Instrumental Lab	0.5 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Woodwinds/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Woodwinds/).

## Woodwinds: Artist Diploma and Performers Certificate

To earn the post-master's Artist Diploma or postbaccalaureate Performers Certificate in woodwinds, students must meet the following Conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

#### First Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
Graduate music elective	2 credits
<i>Spring:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

#### Second Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5560/Contemporary Ensemble	2 credits
Graduate music elective	2 credits
<i>Spring:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

*This revised curriculum is pending State approval as of June 2008.*

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## The Classical Guitar Program

Purchase College offers its students the very best in guitar pedagogy. As in the other instrumental programs, music students who concentrate in classical guitar are mentored by their teachers during weekly lessons. In addition to lessons, performance seminars, and chamber music coaching sessions, there are guest master classes. The Conservatory of Music also offers a fully equipped recording studio in which students can record their own CDs. Guitar ensemble and mixed chamber music provide performance opportunities. In addition to school-based performance, students perform outreach concerts in the community and attend professional recitals and master classes in New York City and Connecticut.

### Classical Guitar Faculty and Teaching Artists

Frederic Hand, B.Mus., Mannes College of Music

For more information: [Conservatory of Music Faculty & Teaching Artists](#)

For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Guitar/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Guitar/).

## The Performance Mus.B. Program: Classical Guitar Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in classical guitar must complete the following Conservatory requirements (99 credits), as outlined below by semester and year.

Of the 99 credits, 91 are professional credits; the remaining 8 credits (MTH 2510, 2520, and the 2-credit music theory elective) count toward the 30-credit liberal arts requirement for the Mus.B. degree.

The following courses also satisfy two [general education](#) requirements: MTH 2230 or MTH 2510 (Other World Civilizations) and MTH 2520 (Humanities).

### Freshman Year: 23 credits

<i>Fall:</i>	<i>11.5 credits</i>
MPE 4210/Private Study: Guitar	3 credits
MPE 1010/Keyboard Studies I	1 credit
MPE 1400/Guitar Performance Class	2 credits
MTH 1010/Music Theory I	2 credits
MTH 1410/Solfège I	1.5 credits
MUS 1250/Chorus	2 credits
<i>Spring:</i>	<i>11.5 credits</i>
MPE 4210/Private Study: Guitar	3 credits
MPE 1020/Keyboard Studies II	1 credit
MPE 1400/Guitar Performance Class	2 credits
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MUS 1250/Chorus	2 credits
MPE 0200/Freshman Jury	0 credit

### Sophomore Year: 29 credits

<i>Fall:</i>	<i>14.5 credits</i>
MPE 4210/Private Study: Guitar	3 credits
MPE 1400/Guitar Performance Class	2 credits
MPE 2010/Keyboard Studies III	1 credit
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits
MTH 2510/Survey of Music History I	3 credits
MUS 1250/Chorus	2 credits
<i>Spring:</i>	<i>14.5 credits</i>
MPE 4210/Private Study: Guitar	3 credits
MPE 1400/Guitar Performance Class	2 credits
MPE 2020/Keyboard Studies IV	1 credit
MTH 2420/Solfège IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MUS 1250/Chorus	2 credits
MPE 0300/Sophomore Jury	0 credit
MPE 0310/Midpoint Assessment	0 credit

### Junior Year: 26 credits

<i>Fall:</i>	<i>12.5 credits</i>
MPE 4210/Private Study: Guitar	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1400/Guitar Performance Class	2 credits
MTH 2230/World Music and Jazz Traditions	2 credits

MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
<i>Spring:</i>	<i>13.5 credits</i>
MPE 4210/Private Study: Guitar	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1400/Guitar Performance Class	2 credits
MTH 3420/Solfège VI	1.5 credits
Music history elective	2 credits
Music theory elective	2 credits
MPE 3991/Junior Recital	1 credit

**Senior Year: 21 credits**

<i>Fall:</i>	<i>13 credits</i>
MPE 4210/Private Study: Guitar	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1400/Guitar Performance Class	2 credits
MTH 4450/The Business of Music	2 credits
Music electives	4 credits
<i>Spring:</i>	<i>8 credits</i>
MPE 4210/Private Study: Guitar	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1400/Guitar Performance Class	2 credits
MPE 4991/Senior Recital	1 credit

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Guitar/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Guitar/).

## M.M. Concentration in Classical Guitar: Academic Requirements

Graduate music majors who concentrate in classical guitar must meet the following Conservatory requirements (46 credits), outlined below by semester and year, and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5560.

**First Year: 22 credits**

<i>Fall:</i>	<i>11 credits</i>
MPE 5210/Private Study: Guitar	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5410/Guitar Performance Class	2 credits
MTH 5000/Research and Writing for the Modern Musician	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
<i>Spring:</i>	<i>11 credits</i>
MPE 5210/Private Study: Guitar	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5410/Guitar Performance Class	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

**Second Year: 24 credits**

<i>Fall:</i>	<i>13 credits</i>
MPE 5210/Private Study: Guitar	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5410/Guitar Performance Class	2 credits
MCO or MPE 5 —/Music composition or performance elective	2 credits
MTH 5 —/Music theory/analysis electives	4 credits
MTH 5840/Graduate Exit Exam: Classical	0 credit
<i>Spring:</i>	<i>11 credits</i>
MPE 5210/Private Study: Guitar	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble	2 credits
MPE 5410/Guitar Performance Class	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Guitar/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Guitar/).



# Classical Guitar: Artist Diploma and Performers Certificate

To earn the post-master's Artist Diploma or postbaccalaureate Performers Certificate in classical guitar, students must meet the following Conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

## First Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5210/Private Study: Guitar	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5410/Guitar Performance Class	2 credits
Graduate music elective	2 credits
<i>Spring:</i>	<i>9 credits</i>
MPE 5210/Private Study: Guitar	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5410/Guitar Performance Class	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

## Second Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5210/Private Study: Guitar	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5410/Guitar Performance Class	2 credits
Graduate music elective	2 credits
<i>Spring:</i>	<i>9 credits</i>
MPE 5210/Private Study: Guitar	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5410/Guitar Performance Class	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

*This revised curriculum is pending State approval as of June 2008.*

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Guitar/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Guitar/).

## The Jazz Studies Program

The Jazz Studies Program is a dynamic, intensive, professional training experience for the aspiring jazz performer. The performance-driven curriculum strives to emphasize the practical, bringing "the street into the classroom." With world-class performance and rehearsal facilities, the program enjoys an acclaimed reputation among today's leading institutions. Jazz majors are mentored by some of the leading jazz artists on the scene today, and performance opportunities abound on campus, locally in Westchester County and Connecticut, and in leading New York City venues.

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### Jazz Studies Faculty and Teaching Artists

#### *Saxophone:*

Eric Alexander, B.Mus., William Paterson University  
David Brandom, M.F.A., Purchase College  
Ralph Lalama, B.M.E., Youngstown State University  
Steve Wilson, studied at Virginia Commonwealth University

#### *Trumpet:*

Jon Faddis, honorary Ph.D., Manhattan School of Music  
Jim Rotondi, B.Mus., University of North Texas  
Ray Vega, studied at Long Island University, Brooklyn campus

#### *Trombone:*

John Fedchock, M.M., Eastman School of Music

#### *Guitar:*

John Abercrombie, B.Mus., Berklee College of Music  
Randy Johnston, B.Mus., University of Miami, Coral Gables  
Doug Munro, M.F.A., Purchase College

#### *Piano:*

Charles Blenzig, studied with Roland Kohloff at Manhattanville College  
Hal Galper, Diploma, Berklee College of Music  
David Hazeltine, B.A., University of Wisconsin  
Pete Malinverni, M.M., Purchase College

#### *Bass:*

Todd Coolman, Ph.D., New York University  
Kermit Driscoll, Diploma, Berklee College of Music  
Doug Weiss, B.Mus., William Paterson University

*Drums:*  
Richie Morales, M.F.A., Purchase College  
John Riley, M.M., Manhattan School of Music  
Kenny Washington, studied with Rudy Collins

*Latin Percussion:*  
Wilson “Chembo” Corniel, studied at The Harbor Conservatory for the Performing Arts and La Escuela Nacional de Arte, Havana

*Vibraphone:*  
Ted Piltzecker, M.M., Manhattan School of Music

For more information: [Conservatory of Music Faculty & Teaching Artists](#)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Jazz/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Jazz/).

## The Jazz Studies Mus.B. Program: Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate jazz studies majors must complete the following Conservatory requirements (102 credits), as outlined below by semester and year.

Of the 102 credits, 96 are professional credits; the remaining 6 credits (MTH 2510 and 2520) count toward the 30-credit liberal arts requirement for the Mus.B. degree.

The following courses also satisfy three [general education](#) requirements: MTH 2510 or MUS 1000 (Other World Civilizations); MTH 2520, MTH 3400, or MTH 3410 (Humanities); MCO 1010 or 1020 (Natural Science).

### Freshman Year: 28 credits

<i>Fall:</i>	<i>14 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MCO 1010/Models I	3 credits
MPE 1010/Keyboard Studies I	1 credit
MPE 1700/Jazz Combos	2 credits
MTH 1430/Jazz Ear Training I	1.5 credits
MUS 1070/Jazz Repertoire I	2 credits
MUS 2050/Jazz Improvisation I	1.5 credits

<i>Spring:</i>	<i>14 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MCO 1020/Models II	3 credits
MPE 1020/Keyboard Studies II	1 credit
MPE 1700/Jazz Combos	2 credits
MTH 1440/Jazz Ear Training II	1.5 credits
MUS 2060/Jazz Improvisation II	1.5 credits
MUS 2080/Jazz Repertoire II	2 credits
MPE 0201/Freshman Jury	0 credit

### Sophomore Year: 29 credits

<i>Fall:</i>	<i>14.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MCO 2015/Jazz Harmony I	2 credits
MPE 1700/Jazz Combos	2 credits
MPE 2010/Keyboard Studies III	1 credit
MTH 2430/Jazz Ear Training III	1.5 credits
MTH 2510/Survey of Music History I	3 credits
MUS 3070/Jazz Repertoire III	2 credits

<i>Spring:</i>	<i>14.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MCO 2025/Jazz Harmony II	2 credits
MPE 1700/Jazz Combos	2 credits
MPE 2020/Keyboard Studies IV	1 credit
MTH 2440/Jazz Ear Training IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MUS 3080/Jazz Repertoire IV	2 credits
MPE 0301/Sophomore Jury	0 credit
MPE 0311/Midpoint Assessment	0 credit

### Junior Year: 26 credits

<i>Fall:</i>	<i>13.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1700/Jazz Combos	2 credits
MTH 3400/Jazz History I	3 credits
MUS 3090/Jazz Repertoire V	2 credits
MUS 4410/Jazz Arranging I	2.5 credits
MPE 3992/Junior Recital	1 credit

<i>Spring:</i>	<i>12.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits

MPE 1700/Jazz Combos	2 credits
MTH 3450/Jazz History II	3 credits
MUS 3100/Jazz Repertoire VI	2 credits
MUS 4420/Jazz Arranging II	2.5 credits

#### Senior Year: 19 credits

<i>Fall:</i>	<i>11 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1700/Jazz Combos	2 credits
MUS 1000/World Music Survey	2 credits
MUS 4070/Jazz Repertoire VII	2 credits
MTH 4450/The Business of Music	2 credits
<i>Spring:</i>	<i>8 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1700/Jazz Combos	2 credits
MUS 4080/Jazz Repertoire VIII	2 credits
MPE 4992/Senior Recital	1 credit

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Jazz/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Jazz/).

## M.M. Concentration in Jazz Studies: Academic Requirements

Graduate music majors who concentrate in jazz studies must meet the following Conservatory requirements (46 credits), outlined below by semester and year, and earn a minimum 3.0 cumulative GPA at Purchase College.

#### First Year: 22 credits

<i>Fall:</i>	<i>10 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5700/Jazz Combos	2 credits
MTH 5000/Research and Writing for the Modern Musician	2 credits
MUS 5350/Topics in Jazz Seminar	3 credits
<i>Spring:</i>	<i>12 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5700/Jazz Combos	2 credits
MUS 5360/Seminar in Jazz Styles	3 credits
MUS 5550/Seminar in Jazz History	2 credits
MPE 5992/Master's Recital	2 credits

#### Second Year: 24 credits

<i>Fall:</i>	<i>12 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5700/Jazz Combos	2 credits
MTH 5450/The Business of Music	2 credits
MUS 5310/Advanced Jazz Arranging I	3 credits
MUS 5370/Seminar in Jazz Pedagogy I	2 credits
<i>Spring:</i>	<i>12 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5700/Jazz Combos	2 credits
MUS 5320/Advanced Jazz Arranging II	3 credits
MUS 5381/Jazz Pedagogy Practicum	2 credits
MPE 5992/Master's Recital	2 credits
MTH 5845/Graduate Exit Exam: Jazz Studies	0 credit

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Jazz/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Jazz/).

## Jazz Studies: Artist Diploma and Performers Certificate

To earn the post-master's Artist Diploma or postbaccalaureate Performers Certificate in jazz studies, students must meet the following Conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

#### First Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5700/Jazz Combos	2 credits
MUS 5310/Advanced Jazz Arranging I or MUS 5350/Topics in Jazz Seminar	3 credits
MUS 5900/Independent Study	1 credit
<i>Spring:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument	3 credits

MPE 5700/Jazz Combos	2 credits
Graduate music elective	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

#### Second Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5700/Jazz Combos	2 credits
MUS 5310/Advanced Jazz Arranging I or MUS 5350/Topics in Jazz Seminar	3 credits
MUS 5900/Independent Study	1 credit

<i>Spring:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5700/Jazz Combos	2 credits
Graduate music elective	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

*This revised curriculum is pending State approval as of June 2008.*

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Jazz/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Jazz/).

## The Voice and Opera Studies Program (Vocal Performance)

Vocal performance at Purchase College is a small, highly selective program designed to train and mentor serious students in their pursuit of a career in professional classical singing and opera. This is achieved through a highly disciplined and completely integrated curriculum taught by a talented, committed, and caring faculty, all of whom were or are active, first-class performing artists. Our working mantra is “learning to perform requires performing to learn.” To that end, every class has a performing component whenever possible. In particular, the program is noted for its excellent instruction of vocal technique, stage technique, movement, language studies, and musical styles. The program’s operas, which are performed primarily by undergraduates, are routinely praised for their inventiveness and professionalism, winning the National Opera Association’s “Best College Production of the Year” awards for *The Coronation of Poppea* (2007), *Dialogues of the Carmelites* (2005), and *Hansel and Gretel* (2004).

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#### Voice/Opera Studies Faculty and Teaching Artists

Thomas Baird, B.A., Empire State College, State University of New York  
Thomas Goodheart, M.M., Manhattan School of Music  
Bonnie Hamilton, B.A., Florida State University  
Joan Krueger, M.M., University of Michigan  
Jean Marie Miller, M.M., Manhattan School of Music  
Hugh Murphy, M.M., Peabody Conservatory of Music  
Sherry Overholt, D.M.A., Yale University  
Kaori Sato, M.M., Mannes College of Music  
Jacque Trussel, M.M., Ball State University

For more information: [Conservatory of Music Faculty & Teaching Artists](#)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/).

## The Voice/Opera Studies Mus.B. Program: Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate vocal performance majors must complete the following Conservatory requirements (121 credits), as outlined below by semester and year.

Of the 121 credits, 97 are professional credits. The remaining 24 credits (FRE, GER, and ITA language courses, offered by the [School of Humanities](#)) may be counted toward the liberal arts credit requirement for the Mus.B. degree.

The following courses also satisfy two [general education](#) requirements: MTH 2230 or MTH 2510 (Other World Civilizations) and MTH 2520 (Humanities).

#### Freshman Year: 28 credits

<i>Fall:</i>	<i>14 credits</i>
MPE 4300/Private Study: Voice	3 credits
ITA 1010/Beginning Italian I	4 credits
MPE 1370/Italian Art Song Literature I	1.5 credits
MPE 1380/Italian Diction I	1 credit
MTH 1010/Music Theory I	2 credits
MTH 1436/Vocal Ear Training I	1.5 credits
MTH 1437/Vocal Keyboard Skills I	1 credit

<i>Spring:</i>	<i>14 credits</i>
MPE 4300/Private Study: Voice	3 credits
ITA 1020/Beginning Italian II	4 credits
MPE 1375/Italian Art Song Literature II	1.5 credits
MPE 1390/Italian Diction II	1 credit
MTH 1020/Music Theory II	2 credits
MTH 1446/Vocal Ear Training II	1.5 credits
MTH 1447/Vocal Keyboard Skills II	1 credit
MPE 0200/Freshman Jury	0 credit

#### **Sophomore Year: 40 credits**

<i>Fall:</i>	<i>20 credits</i>
MPE 4300/Private Study: Voice	3 credits
GER 1010/Beginning German I	4 credits
MPE 2230/Movement Styles	1 credit
MPE 2260/Stage Techniques for Singers	2 credits
MPE 2370/German Art Song Literature I	1.5 credits
MPE 2380/German Diction I	1 credit
MTH 2050/Music Theory III	2 credits
MTH 2436/Vocal Ear Training III	1.5 credits
MTH 2437/Vocal Keyboard Skills III	1 credit
MTH 2510/Survey of Music History I	3 credits

<i>Spring:</i>	<i>20 credits</i>
MPE 4300/Private Study: Voice	3 credits
GER 1020/Beginning German II	4 credits
MPE 2230/Movement Styles	1 credit
MPE 2260/Stage Techniques for Singers	2 credits
MPE 2375/German Art Song Literature II	1.5 credits
MPE 2390/German Diction II	1 credit
MTH 2446/Vocal Ear Training IV	1.5 credits
MTH 2447/Vocal Keyboard Skills IV	1 credit
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Jury	0 credit
MPE 0314/Midpoint Assessment	0 credit

#### **Junior Year: 32 credits**

<i>Fall:</i>	<i>16 credits</i>
MPE 4300/Private Study: Voice	3 credits
FRE 1010/Beginning French I	4 credits
MPE 3260/Opera Coaching	0.5 credit
MPE 3350/Opera Workshop	2 credits
MPE 3370/French Art Song Literature I	1.5 credits
MPE 3380/French Diction I	1 credit
MTH 2230/World Music and Jazz Traditions	2 credits
MTH 4050/Music Theory V	2 credits

<i>Spring:</i>	<i>16 credits</i>
MPE 4300/Private Study: Voice	3 credits
FRE 1020/Beginning French II	4 credits
MPE 3260/Opera Coaching	0.5 credit
MPE 3350/Opera Workshop	2 credits
MPE 3355/Opera Workshop Lab	1 credit
MPE 3375/French Art Song Literature II	1.5 credits
MPE 3390/French Diction II	1 credit
MTH 4010/Seminar in Analysis	2 credits
MPE 3991/Junior Recital	1 credit

#### **Senior Year: 21 credits**

<i>Fall:</i>	<i>10.5 credits</i>
MPE 4300/Private Study: Voice	3 credits
MPE 3260/Opera Coaching	0.5 credit
MPE 3350/Opera Workshop	2 credits
MTH 4211/Opera History I	1.5 credits
MTH 4213/Opera Literature I	1.5 credits
MTH 4450/The Business of Music	2 credits

<i>Spring:</i>	<i>10.5 credits</i>
MPE 4300/Private Study: Voice	3 credits
MPE 3260/Opera Coaching	0.5 credit
MPE 3350/Opera Workshop	2 credits
MPE 3355/Opera Workshop Lab	1 credit
MTH 4212/Opera History II	1.5 credits
MTH 4214/Opera Literature II	1.5 credits
MPE 4991/Senior Recital	1 credit

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/)

## **M.M. Concentration in Voice and Opera Studies:**

# Academic Requirements

Graduate music majors who concentrate in voice and opera studies must meet the following Conservatory requirements (46 credits), outlined below by semester and year, and earn a minimum 3.0 cumulative GPA at Purchase College.

## First Year: 22 credits

<i>Fall:</i>	<i>11.5 credits</i>
MPE 5300/Private Study: Voice	3 credits
MPE 5250/Opera Workshop	2 credits
MPE 5260/Opera Coaching	0.5 credit
MPE 5276/Teaching Techniques for the Stage	2 credits
MTH 5000/Research and Writing for the Modern Musician	2 credits
MUS 5250/Chorus	2 credits

<i>Spring:</i>	<i>10.5 credits</i>
MPE 5300/Private Study: Voice	3 credits
MPE 5250/Opera Workshop	2 credits
MPE 5253/Opera Workshop Lab	1 credit
MPE 5255/Operatic Styles I	2 credits
MPE 5260/Opera Coaching	0.5 credit
MTH 5 —/Music theory/analysis elective	2 credits

## Second Year: 24 credits

<i>Fall:</i>	<i>11.5 credits</i>
MPE 5300/Private Study: Voice	3 credits
MPE 5250/Opera Workshop	2 credits
MPE 5256/Operatic Styles II	2 credits
MPE 5260/Opera Coaching	0.5 credit
MPE 5276/Teaching Techniques for Stage	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MTH 5840/Graduate Exit Exam: Classical	0 credit

<i>Spring:</i>	<i>12.5 credits</i>
MPE 5300/Private Study: Voice	3 credits
MPE 5250/Opera Workshop	2 credits
MPE 5253/Opera Workshop Lab	1 credit
MPE 5257/Operatic Styles III	2 credits
MPE 5260/Opera Coaching	0.5 credit
MPE 5275/Teaching Techniques for Voice	2 credits
MPE 5991/Master's Recital	2 credits

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/).

## Opera Studies: Artist Diploma and Performers Certificate

To earn the post-master's Artist Diploma or postbaccalaureate Performers Certificate in opera studies, students must meet the following Conservatory requirements (18 credits for the one-year program; 36 credits for the two-year program):

## First Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5300/Private Study: Voice	3 credits
MPE 5250/Opera Workshop	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
Graduate music elective	2 credits

<i>Spring:</i>	<i>9 credits</i>
MPE 5300/Private Study: Voice	3 credits
MPE 5250/Opera Workshop	2 credits
MPE 5255/Operatic Styles I	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

## Second Year: 18 credits

<i>Fall:</i>	<i>9 credits</i>
MPE 5300/Private Study: Voice	3 credits
MPE 5250/Opera Workshop	2 credits
MPE 5256/Operatic Styles II	2 credits
Graduate music elective	2 credits

<i>Spring:</i>	<i>9 credits</i>
MPE 5300/Private Study: Voice	3 credits
MPE 5250/Opera Workshop	2 credits
MPE 5257/Operatic Styles III	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

*This revised curriculum is pending State approval as of June 2008.*

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## The Composition Program

The Composition Program is committed to fostering the unique gifts of each composer and providing both the technical and artistic tools needed to best express his or her musical personality.

Students study with the entire faculty during their time at Purchase so that they may benefit from different approaches and musical perspectives. Courses in theory, orchestration, and musicology are designed to nurture and strengthen. A weekly Composition Seminar builds community and provides a forum for in-depth discussions of student work. Guest speakers are also invited to illuminate different aspects of the complex world of new music in this seminar.

Perhaps most important, student composers at Purchase hear their works performed. Purchase New Music is an extension of the Purchase Symphony Orchestra and provides a steady stream of players for the six yearly departmental recitals. Collaborations with other areas of the campus are encouraged and supported. The Performing Arts Center offers rich programming featuring some of the world's most acclaimed performers, enriching the musical experiences of our students and lighting the path toward professional life.

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### Composition Faculty and Teaching Artists

Nathan Bowen, M.A., Queens College  
Suzanne Farrin, D.M.A., Yale University  
Gerard Hecht, M.M., Manhattan School of Music  
Huang Ruo, M.M., The Juilliard School  
Joel Thome, M.A., University of Pennsylvania  
Du Yun, Ph.D., Harvard University

For more information: [Conservatory of Music Faculty & Teaching Artists](#)

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## The Composition Mus.B. Program: Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate composition majors must complete the following Conservatory requirements (97 credits), as outlined below by semester and year.

Of the 97 credits, 91 are professional credits; the remaining 6 credits (MTH 2510 and 2520) count toward the 30-credit liberal arts requirement for the Mus.B. degree.

The following courses also satisfy two [general education](#) requirements: MTH 2510 or MUS 1000 (Other World Civilizations); MTH 2520 (Humanities).

### Freshman Year: 27 credits

<i>Fall:</i>	<i>13.5 credits</i>
MPE 4110/Private Study: Composition	3 credits
MCO 3010/Composition Seminar	1 credit
MPE 1010/Keyboard Studies I	1 credit
MTH 1010/Music Theory I	2 credits
MTH 1410/Solfège I	1.5 credits
MTH 2510/Survey of Music History I	3 credits
MUS 1250/Chorus or an instrumental ensemble elective	2 credits

<i>Spring:</i>	<i>13.5 credits</i>
MPE 4110/Private Study: Composition	3 credits
MCO 3010/Composition Seminar	1 credit
MPE 1020/Keyboard Studies II	1 credit
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MUS 1250/Chorus or an instrumental ensemble elective	2 credits
MPE 0200/Freshman Jury	0 credit

### Sophomore Year: 29 credits

<i>Fall:</i>	<i>14.5 credits</i>
MPE 4110/Private Study: Composition	3 credits
MCO 3010/Composition Seminar	1 credit
MPE 2010/Keyboard Studies III	1 credit
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits
MTH 3070/Orchestration I	2 credits
MUS 1000/World Music Survey	2 credits
MUS 1250/Chorus or an instrumental ensemble elective	2 credits



<i>Spring:</i>	<i>14.5 credits</i>
MPE 4110/Private Study: Composition	3 credits
MCO 3010/Composition Seminar	1 credit
MPE 2020/Keyboard Studies IV	1 credit
MTH 2420/Solfège IV	1.5 credits
MTH 3050/Music Theory IV	2 credits
MTH 3080/Orchestration II	2 credits
MTH 3460/Survey of Jazz	2 credits
MUS 1250/Chorus or an instrumental ensemble elective	2 credits
MPE 0300/Sophomore Jury	0 credit
MPE 0310/Midpoint Assessment	0 credit

**Junior Year: 26 credits**

<i>Fall:</i>	<i>13.5 credits</i>
MPE 4110/Private Study: Composition	3 credits
MCO 3010/Composition Seminar	1 credit
MTH 3180/Electroacoustic Music I	2 credits
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
MTH 4120/History of Recorded Music I or music elective	2 credits
Music elective	2 credits

<i>Spring:</i>	<i>12.5 credits</i>
MPE 4110/Private Study: Composition	3 credits
MCO 3010/Composition Seminar	1 credit
MTH 3190/Electroacoustic Music II	2 credits
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MTH 4130/History of Recorded Music II or music elective	2 credits
MPE 3991/Junior Recital	1 credit

**Senior Year: 15 credits**

<i>Fall:</i>	<i>8 credits</i>
MPE 4110/Private Study: Composition	3 credits
MCO 3010/Composition Seminar	1 credit
MTH 4450/The Business of Music	2 credits
Music elective	2 credits

<i>Spring:</i>	<i>7 credits</i>
MPE 4110/Private Study: Composition	3 credits
MCO 3010/Composition Seminar	1 credit
Music history elective	2 credits
MPE 4991/Senior Recital	1 credit

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Comp/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Comp/).

## M.M. Concentration in Composition: Academic Requirements

Graduate music majors who concentrate in composition must meet the following Conservatory requirements (46 credits), outlined below by semester and year, and earn a minimum 3.0 cumulative GPA at Purchase College.

**First Year: 22 credits**

<i>Fall:</i>	<i>10 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5115/Composition Seminar	1 credit
MPE 5235/Composer in Residence	2 credits
MTH 5000/Research and Writing for the Modern Musician	2 credits
MTH 5 —/Music theory/analysis elective	2 credits

<i>Spring:</i>	<i>12 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5115/Composition Seminar	1 credit
MPE 5235/Composer in Residence	2 credits
MTH 5 —/Music history elective	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5996/Composer in Residence Recital	2 credits

**Second Year: 24 credits**

<i>Fall:</i>	<i>12 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5115/Composition Seminar	1 credit
MPE 5235/Composer in Residence	2 credits
MTH 5025/Practicum in Music Pedagogy or MTH 5450/The Business of Music	2 credits
MTH 5180/Electroacoustic Music I	2 credits

MTH 5 —/Music theory/analysis elective	2 credits
MTH 5840/Graduate Exit Exam: Classical	0 credit
<i>Spring:</i>	
MPE 5110/Private Study: Composition	3 credits
MCO 5115/Composition Seminar	1 credit
MCO 5340/20th-Century Orchestration	2 credits
MPE 5235/Composer in Residence	2 credits
MTH 5190/Electroacoustic Music II	2 credits
MPE 5996/Composer in Residence Recital	2 credits

For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Comp/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Comp/).

## The Studio Composition Program

The Studio Composition Program provides talented and ambitious writers with intensive preparation in the craft of musical composition, especially in the recorded media. The hallmarks of this program are:

- hands-on studio experience
- thorough training in conventional and unconventional music
- small-group study with acclaimed professional writers
- a working community of artistic peers
- a tradition of alumni success

In sum, the Studio Composition Program offers a friendly, artistic community whose tradition of excellence produces hundreds, if not thousands, of new musical compositions every year.

All studio composers write and produce two significant original projects (undergraduate) or two master's recitals (graduate). These can be either recorded, reviewed in score form, or performed live. Many studio composition recitals feature multimedia collaboration with students in the other arts conservatories at Purchase College. Other recitals can occur at clubs and concert venues in New York City, as well as in professional recording studios. The program also offers opportunities for close collaboration with students and faculty in the [Studio Production](#) and [Composition](#) Programs.

Two decades after the program's inception, studio composition alumni are working in the music industry in New York City, Los Angeles, Berlin, Paris, and Tokyo and touring internationally. They are composers and recording artists, orchestrators and arrangers, producers and executives, DJs and MCs, interactive technology designers, authors and educators. Our alumni include (to name a few): Jay Azzolina, Sébastien Bardin, Susie Bench, David Bianciardi, Imani Coppola, Charlie B. Dahan, Jack D. Elliot, Jarrett Mumford (J-Zone), Dan Romer, John Selway, Regina Spektor, Bill Youngman, Jenny Owen Youngs, Jeremy Wall, Rich Westover, and Saundi Wilson.

### Studio Composition Faculty and Teaching Artists

Allyson Bellink, M.M., Purchase College  
Daniel Castellani, M.M., Purchase College  
David Gluck, M.F.A., Purchase College  
James Koeppel, M.M., Purchase College  
Sonny Kompanek, M.A., Eastman School of Music  
James McElwaine, M.M., Yale University  
Jarrett Mumford, B.F.A., Purchase College  
Ted Piltzecker, M.M., Manhattan School of Music  
Joel Thome, M.A., University of Pennsylvania

For more information: [Conservatory of Music Faculty & Teaching Artists](#)

For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/StudioComposition/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/StudioComposition/).

## The Studio Composition Mus.B. Program: Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate studio composition majors must complete the following Conservatory requirements (99–100 credits), as outlined below by semester and year.

Of the 99–100 credits, 93–94 are professional credits; the remaining 6 credits (MTH 2510 and 2520) count toward the 30-credit liberal arts requirement for the Mus.B. degree.

The following courses also satisfy three [general education](#) requirements: MTH 2510 or MUS 1000 (Other World Civilizations); MTH 2520, 4120, or 4130 (Humanities); MCO 1010, 1020, 2010, 2020, 3020, or 3030 (Natural Science).

### Freshman Year: 27 credits

<i>Fall:</i>	<i>13.5 credits</i>
MCO 1010/Models I	3 credits
MCO 1310/Studio Composition I	2 credits
MCO 1410/Studio Composition Seminar	1 credit
MCO 4120/Composition Master Class	3 credits
MPE 1010/Keyboard Studies I	1 credit

MTH 1415/Studio Ear Training I	1.5 credits
MUS 1320/Songwriting I	2 credits
<i>Spring:</i>	<i>13.5 credits</i>
MCO 1020/Models II	3 credits
MCO 1320/Studio Composition II	2 credits
MCO 1410/Studio Composition Seminar	1 credit
MCO 4120/Composition Master Class	3 credits
MPE 1020/Keyboard Studies II	1 credit
MTH 1425/Studio Ear Training II	1.5 credits
MUS 1330/Songwriting II	2 credits
MPE 0202/Freshman Jury	0 credit

#### **Sophomore Year: 29 credits**

<i>Fall:</i>	<i>14.5 credits</i>
MCO 1410/Studio Composition Seminar	1 credit
MCO 2010/Models III	3 credits
MCO 4120/Composition Master Class	3 credits
MPE 2010/Keyboard Studies III	1 credit
MTH 2415/Studio Ear Training III	1.5 credits
MTH 2510/Survey of Music History I	3 credits
MUS 1250/Chorus or an instrumental ensemble elective	2 credits

<i>Spring:</i>	<i>14.5 credits</i>
MCO 1410/Studio Composition Seminar	1 credit
MCO 2020/Models IV	3 credits
MCO 4120/Composition Master Class	3 credits
MPE 2020/Keyboard Studies IV	1 credit
MTH 2425/Studio Ear Training IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MUS 1250/Chorus or an instrumental ensemble elective	2 credits
MPE 0302/Sophomore Jury	0 credit
MPE 0312/Midpoint Assessment	0 credit

#### **Junior Year: 27 credits**

<i>Fall:</i>	<i>13 credits</i>
MCO 1410/Studio Composition Seminar	1 credit
MCO 3020/Models V	3 credits
MCO 3550/Studio Arranging I	2 credits
MCO 4120/Composition Master Class	3 credits
MTH 3180/Electroacoustic Music I	2 credits
MTH 4120/History of Recorded Music I	2 credits

<i>Spring:</i>	<i>14 credits</i>
MCO 1410/Studio Composition Seminar	1 credit
MCO 3030/Models VI	3 credits
MCO 3555/Studio Arranging II	2 credits
MCO 4120/Composition Master Class	3 credits
MTH 3190/Electroacoustic Music II	2 credits
MTH 4130/History of Recorded Music II	2 credits
MPE 3993/Junior Recital	1 credit

#### **Senior Year: 16–17 credits**

<i>Fall:</i>	<i>9.5–10 credits</i>
MCO 1410/Studio Composition Seminar	1 credit
MCO 4120/Composition Master Class	3 credits
MTH 4450/The Business of Music	2 credits
MUS 1000/World Music Survey	2 credits
Music elective	1.5–2 credits

<i>Spring:</i>	<i>6.5–7 credits</i>
MCO 1410/Studio Composition Seminar	1 credit
MCO 4120/Composition Master Class	3 credits
Music elective	1.5–2 credits
MPE 4993/Senior Recital	1 credit

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## **M.M. Concentration in Studio Composition: Academic Requirements**

Applicants to the Conservatory's M.M. concentration in studio composition are expected to demonstrate significant professional accomplishment upon entry into the program. Graduate music majors who concentrate in studio composition must meet the following Conservatory requirements (46 credits), outlined below by semester and year, and earn a minimum 3.0 cumulative GPA at Purchase College.

Students are required to complete eight different 2-credit studio composition seminars, as offered and available. These seminars cover such subjects as studio arranging, mixing and engineering, studio design, world music, commercial production, sequential and digital media, film scoring, and research and writing.

### First Year: 24 credits

<i>Fall:</i>	<i>11 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5200/Writing and Production Seminar I	2 credits
MCO 54—/Studio composition seminars (two)	4 credits
MUS 5375/Seminar in Studio Pedagogy I	2 credits
<i>Spring:</i>	<i>13 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5210/Writing and Production Seminar II	2 credits
MCO 54—/Studio composition seminars (two)	4 credits
MUS 5385/Seminar in Studio Pedagogy II	2 credits
MPE 5993/Master's Recital	2 credits

### Second Year: 22 credits

<i>Fall:</i>	<i>11 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5200/Writing and Production Seminar I	2 credits
MCO 54—/Studio composition seminars (two)	4 credits
MTH 5450/The Business of Music	2 credits
MTH 5850/Graduate Exit Exam: Studio Composition	0 credit
<i>Spring:</i>	<i>11 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5210/Writing and Production Seminar II	2 credits
MCO 54—/Studio composition seminars (two)	4 credits
MPE 5993/Master's Recital	2 credits

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## The Studio Production Program

The undergraduate major in studio production is among the leading programs of its kind in the United States. The faculty, teaching artists, and alumni alike are established artists and producers, and many studio production students are professionals before they graduate. The hallmarks of the Studio Production Program include:

- hands-on studio experience
- thorough training in most musical genres, from hip-hop to Mozart
- small-group study with professional producers
- music theory and musicianship for producers

The curriculum offers hands-on lessons in each of the state-of-the-art recording facilities housed in the Conservatory of Music, plus a thorough grounding in the business of music. Additionally, studio production students engineer dozens of recitals for their fellow students in the Conservatory, creating a synergy that is virtually exclusive to Purchase College.

Central to the program's success are internships and part-time jobs at companies in the music industry, ranging from Warner Brothers and Sony to Shanachie and Rough Ryders, and at professional recording studios like Acme, Carriage House, and the Loft.

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### Studio Production Faculty and Teaching Artists

Daniel Castellani, M.M., Purchase College  
Peter Denenberg  
Joe Ferry, Ph.D., Kennedy-Western University  
Jonathan Jetter, M.M., Purchase College  
Jarrett Mumford, B.F.A., Purchase College

For more information: [Conservatory of Music Faculty & Teaching Artists](#)

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For updates during 2008–2010, visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/StudioProduction/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/StudioProduction/).

## The Studio Production Mus.B. Program: Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate studio production majors must complete the following Conservatory requirements (98 credits), as outlined below by semester and year.

Of the 98 credits, 92 are professional credits; the remaining 6 credits (MTH 2510 and 2520) count toward the 30-credit liberal arts requirement for the Mus.B. degree.

The following courses also satisfy three [general education](#) requirements: MTH 2510 or MUS 1000 (Other World Civilizations); MTH 2520, 4120, or 4130 (Humanities); MCO 1010, 1020, 2010, 2020, 3020, or 3030 (Natural Science).

**Freshman Year: 25 credits**

<i>Fall:</i>	<i>12.5 credits</i>
MCO 1010/Models I	3 credits
MCO 1310/Studio Composition I	2 credits
MCO 4125/Production Master Class	3 credits
MPE 1010/Keyboard Studies I	1 credit
MTH 1415/Studio Ear Training I	1.5 credits
MUS 1320/Songwriting I	2 credits

<i>Spring:</i>	<i>12.5 credits</i>
MCO 1020/Models II	3 credits
MCO 1320/Studio Composition II	2 credits
MCO 4125/Production Master Class	3 credits
MPE 1020/Keyboard Studies II	1 credit
MTH 1425/Studio Ear Training II	1.5 credits
MUS 1330/Songwriting II	2 credits
MPE 0203/Freshman Jury	0 credit

**Sophomore Year: 31 credits**

<i>Fall:</i>	<i>15.5 credits</i>
MCO 2010/Models III	3 credits
MCO 3330/Studio Production I	2 credits
MCO 4125/Production Master Class	3 credits
MPE 2010/Keyboard Studies III	1 credit
MTH 2415/Studio Ear Training III	1.5 credits
MTH 2510/Survey of Music History I	3 credits
MUS 1250/Chorus or an instrumental ensemble elective	2 credits

<i>Spring:</i>	<i>15.5 credits</i>
MCO 2020/Models IV	3 credits
MCO 3340/Studio Production II	2 credits
MCO 4125/Production Master Class	3 credits
MPE 2020/Keyboard Studies IV	1 credit
MTH 2425/Studio Ear Training IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MUS 1250/Chorus or an instrumental ensemble elective	2 credits
MPE 0303/Sophomore Jury	0 credit
MPE 0313/Midpoint Assessment	0 credit

**Junior Year: 19 credits**

<i>Fall:</i>	<i>10 credits</i>
MCO 4125/Production Master Class	3 credits
MCO 4350/Digital Audio I	1.5 credits
MCO 4711/Creative Production Techniques I	1.5 credits
MTH 4120/History of Recorded Music I	2 credits
MTH 4450/The Business of Music	2 credits

<i>Spring:</i>	<i>9 credits</i>
MCO 4125/Production Master Class	3 credits
MCO 4360/Digital Audio II	1.5 credits
MCO 4721/Creative Production Techniques II	1.5 credits
MTH 4130/History of Recorded Music II	2 credits
MPE 3955/Junior Production	1 credit

**Senior Year: 23 credits**

<i>Fall:</i>	<i>11 credits</i>
MCO 3500/Film Scoring I	2 credits
MCO 3712/Contracts, Copyrights, and Publishing	2 credits
MCO 4125/Production Master Class	3 credits
MUS 1000/World Music Survey	2 credits
MUS 3770/Studio Apprenticeship or MUS 4870/Studio Assistantship	2 credits

<i>Spring:</i>	<i>12 credits</i>
MCO 3510/Film Scoring II	2 credits
MCO 4125/Production Master Class	3 credits
MUS 3770/Studio Apprenticeship or MUS 4870/Studio Assistantship	2 credits
Music electives	4 credits
MPE 4950/Senior Production	1 credit

For updates during 2008–2010, visit [www.purchase.edu/  
Departments/AcademicPrograms/Arts/Music/StudioProduction/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/StudioProduction/).

## Undergraduate Music Courses: MCO 1000–4999

**Models I, II, III, IV, V, VI****MCO 1010, 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; I–IV only for studio production). Studies in musical structure and syntax. An integrated presentation of melody, rhythm, harmony, counterpoint, and timbre. This course begins to explain the universal principles of proportion and beauty in all music.

- 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

#### **Studio Composition I and II**

**MCO 1310 and 1320** / 2 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 students in all disciplines by permission of instructor.*

**Prerequisite** (for MCO 1320): MCO 1310

#### **Studio Composition Seminar**

**MCO 1410** / 1 credit / Every semester

Group discussions and presentations of student works, together with analysis of music by a range of established composers, encompassing many different styles. Live performances and guest artists enhance class sessions. *Required for studio composition majors.*

#### **Jazz Harmony I and II**

**MCO 2015 and 2025** / 2 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.*

#### **MIDI Composition I**

**MCO 2310** / 2 credits / Fall

Introductory study of computer-assisted MIDI composition. Basic sound synthesis: digital oscillators, multitimbral synthesizers. Quantization, event lists, graphic displays, controllers, and data selection and manipulation. Completion of several simple compositions. *Open to students in all disciplines with permission of instructor.*

**Prerequisite:** One year as a music major or permission of instructor

#### **MIDI Composition II**

**MCO 2320** / 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

#### **Composition Seminar**

**MCO 3010** / 1 credit / Every semester

Group discussions and presentations of student works, together with analysis of music by a range of established composers, encompassing many different styles. Live performances and guest artists enhance class sessions.

#### **Studio Production I**

**MCO 3330** / 2 credits / Fall

Recording and production technology, with emphasis on digital multitracking. Complex recording setups, mike placements, patch bay configurations, and real-time production constraints.

**Prerequisite:** MCO 1320

#### **Studio Production II**

**MCO 3340** / 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

#### **Scoring on Assignment**

**MCO 3350** / 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. Client relations are emphasized, as is the concept of perfection when writing on demand.

**Prerequisite:** Permission of instructor

*Recommended:* Some notation or theoretical ability

#### **Production Workshop I and II**

**MCO 3400 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.

#### **Melody Writing**

**MCO 3415** / 2 credits / Alternate years (Fall)

A practical study of the craft of writing contemporary melody. Analytical and creative focus on effective melodic practice, plus musical rhyme, dramatic pitch curve, repetition and excursion, bridge, prechorus and chorus writing, melodic psychology and hooks. Studies may include Franz Schubert, Richard Rogers, Cole Porter, Billie Holiday, Carole King, Bob Dylan, Joni Mitchell, Stevie Wonder, Randy Newman, and others. Prior musical accomplishment as a melodist and ability to read notation are required. *Open to students in other disciplines with permission of instructor.*

### Lyric Writing

**MCO 3420** / 2 credits / Spring

A practical study of the craft of writing contemporary lyrics. Analytical and creative focus on effective musical structures, plus rhyme forms and schemes, line and unit densities, text and subtexts. Studies may include Langston Hughes, Chuck Berry, Bob Dylan, Otis Redding, Joni Mitchell, Patti Smith, Chuck D, Tupac Shakur, and others. Prior musical accomplishment as a lyricist and a desire to collaborate are required. *Offered as SOA 3500 for students in other disciplines.*

### Film Scoring I

**MCO 3500** / 2 credits / Fall

Writing/producing music for motion pictures. Action/dialogue underscoring, multiple cues, synchronization, editing, and critical budgets of time, equipment, and labor.

**Prerequisite:** MCO 1320 or MCO 2320 or permission of instructor

### Film Scoring II

**MCO 3510** / 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

### Studio Arranging I

**MCO 3550** / 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

### Studio Arranging II

**MCO 3555** / 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

### Contracts, Copyrights, and Publishing

**MCO 3712** / 2 credits / Fall

A course in the business of music that focuses on essential legal terms, language, and concepts underlying standard recording artist agreements, U.S. copyright law, and standard music publishing contracts. Sampling legislation, synchronization, and mechanical licenses are also examined in detail. Pending schedule availability, noted music industry professionals present guest lectures on relevant topics. *Open to students in all disciplines with permission of instructor.*

### Touring, Promotion, and Distribution

**MCO 3722** / 2 credits / Spring

Addresses the complexities of booking a tour, artist promotion, and current trends in music distribution, including do-it-yourself (DIY) Web-based distribution. Ethical issues relating to controversial subject matter and images, derogatory lyrics, social politics, and sexual content and its effect on the marketplace are also discussed. *Open to students in all disciplines with permission of instructor.*

### Composition Master Class

**MCO 4120** / 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.

### Production Master Class

**MCO 4125** / 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.

### Digital Audio I

**MCO 4350** / 1.5 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

### Digital Audio II

**MCO 4360** / 1.5 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

### Creative Production Techniques I and II

**MCO 4711 and 4721** / 1.5 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; and composition and recording. Study of ethnic music, including reggae and blues.

**Prerequisite:** Permission of instructor

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## Undergraduate Music Courses: MPE 1000–4999

Freshman Jury

MPE 0200, 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.

#### **Sophomore Jury**

**MPE 0300, 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.

#### **Midpoint Assessment**

**MPE 0310, 0311, 0312, 0313, 0314**

0 credit / Spring

A skills-related exam/jury scheduled concurrently with the second semester of second-year theory. Students are asked to demonstrate proficiency in theory or models, solfège or ear training, secondary keyboard (non-pianists only), and music history. Failure to do so results in the postponement of the junior recital/production. Students register as follows: MPE 0311, jazz studies; MPE 0312, studio composition; MPE 0313, studio production; MPE 0314, vocal performance; MPE 0310, all other music majors. Grading is on a P/NC basis. *Required for all music majors.*

**Prerequisite:** MCO 2010, MTH 2050, or MTH 2435 and permission of faculty advisor or dean

**Corequisite:** MCO 2020, MTH 3050, or MTH 2445

#### **Keyboard Studies I, II, III, IV**

**MPE 1010, 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.

#### **Chamber Music Class**

**MPE 1110** / 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 performances.

**Prerequisite:** Audition

#### **Brass Chamber Music**

**MPE 1112** / 2 credits / Every semester

Coached by members of the brass faculty, this ensemble class focuses on group intonation, phrasing, articulation, and blend. Literature is selected from all styles and eras of music, and composition for the ensemble is also encouraged. Rehearses weekly for one and a half hours.

**Corequisite:** MPE 1221

#### **Contemporary Ensemble**

**MPE 1160** / 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

#### **Camerata**

**MPE 1170** / 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.

#### **Symphony Orchestra**

**MPE 1201** / 2 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. *Required for new orchestral performance students as of Fall 2006. Open to students in all disciplines with permission of instructor.*

#### **Woodwind Performance Class**

**MPE 1210** / 1 credit / Every semester

This course is devoted to the study of orchestral excerpts and large-scale chamber music. Instrumental techniques, tuning, and ensemble balance are given careful attention.

**Corequisite:** MPE 1211

#### **Woodwind Instrumental Lab**

**MPE 1211** / .5 credit / Every semester

Companion performance lab for participants in MPE 1210.

**Corequisite:** MPE 1210

#### **Brass Performance and Ensemble**

**MPE 1220** / 1 credit / Every semester

The main instrumental ensemble (20–30 players) in the brass program. Conducted by members of the brass faculty, this ensemble performs repertoire from the 16th century to the present. It also performs music from the British “brass band” repertoire, in which students are required to play traditional brass band instruments. Rehearses weekly for one and a half hours. *Open to students in all disciplines with permission of instructor.*

#### **Brass Instrumental Lab**

**MPE 1221** / .5 credit / Every semester

Companion performance lab for participants in MPE 1112.

**Corequisite:** MPE 1112



**Percussion Performance Class****MPE 1230** / 1 credit / Every semester

A forum for percussionists to discuss and examine the many facets of percussion performance. The study of the orchestral repertoire for timpani and percussion is the primary focus.

**Percussion Ensemble****MPE 1231** / 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.

**Hand Drumming Workshop****MPE 1232** / 1 credit / Every semester

An exploration of the ancient musical tradition of hand drumming found in many cultures. Hand drumming techniques from Africa, the Caribbean, the Americas, and Asia are learned and practiced in an ensemble setting to energize, build unity, and heighten creativity. Students gain experience with djembe, guiro, conga, shakers, and clavés, as well as other percussive and rhythmic instruments. No prior musical experience is required. *Offered as SOA 1500 for students in other disciplines.*

**String Performance Class****MPE 1240** / 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.

**Harpsichord/Organ Repertoire Class****MPE 1260** / 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.

**Viola for Violinists****MPE 1270** / 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**Klezmer Ensemble****MPE 1360** / 2 credits / Fall

The study and performance of traditional and contemporary repertoire from the Eastern European Jewish music tradition known as klezmer. Students develop improvisational skills using the traditional ornaments and modal melodic language. They also learn the klezmer approach to ensemble playing, which combines unison playing, call and response, and improvised solos. This course culminates in a performance as final project. *Open to students in other disciplines.*

**Prerequisite:** Permission of instructor**Italian Art Song Literature I and II****MPE 1370 and 1375** / 1.5 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.

**Italian Diction I and II****MPE 1380 and 1390** / 1 credit (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.

**Guitar Performance Class****MPE 1400** / 2 credits / Every semester

Covers a full range of solo repertoire and performance. Students actively participate in the analytic and critical process for pedagogical purposes.

**Piano Performance Class****MPE 1480** / 1.5 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**Jazz Orchestra****MPE 1550** / 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**Latin Jazz Orchestra****MPE 1600** / 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 clavé (the rhythmic pulse found in Afro-Caribbean music) and the variety of rhythms incorporated in this genre. Orchestra members are encouraged to contribute original arrangements.

**Prerequisite:** Audition**Jazz Combos****MPE 1700** / 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.*

### **Sight Reading Workshop**

**MPE 1850** / 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

### **Movement Styles**

**MPE 2230** / 1 credit / 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.

### **Stage Techniques for Singers**

**MPE 2260** / 2 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.

### **German Art Song Literature I and II**

**MPE 2370** and **2375** / 1.5 credits (per semester)

I: Fall; II: Spring

A survey course of German art songs; part of the core curriculum for voice majors. Presented chronologically, the songs explore the repertoire that forms the core of each linguistic style and historical period. Students learn and perform one song every week in a master-class setting. Emphasis is on the development of musical skills necessary for the appropriate interpretation of each style. Integrated with MPE 2380 and 2390.

### **German Diction I and II**

**MPE 2380** and **2390** / 1 credit (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.

### **Keyboard Literature I and II**

**MPE 2550** and **2560** / 2 credits (per semester)

I: Fall; II: Spring

A historical and practical survey of keyboard music from the pre-Renaissance through the Classical Era. Assignments involve the preparation and in-class performance of works from these periods and exploration of lesser-known literature. Discussions and projects relate to the history and performance practice of the period.

**Corequisite:** MTH 2510 and 2520

### **Keyboard Literature III and IV**

**MPE 2570** and **2580** / 2 credits (per semester)

III: Fall; IV: Spring

A historical and practical survey of keyboard music from the 19th century to the present. Assignments involve the preparation and in-class performance of works from these periods and exploration of lesser-known literature. Discussions and projects relate to the history and performance practice of the period.

### **Collaborative Piano**

**MPE 2610** / 1.5 credits / Every semester

Study of the art of accompanying singers and instrumentalists. Members of the class perform regularly.

### **Improvisation for Pianists**

**MPE 2620** / 1.5 credits / Alternate years

A practical exploration of the art of improvisation for the classical pianist. Students develop improvisatory techniques using harmonic structures, varied musical textures, rhythmic nuance, and spontaneous counterpoint. This guided approach builds on the belief that accomplished improvisation is a practiced skill. It embraces the historical practice of improvisation as part of performances by composers like Mozart, Beethoven, and Liszt.

**Prerequisite:** Permission of instructor

### **Opera Coaching**

**MPE 3260** / .5 credit / Every semester

Private weekly music coaching (for undergraduates, in the junior and senior years) that support the student's development (technical and artistic) and presentation (linguistic, stylistic, musical, and dramatic). Prepares the student for performance situations throughout the department. The goal is to enable the student to function as an independent professional upon completion of the program.

### **Opera Workshop**

**MPE 3350** / 2 credits / Every semester

In a performance lab setting, students prepare and perform in a concert of staged scenes with piano or instrumental ensemble; and/or participate in at least one fully staged opera, given in its original language, with orchestra, sets, and costumes. This course further develops and refines the musical and dramatic skills acquired in previous courses.

### **Opera Workshop Lab**

**MPE 3355** / 1 credit / Spring

A practical application of opera rehearsal techniques as studied in MPE 3350.

**Corequisite:** MPE 3350

### **French Art Song Literature I and II**

**MPE 3370** and **3375** / 1.5 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.

### **French Diction I and II**

**MPE 3380** and **3390** / 1 credit (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.

### **Conducting Strategies**

**MPE 3510** / 2 credits / Fall

A seminar that explores how conductors approach musical challenges. Studies and assignments incorporate score analysis, orchestral arranging, and conducting techniques. Students conduct short works that they have arranged or composed for small ensembles formed in the class. *Limited to instrumental or vocal performance majors.*

### **Orchestral Excerpts**

**MPE 4000** / 1 credit / Spring

An opportunity for instrumentalists to become familiar with challenging solo material from the standard orchestral repertoire, enhancing their ability to succeed at auditions.

### **Junior Recital**

(jazz: 45 minutes; strings: minimum 30 minutes; all other junior recitals: 30 minutes)

**MPE 3991, 3992, 3993** / 1 credit / Every semester

**Senior Recital** (60 minutes)

**MPE 4991, 4992, 4993** / 1 credit / 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; 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)

**Junior Production** (30 minutes)

**MPE 3995** / 1 credit / Every semester

**Senior Production** (60 minutes)

**MPE 4950** / 1 credit / 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

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## **Undergraduate Music Courses: MTH 1000–4999**

### **Music Theory I, II, III, IV, V**

**MTH 1010, 1020, 2050, 3050, 4050**

2 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

### **Solfège I, II, III, IV, V, VI**

**MTH 1410, 1420, 2410, 2420, 3410, 3420**

1.5 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; and melodic, rhythmic, and chordal dictation. Six sequential semesters required.

**Corequisite:** MTH 1010, 1020, 2050, 3050, 4050, and MPE 1010

### **Studio Ear Training I, II, III, IV**

**MTH 1415, 1425, 2415, 2425**

1.5 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; and rhythmic dictation and playing by ear. More advanced topics include transcribing bass lines and melodies, African rhythm, and simple improvisation.

### **Jazz Ear Training I, II, III, IV**

**MTH 1430, 1440, 2430, 2440**

1.5 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.

### **Vocal Ear Training I, II, III, IV**

**MTH 1436, 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.

### **Vocal Keyboard Skills I, II, III, IV**

**MTH 1437, 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.

### **World Music and Jazz Traditions**

**MTH 2230** / 2 credits / Fall

An overview of world music and an introduction to the indigenous American art form of jazz. Students explore music from many cultures, including Africa, the Caribbean, India, China, Japan, Australia, Indonesia, the Middle East, and Latin America. The course also surveys traditional jazz styles and their roots, including the blues, Dixieland, swing, and bebop. These varied musical traditions are presented within both their unique cultural contexts and a modern global context. *Offered as SOA 2580 for students in other disciplines.*

### **Survey of Music History I and II**

**MTH 2510** and **2520** / 3 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

### **Orchestration I**

**MTH 3070** / 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

### **Orchestration II**

**MTH 3080** / 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

### **Electroacoustic Music I**

**MTH 3180** / 2 credits / Fall

A historical overview of electroacoustic music, beginning in the late 1940s with the devotees of *musique concrète*, recorded natural sounds, and synthesized tone construction. Students learn about the gradual evolution of technology and composition and its impact on many music traditions and trends. *Open to students in all disciplines with permission of instructor.*

### **Electroacoustic Music II**

**MTH 3190** / 2 credits / Spring

An overview of current creative trends in electroacoustic music. Contemporary digital music systems offer unprecedented dynamic control over timbre. This course reviews aspects of musical acoustics and psychoacoustics and explores electroacoustic simulation through recent experimental examples.

**Prerequisite:** MTH 3180 or permission of instructor

### **Jazz History I and II**

**MTH 3400** and **3450** / 3 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.

### **Survey of Jazz**

**MTH 3460** / 2 credits / Spring

An in-depth study of this original American music, from its origins in Africa to the southern U.S., the centrality of New Orleans, the northern migration, and the transformation and expansion of styles during the 20th century. Topics include contemporary trends and the interrelationship of music and society. The various musical characteristics of jazz—including blues, Dixieland, swing, bebop, and fusion—are analyzed, and the works of renowned musicians are examined.

### **Music From Antiquity**

**MTH 3575** / 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)

### **Music of the Common Practice Era**

**MTH 3576** / 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)

### **Expansion of Chromaticism**

**MTH 3577** / 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)

### **Music Since 1945**

**MTH 3578** / 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)

#### **The Music of J.S. Bach**

**MTH 3600** / 2 credits / Special topic (offered irregularly)

Bach and his music are engaged from historical, social, generic, analytic, and performance-based perspectives. Students examine Bach's inventiveness in cross-pollinating genres as well as his contrapuntal genius, fascination with musical instrument building, and expansion of the professional life of musicians. In addition to written assignments, each student gives a lecture-demonstration on a work (or segment of a work) by Bach.

**Prerequisite:** MTH 2510 and 2520 and LWR 1110

#### **The Music of Beethoven**

**MTH 3620** / 2 credits / Special topic (offered irregularly)

A study of the stylistic influences surrounding Beethoven's music; the history of its reception; its formal, thematic, and harmonic construction; and how it interrogates other works. The tripartite division of Beethoven's life is scrutinized and evaluated for its applicability (or lack thereof) to various parts of his repertoire. Students give a lecture-demonstration of one work (or one part of a work).

**Prerequisite:** MTH 2510 and 2520 and LWR 1110

#### **Mahler and Strauss**

**MTH 3670** / 2 credits / Special topic (offered irregularly)

The lives, output, and collaborations of Gustav Mahler and Richard Strauss are explored in the context of the heady atmosphere of the Viennese *fin de siècle*. Discussions of political and social upheavals (Dr. Karl Luger, the *Ringstrasse* project, and Klimt and the Secessionist movement) are mixed with examination and analysis of representative works, predominantly orchestral songs and symphonies/tone poems.

#### **Seminar in Analysis**

**MTH 4010** / 2 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

#### **History of Recorded Music I: Blues to Bebop**

**MTH 4120** / 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, and early rhythm and blues. Analysis and performance. *Offered as SOA 4600 for students in other disciplines.*

**Prerequisite for MTH 4120:** Two years as a music major

#### **History of Recorded Music II: Bebop to Hip-Hop**

**MTH 4130** / 2 credits / Spring

A continuation of MTH 4120. Cool, mainstream, progressive/free jazz, rhythm and blues, country and western, Broadway, rock 'n' roll, reggae, soul and Motown, fusion, disco, punk, metal, and hip-hop. Analysis and performance. *Offered as SOA 4610 for students in other disciplines.*

**Prerequisite for MTH 4130:** Two years as a music major

#### **Opera History I and II**

**MTH 4211** and **4212** / 1.5 credits (per semester)

I: Fall; II: Spring

A chronological survey of major operas and opera composers from the early 1600s to the present in cultural context. Participants research and write critical analyses based on documentation of early performances and, when available, archival recordings.

#### **Opera Literature I and II**

**MTH 4213** and **4214** / 1.5 credits (per semester)

I: Fall; II: Spring

An integrated companion to MTH 4211 and 4212, focusing on historic performance styles and their practical application. Participants learn and present excerpts from each major historical operatic period.

#### **The Golden Age of Recorded Opera**

**MTH 4225** / 1.5 credits / Special topic (offered irregularly)

Students listen to recordings of such preeminent artists as Birgit Nilsson, Leontyn Price, Teresa Berganza, Christa Ludwig, Nicolai Gedda, and Leonard Warren from the golden age of recorded opera (1950–1985). Attention is paid to the variety of styles, techniques, and interpretations found in various arias, ensembles, and art songs.

#### **The Business of Music**

**MTH 4450** / 2 credits / Spring

An exploration of business issues relevant to different performing careers in music. Topics include self-promotion, recording, touring and booking, grant writing, contracts, tax concerns, and union issues.

**Prerequisite:** Permission of instructor

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## **Undergraduate Music Courses: MUS 1000–4999**

#### **World Music Survey I**

**MUS 1000** / 2 credits / Fall

The music of Japan, India, West Africa, Cuba, and Brazil is compared and contrasted. Topics include the use of music in each respective society; musical forms; types of instruments; and the impact of history, religion, and politics on the music. Lecture/demonstrations; listening and reading assignments; video, slide, and film viewing. *Open to students in all disciplines.*

#### **Jazz Repertoire I and II: The Great American Songbook**

**MUS 1070** and **2080** / 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.

#### **Piano Pedagogy**

**MUS 1160** / 2 credits / Alternate years (Fall)

Pianists are introduced to the art of teaching through discussions, lectures, and assignments. Class activities explore teaching techniques, materials, repertoire, and curriculum planning for intermediate and advanced pianists. Students are also given opportunities for practice teaching. Other projects may include conducting a master class, adjudicating a competition, preparing a recital, and researching new technology resources related to pedagogy.

**Prerequisite:** Permission of instructor

#### **Chorus**

**MUS 1250** / 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. *Offered as SOA 1600 for students in other disciplines.*

**Prerequisite for MUS 1250:** Prior choral experience

#### **Songwriting I**

**MUS 1320** / 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. *Offered as SOA 1700 for students in other disciplines.*

#### **Songwriting II**

**MUS 1330** / 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 students in all disciplines.*

**Prerequisite:** MUS 1320

#### **Independent Study (Lower Level)**

**MUS 1900**

#### **Independent Study (Upper Level)**

**MUS 3900**

Variable credits / Every semester

Independent study, covering any area of musical scholarship, is an elective arranged between a 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

#### **Music for Stage Managers**

**MUS 2045** / 1 credit / Spring

A practical introduction to score reading for theatrical stage managers and designers. Existing musical scores of varying levels of difficulty are used to teach musical vocabulary, tempo, and dynamic markings, and instrumental names and notation in their traditional Italian, French, and German languages. *Required for and limited to theatre design/technology majors (Conservatory of Theatre Arts & Film).*

**Prerequisite:** Permission of instructor

#### **Jazz Improvisation I**

**MUS 2050** / 1.5 credits / Fall

Introductory study in jazz improvisation: blues; pentatonic scales; and ionian, aeolian, and dorian modes. AABA forms. Simple chord positions, substitutions, and turnarounds. Melodic contours, rhythmic studies, transposition, and development. Analysis, accompanying, and improvisation.

#### **Jazz Improvisation II**

**MUS 2060** / 1.5 credits / Spring

A continuation of MUS 2050. Rhythm changes, Latin patterns. Diminished and synthetic scales; chords: super-locrian and lydian-flat 7; and alternative. Modal, linear tunes, binary solos, countermelodies, and background riffs. Analysis, accompanying, and improvisation.

**Prerequisite:** MUS 2050 or permission of instructor

#### **Rhythmic Analysis**

**MUS 2065** / 1 credit / 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.*

#### **Tutorial (Lower Level)**

**MUS 2900**

#### **Tutorial (Upper Level)**

**MUS 4900**

Variable credits / Every semester

A tutorial is an elective arranged between a 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

#### **Jazz Repertoire III: Latin Jazz**

**MUS 3070** / 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.

#### **Jazz Repertoire IV: Bebop**

**MUS 3080** / 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.

#### **Jazz Repertoire V: Modal and Cool Jazz**

**MUS 3090** / 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.

### **Jazz Repertoire VI: Contemporary and Post-Bop**

**MUS 3100** / 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.

### **Great Producers I and II**

**MUS 3300** 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.

### **Studio Apprenticeship**

**MUS 3770** / 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.

### **Internship**

**MUS 3980** / 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 Career Development Center, ext. 6370), and initial conference with a faculty supervisor

### **Jazz Repertoire VII and VIII: Synthesis and Performance**

**MUS 4070** and **4080** / 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.

### **Jazz Arranging I and II**

**MUS 4410** and **4420** / 2.5 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, and form and development. *Limited to jazz studies majors.*

### **Music Notation Software**

**MUS 4430** / 1.5 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.

### **Studio Assistantship**

**MUS 4870** / 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.

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## **Conservatory of Music: SOA Courses, 1000–4999**

These courses, offered by the Conservatory of Music, are open to students in all disciplines (excluding music majors, unless otherwise noted). Additional courses may be added each semester.

### **Hand Drumming Workshop**

**SOA 1500** / 1 credit / Every semester

An exploration of the ancient musical tradition of hand drumming found in many cultures. Hand drumming techniques from Africa, the Caribbean, the Americas, and Asia are learned and practiced in an ensemble setting to energize, build unity, and heighten creativity. Students gain experience with djembe, guiro, conga, shakers, and clavés, as well as other percussive and rhythmic instruments. No prior musical experience is required. *Offered as MPE 1232 for music majors.*

### **Soul Voices Ensemble**

**SOA 1520** / 2 credits / Every semester

A mixed vocal ensemble that explores the music of the African-American experience, including spirituals, gospel, soul, rhythm and blues, funk, and jazz. The semester culminates with a public concert on campus. *Open to students in all disciplines, including music majors.*

### **Jazz Ensemble: All Majors**

**SOA 1550** / 2 credits / 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.

### **All-College Chorus**

**SOA 1600** / 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.

**Prerequisite:** Prior choral experience

### **Introduction to Studio Recording**

**SOA 1630** / 2 credits / Special topic (offered irregularly)

An introduction to the recording studio, designed especially for students with no background in music. Students will gain an overall understanding of the principles of studio recording and multitrack mixing.

### **Songwriting I**

**SOA 1700** / 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. *Offered as MUS 1320 for music majors.*

### **Songwriting II**

**SOA 1710** / 2 credits / Every semester

A continuation of SOA 1700. Further study of the craft of songwriting. Writing members present work on a frequent basis; nonwriting members critique, based on criteria beyond personal taste. *Offered as MUS 1330 for music majors.*

**Prerequisite:** SOA 1700

### **World Music and Jazz Traditions**

**SOA 2580** / 2 credits / Fall

An overview of world music and an introduction to the indigenous American art form of jazz. Students explore music from many cultures, including Africa, the Caribbean, India, China, Japan, Australia, Indonesia, the Middle East, and Latin America. The course also surveys traditional jazz styles and their roots, including the blues, Dixieland, swing, and bebop. These varied musical traditions are presented within both their unique cultural contexts and a modern global context. *Offered as MTH 2230 for music majors.*

### **Introduction to Classical Music**

**SOA 2600** / 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.

### **Lyric Writing**

**SOA 3500** / 2 credits / Spring

A practical study of the craft of writing contemporary lyrics. Analytical and creative focus on effective musical structures, plus rhyme forms and schemes, line and unit densities, text and subtexts. Studies may include Langston Hughes, Chuck Berry, Bob Dylan, Otis Redding, Joni Mitchell, Patti Smith, Chuck D, Tupac Shakur, and others. Prior musical accomplishment as a lyricist and a desire to collaborate are required. *Offered as MCO 3420 for music majors.*

### **Private Study**

**SOA 4500** / 3 credits / Every semester

*Please contact the Conservatory of Music for information.*

### **History of Recorded Music I: Blues to Bebop**

**SOA 4600** / 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, and early rhythm and blues. Analysis and performance. *Offered as MTH 4120 for music majors.*

### **History of Recorded Music II: Bebop to Hip-Hop**

**SOA 4610** / 2 credits / Spring

A continuation of SOA 4600. Cool, mainstream, progressive/free jazz, rhythm and blues, country and western, Broadway, rock 'n' roll, reggae, soul and Motown, fusion, disco, punk, metal, and hip-hop. Analysis and performance. *Offered as MTH 4130 for music majors.*

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## **Graduate Music Courses: MCO 5000–5999**

### **Composition Seminar**

**MCO 5115** / 1 credit / Every semester

Group discussions and presentations of student works, together with analysis of music by a range of established composers, encompassing many different styles. Live performances and guest artists enhance class sessions.

### **Writing and Production Seminar I and II**

**MCO 5200 and 5210** / 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.

### **20th-Century Orchestration**

**MCO 5340** / 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.

### **Studio Composition Seminar**

**MCO 5400** / 1 credit / Every semester

Group discussions and presentations of student works, together with analysis of music by a range of established composers, encompassing many different styles. Live performances and guest artists enhance class sessions.

### **Melody Writing**

**MCO 5415** / 2 credits / Alternate years (Fall)

A practical study of the craft of writing contemporary melody. Analytical and creative focus on effective melodic practice, plus musical rhyme, dramatic pitch curve, repetition and excursion, bridge, prechorus and chorus writing, melodic psychology and hooks. Studies may include Franz Schubert, Richard Rogers, Cole Porter, Billie Holiday, Carole King, Bob Dylan, Joni Mitchell, Stevie Wonder, Randy Newman, and others. Prior musical accomplishment as a melodist and ability to read notation are required.



**Seminar in Mixing and Engineering****MCO 5450** / 2 credits / Alternate years (Fall)

An advanced study of digital signal processors in the modern digital studio environment, focusing on their specific uses during the mix-down process. Engineers are immersed in real-world situations to foster technical and creative solutions within a typical engineer/client relationship. Emphasis is on the perception of the mind and the ear, mix techniques, and standard business practices.

**Seminar in Studio Design****MCO 5455** / 2 credits / Alternate years (Spring)

A practical exploration of design options for the modern recording studio, including its growing role in video and film postproduction. Construction techniques, space design, acoustic treatments, and facility ergonomics are examined, and changes in studio facilities in the digital age are discussed. Students learn how to spec and budget their own midsize recording facility, accounting for all aspects of equipment, construction, HVAC, electrical, and overhead.

**Seminar in Studio Arranging****MCO 5460** / 2 credits / Alternate years (Fall)

Advanced arranging skills for transforming music from its simplest rendering into complex orchestral and experimental arrangements. Class time includes projects using Pro Tools and MOTU Digital Performer as compositional/arranging platforms. Students alternately assume the roles of composer, musician, and engineer to develop collaborative communication skills from each of these points of view.

**Seminar in World Music****MCO 5465** / 2 credits / Alternate years (Fall)

An overview of global musical styles with a special focus on African and Latin cultures. Emphasis is placed on understanding the present and historical practices of music making and why this music is relevant in the world-music scene today. Invited guests, together with video and audio recordings, provide additional insight into the sociological and practical relevance of these styles.

**Seminar in Research and Writing****MCO 5470** / 2 credits / Alternate years (Spring)

Research and writing techniques as they apply to emerging musical artists, especially in the popular arts. Research component includes journal articles and technological and historical pieces suitable to published media. Writing component includes promotional copy, reviews, advertising and distribution strategies, effective graphic collaborations, merchandizing concepts, and other aspects critical to a productive writing career in the popular arts.

**Seminar in Synchronization and Digital Media****MCO 5475** / 2 credits / Alternate years (Fall)

A hands-on seminar on advanced digital editing with a focus on the visual image. Studies include film sound and scoring, game sound, television sweetening, and Internet audio. Studies explore frame rates, video latency, troubleshooting, and various technologies and their relationship to working with sound for picture. Students also explore various delivery formats and media.

**Seminar in Music Psychology****MCO 5480** / 2 credits / Alternate years (Spring)

An exploration of the phenomena of human perceptions, reactions, and responses to various music genres. Students compare their subjective reactions with those of selected sample groups. Assignments include composing music that elicits specific emotional responses and testing it on the sample groups. Once compiled, data from the course is used to draw conclusions about current trends in music.

**Seminar in Studio Scoring****MCO 5485** / 2 credits / Alternate years (Spring)

A writing-intensive course geared toward meeting client deadlines, with a strong emphasis on the craft involved in creating music scores in the studio. Assignments include writing for television, film, advertising, spoken-word, and Web-based situations. The composer as businessperson and current practices in the music business are also addressed.

**Master's Studio Arranging I****MCO 5650** / 2 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.

**Master's Studio Arranging II****MCO 5655** / 2 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.

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## Graduate Music Courses: MPE 5000–5999

**Chamber Music****MPE 5140** / 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:** Audition**Brass Chamber Music****MPE 5142** / 2 credits / Every semester

Coached by members of the brass faculty, this ensemble class focuses on group intonation, phrasing, articulation, and blend. Literature is selected from all styles and eras of music, and composition for the ensemble is also encouraged. Rehearses weekly for one and a half hours.

**Symphony Orchestra****MPE 5201** / 2 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.

**Prerequisite:** Audition**Camerata****MPE 5205** / 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.

**Woodwind Instrumental Lab****MPE 5211** / .5 credit / Every semester

Companion performance lab for participants in MPE 5450.

**Brass Instrumental Lab****MPE 5221** / .5 credit / Every semester

Companion performance lab for participants in MPE 5142.

**Trombone Ensemble****MPE 5226** / 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.

**Horn Ensemble****MPE 5229** / 1 credit / Every semester

This ensemble rehearses and prepares for performance of 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.

**Percussion Ensemble****MPE 5231** / 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.

**Composer in Residence****MPE 5235** / 2 credits / Every semester

Designed to provide a preprofessional environment for graduate composition students. Composers are placed "in residence" with an ensemble for which they compose a new work and fully integrate themselves into the workings of the ensemble. Specific duties vary depending on the size and nature of the performing ensemble and the demands of the composition.

**Prerequisite:** Permission of instructor**Opera Workshop****MPE 5250** / 2 credits / Every semester

In a performance lab setting, students prepare and perform in a concert of staged scenes with piano or instrumental ensemble; and/or participate in at least one fully staged opera, given in its original language, with orchestra, sets, and costumes. This course further develops and refines the musical and dramatic skills acquired in previous courses.

**Opera Workshop Lab****MPE 5253** / 1 credit / Spring

A practical application of opera rehearsal techniques as studied in MPE 5250.

**Corequisite:** MPE 5250**Operatic Styles I, II, III****MPE 5255, 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.

**Opera Coaching****MPE 5260** / .5 credit / Every semester

Private weekly music coachings that support the student's development (technical and artistic) and presentation (linguistic, stylistic, musical, and dramatic). Prepares the student for performance situations throughout the department. The goal is to enable the student to function as an independent professional upon completion of the program.

**Teaching Techniques for Voice****MPE 5275** / 2 credits / Spring

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).

**Teaching Techniques for Stage****MPE 5276** / 2 credits / Fall

A seminar class in the fundamentals of stage directing with a practical application of directing opera scenes in MPE 3350/Opera Workshop.

**Guitar Performance Class****MPE 5410** / 2 credits / Every semester

Covers a full range of solo repertoire and performance. Students actively participate in the analytic and critical process for pedagogical purposes.

**String Performance Class****MPE 5440** / 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.

### **Woodwind Performance Class**

**MPE 5450** / 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.

### **Percussion Performance Class**

**MPE 5460** / 1 credit / Every semester

A forum for percussionists to discuss and examine the many facets of percussion performance. The study of the orchestral repertoire for timpani and percussion is the primary focus.

### **Brass Performance and Ensemble**

**MPE 5465** / 1 credit / Every semester

The main instrumental ensemble (20–30 players) in the brass program. Conducted by members of the brass faculty, this ensemble performs repertoire from the 16th century to the present. It also performs music from the British “brass band” repertoire, in which students are required to play traditional brass band instruments. Rehearses weekly for one and a half hours.

### **Baroque Keyboard Literature**

**MPE 5470** / 2 credits / Fall

Examines music for organ, harpsichord, clavichord, and early piano from 1550 to 1770 by Byrd, Sweelinck, L. Couperin, Buxtehude, F. Couperin, J.S. Bach, and the Bach sons W.F. and C.P.E. Primary source materials include ornamentation and early fingering charts, as well as studies of contemporary music instruction. Outside readings of secondary source materials include Apel and Ferguson. Discussion of in-class performance is integral to the course.

### **Classical Sonata Literature**

**MPE 5471** / 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.

### **Romantic Piano Literature**

**MPE 5472** / 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.

### **20th-Century Piano Literature**

**MPE 5473** / 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.

### **Piano Performance Class**

**MPE 5480** / 1.5 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.

### **Harpsichord/Fortepiano/Organ Class**

**MPE 5495** / 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.

### **Conducting Techniques**

**MPE 5500** / 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.

### **Conducting Strategies**

**MPE 5510** / 2 credits / Fall

A seminar that explores how conductors approach musical challenges. Studies and assignments incorporate score analysis, orchestral arranging, and conducting techniques. Students conduct short works that they have arranged or composed for small ensembles formed in the class. *Limited to graduate students concentrating in instrumental or vocal performance.*

### **Jazz Orchestra**

**MPE 5550** / 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 graduate jazz studies students.*

**Prerequisite:** Audition

### **Contemporary Ensemble**

**MPE 5560** / 2 credits / Every semester

Presents the opportunity to study and perform 20th-century works for diverse instruments, in all styles. *Open to all graduate music majors with permission of instructor.*

### **Conducting/Score Reading/Analysis**

**MPE 5600** / 2 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

### **Collaborative Piano**

**MPE 5610** / 1.5 credits / Every semester

Study of the art of accompanying singers and instrumentalists. Members of the class perform regularly.

#### **Latin Jazz Orchestra**

**MPE 5620** / 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 clavé (the rhythmic pulse found in Afro-Caribbean music) and the variety of rhythms incorporated in this genre. Orchestra members are encouraged to contribute original arrangements.

**Prerequisite:** Audition

#### **Jazz Combos**

**MPE 5700** / 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 graduate jazz studies students.*

#### **Master's Recital**

**MPE 5991, 5992, 5993** / 2 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 (instrumental programs).

#### **Certificate Recital**

**MPE 5994**

#### **Diploma Recital**

**MPE 5995**

2 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.

#### **Composer in Residence Recital**

**MPE 5996** / 2 credits / Every semester

A 60-minute recital of original compositions, demonstrating the ability to design and execute a substantial program at a professional level. Required for master's candidates in composition.

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## **Graduate Music Courses: MTH 5000–5999**

#### **Research and Writing for the Modern Musician**

**MTH 5000** / 2 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

#### **Harmonic and Contrapuntal Techniques**

**MTH 5005** / 2 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.

#### **Structure and Analysis**

**MTH 5010** / 2 credits / Fall

Analysis of the structure and design of melody, tendency tones, and rhythmic stress; relationship of melody to harmony; serialism; tension, rhythmic units; and techniques of minimalism. From Gregorian chant to *Nixon in China*.

#### **Practicum in Music Pedagogy**

**MTH 5025** / 2 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

#### **Overview of Performance Practice**

**MTH 5060** / 2 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.

#### **20th-Century Harmony/Counterpoint**

**MTH 5100** / 2 credits / Fall

Intensive study of impressionist and expressionist techniques, plus serialism and pandiatonicism. Excerpts from Debussy, Stravinsky, Schoenberg, Bartok, Stockhausen, Crumb, Penderecki, and Reich.

#### **Seminar in Recorded Music I**

**MTH 5120** / 2 credits / Fall

An exploration of individual topics: ragtime, gospel, blues, vaudeville, New Orleans brass band, swing, Tin Pan Alley, bebop, and early rhythm and blues. Individual lecture-demonstration for undergraduates required.

#### **Seminar in Recorded Music II**

**MTH 5130** / 2 credits / Spring

A continuation of MTH 5120. Cool, mainstream, progressive/free jazz, rhythm and blues, country and western, Broadway, rock 'n' roll, reggae, soul and Motown, fusion, disco, punk, metal, and hip-hop. Individual lecture-demonstration for undergraduates required.

#### **Electroacoustic Music I**

**MTH 5180** / 2 credits / Fall

A historical overview of electroacoustic music, beginning in the late 1940s with the devotees of musique concrète, recorded natural sounds, and synthesized tone construction. Students learn about the gradual evolution of technology and composition and its impact on many music traditions and trends.

#### **Electroacoustic Music II**

**MTH 5190** / 2 credits / Spring

An overview of current creative trends in electroacoustic music. Contemporary digital music systems offer unprecedented dynamic control over timbre. This course reviews aspects of musical acoustics and psychoacoustics and explores electroacoustic simulation through recent experimental examples.

**Prerequisite:** MTH 5180 or permission of instructor

#### **The Golden Age of Recorded Opera**

**MTH 5225** / 1.5 credits / Special topic (offered irregularly)

Students listen to recordings of such preeminent artists as Birgit Nilsson, Leontyn Price, Teresa Berganza, Christa Ludwig, Nicolai Gedda, and Leonard Warren from the golden age of recorded opera (1950–1985). Attention is paid to the variety of styles, techniques, and interpretations found in various arias, ensembles, and art songs.

#### **Topics in Professional Development**

**MTH 5400** / .5 credit / Every semester

A moderated series of guest lectures that address practical concerns of the professional musician. Topics may include dealing with injuries and injury prevention, tax strategies and tax-related record keeping, advertising and self-promotion in the age of the Internet, travel and airport security issues for the touring musician, and union protections and benefits.

#### **The Business of Music**

**MTH 5450** / 2 credits / Spring

An exploration of business issues relevant to different performing careers in music. Topics include self-promotion, recording, touring and booking, grant writing, contracts, tax concerns, and union issues.

#### **Topics in Music History**

**MTH 5540** / 2 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

#### **Seminar in Repertoire**

**MTH 5560** / 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.

#### **Music, Culture, and Ideas**

**MTH 5710** / 2 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 "metaphysical" 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?

#### **Aesthetics of Film Music**

**MTH 5715** / 2 credits / Special topic (offered irregularly)

Film music remains one of the least theorized branches of contemporary music. Building on the work of Royal S. Brown, Claudia Gorbman, and Max Winkler, this course explores diegetic vs. nondiegetic scoring, leitmotivic construction, and the genre's stylistic debts (particularly to Viennese *fin de siècle* composers). Students view films both in and outside of class and provide analyses.

**Prerequisite:** Permission of instructor

#### **Graduate Exit Exam: Classical**

**MTH 5840** / 0 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.

#### **Graduate Exit Exam: Jazz**

**MTH 5845** / 0 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.

#### **Graduate Exit Exam: Studio Composition**

**MTH 5850** / 0 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.

#### **History Specialization: Major**

**MTH 5990** / Variable credits / Every semester

Students choose a topic for an advanced individual project related to their area of study.

# Graduate Music Courses: MUS 5000–5999

## **Chorus**

**MUS 5250** / 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.

**Prerequisite:** Prior choral experience

## **Advanced Jazz Arranging I and II**

**MUS 5310** 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.

## **Topics in Jazz Seminar**

**MUS 5350** / 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.

## **Seminar in Jazz Styles**

**MUS 5360** / 3 credits / Spring

This seminar focuses on fostering students' creativity in their original compositions, arrangements, and related original works. These works prepared and presented for live in-class group evaluation.

## **Seminar in Jazz Pedagogy I and II**

**MUS 5370** and **5380** / 2 credits (per semester)

I: Fall; II: Spring

This course affords students the opportunity to gain firsthand 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.

## **Jazz Pedagogy Practicum**

**MUS 5381** / 2 credits / Spring

Description currently not available; for information, contact the Conservatory of Music.

## **Seminar in Studio Pedagogy I and II**

**MUS 5375** and **5385** / 2 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.

## **Seminar in Music Notation Software**

**MUS 5430** / 1.5 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.

**Prerequisite:** Permission of instructor

## **Seminar in Jazz History**

**MUS 5550** / 2 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.

## **Independent Study**

**MUS 5900** / 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

## **Graduate Project**

**MUS 5990** / 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 dean

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/GradCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/GradCourses.aspx).

# Conservatory of Theatre Arts & Film

The Conservatory of Theatre Arts & 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. Purchase is one of a handful of colleges in the world capable of training artists at this level—and of drawing a faculty from the ranks of professional theatre and film.

## Purchase Repertory Theatre

Each year, the Conservatory presents a number of seasonal productions—exciting and bold interpretations of classic and contemporary plays that bring to the stage for the first time the next generation of actors, designers, and technicians. All Conservatory productions are designed and produced exclusively by students.

## Independent Studies and Tutorials

Students in the Conservatory of Theatre Arts & Film may request independent studies or tutorials. Students in other disciplines 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.

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## Administration

Dr. Gregory Taylor, *Interim Dean, Conservatory of Theatre Arts & Film*

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

# 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, performance improvisation, Alexander 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.

## About Our Alumni

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. Our alumni include:

Kirk Acevedo • Robert Burke • Oriagh Cassidy • Ron Eldard • Dwight Ewell • Edie Falco • Melissa Leo • Adina Porter • Parker Posey • Jay O. Sanders • Karen Sillas • Wesley Snipes • Sherry Stringfield • Stanley Tucci

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## Acting Faculty (Board of Study)

Craig Bacon, B.A., Vassar College  
David Bassuk, M.F.A., Southern Methodist University  
Lisa Benavides-Nelson, B.F.A., The Juilliard School  
Richard Crawford, studied at Rose Bruford College and Ecole Jacques Lecoq  
Frank Deal, M.F.A., New York University  
Leigh Dillon, B.F.A., Purchase College  
Jill Echo, M.F.A., Purchase College  
David Gideon, B.A., Franklin & Marshall College  
A. Dean Irby, M.F.A., New York University  
Christopher McCann, B.F.A., New York University  
Ronni Stewart, B.A., New York University  
Charles Tuthill, B.F.A., New York University

For additional information: [Conservatory of Theatre Arts & Film Faculty](http://www.purchase.edu/taf)

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

# B.F.A. in Acting: Academic Requirements

In addition to meeting [general degree requirements](#), all acting majors must successfully complete the following requirements (142 credits), as outlined below by semester and year.

Of the 142 credits, 134 are professional credits. The remaining 8 credits (in THC 2010 and DRA 4450) may be counted toward the 30-credit liberal arts requirement. THC 2010 also satisfies the Humanities general education requirement.

#### Freshman Year: 34 credits

<i>Fall:</i>	<i>19 credits</i>
TAC 1010/Acting I	5 credits
TAC 1160/Speech I	2 credits
TAC 1210/Voice I	2 credits
TAC 1310/Stage Movement I	2 credits
TAC 1350/Lecoq I	1 credit
TAC 1380/Physical Dynamics I	1 credit
TAC 1430/Sensory Actualization I	1 credit
TDT 1010/Design/Technical Practicum	1 credit
THC 1050/Dramatic Structure	4 credits
<i>Spring:</i>	<i>15 credits</i>
TAC 1020/Acting I*	5 credits
TAC 1170/Speech I*	2 credits
TAC 1220/Voice I*	2 credits
TAC 1320/Stage Movement I*	2 credits
TAC 1360/Lecoq I*	1 credit
TAC 1385/Physical Dynamics I*	1 credit
TAC 1435/Sensory Actualization I*	1 credit
TDT 1010/Design/Technical Practicum	1 credit
<i>*Part Two</i>	

#### Sophomore Year: 36 credits

<i>Fall:</i>	<i>16 credits</i>
TAC 1355/Stage Combat I	1 credit
TAC 2010/Acting II	5 credits
TAC 2160/Speech II	2 credits
TAC 2210/Voice II	2 credits
TAC 2310/Stage Movement II	2 credits
TAC 2345/Lecoq II	1 credit
TAC 2380/Physical Dynamics II	1 credit
TAC 2610/Stage Makeup	1 credit
TAC 2650/Singing for the Actor	1 credit
<i>Spring:</i>	<i>20 credits</i>
TAC 1365/Stage Combat I*	1 credit
TAC 2020/Acting II*	6 credits
TAC 2170/Speech II*	2 credits
TAC 2220/Voice II*	2 credits
TAC 2320/Stage Movement II*	2 credits
TAC 2360/Lecoq II*	1 credit
TAC 2385/Physical Dynamics II*	1 credit
TAC 2620/Stage Makeup*	1 credit
THC 2010/History of the Theatre	4 credits
<i>*Part Two</i>	

#### Junior Year: 38 credits

<i>Fall:</i>	<i>20 credits</i>
TAC 3010/Acting III	3 credits
TAC 3160/Speech III	1 credit
TAC 3210/Voice III	1 credit
TAC 3345/Lecoq III	1 credit
TAC 3350/Period Movement I	1 credit
TAC 3380/Physical Dynamics III	1 credit
TAC 3700/Rehearsal and Performance I	6 credits
TAC 3710/Rehearsal and Performance I*	6 credits
<i>*Part Two</i>	
<i>Spring:</i>	<i>18 credits</i>
TAC 3020/Acting III*	3 credits
TAC 3170/Speech III*	1 credit
TAC 3220/Voice III*	1 credit
TAC 3355/Period Movement I*	1 credit
TAC 3360/Lecoq III*	1 credit
TAC 3720/Rehearsal and Performance I (Part Three)	6 credits
TAC 3730/Rehearsal and Performance I (Part Four)	5 credits
<i>*Part Two</i>	

#### Senior Year: 34 credits

<i>Fall:</i>	<i>16 credits</i>
TAC 4010/Acting IV	3 credits
TAC 4250/Voice and Speech IV	1 credit
TAC 4310/Movement IV	1 credit
TAC 4350/Special Topics in Movement	1 credit
TAC 4550/Acting for Camera	1 credit
TAC 4700/Rehearsal and Performance II	5 credits
DRA 4450/Advanced Shakespeare Workshop	4 credits



<i>Spring:</i>	<i>18 credits</i>
TAC 4020/Acting IV*	3 credits
TAC 4255/Voice and Speech IV*	1 credit
TAC 4320/Movement IV*	1 credit
TAC 4360/Special Topics in Movement*	1 credit
TAC 4380/Physical Dynamics IV	1 credit
TAC 4500/The Business of Acting	1 credit
TAC 4710/Rehearsal and Performance II*	5 credits
TAC 4720/Rehearsal and Performance II (Part Three)	5 credits
<i>*Part Two</i>	

### 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](#).

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

## The Acting B.F.A. Program: Courses

**Note:** 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).

### Acting I

**TAC 1010** 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.

### Design/Technical Practicum

**TDT 1010** Refer to [Theatre Design/Technology B.F.A. Courses](#) for description.

### Script Analysis

**TAC 1030** 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.

### Acting Workshop for Film and Design/Technology

**TAC 1050.11** and **1060.11** / 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 freshman film majors and sophomore design/technology majors.*

### Dramatic Structure

**THC 1050** Refer to [Theatre History/Critical Studies Courses](#) for description.

### Fundamentals of Acting

**TAC 1055** / 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.*

**Prerequisite:** Permission of instructor

### Speech I

**TAC 1160** 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.

### Voice I

**TAC 1210** and **1220** / 2 credits (per semester) / Every year

Basic work on freeing the actor's natural voice. Alignment, relaxation, breathing, production of vibration, and exercises in recognizing habits and beginning to free the voice from physical and psychological tension. Exploration of vocal expression and emotion. Fundamentals of voice/text work.

### Stage Movement I

**TAC 1310** 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.

### Lecoq I

**TAC 1350** 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.

### Stage Combat I

**TAC 1355** 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.

### **Physical Dynamics I**

**TAC 1380 and 1385** / 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 it into daily life; clarifying basic movement through two- and three-dimensional anatomical images; and studying issues of support, flexibility, and whole-body organization.

### **Sensory Actualization I**

**TAC 1430 and 1435** / 1 credit (per semester) / Every year

Introduces the work of “sensory actualization.” It is a physical, emotional, mental, and spiritual experience, requiring awareness of ongoing objectives, intentions, and action in every way. Every class involves developmental movement, movement improvisation, and breathing exercises, all guided toward congruence of total mind, body, and spirit.

### **Acting II**

**TAC 2010** / 5 credits / Fall

A continuation and extension of first-year work, with particular emphasis on characterization, text analysis, and techniques of various stylistic demands.

**Prerequisite:** TAC 1020

### **History of the Theatre**

**THC 2010** Refer to [Theatre History/Critical Studies Courses](#) for description.

### **Acting II (Part Two)**

**TAC 2020** / 6 credits / Spring

A continuation of TAC 2010, leading to performance in a full stage production.

**Prerequisite:** TAC 2010

### **Speech II**

**TAC 2160 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.

**Prerequisite:** TAC 1170

### **Voice II**

**TAC 2210 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.

**Prerequisite:** TAC 1220

### **Stage Movement II**

**TAC 2310 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.

**Prerequisite:** TAC 1320

### **Lecoq II**

**TAC 2345 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.

**Prerequisite:** TAC 1360

### **Stage Combat II**

**TAC 2355** / 1 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, and exploration of styles and choreography.

**Prerequisite:** TAC 1365

### **Physical Dynamics II**

**TAC 2380 and 2385** / 1 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.

**Prerequisite:** TAC 1385

### **Directors' Scene Workshop**

**TAC 2450 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.

### **Stage Makeup**

**TAC 2610 and 2620** / 1 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.

### **Singing for the Actor**

**TAC 2650** / 1 credit / Fall

Simple techniques are used to make music, including the basics of reading music notation, less mysterious.

### **Acting III**

**TAC 3010** 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: Greek, Elizabethan, Restoration, Molière.

**Prerequisite:** TAC 2020

### **Acting Scene Study**

**TAC 3070** / 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

### **Speech III**

**TAC 3160** and **3170** / 1 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.

**Prerequisite:** TAC 2170

### **Voice III**

**TAC 3210** and **3220** / 1 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.

**Prerequisite:** TAC 2220

### **Lecoq III**

**TAC 3345** and **3360** / 1 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.

**Prerequisite:** TAC 2360

### **Period Movement I**

**TAC 3350** and **3355** / 1 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.

**Prerequisite:** TAC 2320

### **Physical Dynamics III**

**TAC 3380** / 1 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.

**Prerequisite:** TAC 2385

### **Rehearsal and Performance I**

**TAC 3700, 3710, 3720** / 6 credits (per semester) / Every year

**TAC 3730** / 5 credits / Spring

Rehearsal and performance of selected plays produced before the public. *This four-course sequence is required of all acting majors in their junior year.* It covers four separate Conservatory productions, which are presented across a two-semester period. TAC 3700 and 3710 are offered in the fall; TAC 3720 and 3730 are offered in the spring.

**Prerequisite:** TAC 2020

### **Acting IV**

**TAC 4010** 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.

**Prerequisite:** TAC 3020

### **Voice and Speech IV**

**TAC 4250** and **4255** / 1 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, warmups, and focused work on both classical and contemporary texts.

**Prerequisite:** TAC 3220

### **Movement IV**

**TAC 4310** and **4320** / 1 credit (per semester) / Every year

These movement courses continue the work of the previous three years and focus on jazz and "Broadway" dance movement.

**Prerequisite:** TAC 3355

### **Special Topics in Movement**

**TAC 4350** and **4360** / 1 credit (per semester) / Every year

An exploration of various techniques, methods, and forms, including Argentine groundwork, 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. *Open to drama studies majors with permission of instructor.*

**Prerequisite:** TAC 3355

#### **Physical Dynamics IV**

**TAC 4380** / 1 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, and 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.

**Prerequisite:** TAC 3380

#### **Advanced Shakespeare Workshop**

**DRA 4450** Refer to [Drama Studies Courses](#) (School of Humanities) for description.

#### **The Business of Acting**

**TAC 4500** / 1 credit / Spring

Prepares students to make the transition into the professional acting world. Topics include how to attract and keep an agent, headshot and résumé requirements, auditioning, making and using a business plan, writing cover letters, unions, contracts, and marketing techniques. Sessions with a New York casting director are included.

**Prerequisite:** TAC 3020

#### **Acting for Camera**

**TAC 4550** / 1 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.

#### **Rehearsal and Performance II**

**TAC 4700, 4710, 4720** / 5 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 senior year.* It covers three separate Conservatory productions, which are presented across a two-semester period. TAC 4700 is offered in the fall; TAC 4710 and 4720 are offered in the spring.

**Prerequisite:** TAC 3720

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

## **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:

1. scenic design
2. costume design
3. lighting design
4. costume technology
5. stage management
6. stage management/production management
7. technical direction/production management

Advanced study and practice in one or more of these areas occupies the second, third, and fourth years. Concurrent with these studies, a balance of liberal arts courses is also available to equip the candidate to function as a mature theatre professional.

#### **Professional Training Facilities**

The unparalleled technical and design resources of [The Performing Arts Center](#)—and its busy schedule of dance, musical, and dramatic productions—provide students with professional experiences few commercial theatres can match. Classes are conducted in modern design studios, where students have their own workspace and personal drawing tables. Private and semiprivate design studios are often provided for juniors, seniors, and graduate students. Opportunities for apprenticeships in professional studios and shops in New York City and throughout the country provide valuable career-related experience and contacts.

#### **About Our Alumni**

More than 86 percent of design/technology graduates are working in their chosen profession. Many alumni are now members of U.S.A. local 829, I.A.T.S.E., and A.E.A. 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.

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#### **Design/Technology Faculty (Board of Study)**

Narda E. Alcorn, M.F.A., Yale School of Drama

Robert John Andrusko, B.F.A., Purchase College

Franco Colavecchia, National Diplomas, Wimbledon Art School  
and St. Martin's School of Art

Joseph Forbes, B.F.A., University of North Carolina, Greensboro

Lana Fritz, M.F.A., University of North Carolina at Chapel Hill

David Grill, B.F.A., Purchase College

Dan Hanessian, M.F.A., Purchase College

Kelly Hanson, M.F.A., University of California, San Diego

Jason Lyons, B.F.A., Purchase College

Brian MacDevitt, B.F.A., Purchase College  
 Ina Mayhew, B.F.A., Purchase College  
 Charles McCarry, M.F.A., Yale School of Drama  
 Gene O'Donovan  
 Atkin Pace, M.F.A., Yale School of Drama  
 Dennis Parichy, B.S., Northwestern University  
 Jesse Edward Poleshuck, B.F.A., Purchase College  
 John Sochocky, B.F.A., Purchase College  
 Mark Viola, B.F.A., Purchase College  
 Lori R. Wekselblatt, M.S., Baruch College  
 Leslie Tamarra Yarmo, M.F.A., New York University

For additional information: [Conservatory of Theatre Arts & Film Faculty](#)

For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

## The Design/Technology B.F.A. Program: 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): 27 credits

<i>Fall:</i>	<i>14 credits</i>
TDT 1100/Stagecraft*	3 credits
TDT 1120/Production I*	4 credits
TDT 1200/Design Fundamentals*	3 credits
THC 1050/Dramatic Structure	4 credits

*\*Prerequisite for all courses above the 1000 level*

<i>Spring:</i>	<i>13 credits</i>
TDT 1080/Drafting	3 credits
TDT 1110/Stagecraft*	3 credits
TDT 1130/Production I*	4 credits
TDT 1210/Design Fundamentals*	3 credits

*\*Part Two*

### Sophomore Year (by concentration)

[Scenic design](#)

[Costume design](#)

[Lighting design](#)

[Costume technology](#)

[Technical direction/production management](#)

[Stage management](#)

[Stage management/production management](#)

<b>Scenic Design:</b>	<b>35 credits</b>
TDT 2120 and 2130/Production II*	8 credits
TDT 2150/Scene Painting	2 credits
TDT 2180/Properties Construction I	2 credits
TDT 2200 and 2210/Scene Design I*	6 credits
TDT 2300/Costume Design I	3 credits
TDT 2440 and 2460/Rendering and Graphic Techniques*	4 credits
TDT 2540 and 2550/Sources of Stage Design*	6 credits
THC 2010/History of the Theatre	4 credits

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

<b>Costume Design:</b>	<b>37 credits</b>
TDT 2120 and 2130/Production II*	8 credits
TDT 2160 and 2170/Costume Construction I*	6 credits
TDT 2200/Scene Design I	3 credits
TDT 2300 and 2310/Costume Design I*	6 credits
TDT 2440 and 2460/Rendering and Graphic Techniques*	4 credits
TDT 2540 and 2550/Sources of Stage Design*	6 credits
THC 2010/History of the Theatre	4 credits

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

<b>Lighting Design:</b>	<b>35 credits</b>
TDT 2050/Electrics	2 credits
TDT 2080/Theatre Technology I	3 credits
TDT 2120 and 2130/Production II*	8 credits
TDT 2400 and 2410/Lighting Design I*	6 credits
TDT 2440 and 2460/Rendering and Graphic Techniques*	4 credits
TDT 2500/Introduction to Sound Design	2 credits
TDT 2540 and 2550/Sources of Stage Design*	6 credits
THC 2010/History of the Theatre	4 credits

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

<b>Costume Technology:</b>	<b>34 credits</b>
TDT 2160 and 2170/Costume Construction I*	6 credits
TDT 2300 and 2310/Costume Design I*	6 credits
TDT 2440 and 2460/Rendering and Graphic Techniques*	4 credits
TDT 2540 and 2550/Sources of Stage Design*	6 credits
TDT 2120 and 2130/Production II*	8 credits
THC 2010/History of the Theatre	4 credits

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

<b>Technical Direction/Production Management:</b>	<b>33 credits</b>
TDT 2080 and 2090/Theatre Technology I*	6 credits
TDT 2120 and 2130/Production II*	8 credits
TDT 2170/Costume Construction I	3 credits
TDT 2190/Properties Construction I	2 credits
TDT 2250/Stage Carpentry	2 credits
TDT 2400/Lighting Design I	3 credits
TDT 2500/Introduction to Sound Design	2 credits
TDT 2600/Introduction to Stage Management	3 credits
THC 2010/History of the Theatre	4 credits
<i>*Part One and Two (two-semester course)</i>	

<b>Stage Management:</b>	<b>33 credits</b>
TAC 1050 and 1060/Acting Workshop for Film and Design/Technology*	4 credits
TDT 2120 and 2130/Production II*	8 credits
TDT 2170/Costume Construction I	3 credits
TDT 2180/Properties Construction I	2 credits
TDT 2400/Lighting Design I	3 credits
TDT 2500/Introduction to Sound Design	2 credits
TDT 2600 and 2610/Introduction to Stage Management*	6 credits
THC 2010/History of the Theatre	4 credits
MUS 2045/Music Reading for Stage Managers	1 credit
<i>*Part One and Two (two-semester course)</i>	

<b>Stage Management/Production Management:</b>	<b>37 credits</b>
TDT 2120 and 2130/Production II*	8 credits
TDT 2170/Costume Construction I	3 credits
TDT 2080 and 2090/Theatre Technology I*	6 credits
TDT 2250/Stage Carpentry	2 credits
TDT 2400/Lighting Design I	3 credits
TDT 2600 and 2610/Introduction to Stage Management*	6 credits
TAC 1050 and 1060/Acting Workshop for Film and Design/Technology*	4 credits
THC 2010/History of the Theatre	4 credits
MUS 2045/Music Reading for Stage Managers	1 credit
<i>*Part One and Two (two-semester course)</i>	

#### 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, [destech@purchase.edu](mailto:destech@purchase.edu), (914) 251-6850.

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

## The Design/Technology B.F.A. Program: Courses

**Note:** The 1000-level courses are prerequisites for all other TDT undergraduate courses. In the two-semester course sequences offered every year, successful completion of the fall course is a prerequisite 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).

#### Design/Technical Practicum

**TDT 1010** / 1 credit / Every semester

First-year acting majors are given crew assignments on Theatre Arts productions.

#### The Modern Stage

**TDT 1050** / 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.

#### Drafting

**TDT 1080** / 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

#### Stagecraft

**TDT 1100** 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.

#### Production I

**TDT 1120** 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.

#### Design Fundamentals

**TDT 1200** 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.

**Perception and Design**

**TDT 1250 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.

**Music Reading for Stage Managers**

**MUS 2045** Refer to [Undergraduate Music Courses: MUS 1000–4999](#) for description.

**Electrics**

**TDT 2050** / 2 credits / Fall

Includes a hands-on introduction to various lighting controls and products currently in professional service.

**Theatre Technology I**

**TDT 2080 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

**Production II**

**TDT 2120 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

**Scene Painting I**

**TDT 2140 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.)

**Costume Construction I**

**TDT 2160 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.)

**Properties Construction I**

**TDT 2180 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.)

**Scene Design I**

**TDT 2200 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

**Stage Carpentry**

**TDT 2250** / 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

**Costume Design I**

**TDT 2300 and 2310** / 3 credits (per semester) / Every year

An introduction to concept, costume rendering, character extension, and historical research.

**Prerequisite:** TDT 1210

**Lighting Design I**

**TDT 2400 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.

**Rendering and Graphic Techniques**

**TDT 2440 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

**Model Building**

**TDT 2450** / 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

**Introduction to Sound Design**

**TDT 2500** / 2 credits / Spring

A basic course about audio techniques and their use in the theatre, including recording, editing, and creating sound effects.

**Sources of Stage Design**

**TDT 2540 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).

**Introduction to Stage Management**

**TDT 2600 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

### **Theatre Technology II**

**TDT 3080** 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

### **Production III**

**TDT 3120** 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

### **Scene Painting II**

**TDT 3140** / 2 credits / Spring

Techniques learned in TDT 2140 and 2150 are applied to specific problems in landscape, interior decor, and exterior architecture presented in the painter's elevation provided by the instructor and/or the student.

**Prerequisite:** TDT 2140 and permission of instructor

### **Costume Construction II**

**TDT 3160** 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

### **Advanced Rendering for Opera**

**TDT 3185** / 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

### **Scene Design II**

**TDT 3200** 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

### **Stage Management Production**

**TDT 3220** 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

### **Costume Design II**

**TDT 3300** 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

### **Lighting Design II**

**TDT 3400** 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

### **Advanced Sound**

**TDT 3500** / 2 credits / Spring

A study of equipment, acoustics, and psychoacoustics, plus an in-depth exploration of creative techniques.

**Prerequisite:** TDT 2500 and permission of instructor

### **Vector Works**

**TDT 3520** / 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

### **Directing for Stage Managers**

**TDT 3550** 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.

### **Advanced Stage Management**

**TDT 3600** 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

### **Production Management**

**TDT 3660** / 3 credits / Spring

Focuses on production management skills and techniques necessary for work in professional theatre.

**Prerequisite:** Permission of instructor

### **CAD for the Theatre**

**TDT 3700** 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

### **3-D CAD for Theatre**

**TDT 3715** / 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.



**Seminar in Graphic Skills for the Theatre Artist**

**TDT 3750 and 3760** / 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.

**Theatre Technology III**

**TDT 4080 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

**Production IV**

**TDT 4120 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

**Stage Management/Tech/Design Production**

**TDT 4140 and 4150** / 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

**Costume Construction III**

**TDT 4160 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

**Scene Design III**

**TDT 4200 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

**Costume Design III**

**TDT 4300 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

**Lighting Design III**

**TDT 4400 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

**Directed Studies in Collaborative Process**

**TDT 4450 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

**Design/Technology Internship**

**TDT 4600** / 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

**Stage Management Seminar**

**TDT 4605 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

**Seminar in Production Design/Art Direction**

**TDT 4760 and 4770** / 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

**Portfolio**

**TDT 4880** / 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

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

## The Design/Technology M.F.A. Program

This two- and three-year M.F.A. program provides professional training in the following areas of theatre design and technology:

1. scenic design
2. costume design
3. lighting design
4. technical direction/production management

M.F.A. students design and mount productions for theatre, opera, and dance, and occasionally for film. We prepare our M.F.A. 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 its:

- **curriculum**, which is balanced between studio studies and practical experience
- **facilities**, which are among the finest in the country for teaching design/technology
- **collaborative environment**: our M.F.A. students work with other students who are being professionally trained as choreographers, actors, musicians, dancers, and singers
- **hands-on training**: students design and mount productions themselves, instead of executing productions designed by the faculty
- **affordability**: we provide superior professional training at low SUNY tuition

**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.

#### About the Curriculum

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

#### About Our Alumni

The success of our 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, at the Philadelphia Opera, at the Brooklyn Academy of Music, at the Las Vegas Mirage and Treasure Island Showrooms, and at scene shops in New York and Hollywood. Many of our M.F.A. graduates report that the Purchase "network" continues among former students, helping them pursue their careers and locate job openings.

**Faculty:** Refer to the [B.F.A. Program](#) for a list of the design/technology faculty.

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

## The Design/Technology M.F.A. Program: Course List

Graduate course descriptions are available upon request from the Design/Technology Office, [destech@purchase.edu](mailto:destech@purchase.edu), (914) 251-6850, in the Conservatory of Theatre Arts & Film.

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)

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

## 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 & Film. 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 the stage, film, television, 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.

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### Dramatic Writing Faculty (Board of Study)

A. Dean Bell, B.F.A., Purchase College  
Iris Cahn, M.A., New York University (Film)  
Howard Enders  
Madeleine George, M.F.A., New York University  
Robert Handel, M.F.A., Brown University  
Jordan Harrison, M.F.A., Brown University  
Victoria Holloway, B.A., Boise State University  
Eric Mandelbaum, B.F.A., Purchase College  
Edward Pomerantz, M.F.A., Yale School of Drama  
Gregory Taylor, Ph.D., University of Wisconsin, Madison (Film)  
Kathleen Tolan, B.A., Empire State College, State University of New York  
J.D. Zeik, B.A., Purchase College

For additional information: [Conservatory of Theatre Arts & Film Faculty](#)

### *Cooperating Faculty:*

Kay Ellen Capo, Ph.D., Northwestern University (Drama Studies)

For additional information: [School of Humanities Faculty](#)

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

## The Dramatic Writing B.F.A. Program: Academic Requirements

In addition to meeting [general degree requirements](#), dramatic writing majors must successfully complete the following requirements (99 credits), as outlined below by semester and year.

Of the 99 credits, 91 are professional credits. (DRA 2780 counts as professional credit.) The remaining 8 credits (in DRA 2200 or the upper-level CIN, DRA, or LIT elective; and in DRA 2880) count toward the 30-credit liberal arts requirement. DRA 2880 also satisfies the Humanities general education requirement.

Students must maintain a 3.0 (B) GPA in courses required for the major. Each student's progress is evaluated by the Dramatic Writing Board of Study at the end of each semester, at which time the board determines whether the student may advance to the next year.

### Freshman Year: 24 credits

<i>Fall:</i>	<i>8 credits</i>
DWR 1010/Dramatic Writing II: Screenwriting	4 credits
TFI 2760/Cinematic Expression I	4 credits
<i>Spring:</i>	<i>16 credits</i>
DWR 1000/Dramatic Writing I: Playwriting	4 credits
DWR 1250/Plays and Playgoing I	4 credits
DWR 2000/Dramatic Writing III: Screenwriting	4 credits
TFI 2770/Cinematic Expression II	4 credits

### Sophomore Year: 33 credits

<i>Fall:</i>	<i>19 credits</i>
DWR 2010/Dramatic Writing IV: Playwriting	4 credits
DWR 2100/Screenplay Analysis	4 credits
DWR 2250/Plays and Playgoing II	4 credits
DWR 2500/The Collaborative Process I	3 credits
DRA 2880/History of the Theatre	4 credits

<i>Spring:</i>	<i>14 credits</i>
DWR 2310/Acting for Writers	3 credits
DWR 2510/The Collaborative Process II	3 credits
DRA 2200/Introduction to Shakespeare or one upper-level CIN, LIT, or DRA elective	4 credits
DRA 2780/History of the Modern Theatre	4 credits

### Junior Year: 20 credits

<i>Fall:</i>	<i>12 credits</i>
DWR 3000/Dramatic Writing V: Screenwriting	4 credits
DWR 3105/Writers' Scene Workshop I: Writing	4 credits
DWR 3120/The Writer and the Documentary	4 credits

<i>Spring:</i>	<i>8 credits</i>
DWR 3010/Dramatic Writing VI: Playwriting or DWR 3015/Dramatic Writing VI: Screenwriting	4 credits
DWR 3115/Writers' Scene Workshop II: Production	4 credits

### Senior Year: 22 credits

<i>Fall:</i>	<i>12 credits</i>
DWR 4000/Writing for Television	4 credits
DWR 4170/Senior Seminar	4 credits
DWR 4180/Senior Project: Playwriting or DWR 4190/Senior Project: Screenwriting	4 credits

<i>Spring:</i>	<i>10 credits</i>
DWR 4100/The Business of Writing	2 credits
DWR 4171/Senior Seminar*	4 credits
DWR 4181/Senior Project: Playwriting* or DWR 4191/Senior Project: Screenwriting*	4 credits

\*Part Two

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

## The Dramatic Writing B.F.A. Program: Courses

**Note:** In the two-semester course sequences offered every year, successful completion of the first course is a prerequisite for the second course. For example, DWR 2310/Acting for Writers (part one) is a prerequisite for DWR 2320/Acting for Writers (part two).

### Dramatic Writing I: Playwriting

**DWR 1000** / 4 credits / Spring

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.

**Prerequisite:** DWR 1010

### Dramatic Writing II: Screenwriting

**DWR 1010** / 4 credits / Fall

Students prepare to meet the challenges of the screenplay through exercises in short story and scene writing.

### Plays and Playgoing I

**DWR 1250** / 4 credits / Spring

Using the classics of dramatic literature as well as plays that are new to the stage, students read and examine the ideas and mechanics of each play. The class attends productions of plays on campus and in New York City.

### Dramatic Writing III: Screenwriting

**DWR 2000** / 4 credits / Spring

Students develop two mini-screenplays and may begin work on a full-length script.

**Prerequisite:** DWR 1010

### Dramatic Writing IV: Playwriting

**DWR 2010** / 4 credits / Fall

Completion of short and full-length works, including discussion of multimedia and musical collaboration.

**Prerequisite:** DWR 1000

### Screenplay Analysis

**DWR 2100** / 4 credits / Fall

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.

### Reading Drama: Script Analysis

**DWR 2110** / 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.

### **Plays and Playgoing II**

**DWR 2250** / 4 credits / Fall

A continuation of DWR 1250. Using the classics of dramatic literature and plays that are new to the stage, students read and examine the ideas and mechanics of each play. The class also attends productions of plays on campus and in New York City.

**Prerequisite:** DWR 1250

### **Introduction to Shakespeare**

**DRA 2200** Refer to [Drama Studies Courses](#) (School of Humanities) for description.

### **Acting for Writers**

**DWR 2310** and **2320** / 3 credits (per semester) / Every year

Explores the elements of acting to acquaint dramatic writers with the problems involved in bringing their words to life.

### **The Collaborative Process I and II**

**DWR 2500** and **2510** / 3 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.

### **Cinematic Expression I and II**

**TFI 2760** and **2770** Refer to [Film Courses](#) for description.

### **History of the Modern Theatre**

**DRA 2780** Refer to [Drama Studies Courses](#) (School of Humanities) for description.

### **History of the Theatre**

**DRA 2880** Refer to [Drama Studies Courses](#) (School of Humanities) for description.

### **Dramatic Writing V: Screenwriting**

**DWR 3000** / 4 credits / Fall

Completion of a full-length work. Collaboration with actors and directors from the Conservatory of Theatre Arts & Film is encouraged.

**Prerequisite:** DWR 2010

### **Dramatic Writing VI: Playwriting**

**DWR 3010** / 4 credits / Spring

Completion of a full-length work. Collaboration with actors and directors from the Conservatory of Theatre Arts & Film is encouraged.

**Prerequisite:** DWR 3000

### **Dramatic Writing VI: Screenwriting**

**DWR 3015** / 4 credits / Spring

Students work closely with each other and with the instructor to craft treatments, loglines, and the initial draft of a feature-length screenplay.

**Prerequisite:** DWR 3000

### **Writers' Scene Workshop I: Writing**

**DWR 3105** / 4 credits / Fall

Under the supervision of a professional writer/director, students write brief scenes, which are produced in the second semester (DWR 3115).

### **Writers' Scene Workshop II: Production**

**DWR 3115** / 4 credits / Spring

A continuation of DWR 3105. Students work with a filmmaker to produce the scenes written in DWR 3105.

**Prerequisite:** DWR 3105

### **The Writer and the Documentary**

**DWR 3120** / 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.

### **Documentary Theatre: Performing Real Life**

**DWR 3500** Refer to DRA 3500 in [Drama Studies Courses](#) (School of Humanities) for description.

### **Adapting Literature for Performance**

**DRA 3725** Refer to [Drama Studies Courses](#) (School of Humanities) for description.

### **Writing for Television**

**DWR 4000** / 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).

### **The Business of Writing**

**DWR 4100** / 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.

### **Senior Seminar**

**DWR 4170** and **4171** / 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.

**Prerequisite:** DWR 3115

### **Senior Project: Playwriting**

**DWR 4180** and **4181** / 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.*

#### **Senior Project: Screenwriting**

**DWR 4190** and **4191** / 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.*

#### **Advanced Studies in Screenwriting**

**DRW 4200** / 2 credits / Special topic (offered irregularly)

Intensive work with selected advanced writers on their screenplay projects.

**Prerequisite:** Permission of instructor

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf-](http://www.purchase.edu/taf-)

## **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 faculty 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 demonstration of the student's technical and artistic proficiency.

#### **Facilities**

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

#### **About Our Alumni**

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

- Oscar-winner Chris Wedge (Blue Sky Studios; *Robots*, *Ice Age*, *Bunny*)
  - Hal Hartley (*The Girl From Monday*, *No Such Thing*, *The Book of Life*, *Henry Fool*, *Flirt*, *Amateur*, *Fay Grim*, and *Simple Men*)
  - Nick Gomez (*Drowning Mona*, *illtown*, *New Jersey Drive*)
  - Austin Chick (*XX/XY*, *August*)
  - Ilya Chaiken (*Margarita Happy Hour*, *The Liberty Kid*)
  - E. Elias Merhige (*Suspect Zero*, *Shadow of the Vampire*)
- 

#### **Film Faculty (Board of Study)**

Iris Cahn, M.A., New York University

Paul Echeverria, M.S., Mercy College

Howard Enders

Deanna Kamiel, studied at the University of Toronto, York University

Tim McCann, B.F.A., Purchase College

Lawrence O'Neil, B.F.A., Purchase College

Alex Orlovsky

Jon Rubin, B.A., Yale University

Robert Siegel, B.S., New York University

Alan McIntyne Smith, B.A., University of Notre Dame

Gregory Taylor, Ph.D., University of Wisconsin, Madison

Soyoung Yoon, M.A., Stanford University

J.D. Zeik, B.A., Purchase College

For additional information: [Conservatory of Theatre Arts & Film Faculty](http://www.purchase.edu/taf-)

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## **The Film B.F.A. Program: Academic Requirements**

In addition to meeting [general degree requirements](#), all film majors must complete the following requirements (102–104 credits, outlined below by year) with a minimum 3.0 (B) GPA. Requirements for the major include:

- a. A minimum of 24 credits in film history, criticism, and/or theory (TFI 2760 and 2770, plus four additional courses)
- b. Satisfactory completion, as determined by the Film Board of Study, of the 16-credit senior thesis film

**Note:** The curriculum is evaluated by the faculty on a yearly basis and subject to change by the Film Board of Study. At the end of each academic year, each student meets with the Film Board of Study for a review of the year's work, at which time the board determines whether the student may advance to the next year.

**Freshman Year: 30 credits**

TAC 1050 and 1060/Acting Workshop for Film and Design/Technology*	4 credits
TFI 1090 and 1100/Exercises in Storytelling*	6 credits
TFI 2090/Cinematography I	2 credits
TFI 1160 and 1170/Film Workshop*	10 credits
TFI 2760 and 2770/Cinematic Expression I and II	8 credits
*Part One and Two (two-semester course)	

**Note:** TFI 2760 and 2770 are prerequisites for all other film history courses.

#### Sophomore Year: 30 credits

TFI 2000 and 2050/Introduction to Documentary: Nonfiction Film*	10 credits
TFI 2010 and 2020/Film Editing I and II	6 credits
TFI 2100/Cinematography II	2 credits
TFI 2310 and 2320/Directors' Scene Workshop*	6 credits
TFI 2810/Writing for Film 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 3200 and 3210/Film Directors' Workshop* (8 credits) <b>or</b>	
TFI 3460 and 3470/Documentary Workshop I and II (8 credits) <b>or</b>	
TFI 3610 and 3620/Experimental Workshop* (6 credits)	
TFI 3090/Cinematography III	2 credits
TFI 3320/Screenwriting I	2 credits
TFI 3810/Writing for Film II	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/The Business of Film	2 credits
TFI 4180 and 4190/Senior Production: Filmmaking*	16 credits
TFI —/One elective in film history, criticism, and/or theory	4 credits
*Part One and Two (two-semester course)	

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## The Film B.F.A. Program: Courses

**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).

#### Exercises in Storytelling

**TFI 1090** and **1100** / 3 credits (per semester) / Every year

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

#### Film Workshop

**TFI 1160** and **1170** / 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.

#### Introduction to Documentary: Nonfiction Film

**TFI 2000** and **2050** / 5 credits (per semester) / Every year

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

#### Film Editing I and II

**TFI 2010** and **2020** / 3 credits (per semester)

I: Fall; II: Spring

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

#### Cinematography I

**TFI 2090** / 2 credits / Fall

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

#### Cinematography II

**TFI 2100** / 2 credits / Spring

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

**Prerequisite:** TFI 2090



**Directors' Scene Workshop**

**TFI 2310 and 2320** / 3 credits (per semester) / Every year

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

**The Film Noir**

**TFI 2720** / 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*. Also offered as CIN 2720.

**Prerequisite:** TFI/CIN 2760 and 2770

**Cinematic Expression I and II**

**TFI 2760 and 2770** / 4 credits (per semester)

I: Fall; II: Spring

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

**Writing for Film I**

**TFI 2810** / 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.

**Cinema and Revolution**

**TFI 3001** Refer to CIN 3000 in [Cinema Studies Courses](#) (School of Humanities) for description.

**Film Sound: Technique and Theory**

**TFI 3040** Refer to CIN 3040 in [Cinema Studies Courses](#) (School of Humanities) for description.

**Cinematography III**

**TFI 3090** / 2 credits / Fall

Individual projects in advanced cinematography.

**Prerequisite:** Permission of instructor

**Cinematography IV**

**TFI 3110** / 3 credits / Spring

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

**Prerequisite:** TFI 3090

**Film Directors' Workshop**

**TFI 3200 and 3210** / 4 credits (per semester) / Every year

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

**Cinemas of Migration**

**TFI 3250** Refer to CIN 3250 in [Cinema Studies Courses](#) (School of Humanities) for description.

**Screenwriting I**

**TFI 3320** / 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.

**Genres of Affect**

**TFI 3330** / 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. Also offered as CIN 3330.

**Prerequisite:** TFI/CIN 2760 and 2770

**Research Practicum: Silent Cinema**

**TFI 3340** Refer to CIN 3340 in [Cinema Studies Courses](#) (School of Humanities) for description.

**Film in the Expanded Field**

**TFI 3360** / 4 credits / Special topic (offered irregularly)

Addresses the history of exchange between art and cinema and the dominance of film in contemporary aesthetic practices. How has the expansion of film into museum and gallery spaces redefined the practice of both art and film, especially given the rise of new technologies?

**Prerequisite:** TFI 2760 and 2770, and permission of instructor

**Contemporary Global Cinema**

**TFI 3401** Refer to CIN 3400 in [Cinema Studies Courses](#) (School of Humanities) for description.

**Documentary Workshop I and II**

**TFI 3460 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, group projects, and demonstrations. Students research, design, and complete a documentary film.

**Methods in Film Criticism**

**TFI 3480** / 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.*  
**Prerequisite:** TFI 2760 and 2770, and permission of instructor

#### **Eastern European Film**

**TFI 3515** Refer to CIN 3515 in [Cinema Studies Courses](#) (School of Humanities) for description.

#### **Queer Cinema**

**TFI 3540** Refer to CIN 3540 in [Cinema Studies Courses](#) (School of Humanities) for description.

#### **Kubrick**

**TFI 3600** Refer to CIN 3600 in [Cinema Studies Courses](#) (School of Humanities) for description.

#### **Experimental Workshop**

**TFI 3610** 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, digital animation and manipulation, and related techniques are taught in this hands-on studio course. *Offered as NME 3611 and 3621 for new media majors with advanced standing.*

#### **Advanced Editing: Sound on Film**

**TFI 3650** / 3 credits / Fall

Techniques and theory of sound editing. Application and use of synchronous and nondiegetic sound from production through mix.

#### **Advanced Picture Editing**

**TFI 3655** / 3 credits / Spring

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

#### **American Film Genres**

**TFI 3705** / 4 credits / Special topic (offered irregularly, Fall)

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. *Also offered as CIN 3705.*

**Prerequisite:** TFI/CIN 2760 and 2770

#### **The Western**

**TFI 3715** Refer to CIN 3715 in [Cinema Studies Courses](#) (School of Humanities) for description.

#### **The Business of Film**

**TFI 3725** / 2 credits / Spring

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

#### **The American Avant-Garde Film**

**TFI 3730** / 4 credits / Every third year

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. *Also offered as CIN 3730.*

**Prerequisite:** TFI/CIN 2760 and 2770

#### **The Independent Spirit in American Film**

**TFI 3735** / 4 credits / Special topic (offered irregularly)

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. *Also offered as CIN 3736.*

**Prerequisite:** TFI/CIN 2760 and 2770

#### **Meaning and Truth in Cinema**

**TFI 3745** / 4 credits / Alternate years (Fall)

Intensive introduction to film theory, focusing on issues surrounding the meaning and truth of the moving image. Readings by Bazin, Eisenstein, Metz, and others. *Limited to junior and senior film majors.*

**Prerequisite:** TFI 2760 and 2770, and permission of instructor

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

**TFI 3755** / 4 credits / Special topic (offered irregularly)

Investigation of a range of filmmakers who attempt to convey the spiritual through manipulation of film form. Films by Ozu, Bresson, Dreyer, Tarkovsky, and others. *Also offered as CIN 3755.*

**Prerequisite:** TFI/CIN 2760 and 2770

#### **New Waves of East Asian Cinema**

**TFI 3757** / 4 credits / Special topic (offered irregularly)

In this course on internationally acclaimed auteurs of East Asian cinema (Japan, China, Taiwan, Hong Kong, Korea), emphasis is placed on the concepts of "national cinema" and "new waves." In particular, the critique of nationalism via a radicalization of both content and form in the various new waves is examined. *Also offered as CIN 3757.*

**Prerequisite:** TFI/CIN 2760 and 2770, and permission of instructor

#### **Japanese Cinema**

**TFI 3760** / 4 credits / Special topic (offered irregularly)

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. *Also offered as CIN 3760.*

**Prerequisite:** TFI/CIN 2760 and 2770

#### **Contemporary Asian Cinema**

**TFI 3763** Refer to CIN 3763 in [Cinema Studies Courses](#) (School of Humanities) for description.

#### **Topics in Classical Cinema**

**TFI 3765** Refer to CIN 3765 in [Cinema Studies Courses](#) (School of Humanities) for description.

#### American Cinema of the '50s

**TFI 3783** Refer to CIN 3783 in [Cinema Studies Courses](#) (School of Humanities) for description.

#### Hawks and Wilder: Hollywood Auteurs

**TFI 3785** Refer to CIN 3785 in [Cinema Studies Courses](#) (School of Humanities) for description.

#### The New Hollywood

**TFI 3787** Refer to CIN 3787 in [Cinema Studies Courses](#) (School of Humanities) for description.

#### Writing for Film II

**TFI 3810** / 2 credits / Fall

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

#### Italian Cinema After Neorealism

**TFI 3830** / 4 credits / Special topic (offered irregularly)

Survey of Italian cinema of the postneorealist era, with special focus on the films of Michelangelo Antonioni and Federico Fellini. *Also offered as CIN 3830.*

**Prerequisite:** TFI/CIN 2760 and 2770

#### André Bazin, Realism, and Cinema

**TFI 3835** / 4 credits / Special topic (offered irregularly)

An advanced seminar focusing on the criticism of André Bazin, a co-founder of the influential magazine *Cahiers du Cinéma* and prolific author (*What is Cinema?* Vol. 1 and 2); the cinema that he championed, including Italian neorealism; his influence on post–World War II film studies and criticism; and his current renaissance in contemporary filmmaking and criticism. *Also offered as CIN 3835.*

**Prerequisite:** TFI/CIN 2760 and 2770

#### French Cinema Since 1930

**TFI 3855** / 4 credits / Special topic (offered irregularly)

Survey of French filmmaking from the sound era, with special focus on poetic realism and the *nouvelle vague*. Films by Vigo, Carné, Renoir, Truffaut, Godard, and others. *Also offered as CIN 3855.*

**Prerequisite:** TFI/CIN 2760 and 2770

#### Contemporary French Cinema

**TFI 3857** Refer to CIN 3857 in [Cinema Studies Courses](#) (School of Humanities) for description.

#### Melodrama

**TFI 3870** Refer to CIN 3870 in [Cinema Studies Courses](#) (School of Humanities) for description.

#### Senior Production: Filmmaking

**TFI 4180** and **4190** / 8 credits (per semester) / Every year

An intensive, two-semester workshop course in which students prepare and produce their thesis film. Production can proceed only after faculty approval of the screenplay, casting, and production schedules.

#### Advanced Screenwriting

**TFI 4310** / 2 credits / Fall

Completion of senior thesis screenplay.

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

## Theatre History/Critical Studies Courses

These two undergraduate courses, offered by the Conservatory of Theatre Arts & 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.

#### Dramatic Structure

**THC 1050** / 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.

#### History of the Theatre

**THC 2010** / 4 credits / Spring

A study of the history of world theatres from their origins through the present.

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These 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, [destech@purchase.edu](mailto:destech@purchase.edu), (914) 251-6850.

#### Graduate Seminar in History of the Theatre

**THC 5010** / 4 credits / Fall

#### Graduate Seminar in Dramatic Structure

**THC 5050** / 4 credits / Spring

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

# Conservatory of Theatre Arts & Film:

## SOA Courses, 1000–4999

These courses, offered by the Conservatory of Theatre Arts & Film, are open to students in all disciplines without permission of instructor (excluding acting, dramatic writing, and theatre design/technology students in SOA courses in their discipline). Additional courses may be added each semester.

### Introduction to Theatre Design

**SOA 1800** / 4 credits / Every semester

An exploration of the basic ideas and concepts involved in designing for theatre productions.

### Introduction to Screenwriting

**SOA 2750** / 3 credits / Special topic (offered irregularly)

Students prepare to meet the challenges of the screenplay through exercises in writing short stories and scenes.

### Movement for Actors

**SOA 2760** / 2 credits / Every semester

An introduction to dramatic movement for the stage. Technique, improvisation, repertoire, and composition are explored, using physical language. Students work on solos, on duets, and in groups with text, objects, and music. Assignments include classroom presentations, readings, and papers. Videotapes are reviewed and discussed.

### Acting and Archetypes

**SOA 2770** / 3 credits / Special topic (offered irregularly)

An exploration of psychological archetypes and myths. This course continues the sensory actualization techniques and includes the study of warmup, improvisation, and other technical exercises, plus mask making and monologues.

**Prerequisite:** SOA 1750 or 2760

### Creative Expression

**SOA 3760** / 3 credits / Special topic (offered irregularly)

Students learn approaches for using the arts as a means of expression and a mode of communication. This course is designed to help future educators and residency artists develop new ways of integrating the arts into a non-arts curriculum and advance the inclusion of creative expression in the classroom.

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For additional information and updates during 2008–2010, visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

# School of Art+Design

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 School of Art+Design's programs is to provide an educational atmosphere in which students and faculty artists and designers 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 their respective disciplines as painters, photographers, sculptors, graphic designers, printmakers, video artists, and craftspeople. 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 is responsive to both the established traditions and categories of art making and the expanding new concepts, materials, and technologies of the contemporary world.

## About Our Alumni

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 Guggenheim, Fulbright, Prix de Rome, and MacArthur fellowships and Siskind, New York Foundation for the Arts, and Marie Walsh Sharpe Foundation grants. Alumni work has been exhibited at such prestigious institutions as the Museum of Modern Art, P.S.1 Contemporary Art Center, and Whitney Museum of American Art in New York City; 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 renowned international contemporary art fair.

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## Administration

Denise Mullen, *Dean, School of Art+Design*  
Ravi Rajan, *Assistant Dean*

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For additional information and updates during 2008–2010, visit [www.purchase.edu/art+design-](http://www.purchase.edu/art+design-)

## The B.F.A. 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 the larger world of art and design. In the art school setting, the student investigates introductory courses in different visual arts disciplines and, during the four-year program, specializes in a major 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 heads of the 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, Alfredo Jaar, Yvonne Jacquette, Joan Jonas, Jon Kessler, Alison Knowles, Komar and Melamid, Les Levine, Donald Lipski, Ellen Lupton, T. Abbott Miller, Judy Pfaff, Peter Plagens, Tim Rollins, Dana Schutz, and Wolfgang Weingart.

## B.F.A. Overview: Requirements, Electives, and Option

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 are listed under each major. In order to graduate, B.F.A. students must fulfill all [general degree requirements](#) as well as the requirements for their major.

Refer to the Admissions section for information on [undergraduate admissions](#) and the Academic Policies section for [internal transfer](#) policy and procedures.

## 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 dean in the School of Art+Design regarding eligibility. (For additional information, refer to [Study Abroad](#).)

## 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

### Sophomore and Junior Years

Study in the major begins in the first semester of the sophomore year. Students should refer to both the [general requirements](#) for the B.F.A. degree 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 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.

**Prerequisite:** 4 credits in [visual arts studio courses](#) and 4 credits in [art history courses](#)

### Academic Requirements for the Minor in Visual Arts

A total of 20 credits (16 credits in visual arts studio courses and 4 credits in art history courses) are required, as follows:

1. The prerequisites listed above: 8 credits
2. Plus 12 additional credits in visual arts studio courses, chosen in consultation with the coordinator of minors in the School of Art+Design

### How to Apply

Students who have completed the prerequisite courses must submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms"), a portfolio, and a written statement to the coordinator of minors in the School of Art+Design, whose evaluation will determine acceptance into the program. The application is also available in the Art+Design Office.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Minor.aspx).

## B.F.A. Program: Art History Minor and Concentration

### Minor in Art History

For the academic requirements, refer to [Art History](#) (School of Humanities).

- a. Of the credits earned toward the minor in art history, 12 satisfy the art history requirement for visual arts majors.
- b. An additional 8 credits may be counted toward the 88-credit studio/professional requirement for visual arts majors.
- c. 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: Academic Requirements

Nine courses, as follows:

ARH 1010/History of Art Survey I  
ARH 1020/History of Art Survey II  
ARH 3880/Junior Seminar in Art History  
One course in the history of pre-1800 art  
Four additional art history courses  
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:

1. 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.
2. Of the credits earned toward the concentration in art history, 12 satisfy the art history requirement for visual arts majors.
3. An additional 8 credits may be counted toward the 88-credit studio/professional requirement for visual arts majors.
4. 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.
5. For ARH course descriptions, refer to [Art History undergraduate courses](#).

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/ArtHistoryMinorAndConcentration.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/ArtHistoryMinorAndConcentration.aspx).

# The Graphic Design Program

The graphic design area offers a distinctive program in the art and practice of print- and digitally based graphic design and experimental publishing. The program approaches graphic design as a vital field of professional art practice that gives shape to culture through a variety of media, including:

- print and digital books, magazines, brochures, posters, billboards
- motion graphics
- Web and interactive design
- type design
- exhibition design
- packaging
- other two-, three-, and four-dimensional manifestations

While graphic design usually solves visual communication problems through words, symbols, and images, its applications can be commercial, political, educational, literary, subversive, personal, and experimental.

To prepare for the range of options in the graphic design field, the program provides a hands-on studio environment with emphasis on the marriage of formal and conceptual skills. After the freshman foundation studies, a three-year sequence of courses begins with training in fundamental principles, skills, theory, and history and progresses toward more advanced and applied applications. Experienced, professional faculty members help students find their own voice and approach to design in a facility that encompasses a broad array of print and digital technologies. The program challenges students to consider the role of the artist/designer as creative collaborator, if not the originator of project ideas.

In collaboration with the [Printmaking Program](#), courses in the art of the book and experimental publishing are offered in the facilities of the School of Art+Design's Center for Editions. The graphic design major is rigorous yet flexible and encourages overlaps with other areas in Art+Design (e.g., printmaking, photography, furniture design, video, and new media).

Students majoring in graphic design are subject to sophomore and junior reviews.

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## Graphic Design Faculty (Board of Study)

Carol Bankerd, M.F.A., Yale University  
Bill Deere, M.F.A., Cranbrook Academy of Art  
Warren Lehrer, M.F.A., Yale University  
Robin Lynch, M.F.A., Yale University  
Timothy Samara, B.F.A., University of the Arts  
Leonard Seastone, M.F.A., Purchase College  
Philip Zimmermann, M.F.A., Visual Studies Workshop/SUNY Buffalo

For additional information: [School of Art+Design Faculty](#)

## B.F.A. in Graphic Design: Academic Requirements

In addition to fulfilling [general degree requirements](#), undergraduate students majoring in graphic design must complete the following requirements (101 credits), as outlined below by semester and year:

### Freshman Year: 25 credits

<i>Fall:</i>	<i>12 credits</i>
VIS 1030/Art+Design Freshman Seminar	0 credits
VDE 1150/Design I	4 credits
VDR 1010/Drawing I	4 credits
VSC 1010/Sculpture I	4 credits

<i>Spring:</i>	<i>13 credits</i>
ARH 1020/History of Art Survey II	5 credits
VPR 1600/Extended Media	4 credits
ARH —/Art history elective (contemporary)	4 credits

### Sophomore Year: 24 credits

<i>Fall:</i>	<i>10 credits</i>
VDE 2400/Letterpress Workshop I or an art history elective	4 credits
VDE 2450/Digital Media for Designers I	2 credits
VDE 2500/Word and Image I	4 credits

<i>Spring:</i>	<i>14 credits</i>
VDE 2460/Digital Media for Designers II	2 credits
VDE 2600/Word and Image II	4 credits
VDE 2750/Book Structures or another design elective	4 credits
VDE 3300/History of Graphic Design Survey	4 credits

### Junior Year: 28 credits

<i>Fall:</i>	<i>16 credits</i>
VDE 3200/Advanced Typography	4 credits
VDR 3450/Production for Designers*	4 credits
VDE 3510/Word and Image III	4 credits
Design elective**	4 credits

\*VDR 3450 may be taken in the fall or spring

\*\*Recommended: VDE 3190/Motion Graphics for Designers

<i>Spring:</i>	<i>12 credits</i>
VDE 3240/Design Issues	4 credits
VDE 3610/Word and Image IV	4 credits
Design elective*	4 credits
*Recommended: VIS 2120/Crossover I or VDE 3090/Interactive Design	

#### Senior Year: 24 credits

<i>Fall:</i>	<i>8 credits</i>
VDE 4100/Community Design	4 credits
Design elective*	4 credits
*Recommended: VIS 3120/Crossover II or VDE 4600/Experimental Book	

<i>Spring:</i>	<i>16 credits</i>
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 courses:

VDE 3440/Typographic Investigations (4 credits)  
VDE 3800/Design for the Web (4 credits)

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/DesignAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/DesignAcademicRequirements.aspx).

## Undergraduate Design Courses (VDE)

**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, VDE 2450/Digital Media for Designers I is a prerequisite for VDE 2460/Digital Media for Designers II.

### Design I

**VDE 1150** / 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. Offered as SOA 1140 for students in other disciplines.*

### Crossover I

**VDE 2110** Refer to VIS 2120 in the [General \(VIS\)](#) section for description.

### Letterpress Workshop I

**VDE 2400** / 4 credits / Fall

Students become familiar with hot-type technology and relief printing, together with their contemporary aesthetic possibilities in both the applied and fine arts. Hands-on experience with handset, moveable type is provided, and traditional and experimental techniques are explored. No previous typographic experience is required.

### Digital Media for Designers I

**VDE 2450** / 2 credits / Fall

An introduction to the digital tools that graphic designers need for professional creative work. Software applications (Adobe Photoshop, Illustrator, InDesign) as well as techniques for using fonts and creating print output are covered. *Required for graphic design majors.*

**Corequisite:** VDE 2500 or permission of instructor

### Digital Media for Designers II

**VDE 2460** / 2 credits / Spring

This continuation of VDE 2450 introduces students to digitally delivered and time-based media. Software applications (Adobe Dreamweaver, Flash, After Effects) are used to expand upon the work of VDE 2450. *Required for graphic design majors.*

**Prerequisite:** VDE 2450

**Corequisite:** VDE 2600 or permission of instructor

### Word and Image I

**VDE 2500** / 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; and 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

### Word and Image II

**VDE 2600** / 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

### Book Structures

**VDE 2750** / 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.

#### **Type and Composition**

##### **VDE 2850 / 4 credits / Special topic (offered irregularly)**

In support of VDR 2500 and 2600, this course offers intensive explorations of complex text, typography, editorial structure, design, and image making. Content is scrutinized in and complemented by concept-driven projects that help students investigate the power of informed manipulation of editorial and Web-based text and imagery. Creative approaches to problem solving, such as Gestalt principles of organization and "lateral thinking," are also examined and applied.

**Prerequisite:** Permission of instructor

#### **Interactive Design**

##### **VDE 3090 / 4 credits / Spring**

In this course, which builds on the skills and processes explored in VDE 2460 and 3800, 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, scriptwriting, 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 2460 and 3800

#### **Motion Graphics for Designers**

##### **VDE 3190 / 4 credits / Special topic (offered irregularly)**

An introduction to the principles and language of time-based design. Building on the design issues and skills introduced in VDE 2460, this course adds the variables of motion and interactivity to class projects. Technique, theory, and practice are introduced through an exploration of the use of time, on-screen spatiality, transition, kinetic typography, narrative, and sound as applied to graphic and typographic animation exercises. Projects address linear and nonlinear environments such as film and television titling, DVD menus, Web splash pages, and graphics for mobile devices.

**Prerequisite:** VDE 2460 and permission of instructor

#### **Advanced Typography**

##### **VDE 3200 / 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 and layout; and advanced problems of word/image relationships. *Required for graphic design majors.*

**Prerequisite:** VDE 2600

#### **Design Issues**

##### **VDE 3240 / 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; and 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.*

#### **History of Graphic Design Survey**

##### **VDE 3300 / 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.*

#### **Typographic Investigations**

##### **VDE 3440 / 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, 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

#### **Production for Designers**

##### **VDE 3450 / 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

#### **Word and Image III**

##### **VDE 3510 / 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

#### **Word and Image IV**

##### **VDE 3610 / 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

#### **Design for the Web**

##### **VDE 3800 / 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 2460 or equivalent

### Senior Seminar

**VDE 4090** / 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

### Community Design

**VDE 4100** / 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 the concept and development of multiple design solutions, production, printing, scheduling, maintaining client relationships, billing, etc. *Required for graphic design majors.*

**Prerequisite:** VDE 3200 and 3510

### Advanced Web Design: Special Projects

**VDE 4170** / 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:** VDE 3090 or 3800, and permission of instructor

### Experimental Book

**VDE 4600** / 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.

### Artist/Writer Workshop

**VDE 4790** / 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; and writing and designing for the visual book, performance, and other time-based media. Students choose the medium for their final projects; collaborations are encouraged. *Offered as SOA 4240 for students in other disciplines.*

**Prerequisite:** Junior or senior standing, and an interest in the marriage of visual arts and writing

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VdeCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VdeCourses.aspx).

## The Painting and Drawing Program

Students in painting and drawing benefit from the variety of views of faculty members who are all practicing and exhibiting artists. Studio work is complemented by trips to New York City to visit galleries, museums, and artists' studios. Students pursuing the B.F.A. major in painting/drawing take part in sophomore and junior reviews; all students participate in critique and review sessions conducted by the resident faculty, as well as by visiting artists and critics.

Students have access to nine studios specifically designed for painting and drawing, with large north-facing windows that provide excellent natural light. In the junior and senior years, selected students may be assigned semiprivate studios.

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### Painting and Drawing Faculty (Board of Study)

Judith Bernstein, M.F.A., Yale University  
Nancy Davidson, M.F.A., School of the Art Institute of Chicago (Emerita)  
Sharon Horvath, M.F.A., Tyler School of Art, Temple University  
Leah Montalto, M.F.A., Rhode Island School of Design  
George Parrino, M.F.A., Yale University  
Leonard Stokes, M.F.A., Yale University  
Michael Tollen, M.F.A., The Ohio State University  
Jennifer Wroblewski, M.F.A., New York Academy of Art

For additional information: [School of Art+Design Faculty](#)

## B.F.A. in Painting and Drawing: Academic Requirements

In addition to fulfilling [general degree requirements](#), undergraduate students majoring in painting/drawing must complete the following requirements (100–101 credits), as outlined below by semester and year:

### Freshman Year: 25 credits

<i>Fall:</i>	<i>12 credits</i>
VIS 1030/Art+Design Freshman Seminar	0 credits
VDE 1150/Design I	4 credits
VDR 1010/Drawing I	4 credits
VSC 1010/Sculpture I	4 credits

<i>Spring:</i>	<i>13 credits</i>
VDR or VPA —/Elective in drawing or painting	4 credits

VPR 1600/Extended Media	4 credits
ARH 1020/History of Art Survey II	5 credits

### Sophomore Year: 23–24 credits

<i>Fall:</i>	<i>12 credits</i>
VDR or VPA —/Elective in drawing or painting	4 credits
Studio art elective	4 credits
ARH —/Art history elective*	4 credits
<i>Spring:</i>	<i>11–12 credits</i>
VDR or VPA —/Elective in drawing or painting	4 credits
Studio art elective	4 credits
ARH —/Art history elective*	3–4 credits

\* One semester each of modern and contemporary art history; may be taken in either order

### Junior Year: 24 credits

<i>Fall:</i>	<i>12 credits</i>
VDR or VPA 3500/Junior Studio I	4 credits
VDR or VPA —/Upper-level elective in drawing or painting	4 credits
Studio art elective	4 credits
<i>Spring:</i>	<i>12 credits</i>
VDR or VPA 3510/Junior Studio II	4 credits
VDR or VPA —/Upper-level elective in drawing or painting	4 credits
Studio art elective	4 credits

### Senior Year: 28 credits

<i>Fall:</i>	<i>12 credits</i>
VIS 4470/Field Trips or a studio art elective or an art history course	4 credits
Upper-level studio art elective	4 credits
VIS 4990/Senior Project	4 credits
<i>Spring:</i>	<i>16 credits</i>
VDR or VPA 4400/Senior Seminar and Critique	4 credits
VIS 4470/Field Trips or a studio art elective or an art history course	4 credits
Upper-level studio art elective	4 credits
VIS 4990/Senior Project	4 credits

For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PaintingAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PaintingAcademicRequirements.aspx).

## Undergraduate Drawing Courses (VDR)

**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.

### Drawing I

**VDR 1010** / 4 credits / Every semester

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.*

### Drawing II

**VDR 1020** / 4 credits / Spring

A continuation of VDR 1010, using wet media: ink, wash, watercolor, and paint (acrylic and/or tempera). Subjects may include the still life, self-portraits, the figure, interior and exterior space, architecture, master copies, nonobjective and process-oriented problems, and personal subjects. Students begin with controlled value scale and linear marking, transition to wet-over-dry, and then explore wet-into-wet. A final project is required. Research sources include Tiepolo, Poussin, Rembrandt, Picasso, Manet, Richard Diebenkorn, Elizabeth Peyton, and Marlene Dumas.

**Prerequisite:** VDR 1010

### Drawing Seminar IA and IB

**VDR 1090 and 1100** / 4 credits (per semester)

IA: Fall; IB: Spring

This two-semester seminar embraces graphic delineation as a means by which we learn to see, understand, imagine, and depict form and space. The approach is both analytic and synthetic, and the emphasis is on economy of means. Class exercises are designed to strengthen powers of direct observation as well as imagination (the mind's eye), 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.*

### Figure Drawing I and II

**VDR 2050 and 2060** / 4 credits (per semester) / Every semester

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

### **Figure Drawing Workshop**

**VDR 2051 and 2061** / 2 credits (per semester)

Special topic (offered irregularly)

A 2-credit workshop version of VDR 2050 and 2060. Concepts like gesture, contour, modeling, and movement are studied to see and record the reality and relationships of live subject matter. Materials include pencil, charcoal, wash, and conté.

**Prerequisite:** VDR 1010

### **Black and White as Color**

**VDR 2130** Refer to VPA 2130 in [Painting Courses](#) for description.

### **Intermediate Drawing**

**VDR 2150** / 4 credits / Special topic (offered irregularly)

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

### **Visiting Artist**

**VDR 3050** / 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

### **Drawing**

**VDR 3060** / 4 credits / Summer (offered in [Italy](#))

Drawing concentrates the mind, leading to intensified discovery and appreciation of the visual meaning found in the local environment, both natural (landscape) and man-made (architectural and sculptural forms). This course approaches drawing as a language, a tool by which students learn to see the visual world with greater clarity and insight. Most work is conducted outdoors to take advantage of the unique landscape and landmarks of this historic region. In addition to scheduled classes, instruction takes place on location during field trips, concluding with museum drawing in Rome. Studio sessions are supplemented by slide talks that address the formal strategies of old and modern master drawings.

### **Drawing Seminar IIA and IIB**

**VDR 3090 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

### **Black and White as Color**

**VDR 3130** Refer to VPA 3130 in [Painting Courses](#) for description.

### **Drawing Concepts I**

**VDR 3150** / 4 credits / Special topic (offered irregularly)

A conceptual study of drawing, employing research of established artists' work to develop the following themes: the portrait, artist's studio, café, mirrors/veils, commedia dell'arte, and mythology. The focus is on critical thinking, understanding the self-defining aspects of style, and the nature of content and meaning.

**Prerequisite:** VDR 1010

### **Outrageous/Outscale**

**VDE 3190** / 4 credits / Special topic (offered irregularly)

Students experiment with ideas for making a series of work that is extreme in content, scale, color, and visual impact, and may choose to work independently or collaboratively.

**Prerequisite:** Four semesters of drawing and/or painting courses

### **Large-Scale Figure Drawing**

**VDR 3200** / 4 credits / Special topic (offered irregularly)

This course involves drawing the nude in grand scale from observation. Anatomy, gesture, and composition are stressed in large-scale, fast-to-slow drawing. Homework, analysis, critiques, hard work, and fun are all part of the course. Assignments in anatomy, photography, narrative, memory, and art history are used to allow each student's development of a uniquely "cool" vision.

### **Special Topics: Museum Drawing**

**VDR 3260** / 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

### **Onsite Drawing**

**VDR 3270** / 2 credits / Special topic (offered irregularly)

Students work outside the studio from direct observation. Personal invention, imagination, and unique responses are encouraged. Sites have included Grand Central Station, Rye Playland, the Westchester County Airport, and various locations on campus.

**Prerequisite:** Two semesters of drawing

### **Advanced Drawing Projects I and II**

**VDR 3300 and 4300** / 4 credits (per semester)

Special topic (offered irregularly)

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 as a medium all on its own. *VDE 4300 may be of particular interest to M.F.A. students.*

**Prerequisite:** Permission of instructor

### **Experimental Drawing**

**VDR 3400** / 4 credits / Special topic (offered irregularly)

This course encourages nontraditional approaches to drawing. Students explore a more innovative and interpretive response to their visual and intellectual experiences, both through a wide-ranging use of tools and materials and through complex and unconventional concepts, ideas, and subject matter. Assumptions about technique, subject, author, environment, audience, and historical classifications are interrogated.

**Prerequisite:** VDR 1010

### Experimental Drawing Workshop

**VDR 3401** / 2 credits / Special topic (offered irregularly)

A 2-credit workshop version of VDR 3400 that encourages nontraditional approaches to drawing. Students explore a more innovative and interpretive response to their visual and intellectual experiences, both through a wide-ranging use of tools and materials and through complex and unconventional concepts, ideas, and subject matter.

### Junior Studio I and II

**VDR 3500** and **3510** Refer to VPA 3500 and 3510 in [Painting Courses](#) for description.

### Studio Assistant

**VDR 3950** / 2 credits / Every semester

Students gain technical professional experience by helping provide a safe and well-functioning studio environment for their fellow students. Studio assistants are expected to have advanced standing in their media area and a thorough understanding of current professional practices. Duties include basic maintenance and demonstrations of equipment, independent or group tutorials and workshops, weekly meetings, and other responsibilities assigned by the sponsoring instructional technician. A maximum of 4 credits in VDR 3950 (or a combined maximum of 6 credits in [VIS 3800](#) and VDR 3950) may be applied toward the B.F.A. degree. *Also offered as VPA, VPH, VPR, and VSC 3950.*

**Prerequisite:** Two semesters in the relevant media area and permission of instructor

### Research

**VDR 4200** Refer to VPA 4200 in [Painting Courses](#) for description.

### Advanced Drawing Projects II

**VDR 4300** Refer to [VDR 3300 and 4300](#).

### Senior Seminar and Critique

**VDR 4400** / 4 credits / Spring

Commitment and professional practice are the focus of this seminar. Students are encouraged to articulate and clarify the intentions of their work through lectures, critiques, discussions, and readings. *Required for all painting/drawing majors who are undertaking a senior project in drawing.*

**Prerequisite:** VDR 3500 and 3510

### Special Topics in Drawing

**VDR 4500** / 4 credits / Special topic (offered irregularly)

An extensive study of a particular topic or technique in drawing. Topics vary each semester.

**Prerequisite:** Two semesters of drawing

### Special Topics in Drawing Workshop

**VDR 4501** / 2 credits / Special topic (offered irregularly)

A 2-credit workshop version of VDR 4500 on a particular topic or technique in drawing. Topics vary each semester.

**Prerequisite:** Two semesters of drawing

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VdrCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VdrCourses.aspx).

## Undergraduate Painting Courses (VPA)

**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.

### Painting I

**VPA 1010** / 4 credits / Every semester

In this introduction to oil painting, projects focus on a variety of attitudes toward making paintings. Some assignments involve painting from direct observation while others involve transforming and abstracting from a given motif. Students develop color equivalents for observed relationships by translating their experience into color choices of hue, value, intensity, and temperature.

### Painting II

**VPA 1020** / 4 credits / Every semester

A continuation of VPA 1010, with emphasis on the choices of color, composition, and surfaces. Students discover the role of color and composition by constructing a painting working from art historical models, concepts, and direct observation. Various oil painting methods, techniques, and approaches, as well as the physical aspects of building painting supports, are covered.

**Prerequisite:** VPA 1010

### Painting III

**VPA 2010** / 4 credits / Fall

A continuation of VPA 1020, with emphasis on choices of color, scale, size, composition, and subject. Projects may include interiors and figures in the environment, as well as narrative, conceptual, and thematic approaches.

**Prerequisite:** VPA 1020

### Black and White as Color

**VPA 2130** / 4 credits / Special topic (offered irregularly)

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). Colorants are explored in extension, as areas. Plasticity is expressed by means of color interaction: selective orchestrations of color intervals, edge conditions, quantity, distribution, and proportion. *Also offered as VDR 2130.*

**Prerequisite:** VDR 1010 and VPA 1010

**Art in the Dark****VPA 2260** / 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 partially dark environment encourage peripheral vision and a unified field response. Media include chalk, pencil, brush, and paint.

**Prerequisite:** VPA 1010**The Generated Image****VPA 3000** / 2 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 and working knowledge of Photoshop**Advanced Painting I and II****VPA 3010 and 3020** / 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**Visiting Artist****VPA 3050** / 4 credits / Special topic (offered irregularly)

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.

**Materials and Techniques****VPA 3100** / 2 credits / Special topic (offered irregularly)

Contemporary and more traditional approaches to painting materials and techniques are examined. Topics include pigments, solvents, supports, media, and their technical applications.

**Prerequisite:** VDR 1010**People and Places****VPA 3110** / 4 credits / Spring

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.

**Prerequisite:** Permission of instructor**Onsite Painting****VPA 3270** / 4 credits / Special topic (offered irregularly)

Students work outside the studio from direct observation. Personal invention, imagination, and unique responses are encouraged. Sites have included Grand Central Station, Rye Playland, the Westchester County Airport, and various locations on campus.

**Prerequisite:** Two semesters of painting**Experimental Painting****VPA 3410** / 4 credits / Special topic (offered irregularly)

This course encourages nontraditional approaches to painting. Students explore a more innovative and interpretive response to their visual and intellectual experiences, both through a wide-ranging use of tools and materials and through complex and unconventional concepts, ideas, and subject matter. Assumptions about technique, subject, author, environment, audience, and historical classifications are interrogated.

**Prerequisite:** VPA 1010**Junior Studio I and II****VPA 3500 and 3510** / 4 credits (per semester)

I: Fall; II: Spring

A two-semester course focusing on the synthesis of observational skills, a visual vocabulary, and individual vision. Students identify their sensibilities and interests through increasingly self-directed assignments and further their visual, technical, conceptual, and verbal abilities. *Also offered as VDR 3500 and 3510.*

**Prerequisite:** Junior standing in painting/drawing**The Monotype****VPA 3550** Refer to VPR 3550 in [Printmaking Courses](#) for description.**Studio Assistant****VPA 3950** Refer to VDR 3950 in [Drawing Courses](#) for description.**Research****VPA 4200** / 2 credits / Special topic (offered irregularly)

Students are asked to discover and develop source material for their personal vision and to identify their affinities for contemporary and historical art and artists. Casting a wide net (including collecting, sorting, and recording thematic topics; making drawing studies; and sketchbook investigations of images and information), students gather stimuli and create a personal archive to nourish their studio practice. *Also offered as VDR 4200.*

**Senior Seminar and Critique****VPA 4400** / 4 credits / Spring

Commitment and professional practice are the focus of this seminar. Students are encouraged to articulate and clarify the intentions of their work through lectures, critiques, discussions, and readings. *Required for all painting/drawing majors who are undertaking a senior project in painting.*

**Prerequisite:** VPA 3500 and 3510**Special Topics**

**VPA 4500** / 4 credits / Special topic (offered irregularly)

An extensive study of a particular topic or technique in painting. Topics vary each semester.

**Prerequisite:** Two semesters of painting

### Special Topics Workshop

**VPA 4501** / 2 credits / Special topic (offered irregularly)

A 2-credit workshop version of VPA 4500 on a particular topic or technique in painting. Topics vary each semester.

**Prerequisite:** Two semesters of painting

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VpaCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VpaCourses.aspx).

## The Photography Program

The photography curriculum provides an in-depth program that is focused specifically on fine art photography through the study of traditional film/wet processes as well as newer digital and older nonsilver processes. Despite this focus, many graduates work successfully in applied photography fields. Enrollment in all upper-level photography courses is exclusively by permission of the instructor.

Students begin with courses in traditional silver printing and continue with practical courses selected from an array of technical and conceptual electives. Film formats range from 35mm to 8x10, and advanced technical courses are offered in silver, color, view camera, nonsilver, and digital scanning, editing, and printing techniques.

Various thematic courses, offered on a rotating basis, encourage the integration of conceptual thinking with the materials and technical processes. Examples of these courses include *Narrative Strategies*, *Portrait/Self-Portrait*, *Photographic Interventions*, and *Contemporary Trends*.

The facilities include group darkrooms with more than 50 4x5 enlargers, an 8x10 enlarger, 20 private darkrooms, a nonsilver darkroom, and a digital facility capable of high-end scanning and file preparation for inkjet and digital C-printing, and enlarged negative creation for nonsilver printing.

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### Photography Faculty (Board of Study)

Anna Collette, M.F.A., Yale University

Jed Devine, M.F.A., Yale University

Marcia Due, M.F.A., Yale University

Robert Kozma, B.F.A., Purchase College

Deborah Mesa-Pelly, M.F.A., Yale University

Jo Ann Walters, M.F.A., Ohio University

For additional information: [School of Art+Design Faculty](#)

## B.F.A. in Photography: Academic Requirements

In addition to fulfilling [general degree requirements](#), undergraduate students majoring in photography must complete the following requirements (101 credits), as outlined below by semester and year:

### Freshman Year: 25 credits

<i>Fall:</i>	<i>12 credits</i>
VIS 1030/Art+Design Freshman Seminar	0 credits
VDE 1150/Design I	4 credits
VDR 1010/Drawing I	4 credits
VSC 1010/Sculpture I	4 credits

<i>Spring:</i>	<i>13 credits</i>
VPH 1010/Photography I	4 credits
VPR 1600/Extended Media	4 credits
ARH 1020/History of Art Survey II	5 credits

### Sophomore Year: 24 credits

<i>Fall:</i>	<i>12 credits</i>
VPH 2030/Photography II	4 credits
VPH —/Photography elective	4 credits
ARH —/Art history elective (contemporary)	4 credits

<i>Spring:</i>	<i>12 credits</i>
VPH 2320/Looking at Photographs	4 credits
VPH —/Photography elective	4 credits
Studio art elective	4 credits

### Junior Year: 28 credits

<i>Fall:</i>	<i>16 credits</i>
VPH —/Photography electives (two)	8 credits
Studio art elective	4 credits
ARH —/Art history elective	4 credits

<i>Spring:</i>	<i>12 credits</i>
VPH 3690/Junior Seminar	4 credits

VPH —/Photography elective	4 credits
Studio art elective	4 credits

#### Senior Year: 24 credits

<i>Fall:</i>	<i>12 credits</i>
VPH 4400/Senior Seminar and Critique	4 credits
Studio art elective	4 credits
VIS 4990/Senior Project	4 credits
<i>Spring:</i>	<i>12 credits</i>
VPH —/Photography elective	4 credits
Studio art elective	4 credits
VIS 4990/Senior Project	4 credits

For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PhotoAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PhotoAcademicRequirements.aspx).

## Undergraduate Photography Courses (VPH)

**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, VPH 3260/Color Photography I is a prerequisite for VPH 3270/Color Photography II. Permission of instructor is also a prerequisite for all upper-level photography courses.

### Photography I

**VPH 1010** / 4 credits / Every semester

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 NME 1010 for new media majors and as SOA 1110 for students in all other disciplines.*

### Photography II

**VPH 2030** / 4 credits / Every semester

A continuation of VPH 1010, 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.

**Prerequisite:** VPH 1010

### Looking at Photographs

**VPH 2320** / 4 credits / Spring

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.

### The Photograph as Document

**VPH 2500** / 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.

### The Photographic Essay

**VPH 2505** / 4 credits / Summer (offered in [France](#))

Students explore photographic language to develop a narrative related to a specific setting. Using formal elements like color and composition, students construct a document on a selected theme or subject, drawing on the visual and cultural context of Hyères. Development of the content of photographs as a group is emphasized, so that the camera's language and the cumulative effect of photographic documentation can be explored. Working with digital cameras (a simple one is fine!), students select images for printing and establish a photographic sequence that translates ideas and experiences into a visual story for presentation to the class.

### Digital Photography I

**VPH 2660** / 4 credits / Spring

An exploration of the digital image, from traditional film and digital camera capture to methods of outputting the digital image onto various papers. High-end scanning, editing, and printing techniques are investigated, with emphasis on the use of Adobe Photoshop and appropriate methods for editing RAW files. Printing methods may include inkjet, digital C-print, darkroom work, and nonsilver. Includes hands-on work, theory, and the history of photo-image manipulation.

**Prerequisite:** Permission of instructor

### Visiting Artist

**VPH 3050** / 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:** VPH 2030 and permission of instructor

### Urban Landscape

**VPH 3100** / 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 photo-related media, students explore and create provocative work; images are made, taken, stolen, borrowed, defaced, and ultimately transformed.

**Prerequisite:** Permission of instructor

### Nonsilver

**VPH 3160** / 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

### **Portrait/Self-Portrait**

**VPH 3210** / 4 credits / Spring

A seminar and critique in which visual and conceptual notions of photographic imagery are filtered through philosophical, psychological, and cultural interpretations of dream and reality. The seminar includes readings, discussion, visual exercises, and group critique.

**Prerequisite:** VPH 1010, VPH 2030, and permission of instructor

### **Dream and Reality**

**VPH 3220** / 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

### **View Camera**

**VPH 3250** / 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

### **Color Photography I**

**VPH 3260** / 4 credits / Fall

A sequence of technical and critical seminars focusing on traditional color-negative materials and print processes. The crossover between darkroom and digital tools, as well as the necessary perceptual shifts in content and intention, are addressed.

**Prerequisite:** Permission of instructor

### **Color Photography II**

**VPH 3270** / 4 credits / Spring

A continuation of VPH 3260, with greater attention to detail and nuance. Crossover issues between digital and analog printing are investigated.

**Prerequisite:** VPH 3260 and permission of instructor

### **Color Photography III**

**VPH 3280** / 4 credits / Special topic (offered irregularly)

In this continuation of VPH 3270, the production of large prints using traditional and/or digital tools is emphasized.

**Prerequisite:** VPH 3270 and permission of instructor

### **Studio Photography**

**VPH 3300** / 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, and filtering and exposure of color transparency film.

**Prerequisite:** Permission of instructor

### **Day by What by Wow by Day**

**VPH 3310** / 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

### **Photo/Narrative**

**VPH 3390** / 4 credits / Fall

A practical investigation of narrative strategies as a predominant aspect of still photography and photo-related imagery. Sequence, series, the grid, linear and nonlinear approaches, and literary models are explored as the deep structure of subject. In addition to assigned readings and visual exercises, students complete a self-directed project in consultation with the instructor, resulting in a portfolio of images, a book, and/or a photographic installation.

**Prerequisite:** Permission of instructor

### **Photographic Intervention**

**VPH 3460** / 4 credits / Special topic (offered irregularly)

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).

**Prerequisite:** VPH 2030 and permission of instructor

### **Constructed Reality**

**VPH 3470** / 4 credits / Special topic (offered irregularly)

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.

**Prerequisite:** Permission of instructor

### **Contemporary Trends in Photography**

**VPH 3560** / 4 credits / Fall

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.

**Prerequisite:** Permission of instructor

### **Digital Photography II**

**VPH 3660** / 4 credits / Fall

In this continuation of VPH 2660, larger work as well as more complex editing and printing methods are explored. Printing methods may include inkjet, digital C, photo book, and nonsilver. Includes hands-on work, theory, and the history of photo-image manipulation.

**Prerequisite:** VPH 2660 and permission of instructor



**Junior Seminar****VPH 3690** / 4 credits / Spring

A special preparatory course required for juniors who intend to complete a senior project in photography. Coursework includes intensive critiques, weekly written exercises, and both assigned and self-directed projects—all directed toward making, knowing, and judging each individual's work.

**Prerequisite:** VPH 1010 and 2030, one upper-level photography course, junior standing, and permission of instructor

**Professional Practices****VPH 3740** / 4 credits / Spring

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.

**Prerequisite:** Permission of instructor

**Studio Assistant**

**VPH 3950** Refer to VDR 3950 in [Drawing Courses](#) for description.

**The Contemporary Landscape****VPH 4100** / 4 credits / Special topic (offered irregularly)

A photographic examination of the contemporary landscape and a parallel inquiry into the cultural tensions and complexities of contemporary society. Topics include interpretation of land use; the growth and decline of urban, suburban, and rural communities; the politics of climate change; and the myths of conservation and development. Both traditional and experimental documentation are encouraged, as are personal and psychological interpretations. Includes directed, self-directed, and collaborative projects, critiques, and field trips.

**Prerequisite:** Permission of instructor

**Advanced Nonsilver Photography****VPH 4160** / 4 credits / Fall

In this continuation of VPH 3160, both new processes (salt print, gum bichromate) and advanced procedures and practices (cyanotype, combination printing, platinum/palladium, printing-out paper) are introduced. An in-depth study of the digital negative process constitutes a significant portion of the course. Each student is expected to define a long-term project that results in a finished body of work by the end of the semester.

**Prerequisite:** VPH 3160 and permission of instructor

**Senior Seminar and Critique****VPH 4400** / 4 credits / Fall

An intensive seminar and critique for students doing their senior project in photography. 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.

**Prerequisite:** Permission of instructor

**Field Trips to Museums and Galleries:****A Practical Course for Working Photographers****VPH 4470** / 4 credits / Special topic (offered irregularly)

A practical course for working photographers that meets regularly in New York City and beyond to view photographic exhibitions and collections. Emphasis is placed on the complex nature of influence, with special consideration given to translating viewing experiences into practice.

**Prerequisite:** Permission of instructor

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VphCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VphCourses.aspx).

## The Printmaking and Art of the Book Program

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.

**Printmaking/Art of the Book Faculty (Board of Study)**

Antonio Frascini (Emeritus)

Anne Gilman, M.F.A., Brooklyn College

Cassandra Hooper, M.F.A., Purchase College

Murray Zimiles, M.F.A., Cornell University

For additional information: [School of Art+Design Faculty](#)

## B.F.A. in Printmaking and Art of the Book: Academic Requirements

In addition to fulfilling [general degree requirements](#), undergraduate students majoring in printmaking/art of the book must complete the following requirements (101 credits), as outlined below by semester and year:

**Freshman Year: 25 credits**

<i>Fall:</i>	<i>12 credits</i>
VIS 1030/Art+Design Freshman Seminar	0 credits
VDE 1150/Design I	4 credits
VDR 1010/Drawing I	4 credits
VSC 1010/Sculpture I	4 credits
<i>Spring:</i>	<i>13 credits</i>
VPR 1600/Extended Media	4 credits
Studio art elective*	4 credits
ARH 1020/History of Art Survey II	5 credits
<i>* VPH 1010 or a drawing elective strongly recommended</i>	

#### **Sophomore Year: 28 credits**

<i>Fall:</i>	<i>16 credits</i>
VPR 2020/Introduction to Lithography and Woodcut**	4 credits
VPR —/Printmaking elective	4 credits
Studio art elective*	4 credits
ARH —/Art history elective (contemporary)	4 credits
<i>* VIS 2110 strongly recommended</i>	
<i>Spring:</i>	<i>12 credits</i>
VPR 2010/Introduction to Intaglio and Silkscreen**	4 credits
VPR 3550/The Monotype or VPR —/Printmaking elective	4 credits
Studio art elective*	4 credits
<i>* VPH 1010 or a drawing elective strongly recommended</i>	

*\*\* VPR 2010 and 2020 may be taken in any order.*

#### **Junior Year: 24 credits**

<i>Fall:</i>	<i>12 credits</i>
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
<i>Spring:</i>	<i>12 credits</i>
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: 24 credits**

<i>Fall:</i>	<i>12 credits</i>
VPR 4750/Advanced Printmaking Studio III or VPR —/Printmaking elective***	4 credits
Studio art elective	4 credits
VIS 4990/Senior Project	4 credits
<i>Spring:</i>	<i>12 credits</i>
VPR 4800/Advanced Printmaking Studio IV or VPR —/Printmaking elective***	4 credits
Studio art elective	4 credits
VIS 4990/Senior Project	4 credits

*\*\*\* In consultation with their faculty advisor, students may choose another studio art elective, instead of the indicated course or printmaking elective.*

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PrintmakingAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PrintmakingAcademicRequirements.aspx).

## **Undergraduate Printmaking/Art of the Book Courses (VPR)**

**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, VPR 3670/Art of the Book I is a prerequisite for VPR 3680/Art of the Book II.

#### **Extended Media**

**VPR 1600** / 4 credits / Spring

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. *Required for all visual arts majors.*

**Prerequisite:** VDR 1010, VDE 1150, and VSC 1010

#### **Introduction to Intaglio and Silkscreen**

**VPR 2010** / 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.

### **Introduction to Lithography and Woodcut**

**VPR 2020** / 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.

### **Introduction to Papermaking**

**VPR 2250** / 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.

### **The Animated Print**

**VPR 3000** / 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

### **Intermediate/Advanced Papermaking**

**VPR 3250** / 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

### **Experiments and Mixed Media and Multiples**

**VPR 3320 and 3325** / 4 credits (per course)

Special topic (offered irregularly)

These courses begin to address the ever-changing landscape of the various media within printmaking. In response to special themes, innovations, and new techniques/equipment, each semester features a different topic of exploration. Students create a body of work that embraces the issues at hand. Critiques, readings, studio visits, and field trips supplement the coursework. *Open to students in other disciplines on a space-available basis by permission of instructor.*

**Prerequisite:** VPR 1600 or equivalent (one printmaking course and demonstrable Photoshop experience)

### **Printmaking Now**

**VPR 3330** / 4 credits / Special topic (offered irregularly)

In preparation for the professional world, students are exposed to contemporary practices in printmaking and to the New York art world through visits to museum study rooms, artists' studios, print workshops, publishers, artists' collectives, and other venues. Topics include portfolio development, résumé writing, artists' statements, applying for grants, project proposals, and looking at ways that one's work overlaps and intersects with the larger context of printmaking and contemporary art.

**Prerequisite:** VPR 2010 and 2020 and junior standing

### **Special Topics in Printmaking**

**VPR 3440** / 4 credits / Special topic (offered irregularly)

An extensive study of a particular topic or technique in printmaking. Topics vary each semester.

**Prerequisite:** VPR 2010 and 2020 and junior standing

### **The Monotype**

**VPR 3550** / 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. *Also offered as VPA 3550.*

**Prerequisite:** Must be a sophomore, junior, or senior visual arts major, or permission of instructor

### **Art of the Book I and II**

**VPR 3670 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

### **Advanced Printmaking Studio I, II, III, IV**

**VPR 3750, 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

### **Studio Assistant**

**VPR 3950** Refer to VDR 3950 in [Drawing Courses](#) for description.

### **Master Printer Workshop**

**VPR 4500** / 4 credits / Special topic (offered irregularly)

Designed to improve students' technical skills in printmaking, this workshop can also be used as preparation for professional work in the field of fine art publishing. By working on their own suite of prints, students learn expert techniques in all major media from a master printer. *Limited to visual arts majors.*

**Prerequisite:** VPR 1600, 2010, 2020, and 3750 and permission of instructor

### **Advanced Printmaking Studio III and IV**

**VPR 4750 and 4800** Refer to [VPR 3750 and 3800](#) for description.

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## The Sculpture/3-D Media Program

Exploring contemporary concerns, sculpture/3-D media students can choose to employ a variety of traditional and new media. The curriculum honors traditional skills, encourages experimental ideas, and encompasses object making, studio furniture making, site-specific work, installation, inter/multimedia, and video.

The facilities feature more than 25,000 square feet of shop and studio space superbly equipped for work in wood, metals, ceramics, plaster, fabric, plastics, and large-scale fabrication. There are also sophisticated digital and audiovisual equipment and labs for work in video, light, sound, and interactive multimedia. In their junior and senior years, undergraduate students are eligible for semiprivate studios.

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### Sculpture/3-D Media Faculty (Board of Study)

Nancy Bowen, M.F.A., Hunter College  
Francis Cape, M.F.A., University of London  
Donna Dennis, B.A., Carleton College  
Katherine Gilmore, M.F.A., School of Visual Arts  
Philip Listengart, M.F.A., Brooklyn College  
Greg Lock, M.F.A., Parsons School of Design  
Liz Phillips, B.A., Bennington College

For additional information: [School of Art+Design Faculty](#)

## B.F.A. in Sculpture/3-D Media: Academic Requirements

In addition to fulfilling [general degree requirements](#), undergraduate students majoring in sculpture/3-D media must complete the following requirements (101 credits), as outlined below:

### Freshman Year: 25 credits

<i>Fall:</i>	<i>12 credits</i>
VIS 1030/Art+Design Freshman Seminar	0 credits
VDE 1150/Design I	4 credits
VDR 1010/Drawing I	4 credits
VSC 1010/Sculpture I	4 credits
<i>Spring:</i>	<i>13 credits</i>
VPR 1600/Extended Media	4 credits
VSC 2040/Sculpture II	4 credits
ARH 1020/History of Art Survey II	5 credits

### Sophomore Year: 28 credits

<i>Fall:</i>	<i>12 credits</i>
VDR —/Drawing elective	4 credits
VSC 1030/Introduction to Wood: Sculptural Techniques	4 credits
One course in <a href="#">Group I, II, or III</a>	4 credits
<i>Spring:</i>	<i>16 credits</i>
VSC 2080/Direct Metal: Introductory	4 credits
One course in <a href="#">Group I, II, or III</a>	4 credits
Studio art elective	4 credits
ARH —/Art history elective (contemporary)	4 credits

### Junior Year: 24 credits

<i>Fall:</i>	<i>12 credits</i>
VSC 3550/Junior Sculpture Studio I	4 credits
One course in <a href="#">Group I, II, or III</a>	4 credits
Studio art elective	4 credits
<i>Spring:</i>	<i>12 credits</i>
VSC 3560/Junior Sculpture Studio II	4 credits
Studio art elective	4 credits
ARH —/Art history elective	4 credits

### Senior Year: 24 credits

<i>Fall:</i>	<i>12 credits</i>
Studio art electives (two)	6 credits
VSC 4800/Senior Seminar	2 credits
VIS 4990/Senior Project	4 credits
<i>Spring:</i>	<i>12 credits</i>
Studio art electives (two)	8 credits
VIS 4990/Senior Project	4 credits

### Sculpture Groups I, II, and III

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:*  
VSC 3310/Digital Dimensions  
VSC 3410/Video Art I  
VSC 3420/Video Art II  
VSC 3630/Sound/Interactive Media I  
VSC 3640/Sound/Interactive Media I

*Sculpture Group II:*  
VSC 2200/Figure Modeling and Drawing  
VSC 2270/Ceramic Sculpture  
VSC 3070/Bronze Casting  
VSC 3480/Multiples: Methods for Making

*Sculpture Group III:*  
VSC 3190/Shelters and Structures I  
VSC 3210/Shelters and Structures II  
VSC 3170/Environmental Site-Specific Sculpture I  
VSC 3180/Environmental Site-Specific Sculpture II

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/SculptureAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/SculptureAcademicRequirements.aspx).

## Undergraduate Sculpture/3-D Media Courses (VSC)

**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.

### **Sculpture I and II**

**VSC 1010 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.*

### **Introduction to Wood**

**VSC 1020** / 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. *Offered as SOA 1200 for students in other disciplines.*

### **Introduction to Wood: Sculptural Techniques**

**VSC 1030** / 4 credits / Special topic (offered irregularly)

Students are introduced to the specific visual and structural properties of wood, as well as techniques for working with wood from a sculptor's perspective. *Open to all visual arts majors.*

### **Intermediate Wood I and II**

**VSC 2020 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 or 1030

### **Sculpture II**

**VSC 2040** Refer to [VSC 1010 and 2040](#) for description.

### **Direct Metal: Introductory**

**VSC 2080** / 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

### **Collage/Assemblage I and II**

**VSC 2160 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

### **Figure Modeling and Drawing**

**VSC 2200** / 4 credits / Every 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

### **Woodturning**

**VSC 2230** / 4 credits / Special topic (offered irregularly)

An examination of the historical and technical developments of the woodturning process. This studio course explores functional and nonfunctional object making, using the lathe as the primary tool in form development. Students are assigned a variety of technical problems designed to develop their individual skill and artistic voice. *Offered as SOA 2230 for students in other disciplines.*

### **Ceramic Sculpture**

**VSC 2270** / 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

#### **Interactive Media/Sound**

**VSC 2450** / 2 credits / Special topic (offered irregularly)

Blending electronics, sound, and sculpture, this course focuses on the creation of simple analog audio circuits for artistic expression. Starting with basic concepts, the creation and modulation of sound is studied with an emphasis on craft, experimentation, and the “creative cannibalizing” of salvaged electronic devices. *Offered as SOA 2200 for students in other disciplines.*

#### **The Digital Object**

**VSC 2600** / 2 or 4 credits (variable) / Special topic (offered irregularly)

Three-dimensional digital objects mostly remain virtual, experienced only in computer and video games, in cinema, online, and in immersive or semi-immersive virtual environments. This course enables the building and actualization of virtual form into sculptural form using state-of-the-art computer object-generation techniques.

**Prerequisite:** VSC 1010

#### **Sculpture: Object and Site**

**VSC 2610** / 4 credits / Special topic (offered irregularly, summer, in [Italy](#))

Focuses on the basics of building forms in response to the landscape, using the local architecture and environment as inspiration. Students use indigenous materials combined with plaster objects created in class to explore the essentials of sculptural development, from concept to completion. Carving, drawing, and constructing are combined in individual and group projects, and slide lectures are included on relevant examples of classical and modern sculpture. Suitable for beginning to advanced students.

**Required supplies:** A few chisels, a drawing pad, and some pencils (to be brought by students)

#### **Studio Furniture Making I and II**

**VSC 3030** 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

#### **Visiting Artist**

**VSC 3050** / 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 artist.

**Prerequisite:** VSC 1010 or permission of the head of the Sculpture Board of Study

#### **Bronze Casting**

**VSC 3070** / 4 credits / Every semester

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 2040 or 2200, or permission of instructor

#### **Collage/Assemblage II**

**VSC 3160** Refer to [VSC 2160 and 3160](#) for description.

#### **Environmental Site-Specific Sculpture I and II**

**VSC 3170** and **3180** / 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

#### **Shelters and Structures I and II**

**VSC 3190** 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

#### **Off the Grid: Curves with Wood**

**VSC 3240** / 4 credits / Special topic (offered irregularly)

To design and make objects that use curves, the designer/maker must think and act “off the grid.” This class explores form by using curves to define line and volume. Students learn about and experience the techniques used to produce curvilinear forms in wood (e.g., shaping, steam bending, bent laminations, panel forming, pattern routing, jig making and finishing).

**Prerequisite:** VSC 1020

#### **Digital Dimensions**

**VSC 3310** / 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

#### **Public Art: Making a Proposal**

**VSC 3350** / 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

#### **Video Art I**

**VSC 3410** / 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. *Offered*

as NME 3410 for new media majors.

**Prerequisite:** VSC 1010

### **Video Art II**

**VSC 3420** / 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. *Offered as NME 3420 for new media majors.*

**Prerequisite:** VSC/NME 3410

### **Direct Carving**

**VSC 3470** / 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

### **Multiples: Methods for Making**

**VSC 3480** / 4 credits / Special topic (offered irregularly)

Various methods used to make sculptural multiples are explored. Mold-making techniques are taught in clay, glass, paper, and mixed media. Assignments focus on achieving technical expertise and understanding the use of the multiple in contemporary sculpture.

**Prerequisite:** VSC 1010 and 2040

### **Junior Sculpture Studio I and II**

**VSC 3550 and 3560** / 4 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 critique. *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

### **Sound/Interactive Media I**

**VSC 3630** / 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. *Offered as NME 3630 for new media majors and SOA 3210 for students in all other disciplines.*

### **Sound/Interactive Media II**

**VSC 3640** / 4 credits / Every semester

A continuation of VSC 3630, for advanced sound and multimedia projects. Sound is further explored in ambient, interactive, performative, time-based, and site-specific installations. Tools available include the Kurzweil K2600 Architectural Synthesis System and Macintosh computers with mixing, synthesis, and DVD surround-sound mastering technology. Interactive programs in the studio include MAX, Jitter, and Cyclops. *Offered as NME 3640 for new media majors and SOA 3220 for students in all other disciplines.*

**Prerequisite:** VSC/NME 3630

### **Studio Assistant**

**VSC 3950** Refer to VDR 3950 in [Drawing Courses](#) for description.

### **Studio Furniture Making II**

**VSC 4030** Refer to [VSC 3030 and 4030](#) for description.

### **Special Topics: Installation**

**VSC 4430** / 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 3190

### **New York, New York**

**VSC 4460** / 4 credits / Special topic (offered irregularly)

Students make weekly field trips to contemporary sculpture exhibitions in New York galleries and museums and maintain a journal of their experiences and the resulting influences on their work. Oral and written reports with supporting visual materials are assigned throughout the semester. On-campus classes are held to discuss each student's current studio work. *Open to students in other disciplines on a space-available basis with permission of instructor.*

### **Senior Seminar**

**VSC 4800** / 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

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VscCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VscCourses.aspx).

## **B.F.A. in Visual Arts: Interdisciplinary Academic Requirements**

Working in close consultation with a faculty advisor, students in this B.F.A. major design a course of study that bridges two or more traditional areas. The course of study should:

- **direct** the student along a path of exploration, experimentation, synthesis, and juxtaposition
- **prepare** the student to execute a comprehensive thesis study in the senior project, for which faculty sponsorship must be obtained



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 (3000 or 4000 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 101. Students must also find a faculty sponsor in each of the two areas.

#### Freshman Year: 25 credits

<i>Fall:</i>	<i>12 credits</i>
VIS 1030/Art+Design Freshman Seminar	0 credits
VDE 1150/Design I	4 credits
VDR 1010/Drawing I	4 credits
VSC 1010/Sculpture I	4 credits
<i>Spring:</i>	<i>13 credits</i>
VPR 1600/Extended Media	4 credits
Studio art elective	4 credits
ARH 1020/History of Art Survey II	5 credits

#### Sophomore Year: 24 credits

<i>Fall:</i>	<i>12 credits</i>
Studio art elective	4 credits
Studio art course (1000 level)*	4 credits
ARH —/Art history elective	4 credits
<i>Spring:</i>	<i>12 credits</i>
Studio art course (2000 level)*	4 credits
Studio art course (1000 level)**	4 credits
ARH —/Art history elective (contemporary)	4 credits

\*Primary area | \*\*Secondary area

#### Junior Year: 28 credits

<i>Fall:</i>	<i>16 credits</i>
Studio art course (3000 level)*	4 credits
Studio art course (2000 level)**	4 credits
Studio art elective	4 credits
ARH —/Art history elective (contemporary)	4 credits
<i>Spring:</i>	<i>12 credits</i>
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

\*Primary area | \*\*Secondary area

#### Senior Year: 24 credits

<i>Fall:</i>	<i>12 credits</i>
Studio art course† (3000 or 4000 level)*	4 credits
Studio art course† (3000 or 4000 level)**	4 credits
VIS 4990/Senior Project	4 credits
<i>Spring:</i>	<i>12 credits</i>
Studio art course† (3000 or 4000 level)*	4 credits
Studio art elective	4 credits
VIS 4990/Senior Project	4 credits

\*Primary area | \*\*Secondary area

† A senior seminar in either the primary or secondary area is required in the senior year (fall or spring, depending on when offered):

- Graphic Design: VDE 4090 (4 credits; Spring)
- Drawing: VDR 4400 (4 credits; Spring)
- Painting: VPA 4400 (4 credits; Spring)
- Photography: VPH 4400 (4 credits; Fall)
- Sculpture/3-D Media: VSC 4800 (2 credits; Fall)

If taking VSC 4800, students must take an additional 2-credit studio art course in the same semester. There is no senior seminar in printmaking.

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/InterdisciplinaryMajorAndRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/InterdisciplinaryMajorAndRequirements.aspx).

## Undergraduate General Visual Arts Courses (VIS)

**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.

### **Art+Design Freshman Seminar**

**VIS 1030** / 0 credits / Fall

Incoming freshmen are introduced to the School of Art+Design and the larger Purchase College community. The seminar includes field trips to New York City, visiting artist lectures, presentations on the different majors offered by the School of Art+Design, and selected readings that relate to work in foundation courses. *Required for all visual arts majors in the freshman year.*

### **Color Seminar**

**VIS 2110** / 4 credits / Every semester

Color is the most relative of all visual attributes. The seminar makes use of this relativity as the means by which visual awareness is heightened and refined through fundamental studies in color action and interaction. This is not a course in color theory; rather, it is a practicum in color as experienced. Mastery of basic color grammar and syntax leads to a personal sense of looking and expression. *Offered as SOA 2010 for students in other disciplines.*

### **Crossover I and II**

**VIS 2120 and 3120** / 4 credits (per semester)

Special topic (offered irregularly)

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. *VIS 2120 is also offered as VDE 2110. VIS 3120 is designed for students who wish to pursue in greater depth the issues exemplified in VIS 2120.*

### **Collage**

**VIS 2200** / 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. *Offered as SOA 2020 for students in other disciplines.*

### **Internet as Public Art**

**VIS 3040** Refer to NME 3040 in [New Media Courses](#) (Interdisciplinary Studies) for description.

### **Master Class: Applied Design**

**VIS 3060** / 2–4 credits / Every semester

Coordinated by faculty in Art+Design, this master class includes guest lectures by the resident artist in the Center for Applied Design and focuses on areas related to the particular artist's pursuits. Students engage in collaborative research and studio production as they explore the cultural relevance and social impact of objects. *Open to students in other disciplines; may be taken a maximum of three times for credit.*

**Prerequisite:** VSC 1020 and 2080, or permission of instructor

### **Crossover II**

**VIS 3120** Refer to [VIS 2120 and 3120](#) for description.

### **Contemporary Issues in Art**

**VIS 3440** / 2 credits / Special topic (offered irregularly)

An introduction to contemporary art theory, criticism, and contemporary practice. Using 20th-century and contemporary artwork and ideas, artists' writings, and other readings, students are exposed to a variety of contemporary art and encouraged to widen their visual vocabulary. A research component is required.

**Prerequisite:** Four semesters of visual arts studio courses

### **Special Topic Colloquium**

**VIS 3470** / 2 credits / Special topic (offered irregularly)

This colloquium augments the Art+Design undergraduate program by focusing on the independent research of a current M.F.A. student with advanced standing. The graduate student shares his or her unique research through readings, workshop activities, studio critiques, writing, and other assignments. *Open to all visual arts majors (and to art history majors with permission of instructor).*

### **Experimental Web Practice**

**VIS 3770** Refer to NME 3770 in [New Media Courses](#) (Interdisciplinary Studies) for description.

### **Undergraduate Learning Assistant**

**VIS 3800** / 2 credits / Every semester

Students assist faculty members with the delivery of an undergraduate studio course. Duties include grading, demonstrations, and other tasks assigned by the faculty sponsor. A maximum of 4 credits in VIS 3800 (or a combined maximum of 6 credits in VIS 3800 and [VDR/VPA/VPH/VSC 3950](#)) may be applied toward the B.F.A. degree.

**Prerequisite or corequisite:** VIS 4010

### **Teaching Practicum**

**VIS 4010** / 2 credits / Special topic (offered irregularly)

Provides pedagogical methods for the teaching assistantship experience. Students examine different approaches to the teaching of art through readings, discussions, and research. Topics and activities include syllabi formatting, common teaching problems, role-playing classroom situations, and course development.

**Prerequisite:** Permission of instructor

### **Performance Art I**

**VIS 4440** / 4 credits / Special topic (offered irregularly)

An introduction to performance art as a creative, visual, experiential, and time-based medium. Through theme-based performance projects, students learn methods of creating and documenting unique performance pieces and installations. Projects include live performances, video and photo documentation of private actions, interactive pieces, and sculpture/installation works. Students are introduced to significant historical works as well as the work of contemporary and emerging performance artists. All mediums and backgrounds welcome. *Offered as SOA 4010 for students in other disciplines.*

### **Field Trips**

**VIS 4470** / 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. At least one class is devoted to discussing student work in relation to

concepts explored during the field trips.

#### **Senior Project** (Two Semesters)

**VIS 4990** / 4 credits per semester / Every semester

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.

#### **Senior Project** (One Semester)

**VIS 4991** / 8 credits / Every semester

This is a one-semester variant of the two-semester VIS 4990 requirement. Students who wish to pursue their entire senior project in one semester register with this course number.

**Prerequisite:** Permission of the senior project advisor and the dean

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VisCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VisCourses.aspx).

## School of Art+Design: SOA Courses, 1000–4999

These courses, offered by the School of Art+Design, are open to students in all disciplines without permission of instructor (excluding visual arts majors, unless otherwise noted). Additional courses may be added each semester.

#### **Design:**

##### **Design I**

**SOA 1140** Refer to VDE 1150 in [Design Courses](#) for description.

##### **Artist/Writer Workshop**

**SOA 4240** Refer to VDE 4790 in [Design Courses](#) for description.

#### **Drawing and Painting:**

##### **Introduction to Drawing**

**SOA 1010** / 2 credits / Special topic (offered irregularly)

A basic introduction to drawing for students from other disciplines. Focus is placed on becoming familiar with the elements of 2-D design and on strengthening observational skills. A variety of drawing techniques and materials are used to explore both representational and nonrepresentational image making.

##### **Introduction to Painting**

**SOA 1030** / 2 credits / Special topic (offered irregularly)

A basic introduction to painting for students from other disciplines. Focus is placed on becoming familiar with the materials and methods of painting. A variety of techniques and materials are used to explore both representational and nonrepresentational image making.

**Prerequisite:** SOA 1010

#### **General Visual Arts:**

##### **Introduction to Visual Communication**

**SOA 1020** / 2 credits / Special topic (offered irregularly)

An introduction to digital visual communications and basic creative software applications used by professionals outside of the visual arts. The course focuses on building a digital and visual vocabulary and developing skills within the Mac iLife suite and Photoshop. Concepts include basic design principles, resolution, printing, scanning, optical media, and multimedia presentations. Digital literacy is promoted through observation, discussion, workshops, tutorials, exercises, collaborative work, reading, writing, and small projects. Coursework is designed to integrate the student's field of study with digital visual communications.

##### **Color Seminar**

**SOA 2010** Refer to VIS 2110 in the [General \(VIS\)](#) section for description.

##### **Collage**

**SOA 2020** Refer to VIS 2200 in the [General \(VIS\)](#) section for description.

##### **Theme and Variations**

**SOA 2030** / 2 credits / Special topic (offered irregularly)

A personally chosen theme is developed through a variation of traditional and alternative image-making methods. Investigations of photography, printmaking, and the readymade are used to create a finished work. The artist's process of making is emphasized while challenging individual concepts of "expression."

**Prerequisite:** One visual arts studio course or permission of instructor

##### **Performance Art I**

**SOA 4010** Refer to VIS 4440 in the [General \(VIS\)](#) section for description.

#### **Photography:**

##### **Introduction to Photography**

**SOA 1100** / 2 credits / Special topic (offered irregularly)

An introduction to the basic concepts and techniques of black and white photography. Exposure, development, printing, enlarging, spotting, and mounting are among the techniques covered. Assignments include both technical and aesthetic concerns. *Students need a camera and light meter.*

**Prerequisite:** Some photographic experience

##### **Photography I**

SOA 1110 Refer to VPH 1010 in [Photography Courses](#) for description.

#### **Introduction to Color Photography**

**SOA 2100** / 2 credits / Special topic (offered irregularly)

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.

#### **Printmaking:**

#### **Introduction to Printmaking**

**SOA 1150** / 2 credits / Special topic (offered irregularly)

An introductory course in printmaking for students from other disciplines. Focus is placed on becoming familiar with basic processes like intaglio, lithography, silkscreen, and woodcut.

#### **Sculpture/3-D Media:**

#### **Introduction to Wood**

**SOA 1200** Refer to VSC 1020 in [Sculpture/3-D Media Courses](#) for description.

#### **Introduction to Sculpture**

**SOA 1210** / 2 credits / Special topic (offered irregularly)

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.

#### **Interactive Media/Sound**

**SOA 2200** Refer to VSC 2450 in [Sculpture/3-D Media Courses](#) for description.

#### **Woodturning**

**SOA 2230** Refer to VSC 2230 [Sculpture/3-D Media Courses](#) for description.

#### **Introduction to Video Art**

**SOA 3000** / 2 credits / Special topic (offered irregularly)

In this introduction to the discipline of video art, students expand their knowledge of nonlinear editing as it pertains to the exhibition of video. Conceptual approaches may include non-narrative structures, installation art, and performance art as they relate to the moving image. *Students must own and be able to use a DV camcorder.*

**Prerequisite:** Experience in shooting and editing digital video

#### **Sound/Interactive Media I**

**SOA 3210** Refer to VSC 3630 in [Sculpture/3-D Media Courses](#) for description.

#### **Sound/Interactive Media II**

**SOA 3220** Refer to VSC 3640 in [Sculpture/3-D Media Courses](#) for description.

**Prerequisite:** SOA 3210

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/SOA-Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/SOA-Courses.aspx)

## **The M.F.A. 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 are available to assist in the teaching of undergraduate courses and, when appropriate, to develop and offer courses.
- 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.

## **M.F.A. Areas of Concentration and Facilities**

While areas of concentration in the M.F.A. 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. Critique sessions involve all M.F.A. students and faculty members from all disciplines in the School of Art+Design.

#### **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 semiprivate studio space.

### Sculpture/3-D Media

This area accommodates a varied focus of content and context, encompassing traditional object making, installation art, and video/multimedia work. Studios include a major facility for woodworking; an extensive metal shop with facilities for direct welding, fabrication, and bronze casting; a ceramics studio; and a rapid prototyping facility for creating digitally designed objects. 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.

**Three-Year Dual-Degree Option:** [M.F.A. in Visual Arts/M.A. in Art History](#)

## M.F.A. in Visual Arts: 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 (four semesters of VIS 5900; VIS 5585–5615; and one studio art elective), 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 (B) GPA must be maintained.

### First Year: 32 credits

<i>Fall:</i>	<i>16 credits</i>
VIS 5585/Graduate Studio Seminar I	4 credits
VIS 5900/Independent Graduate Studio	4 credits
ARH 5325/M.A. Colloquium I	4 credits
Elective (open/pedagogy)	4 credits

<i>Spring:</i>	<i>16 credits</i>
VIS 5595/Graduate Studio Seminar II	4 credits
VIS 5900/Independent Graduate Studio	4 credits
ARH 5326/M.A. Colloquium II	4 credits
Elective (open)	4 credits

### Second Year: 32 credits

<i>Fall:</i>	<i>16 credits</i>
VIS 5605/Graduate Studio Seminar III	4 credits
VIS 5900/Independent Graduate Studio	4 credits
Studio art elective	4 credits
Elective (open)	4 credits

<i>Spring:</i>	<i>16 credits</i>
VIS 5615/Graduate Studio Seminar IV	4 credits
VIS 5900/Independent Graduate Studio (M.F.A. Thesis)	8 credits
Elective (open)	4 credits

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaAcademicRequirements.aspx)

## M.F.A. in Visual Arts/M.A. in Art History

Graduate students have an opportunity to earn both an [M.A. degree in art history](#) (through the School of Humanities) and an M.F.A. degree in visual arts at Purchase College. In most cases, obtaining the two degrees requires three years of in-residence study with a total course load of 96 credits. For successful progress through the program, a 3.0 (B) GPA must be maintained.

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](#). Studio space is provided during the first two years of the program.

### Academic Requirements

#### First Year: 32 credits

<i>Fall:</i>	<i>16 credits</i>
VIS 5585/Graduate Studio Seminar I	4 credits
VIS 5900/Independent Graduate Studio	4 credits
ARH 5325/M.A. Colloquium I	4 credits
ARH 5101/Pro-seminar: Method and Theory in Art History*	4 credits
*ARH 5101 offered alternate years; one semester required	

<i>Spring:</i>	<i>16 credits</i>
VIS 5595/Graduate Studio Seminar II	4 credits
VIS 5900/Independent Graduate Studio	4 credits
ARH 5326/M.A. Colloquium II	4 credits
ARH 5—/Art history elective	4 credits

#### Second Year: 32 credits

<i>Fall:</i>	<i>16 credits</i>
VIS 5605/Graduate Studio Seminar III	4 credits
VIS 5900/Independent Graduate Studio	4 credits
Studio art elective	4 credits
ARH 5—/Art history elective	4 credits
<i>Spring:</i>	<i>16 credits</i>
VIS 5615/Graduate Studio Seminar IV	4 credits
VIS 5900/Independent Graduate Studio (M.F.A. Thesis)	8 credits
Studio art elective	4 credits

### Third Year: 32 credits

<i>Fall:</i>	<i>16 credits</i>
ARH 5—/Art history electives (three)	12 credits
ARH 5990/Master's Thesis	4 credits
<i>Spring:</i>	<i>16 credits</i>
ARH 5—/Art history electives (two)	8 credits
Elective (open)	4 credits
ARH 5990/Master's Thesis	4 credits

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For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaAndMaAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaAndMaAcademicRequirements.aspx).

## Graduate Visual Arts M.F.A. Courses

**Note:** Graduate course offerings and their frequency are subject to change.

### Graduate Teaching Associate

**VIS 5001** / 0 credits / Every semester

This course provides the opportunity for a graduate student to deliver a specific undergraduate course. Existing syllabi are used as a model for courses designed for students in other disciplines. For a new course to serve visual arts majors, a new syllabus must be developed and approved by the dean of the School of Art+Design.

**Prerequisite:** VIS 5010 and 5870

### Graduate Teaching Practicum

**VIS 5010** / 2 credits / Fall

Provides pedagogical methods for the graduate teaching assistantship experience. Students examine different approaches to the teaching of art through readings, discussions, and research. Topics and activities include syllabi formatting, common teaching problems, role-playing classroom situations, and course development.

**Prerequisite:** Permission of instructor

### Visiting Artist Studio

**VIS 5050** / 4 credits / Special topic (offered irregularly)

Three visiting artists are featured each semester. Each artist meets individually and in groups with graduate students, focusing on areas of interest to both the students and artist. Activities include studio work and critiques, field trips, and lectures. Through direct work with these artists, students become engaged with current trends in the New York City art community.

### Pro-seminar: Method and Theory in Art History

**ARH 5101** Refer to [Art History Graduate Courses](#) (School of Humanities) for description.

### M.A. Colloquium I and II

**ARH 5325** and **5326** Refer to [Art History Graduate Courses](#) (School of Humanities) for description.

### Graduate Studio Seminar I, II, III, IV

**VIS 5585, 5595, 5605, 5615** / 4 credits (per semester)

I: Every semester; II, IV: Spring; III: Fall

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.*

### Special Topics Seminar IA, IB, IIA, IIB

**VIS 5700, 5705, 5710, 5715** / 2–4 credits (per course)

Special topic (offered irregularly—IA and IIA: Fall; IB and IIB: Spring)

Focuses on the issues and practice of a specialized field of art making each semester, rotating from area to area (painting, printmaking, and drawing to sculpture/3-D media and new media). Each seminar includes studio work, readings, critiques, discussions, and peer review. The interdisciplinary nature of the M.F.A. program is emphasized by providing a forum for students to expand their practice beyond their usual media.

### Graduate Teaching Assistant

**VIS 5870** / 2 credits / Every semester

Students assist faculty members with the delivery of an undergraduate studio course. Duties include grading, critiques, lecture/demonstrations, and other tasks assigned by the faculty sponsor. Graduate students interested in teaching must participate as a teaching assistant and take VIS 5010 at least once before being allowed to independently teach a course.

**Prerequisite or corequisite:** VIS 5010

### Independent Graduate Studio

**VIS 5900** / 4–8 credits (per semester) / Every semester

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.

For updates during 2008–2010, visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaCourses.aspx).

## M.F.A. Advising and Review Process

### 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. 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. students should also refer to the general [academic and professional standards](#) (in the Academic Policies section) that govern all students in the School of the Arts.

## 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 to 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.

### Notes for M.F.A. candidates:

1. The review must be scheduled during the time of the thesis exhibition.
2. The thesis paper must be given to each of the reviewers one week in advance of the review date.
3. The title page of the thesis paper must be signed by the sponsor and second reader (chosen by the student).
4. Finally, the thesis paper and slide documentation of the exhibition must be submitted before graduation to the director of the Library for cataloging.

# School of Liberal Studies & Continuing Education

The School of Liberal Studies & Continuing Education provides high-quality, affordable, and convenient lifelong learning opportunities for students of all ages through the Liberal Studies B.A. Program for adults and transfer students, credit and noncredit courses for community residents, selected certificate programs for professionals, and programs in the arts for children and teenagers. Programs are offered at Purchase on a flexible schedule (daytime, evenings, and weekends) and at extension sites at local community colleges. The School also administers the College's summer sessions, providing opportunities for undergraduates and high school seniors to earn college credits on a campus close to home.

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## Overview of Programs

### [The Liberal Studies B.A. Degree Completion Program](#)

#### **The Continuing Education Program**

Nonmatriculated students can enroll in both credit and noncredit courses through the School of Liberal Studies & Continuing Education for a variety of reasons: to prepare for graduate school or a career change, enter or re-enter the job market, upgrade skills, fulfill a lifelong dream, or pursue a passion. The School offers an average of 80 to 90 courses each fall and spring during the day, in the evening, and on the weekend. (Refer to [Summer Session](#) below for related information.)

Selected undergraduate credit courses offered by the School are also available to nonmatriculated students at a lower noncredit tuition rate. Students who choose this option do not receive grades or college credit.

In addition, more than 100 undergraduate credit courses in the School of Humanities and School of Natural and Social Sciences are also open to nonmatriculated students (on a limited enrollment basis) during the fall and spring through the School of Liberal Studies & Continuing Education.

Course catalogs, published each semester by the School of Liberal Studies & Continuing Education, are available at [www.purchase.edu/ce-](http://www.purchase.edu/ce-)

#### **Certificate Programs**

Certificate programs at Purchase College are designed to increase students' knowledge and enhance employment opportunities in expanding fields. Upon completion of the approved curriculum, the student receives a certificate from Purchase College. The School of Liberal Studies & Continuing Education offers certificate programs in:

1. [Arts Management](#)
2. [Early Childhood Development](#)
3. Fundraising and Board Development (noncredit)

Each of these programs can be completed within a few semesters of part-time study. For information on the certificate program in fundraising and board development, visit [www.purchase.edu/ce](http://www.purchase.edu/ce) or call (914) 251-6500.

#### **Summer Session**

Summer session at Purchase College, which is administered by the School of Liberal Studies & Continuing Education, welcomes community members, Purchase undergraduates, visiting students from other colleges, and eligible high school students. The School also offers a range of full-day and residential noncredit youth programs in the arts, designed for ages 7–18, during summer session.

An average of 95 to 100 courses are offered in the humanities, natural and social sciences, and performing and visual arts. 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.

On-campus room and board are available for eligible 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, [conted@purchase.edu](mailto:conted@purchase.edu).

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#### **Academic Advising**

Academic advising is available for students majoring in liberal studies and all nonmatriculated students, including those who are interested in the Liberal Studies B.A. Program or an undergraduate certificate program at Purchase. To schedule an appointment, call the School at (914) 251-6500.

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#### **Administration**

Christine L. Persico, *Dean, School of Liberal Studies & Continuing Education*  
Danielle D'Agosto, *Director of Academic Programs*  
Michael DeGrazia, *Director of Finance and Administration*  
Kelly Palmer Jackson, *Director of Continuing Education*  
Rebecca Roberts, *Director of Liberal Studies*  
Matt Koskowski, *Academic Advisor*

## The Liberal Studies B.A. Degree Completion Program

The Liberal Studies B.A. Degree Completion Program is designed especially for adults and transfer 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 schedule an advising appointment in the School of Liberal Studies & Continuing Education, (914) 251-6500. Information sessions and transfer student workshops are also offered during the year. For additional information and updates during 2008–2010, visit [www.purchase.edu/ce/adult/](http://www.purchase.edu/ce/adult/).

### Freedom of Choice

Students can choose one of four liberal studies majors:

1. [Liberal Studies](#)
2. [Liberal Studies: Arts](#)
3. [Liberal Studies: Communications/Media Studies](#)
4. [Liberal Studies: Legal Studies](#)

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.

### Extension Sites

The Liberal Studies B.A. Program is also offered at two extension sites: Westchester Community College in Peekskill and Rockland Community College in Suffern. For detailed information, visit [www.purchase.edu/ce/adult/extensionsites.aspx](http://www.purchase.edu/ce/adult/extensionsites.aspx).

### Overview of Academic Requirements

1. Satisfy all [general academic requirements](#) for the B.A. degree.
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. The final 15 credits must be earned at Purchase as a matriculated student.
6. All students who matriculated in Fall 2005 or after, and all extension-site students, regardless of the semester of matriculation, must complete the 4-credit Senior Capstone course (AHU or CSS 4800) in their final year of study.

\*No D or pass/no credit grades are accepted toward this requirement.

**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.

### SUNY General Education Requirements

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.

### Liberal Studies Alumni

Becoming part of a group of successful graduates is only one of many advantages of studying at Purchase College. The sense of accomplishment and of personal and professional growth gives rise to a satisfaction each graduate can appreciate. Liberal studies alumni move into such fields as education, advocacy, health, social work, advertising, and customer service. They work for corporations, businesses, civil services, and nonprofits. Many liberal studies graduates also continue their education in a variety of postbaccalaureate programs.

## B.A. Major in Liberal Studies

This interdisciplinary 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. Coursework is required in a variety of areas and includes a cross-section of the humanities (e.g., history, philosophy, writing), social sciences (e.g., communications, legal studies, sociology), natural sciences (math, science, psychology), and the arts (e.g., art history, studio art, music). The flexibility of the liberal studies degree allows students to choose advanced courses that best suit their needs and interests. *This major is also offered at the two extension sites: Westchester Community College–Peekskill and Rockland Community College.*

### Academic Requirements

In addition to fulfilling [general degree requirements](#), students must complete the following requirements for this major:

1.	Humanities courses	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
	*Areas: Humanities, natural sciences, social sciences	
6.	General electives (may include up to 30 non-liberal arts credits)	49 credits
	<b>TOTAL:</b>	<b>120 credits</b>

Refer to the [Overview of Academic Requirements](#) for additional information.

## B.A. Major in Liberal Studies: Arts

This major combines the liberal arts with the visual and performing arts, allowing students to explore their talents and interests in art history, music, film, or other studio arts while studying with accomplished faculty. Within the framework of the Liberal Studies Program,



#### Academic Requirements

In addition to fulfilling [general degree requirements](#), students must complete the following requirements for this major:

1.	Humanities courses	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 arts courses	
	b. Two art/dance/music/theatre/film history/theory courses	
	c. Additional credits in either of 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 (may include up to 30 non-liberal arts credits)	30–32 credits
	<b>TOTAL:</b>	<b>120 credits</b>

Refer to the [Overview of Academic Requirements](#) for additional information.

## B.A. Major in Liberal Studies: Communications/Media Studies

This major 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. Courses cover historical, sociological, and psychological analyses of media, including film, television, and print, as well as visual and computer technologies. *This major is also offered at the Rockland Community College extension site.*

#### Academic Requirements

In addition to fulfilling [general degree requirements](#), students must complete the following requirements for this major:

1.	Humanities courses	15 credits
2.	Natural sciences courses, including CSS/BPS 3369/Advanced Psychology of Communication	15 credits
3.	Social sciences courses, including one of the following: CSO 1540/Introduction to Mass Media and Communications or MSA 1530/Introduction to Media, Society, and the Arts	15 credits
4.	Performing and/or visual arts courses	6 credits
5.	Upper-level courses:	
	a. Social sciences courses, including two survey courses on the history or 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 (may include up to 30 non-liberal arts credits)	34 credits
	<b>TOTAL:</b>	<b>120 credits</b>

Refer to the [Overview of Academic Requirements](#) for additional information.

## 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. *This major is also offered at the Rockland Community College extension site.*

#### Academic Requirements

In addition to fulfilling [general degree requirements](#), students must complete the following requirements for this major:

1.	Humanities courses	15 credits
2.	Natural sciences courses	15 credits
3.	Social sciences courses, including: CSO 1510/Introduction to Criminal Law and CSO 1590/Introduction to Civil 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 3050/American Constitutional Law CSO 3475/Law and the Family CSO 3481/Censorship	12 credits
	b. Humanities or natural sciences courses	8 credits

6. Legal studies electives	15 credits
7. General electives (may include up to 30 non-liberal arts credits)	34 credits
<b>TOTAL:</b>	<b>120 credits</b>

Refer to the [Overview of Academic Requirements](#) for additional information.

#### Pre-Law Advisor

Law schools are interested in students with strong liberal arts backgrounds who can (a) think analytically and creatively and (b) communicate their arguments effectively and persuasively. The College's pre-law academic advisor, usually a member of the political science faculty in the School of Natural and Social Sciences, can suggest specific courses that help pre-law students hone their oral and written communication skills and stimulate meaningful conversations about legal issues. For additional information, visit the Advising

Center at [www.purchase.edu/departments/advising-center/prelaw](http://www.purchase.edu/departments/advising-center/prelaw).

## Certificate Program in Arts Management

The certificate program in arts management provides students with an understanding of management, marketing, and grant writing in arts-related organizations. This certificate program is particularly suited for:

- new arts administrators who want to broaden their knowledge and skills
- professionals who are considering a career transition to arts management
- artists who are interested in starting their own companies
- board members and volunteers who want to become more informed and effective

The curriculum comprises four 4-credit courses and a 3-credit internship (19 credits total), which can be completed within two semesters. Students may take individual courses without commitment to the entire program. All courses are offered in the evening.

Before starting this certificate program, students must formally enroll in the program by completing the Arts Management Certificate Application, available at [www.purchase.edu/ce/certificate/artsmanagementcertificate.aspx](http://www.purchase.edu/ce/certificate/artsmanagementcertificate.aspx). To earn the certificate, students must be high school graduates, earn a grade of C or higher in all certificate courses, and send a completed "Request for Certificate" form to the certificate advisor in the School of Liberal Studies & Continuing Education during the last semester of their coursework.

#### Course requirements

1. CAM 1100/Introduction to Arts Management\*
2. CAM 3100/Fundraising and Development in the Arts\*\*
3. CSS 3170/Arts and Entertainment Law\*\*
4. CSS 3520/Marketing the Arts\*
5. CAM 3981/Internship in Arts Management †  
Prerequisite: CAM or AMG 1100, CSS or AMG 3520, and permission of instructor

\* Fall

\*\*Spring

† Fall, Spring, and Summer

For descriptions of courses with CSS prefixes, refer to [Social Sciences Courses](#). For descriptions of courses with CAM prefixes, refer to [Interdisciplinary Courses](#).

#### Note:

1. CAM 1100 replaces CSS 3510/Management for the Arts
2. CAM 3100 replaces CSS/AWR 3010/Understanding and Writing Grants
3. CSS 3170 replaces CSS 3060/Art Law and Business (title change only)

For additional information and updates during 2008–2010, visit [www.purchase.edu/ce](http://www.purchase.edu/ce).

## 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 gain practical experience working with young children. *Please note that this certificate does not provide teacher licensure.* To enhance employment opportunities, students are advised to combine the certificate with an undergraduate degree.

The curriculum 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](#).

- 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, 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 to complete 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 are available at [www.purchase.edu/ce/certificate/earlychildhoodcertificate.aspx](http://www.purchase.edu/ce/certificate/earlychildhoodcertificate.aspx) and may also be obtained from the instructor for PSY 3850 in the Psychology Board of Study or from the School of Liberal Studies & Continuing Education.

## Course requirements

1. BPS or PSY 1530/Introduction to Psychology
2. PSY 2650/Child Development or BPS 3350/Developmental Psychology
3. 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 3725/Developmental Psychopathology\*  
PSY 3845/Gender Development\*  
PSY 4100/Seminar in Early Childhood Development\*

\*These courses, offered by the psychology faculty in the School of Natural and Social Sciences, have prerequisites. For descriptions of courses with PSY prefixes, refer to the [Psychology](#) section (School of Natural and Social Sciences).

For descriptions of courses with BPS prefixes, refer to [Natural Sciences Courses](#) in this section.

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For updates during 2008–2010, visit [www.purchase.edu/cc-](http://www.purchase.edu/cc-)

## Liberal Studies: Humanities Courses

**Note:** It is expected that each course will be offered at least once during 2008–2009 or 2009–2010.

[Art History](#)

[Drama Studies](#)

[History](#)

[Humanities: General](#)

[Jewish Studies](#)

[Journalism](#)

[Language and Culture](#)

[Literature](#)

[Philosophy](#)

[Writing](#)

## Art History Courses

### Modern Art Survey: 1790 to Present

**AAR 1030** / 4 credits

A survey of the history of modern art from 1790 to the present. This course examines major movements in Europe and America, including Neoclassicism, Romanticism, Realism, Impressionism, Symbolism, Cubism, Surrealism, abstract art, Pop Art, and conceptual art. One or two field trips to museums are included.

### Introduction to Art History

**AAR 1500** / 4 credits

Students study a broad range of art (e.g., painting, sculpture, architecture) from antiquity to the present. Lectures focus on works of art and their relationship to their historical and social context. This course is intended for students with little or no background in art history.

*Students cannot receive credit for this course and ARH 1010 or ARH 1020. Closed to Purchase College art history majors.*

### Introduction to Modern Art

**AAR 2050** / 3 credits

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.

### Art Since 1945

**AAR 2060** Refer to ARH 2060 in [Art History Undergraduate Courses](#) (School of Humanities) for description. There is no prerequisite for AAR 2060.

### Picasso: The Man, His Art, and His Critics

**AAR 3100** / 4 credits

Deified, demonized, or mythologized, Pablo Picasso remained indisputably the consummate artist of the 20th century. As a painter, sculptor, printmaker, ceramicist, and set designer, Picasso absorbed techniques and traditions culled from various Western and non-Western art sources. Students study his numerous styles, from his early academic exercises through the Blue Period, Rose Period, African Period, Cubism, and Surrealism, and his influence on other artists.

### Sexuality and Gender in Ancient Art

**AAR 3110** / 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.

### Native North American Art

**AAR 3115** / 4 credits

Explores the major art styles and traditions of native people of North America. Fundamental questions considered include: What is the difference between craft and art? Is context necessary for meaning? Should sacred objects be returned to native people? The scope of topics is geographically and historically broad. Art forms considered include weaving, carving, architecture, masking, dance, and song.

### Contemporary Art

**AAR 3120 / 4 credits**

The first distinctly American modern movement in art, Abstract Expressionism, burst onto the international scene around 1950. American artists then pioneered the major movements of Pop Art, photorealism, earth art, and minimalism, while simultaneously participating in the more international developments: happenings, environments, conceptualism, neo-expressionism, and new figuration. Students explore the multiple directions in American and European art from 1945 to the present.

**Tribal Arts of Africa****AAR 3160 / 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.

**Sculpture in the Expanded Field****AAR 3170 / 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 postmedium age by comparing the historical dominance of painting to the effects of conceptual art. *Dia:Beacon is located in Beacon, New York.*

**20th-Century Photography****AAR 3193 / 4 credits**

Examines the history of photography within both the historical and the neo-avant-gardes. Special attention is given to photographic activities of the Weimar Republic, the Soviet avant-garde, surrealism, and American pictorialism, modernism, and FSA documentary work, as well as the postwar formations of the New York School, conceptual art, and photographic postmodernism.

**Impressionism****AAR 3400 / 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.

**Modern Sculpture and Three-Dimensional Art****AAR 3450 / 4 credits**

Beginning with Auguste Rodin, generally considered the first modern sculptor, students explore the changes in concepts, methods, and materials that have brought about dramatic shifts in ideas about what constitutes sculpture. Movements examined include Cubism and Futurism, constructivism, Dada and surrealism, Pop Art, minimalism, super realism, conceptual art, Arte Povera, and Scatter art. There are visits to museums on and off campus.

**Post-Impressionism****AAR 3500 / 4 credits**

A review of the Impressionist revolution in color, technique, and subject matter and an examination of its influence on the next generation of artists (e.g., Cézanne, Gauguin, van Gogh, Seurat, Signac, Toulouse-Lautrec). Students also explore the impact of Impressionism on the decorative art of the Nabis, particularly Bonnard and Vuillard. Class discussion includes the Symbolist movement at the end of the 19th century.

**The Cubist Epoch****AAR 3510 / 4 credits**

An interdisciplinary examination of Cubism both as a phenomenon and an artistic movement. Discussions include Cubism's style, history, and identification with modernism and modernity. In particular, the course explores the influence of Cubism in film, advertising, art, theatre, dance, music, and literature.

**Art of the '80s, '90s, and 21st Century****AAR 3520 / 4 credits**

A retrospective and prospective point of view is used to analyze contemporary art, beginning with the many coexisting styles and schools of the pluralistic 1970s, progressing to the powerful neo-expressionist images of the 1980s, and then considering the globalism of the 1990s. Discussions also contemplate the increasingly provocative content of much recent art and the 21st-century fusion of existing styles.

**Realism in Art****AAR 3550 / 4 credits**

Various artists from the 17th century to the present have worked in a style that can be termed "realist." This course explores the definition of "realism" in art and examines why these artists chose to work in an empirical style. How do their styles differ, and what does their work tell us about the societies in which they lived? Students choose and place in social context a 20th-century or contemporary "realist" to discover how the meaning of "realism" has evolved over the centuries.

**Pioneers of Modern Art: Romanticism to Realism****AAR 3700 / 4 credits**

Traces the origins of modernism, beginning with the growth of neoclassicism and the development of Romanticism in France, England, Germany, and Spain. With the rise of the middle class came a growing interest in artistic representation of the everyday world. By the mid-19th century artists began to challenge the emphasis on traditional history painting. Students examine how realism developed in the work of artists like Courbet and Manet, which led to the Impressionism of Monet and Degas. Selected post-Impressionists (e.g., van Gogh, Gauguin) and parallel developments in America are also considered.

**Pop Art****AAR 3750 / 4 credits**

Though cool and noncommittal, Pop Art posed serious questions about our relationships to society and culture. This course begins with the formation of the Pop Art aesthetic (Jasper Johns, Robert Rauschenberg, Larry Rivers) and moves to a detailed study of the works of major Pop artists like Andy Warhol, Claes Oldenburg, and Roy Lichtenstein. The Pop phenomenon in Europe is also examined in an international and intermedia context, as is the formation of a "post-Pop" aesthetic in the 1980s and 1990s.

**American Impressionism****AAR 3800 / 4 credits**

A study of impressionism in America in relation to French impressionism, earlier American painting, and late 19th-century social history. Beginning with Realists like Homer and Eakins, the class then considers the revolutionary European influences on color, technique, and subject matter and concludes with a focus on American artists like Hassam, Weir, and Chase, along with expatriates like Cassatt, Whistler, and Sargent.

## Drama Studies Courses

### The Great Broadway Songwriters

**ADR 3105** / 4 credits

Come taste the finest sampling of the great Broadway songwriters. Each class examines a particular songwriter (Cole Porter, Stephen Sondheim), idea (the subversives: Weill and Bernstein), or era (contemporary voices on Broadway). Students savor recordings, investigate the dramatic qualities of the songs, and analyze lyrics, melody, and song form. *Also offered as EMT 3105.*

### Holocaust Theatre and Film

**ADR 3220** / 4 credits

Explores various representations of the Holocaust in dramatic and cinematic forms. The focus is on American and Israeli plays by such authors as Arthur Miller and Donald Margulies. Students examine questions of realism, historical truth, and artistic freedom and view Eastern European, American, and German films, including popular Shoah films like *Schindler's List*, *Life is Beautiful*, and *Sophie's Choice*. *Also offered as AJS 3220.*

## History Courses

### Understanding America

**AHI 1500** Refer to HIS 1500 in [History Courses](#) (School of Humanities) for description.

### Popular Music in America: Evolution and Revolution

**AHI 2200** / 4 credits

The invention of sound recording in the late 1800s caused profound aesthetic transformations in music. This course surveys the many styles that have swept through American music—from ragtime, blues, and brass band through R&B, top 40, heavy metal, rap, and hip-hop—and discusses the roles of rural and urban musical centers. Using the last 110 years of technological innovation in recording, students analyze the more significant cultural changes that continue to reverberate throughout American society. *Also offered as EMT 2200.*

### The Emergence of Modern America

**AHI 3040** / 4 credits

A comprehensive survey of American society, politics, and culture from the Civil War to the present. Topics include the significance of the Civil War in American society, the role of the Industrial Revolution in the shaping of the Gilded Age, the progressive era and its enduring influence on American politics, the impact of American involvement in 20th-century wars on current U.S. foreign policy, the changing nature of race relations and gender roles, urbanization, and the influence of the rise of modern technology and mass communications.

### American History and Society Through Music

**AHI 3115** / 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.*

### Music of Protest

**AHI 3116** / 4 credits

A survey of the past 50 years of popular protest music, with a preparatory examination of early 20th-century blues and socialist "magnet" songs. Students study the power of popular music and the artist's role in shaping contemporary society, with a focus on three eras of social upheaval in the U.S.: the civil rights movement, the war in Vietnam, and the emergence of punk and hip-hop. Includes readings, musical analysis, and listening. The ability to read musical notation is not required, but a working knowledge of contemporary popular music is critical. *Also offered as EMT 3116.*

### America at the Movies

**AHI 3156** / 4 credits

Selected films are analyzed to illuminate significant aspects of American society in the 1970s and 1980s, including the war in Vietnam and expansion of American power, the end of legal racial segregation, the movements for women's equality and gay rights, and challenges to traditional conventions (the sexual revolution, counterculture movement, and youth movement). How did these developments affect life in America in the following decades, and how did Hollywood confront their political reverberations? *Also offered as CPO 3156.*

### The Search for Equity: Race, Class, and Gender in America Since 1945

**AHI 3485** / 4 credits

Since World War II, Americans have struggled to achieve equity and justice in the realms of race, class, and gender. This course explores those struggles, the clashes in the public arena over different visions of American society, and the changes in law and public policy that resulted. Topics include racial segregation and affirmative action, the intersection of race and class in America's cities and schools, and the political and economic debate about the distribution of wealth. *Also offered as CSO 3485.*

### The Blue and the Gray: U.S. Civil War

**AHI 3530** Refer to HIS 3535 in [History Courses](#) (School of Humanities) for description.

### African History

**AHI 3560** / 4 credits

This study of African history addresses the continent's geography and how it has affected Africa's place in history, the rise and fall of civilizations, Islamic/Arab influences, European colonization, independence movements, and current challenges. In particular, students examine the slave trade and its effects on African societies, colonial domination, and the rise of nationalist movements.

### The Early American Republic: 1789–1865

**AHI 3630** / 4 credits

Examines the social, cultural, and political history of the U.S. before the Civil War. The focus is on America's transformation from a colony to an independent republic and on the culture and society of the U.S. during its formative years. Historians' major inquiries concerning this period are compared and contrasted.

### The U.S. Since 1945

**AHI 3670** / 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 anticommunism; consumerism, environmentalism, and the transformation of values, taste, style, and manners; uprisings of the 1960s; the conservative agenda of the Reagan/Bush era; the contemporary distrust of politicians;

and concerns about the future.

## Humanities: General Courses

### American Sign Language

**AHU 1400** Refer to [Language and Culture Courses](#) for description.

### Gods, Goddesses, and Demons

**AHU 3000** / 4 credits

Gods, goddesses, and demons are resurfacing in these postmodern times. This course explores the moral, spiritual, and emotional relationships among human, divine, and demonic beings in epic spectacles, literary and visual, from a variety of periods and cultures.

### Middle Eastern Cultures: Texts and Films

**AHU 3020** / 4 credits

Explores the various cultures, geography, and history of the Middle East, including Turkey, Iran, Egypt, Saudi Arabia, and Israel. Some time is also devoted to minorities within a larger context. The selected texts and films raise awareness of human rights issues as well as the political, ethnic, and national complexities of the region. Both fiction and nonfiction works are used.

### Contemporary Popular Culture

**AHU 3160** / 4 credits

Combines readings, viewings, and discussion of various forms of contemporary culture since the mid-1960s, such as popular films and music, design and fashion, architecture, magazines, art, television, and the new imaging technologies. Topics include avant-garde, popular, and mass culture; high and low aesthetics; stereotypes; cultural hierarchy; identity, gender and sexuality, and race and ethnicity; and American concepts of age and class. *Also offered as CSO 3160.*

### Shamanism and Native Cultures

**AHU 3175** / 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.

### Enlightenment East and West

**AHU 3200** / 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.

### Religion and Psychology

**AHU 3245** / 4 credits

In this study of psychology in relation to religion, students explore the definition of religion, its personal meaning to people, and its social and political meaning in the community. The importance of ritual is discussed, and conversion is examined to understand its meaning. The middle of the course focuses on such theorists as Freud, Jung, and Maslow and the role religion played in their theories. Finally, the role religion and culture play in psychotherapy and the difference between religions and cults are examined. *Also offered as BPS 3245.*

### Gods and Warriors: Religious Fundamentalism Today

**AHU 3270** / 4 credits

Contemporary culture cannot be adequately understood without considering the impact of religious extremism. While other factors play a role, it is religious passions that fuel the jihadist movement in the Islamic world, incite violence in the occupied Palestinian territories, and amplify culture wars between secular and religious forces in the U.S. This course examines the root causes of such cultural phenomena, asking whether fundamentalism can exist in modern society without leading to bloodshed.

### Healing and the Arts: Indo-Tibetan Traditions

**AHU 3390** / 4 credits

Indian and Tibetan traditional arts evolved from ancient techniques for rebalancing natural energies through aesthetic experience and awareness. Students explore these traditional musical, visual, literary, theatrical, and ritual arts and the meditative philosophies behind them. The course also observes techniques of current practitioners and relates them to practices cultivated by traditional healers for living in harmony with nature and attuning to the elemental energies of life.

### American Society and Culture on Film

**AHU 3510** / 4 credits

How do American movies reflect American society and culture? From *All Quiet on the Western Front* (1930) to *Fahrenheit 9/11* (2004), students analyze the significance of seminal 20th-century American films and explore the historical background of the relevant eras. *Also offered as FTF 3510.*

### Law, Ethics, and the Media

**AHU 3755** / 4 credits

The First Amendment allows the mass media certain freedoms to publish, broadcast, advertise, and promote. Yet with those rights come responsibilities. This course examines the legal and ethical dimensions and issues involved with contemporary American mass media. *Also offered as CSS 3755.*

### Senior Capstone

**AHU 4800** / 4 credits

An intensive research and writing course, completed on the Purchase campus and culminating in a significant biographical research paper. Required for all liberal studies students (at the extension sites and the Purchase campus) who matriculated in Fall 2005 or later. *Also offered as CSS 4800.*

## Jewish Studies Courses

### Holocaust Theatre and Film

**AJS 3220** Refer to ADR 3220 in [Drama Studies Courses](#) for description.

## Journalism Courses

### Public Relations

**AJO 2550** / 4 credits

Examines public relations as a body of knowledge and a profession, with emphasis on the techniques of communication, methods, media, and other areas of expertise. Students learn what public relations is, the role it plays in people's lives and in modern society, and the various public relations vehicles used by practitioners, and develop the skills necessary to be an effective practitioner. *Also offered as CBU 2550.*

## Language and Culture Courses

### American Sign Language I

**AHU 1400** / 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.

### Basic French I

**AFR 1030** / 4 credits

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.

### Basic French II

**AFR 1035** / 4 credits

A continuation of AFR 1030. Increased time is devoted to reading and writing. The development of oral skills remains the primary objective of the course.

### Basic Italian I

**AIT 1010** / 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.

### Basic Italian II

**AIT 1060** / 4 credits

In this continuation of AIT 1010, more attention is given to listening, speaking, reading, and writing skills. Emphasis is placed on oral work, using material from students' everyday experiences and activities.

### Basic Spanish I

**ASP 1030** / 4 credits

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.

### Basic Spanish II

**ASP 1040** / 4 credits

In this continuation of ASP 1030, more attention is given to listening, speaking, reading, and writing skills. Emphasis is placed on oral work, using material from students' everyday experiences and activities.

## Literature Courses

### Introduction to World Literature

**ALI 1540** / 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.

### Lesbian and Gay Fiction

**ALI 3001** Refer to LIT 3001 in [Literature Courses: 3000–3999](#) (School of Humanities) for description.

### Perspectives on the Essay

**ALI 3045** / 4 credits

In this examination of the essay, emphasis is placed on 20th-century essays and their roles in reflecting authorial consciousness as well as historical expressions of a rapidly changing world. Students learn how to read artfully written prose and think critically, with a focus on form, organization, and the craft of the essay. *Also offered as AWR 3045.*

### Modern American Short Stories

**ALI 3070** / 4 credits

Concise and focused, the short story has been a lens through which Americans have explored their identities. Stories written in the last 25 years examine the changing sense of what being an American means.

### History and Memory: Literature and Films of Atrocity

**ALI 3085** / 4 credits

Students study historic accounts, memoirs, diaries, and cinematic depictions of such atrocities as the Jewish Holocaust, Armenian and Rwandan genocides, Stalinist and South African purges, and Cambodian massacres. Genocide and mass murder are dissected by considering the causes, methods, aftermath, and possibly the lessons learned. *Also offered as FTF 3085.*

### Teenagers in Literature and Film

**ALI 3110** / 4 credits

Whether finding a prom date or a lunch table, or dealing with the problems of puberty, the anxiety of being a teenager is a nearly universal experience. Writers and filmmakers use adolescence in their work as a way to connect to their audience through common and accessible themes. This course traces the pervasive themes of the teenage experience in film and literature. *Also offered as FTF 3110.*

### Modern American Poetry

**ALI 3170** / 4 credits

Modern and contemporary American poetry is studied with an emphasis on craft and the creative process. Poets include T.S. Eliot, Wallace Stevens, Robert Frost, and Sylvia Plath, among others. Attention is given to the imagery, structure, and sound patterns (or "music") of the poems. Poetry writers are encouraged to enroll, and anyone interested in poetry is welcome.

### **20th-Century World Literature**

**ALI 3205 / 4 credits**

World literature of the 20th century is considered as it reflects and generates discussion of national and international boundaries, politics, religion, freedom, nationalism, sexuality, gender, and identity. Its diverse riches are experienced in this course through a broad cross-section of contemporary writings, including short stories, by international and American authors. Readings facilitate discussion of the global mosaic of social norms and values and the diversity of global literary tradition.

### **Modern American Literature**

**ALI 3370 / 4 credits**

A survey of the writings of representative American literary figures of the last 100 years. This course places these writers in the continuum of American literary development and examines their responses to the intellectual, moral, and social currents of the period.

### **Short Fiction**

**ALI 3400 / 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.

### **East–West: Film and Literature of Cultural Formation**

**ALI 3415 / 4 credits**

Students explore contemporary literary and cinematic expressions of immigrant groups seeking acceptance in Western cultures. The focus is on issues related to assimilation, identity, and the reactions of the Western mainstream cultures as outside forces compete for recognition. The immigrant groups depicted include those originating in Southeast Asia, China, Africa, and the Middle East. *Also offered as FTF 3415.*

### **The Modern Short Story**

**ALI 3450 / 4 credits**

The short story, often regarded as merely “introductory” or as a lesser sibling of the novel, is considered as a distinctively literary form. From this perspective, students carefully read representative classics and contemporary works as they dramatize compelling questions of religious, sexual, and racial identity.

### **Homesick: Women’s Memoirs From the Caribbean, Africa, and the Far East**

**ALI 3535 / 4 credits**

A study of works by women 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.

### **Contemporary American Fiction**

**ALI 3600 / 4 credits**

Everyone knows how “strange” recent literature is (at least, some of it)—and it is this provocative and compelling literature, as well as more conventional fictions, that this course addresses. Examining the drive to defamiliarize makes the reader reinvent the world and, while moving human experience to the margins, move the margins to the center.

### **New York City: Society in Literature**

**ALI 3630 / 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.*

### **Literature and Film of the ’60s: The Age of Aquarius**

**ALI 3680 / 4 credits**

With its attacks on modernity, technology, government, and everything having to do with “the system,” the 1960s was a decade of revolutionary ferment. Many of the concerns that fueled this unrest remain alive in today’s society. The course addresses this decade of rebellion, resistance, and disruption through readings and viewings of representative films.

### **Modern Poetry**

**ALI 3855 / 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.

## **Philosophy Courses**

### **History of Western Ideas**

**APH 3020 / 4 credits**

The history of Western ideas is traced from their inception in the ancient world to their culmination in contemporary culture. Students read seminal works spanning a broad historical setting, beginning with the ancient world of the Bible and Greek philosophy. The course covers noted movements in Western history, including the Medieval period, the Reformation, the Renaissance, the Scientific Revolution, the Industrial Revolution, the Enlightenment, and postmodernism.

### **Understanding Moral Problems**

**APH 3350 / 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.

## **Writing Courses**

### **College Writing**

**AWR 1100 / 4 credits**

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 clearly and effectively about a given topic or reading assignment.

### **Fiction Writing Workshop**



**AWR 2030** / 4 credits

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. *AWR 2030 and 3030 meet together.*

**Creative Writing Intensive** (Beginning, Intermediate/Advanced)

**AWR 2120** and **3120** / 4 credits (per semester)

This course allows students to explore various genres, including poetry, the short story, and the memoir. Students should be prepared to write, revise, and share portions of their work with the class and to read a selection of works by contemporary authors.

**Poetry Writing Workshop** (Beginning, Intermediate/Advanced)

**AWR 2160** and **3160** / 4 credits (per semester)

Focusing on the process of writing poetry, this course facilitates writing new work and sharpening revision skills. Students read contemporary poetry, participate in writing exercises, explore the writer's craft, critique poems, and discuss the road to publication.

**Advanced Fiction Writing Workshop**

**AWR 3030** / 4 credits

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. *AWR 2030 and 3030 meet together.*

**Perspectives on the Essay**

**AWR 3045** Refer to ALI 3045 in [Literature Courses](#) for description.

## Liberal Studies: Interdisciplinary Courses

### Arts Management Courses

**Introduction to Arts Management**

**CAM 1100** / 4 credits / Fall

This introductory survey provides an overview of arts management, preparing students for upper-level courses in arts management. Topics include arts leadership and management philosophy, organizational structure, accounting practices, strategic planning and programming, marketing and public relations, fundraising and development, sponsorship, volunteerism, grants, and arts and entertainment law. Special attention is given to the application of management principles and skills in the visual and performing arts.

**Fundraising and Development in the Arts**

**CAM 3100** / 4 credits / Fall

An exploration of funding for the arts, including fundraising research, grant writing, fundraising campaigns, sponsorship, donor development and bequests, and fund management and reporting requirements. The history and philosophy of support for the arts is explored via case studies. Students apply the concepts and techniques by developing models and plans specific to local arts organizations.

**Prerequisite:** CAM or AMG 1100 or permission of instructor

**Internship in Arts Management**

**CAM 3981** / 3 credits / Every semester, including 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.

**Prerequisite:** CAM or AMG 1100, CSS or AMG 3520, and permission of instructor

**Note:** Before registering, matriculated Purchase students must (a) meet with a counselor in the Career Development Center; (b) research and secure their sponsoring organization; (c) obtain the sponsorship of a full-time faculty member; and (d) complete a learning contract.

Guidelines for nonmatriculated students are available at [www.purchase.edu/ce-](http://www.purchase.edu/ce-)

Refer to Arts Management in [Social Sciences Courses](#) for:

**CSS 3170/Arts and Entertainment Law**

**CSS 3520/Marketing the Arts**

## Liberal Studies: Natural Sciences Courses

**Note:** It is expected that each course will be offered at least once during 2008–2009 or 2009–2010.

[Biology](#)

[Chemistry](#)

[Environmental Studies](#)

[Mathematics](#)

[Natural Sciences: General](#)

[Psychology](#)

### Biology Courses

**Human Anatomy and Physiology**

**BBI 1510** / 4 credits / Summer

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.

**Human Physiology and Nutrition**

**BBI 1520** / 4 credits / Summer

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. BBI 1510 is not a prerequisite for BBI 1520.

**General Biology I**

**BBI 1550** / 4 credits / Summer

Introduction to contemporary biology, covering cell structure and function, genetics, development, and molecular biology. General Biology I and II may be taken in either order. The optional lab is recommended for science majors and premed students.

#### **General Biology I Lab**

**BBI 1550.15** / 1 credit / Summer

Lab exercises on cell organization, cell division, genetics, enzyme kinetics, photosynthesis, and development, and the use of light microscopes, spectrophotometer, and chromatography.

**Corequisite:** BBI 1550

#### **General Biology II**

**BBI 1560** / 4 credits / Summer

Introduction to contemporary biology, covering plant and animal morphology and physiology, ecology, behavior, and evolution. General Biology I and II may be taken in either order. The optional lab is recommended for science majors and premed students.

#### **General Biology II Lab**

**BBI 1560.15** / 1 credit / Summer

Vertebrate anatomy and physiology, and examination of selected plant and animal phyla through lab exercises, experiments, and field trips. The optional lab is recommended for science majors and premed students.

**Corequisite:** BBI 1560

## **Chemistry Courses**

#### **General Chemistry I**

**BCH 1550** / 4 credits / Summer

The principles and applications of chemistry. Topics include the development of an atomic/molecular model, stoichiometry, interaction of light with matter, and the physical behavior of solids, liquids, and gases. The lab is optional.

**Prerequisite:** High school algebra or its equivalent

#### **General Chemistry I Lab**

**BCH 1550.15** / 1 credit / Summer

Basic techniques in synthetic and analytical chemistry. Students must bring a \$5 security deposit for their lab drawer key to the first class.

**Corequisite:** BCH 1550

#### **General Chemistry II**

**BCH 1560** / 4 credits / Summer

A continuation of BCH 1550. Topics include chemical kinetics and equilibrium, electrochemistry, thermodynamics, acids and bases, and the chemistry of representative elements. The lab is optional.

**Prerequisite:** BCH 1550

#### **General Chemistry II Lab**

**BCH 1560.15** / 1 credit / Summer

Basic techniques in analytical and synthetic chemistry. Students must bring a \$5 security deposit for their lab drawer key to the first class.

**Corequisite:** BCH 1560

## **Environmental Studies Courses**

#### **World of Weather:**

##### **Introduction to Meteorology and Global Weather Patterns**

**BEN 1100** / 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).

#### **The World Beneath the Waves:**

##### **Exploring Physical Oceanography**

**BEN 1545** / 4 credits

An exploratory course for nonscience students that examines physical aspects of the world's oceans and the role of the oceans in the earth-atmosphere-ocean system. Topics include the history of the science of oceanography, geomorphology and topography of the ocean bottom, continental drift, sedimentation, physical and chemical properties of sea water, ocean heat budget, surface currents, and coastal processes.

#### **Environmental Law**

**BEN 3385** / 4 credits

U.S. environmental law and policy, the common-law foundations of environmental law, and the regulatory process and toolkit are examined. The focus is on major environmental statutes: the National Environmental Policy Act, the Clean Air Act, the Resource Conservation and Recovery Act, the Comprehensive Environmental Response, the Compensation and Recovery Act (Superfund), and the Safe Drinking Water Act. *Also offered as CSS 3385.*

## **Mathematics Courses**

#### **College Algebra**

**BMA 1010** / 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.

#### **Intermediate Mathematics**

**BMA 1100** Refer to MAT 1100 in [Mathematics Courses](#) (School of Natural and Social Sciences) for description. There is no prerequisite for BMA 1100.

#### **Precalculus**

**BMA 1150** Refer to MAT 1150 in [Mathematics Courses](#) (School of Natural and Social Sciences) for description.

**Prerequisite:** BMA 1100 or equivalent

### **Calculus I**

**BMA 1500** / 4 credits

The basic concepts of the differential and integral calculus. Focus is on the applicability of these topics to an array of problems.

**Prerequisite:** BMA 1150 or equivalent

### **Calculus II**

**BMA 1510** / 4 credits

A continuation of BMA 1500. Topics include differentiation and integration of logarithmic, exponential, and inverse trigonometric functions; techniques of integration; arc length; infinite series; and improper integrals. Applications include work, growth, and decay problems and volumes of solids of revolution.

**Prerequisite:** BMA 1500 or equivalent

## **Natural Sciences: General Courses**

### **Astronomy: Exploring the Universe**

**BNS 2050** / 4 credits

Using the theory of stellar structure and evolution as a springboard, students explore other aspects of astronomy, like planet formation, the origin of elements, interstellar matter, and the structure and nature of galaxies and quasars. The observational basis of astronomy and its relationship to currently accepted theories are emphasized. Because astronomy is an exact science, some quantitative investigations are required.

### **Statistics**

**BNS 2400** / 4 credits

This introduction to data analysis includes both descriptive and inferential statistics. Descriptive statistics covers introductory data analysis and measures of central tendency, dispersion, and association. Inferential statistics covers probability, hypothesis testing, sampling, and population distribution and their use in conducting T-tests and one-way ANOVAs. The theory and technique of linear regression and its applications, forecasting, and discriminant analysis are also presented. Some statistical applications are explored in an on-campus computer lab during class hours.

**Prerequisite:** High school algebra or equivalent

### **The World of Color**

**BNS 3410** / 3 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.

### **Social Psychological Theory Applied Through Film**

**BNS 3450** / 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.*

## **Psychology Courses**

### **Introduction to Psychology**

**BPS 1530** Refer to PSY 1530 in [Psychology Courses](#) (School of Natural and Social Sciences) for description. 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.

### **Behavioral Statistics**

**BPS 2320** Refer to PSY 2320 in [Psychology Courses](#) (School of Natural and Social Sciences) for description. There is no prerequisite for BPS 2320.

### **Drugs and Behavior**

**BPS 2350** Refer to PSY 2350 in [Psychology Courses](#) (School of Natural and Social Sciences) for description.

### **Adolescent Psychology**

**BPS 2500** Refer to PSY 2500 in [Psychology Courses](#) (School of Natural and Social Sciences) for description.

### **Child Development**

**BPS 2650** Refer to PSY 2650 in [Psychology Courses](#) (School of Natural and Social Sciences) for description. BPS 2650 may serve as a prerequisite for upper-level developmental psychology courses. Credit will not be given for both BPS 2650 and BPS 3350.

### **Abnormal Psychology**

**BPS 3100** Refer to PSY 3100 in [Psychology Courses](#) (School of Natural and Social Sciences) for description. There is no prerequisite for BPS 3100.

### **Sports Psychology**

**BPS 3130** Refer to PSY 3130 in [Psychology Courses](#) (School of Natural and Social Sciences) for description.

**Prerequisite:** BPS 1530 or equivalent

### **Industrial and Organizational Psychology**

**BPS 3140** / 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.*

### **Religion and Psychology**

**BPS 3245** / 4 credits

In this study of psychology in relation to religion, students explore the definition of religion, its personal meaning to people, and its social and political meaning in the community. The importance of ritual is discussed, and conversion is examined to understand its meaning. The middle of the course focuses on such theorists as Freud, Jung, and Maslow and the role religion played in their theories. Finally, the role religion and culture play in psychotherapy and the difference between religions and cults are examined. *Also offered as AHU 3245.*

#### **Cognitive Development**

**BPS 3345** Refer to PSY 3345 in [Psychology Courses](#) (School of Natural and Social Sciences) for description. There is no prerequisite for BPS 3345.

#### **Developmental Psychology**

**BPS 3350** / 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).

#### **Advanced Psychology of Communication**

**BPS 3369** / 4 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. *Also offered as CSS 3369.*

#### **Psychology of Learning**

**BPS 3450** / 4 credits

An exploration of the ways in which people learn, think, and construct knowledge. Students examine effective ways of learning, stages of intellectual development, and different kinds of knowing (e.g., received, subjective, procedural, constructed). Multiple intelligences theory and its applications to the learning environment are also considered.

#### **Educational Psychology**

**BPS 3460** / 4 credits

Psychological themes, together with cognitive and social-emotional development, are studied in the context of the education environment. Emphasis is on the role of emotional climate in the classroom and its overall relationship to learning. Student variability (e.g., attention deficit disorder, learning disabilities, autistic spectrum disorders) is evaluated. Sociological and legal issues pertinent to today's classroom are also examined.

#### **Psychology of Death and Dying**

**BPS 3550** / 4 credits

Topics include 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 family, and the social functions of grief and mourning. Different types of death, death at different ages, euthanasia, and violent death are also examined.

#### **Multiple Intelligences**

**BPS 3680** / 4 credits

The theory of multiple intelligences suggests that there are several distinct forms of intelligence. This course examines the initial interest in interspecies differences, 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.

#### **Personality Assessment**

**BPS 3690** Refer to PSY 3690 in [Psychology Courses](#) (School of Natural and Social Sciences) for description.

**Prerequisite:** BPS 1530 or equivalent

#### **Group Dynamics**

**BPS 3705** / 4 credits

An overview of the theoretical and experiential understandings of group purpose, development, dynamics, theories, methods, and skills. Emphasis is on developing skills and applying theories and methods to actual group situations. The course includes lectures, discussions, group activities focusing on the theory being studied, and opportunities for students to co-lead and participate in a group. *Also offered as CSS 3705.*

#### **Child Psychopathology**

**BPS 3720** / 4 credits

Addresses early and profound deviations in infancy, childhood schizophrenia, and organic disturbances, as well as the theoretical work of Stern and Mahler on the concept of self. Other topics include depression and the consequences of loss, pathologies of initiative and early socialization, neurotic process and issues of excessive/inadequate control, mental retardation, neglect and abuse, and developmental issues around cultural/ethnic differences.

#### **Counseling and Psychotherapy**

**BPS 3730** / 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; and group, art, movement, and the "newer" therapies. Variations on the above as applied to different clinical populations are emphasized, as are issues of research and ethics in counseling and psychotherapeutic practice.

#### **Psychology of Personality**

**BPS 3760** Refer to PSY 3760 in [Psychology Courses](#) (School of Natural and Social Sciences) for description.

**Prerequisite:** BPS 1530 or equivalent

#### **Social Psychology**

**BPS 3860** Refer to PSY 3860 in [Psychology Courses](#) (School of Natural and Social Sciences) for description.

**Prerequisite:** BPS 1530 or equivalent or one sociology course

## **Liberal Studies: Social Sciences Courses**

**Note:** It is expected that each course will be offered at least once during 2008–2009 or 2009–2010.

[Anthropology](#)

[Arts Management](#)

[Business](#)

[Communications](#)

[Economics](#)

[Legal Studies](#)  
[Media, Society, and the Arts](#)  
[Political Science](#)  
[Social Sciences: General](#)  
[Sociology](#)

## Anthropology Courses

### Introduction to Social and Cultural Anthropology

**CAN 1500** Refer to ANT 1500 in [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### Anthropology of Marriage and the Family

**CAN 3095** / 4 credits

A basic cross-cultural exploration of kinship and marriage. Topics include incest taboos, types of marriage (monogamy, polygamy, and polyandry), arranged marriages, lineage systems, clan systems, descent, and inheritance. Studies also include specific cross-cultural rituals associated with marriage and birth. Discussions consider political, sociological, and economical factors.

### North African Societies

**CAN 3430** / 4 credits

Using anthropological literature, this course examines the peoples, cultures, and contemporary issues of North Africa. Emphasis is on the interaction of religion, culture, ethnicity, and linguistic diversity within and among such North African societies as Morocco, Algeria, Tunisia, Mauritania, and Libya. Topics include the changing dynamics of family and kinship and the politics of gender, religious, linguistic, and national identity-formation and representation.

### Body Art and Modification

**CAN 3480** / 4 credits

The body is adorned, manipulated, and modified in both Western and non-Western societies. Forms of alteration, which include dressing, body sculpture, plastic surgery, infibulation (piercing), cicatrization (scarification), and tattooing, are examined sociologically, culturally, and historically. The symbolic and mythic associations of body modification are also explored as mechanisms of social communication that help define aesthetic and cultural meanings and perceptions.

### An Anthropological Analysis of Physical Disability

**CAN 3670** / 4 credits

Physical disability imposes disorder on the body and mind, which is amplified in routine social interaction. Shaped by society as a social malady, analysis of physical disability has profound meaning in understanding human culture and the place of individuals within it. Using memoirs of significant figures in the disability rights movement, students explore issues that have prevented the incorporation of disabled people into American society.

## Arts Management Courses

### Introduction to Arts Management

**CAM 1100** Refer to Arts Management in [Interdisciplinary Courses](#) for description.

### Fundraising and Development in the Arts

**CAM 3100** Refer to Arts Management in [Interdisciplinary Courses](#) for description.

### Arts and Entertainment Law

**CSS 3170** / 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.

### Marketing the Arts

**CSS 3520** / 4 credits

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.

## Business Courses

### Basic Principles of Accounting

**CBU 1070** / 4 credits

An introduction to transactions analysis and the preparation of financial statements, with particular emphasis on external reporting. The course is divided into two parts: the preparation of financial statements, and the analysis of corporate operations, based on financial accounting statements. *Purchase College undergraduates cannot take this course for liberal arts credit.*

### Fundamentals of Marketing

**CBU 2400** / 4 credits

Marketing covers all the activities needed to move products and services from producer to consumer. This course offers a hands-on approach to the development of marketing plans, from initial idea to final sale. Topics include target market analysis, product creation and evaluation, distribution channels, personal salesmanship and sales management, and pricing and promotional strategy (including advertising, sales promotion, publicity, and public relations). Market research is used, and environmental and other uncontrollable factors, including current events, are explored.

### Principles of Business Management

**CBU 2485** / 4 credits

An introduction to the principles of business management. Topics include the functions of business, including production, marketing, financing, personnel, and accounting; the various forms of business organizations; and management principles in relation to planning, staffing, organizing, directing, controlling, and decision making.

### Public Relations

**CBU 2550** / 4 credits

Examines public relations as a body of knowledge and a profession, with emphasis on the techniques of communication, methods, media, and other areas of expertise. Students learn what public relations is, the role it plays in people's lives and in modern society, and the various public relations vehicles used by practitioners, and develop the skills necessary to be an effective practitioner. *Also offered as AJO 2550.*

### **The Internet and Business**

**CBU 3060** / 4 credits

Students examine the impact of the Internet on business and develop a solid foundation for evaluating current and future Internet business applications. Topics include Internet businesses; the impact of the Internet on traditional businesses, including Internet marketing, customer relationship management, and virtual workplaces; information businesses (music, software, movies, news); and global issues (outsourcing, offshoring).

### **Entrepreneurship/Business Planning**

**CBU 3120** / 4 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, and management issues and other operational factors. The writing of an actual business plan is part of the process.

### **Industrial and Organizational Psychology**

**CBU 3140** / 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 BPS 3140.*

Refer to [Communications Courses](#) for:

**CSS 2280/Public Speaking**

**CSS 3335/Management and Communication**

Refer to [Legal Studies Courses](#) for:

**CSS 3063/Copyright Law Today**

**CSS 3340/Business Law**

Refer to [Social Sciences General Courses](#) for:

**CSS 3735/Business Ethics**

## **Communications Courses**

### **Introduction to Mass Media and Communications**

**CSO 1540** / 4 credits

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.

### **Public Speaking**

**CSS 2280** / 4 credits

Students develop expertise in public speaking by preparing and presenting different types of speeches for a variety of purposes. The focus is on the main elements of planning and delivering a speech: the message, the speaker, the audience, and the occasion. All speeches are critiqued in class. As an integral part of the course, students learn PowerPoint.

### **Film and Artistic Expression**

**CSS 3015** / 4 credits

The most successful films function as both art and entertainment; students explore why this balance is a rare achievement. Topics include the business origins and aspects of cinema, films that concern and depict artistic process, and a critical/historical evaluation of films as works of art. Film aesthetics are examined from several perspectives, including grammar, genres and forms, and auteur theory. *Also offered as FTF 3015.*

### **Women in Film**

**CSS 3040** / 4 credits

The roles of women in cinema, as in American society generally, have changed drastically since the beginning of the 20th century. This course examines these diverse roles from their filmic beginnings in 1895 to the present. Although women have indeed "come a long way" in film, it remains clear that society still has a very long way to go. *Also offered as FTF 3040.*

### **The Lavender Frame: Gays and Lesbians on Film**

**CSS 3045** / 4 credits

The presentation of gay and lesbian characters is charted in film and television: the period of effeminate male and "bull dyke" stereotypes (1920s–1950s); the era of homosexuality represented as "forbidden love" (1960s–early 1980s); and the more "out and proud" characters of contemporary times. Topics include film and television as reflections of popular culture, gender roles, stereotyping, "drag" as a form of expression, censorship, and the genre as a narrative device for entertainment and political/social statement. *Also offered as FTF 3045.*

### **The Law and Film**

**CSS 3055** Refer to [Legal Studies Courses](#) for description.

### **American Film, Reflections of a Century I: 1900–1949**

**CSS 3075** / 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.*

### **American Subcultures in Film**

**CSS 3160** / 4 credits

What does it mean to be part of a subculture? This phenomenon is explored through film, focusing on subcultures that are usually not in the mainstream spotlight and analyzing what it means to live on the margins. The subcultures may include, for example, the Amish, big rig drivers, scrabble champions, graffiti artists, quadriplegic athletes, prison inmates, and outsider artists. *Also offered as FTF 3160.*

### **American Film, Reflections of a Century II: 1950–1999**

**CSS 3175 / 4 credits**

Defining trends in U.S. cultural history between 1950 and 1999, as reflected in film. Topics include the re-introduction of realism, counterculture films, films by socially oriented and "new auteur" directors, and the impact of AIDS, relations between the sexes, and modern special effects. Aspects of cinema history are also examined, including the construct and use of certain genres, the relationship between cinematic realism and censorship, and the rise of independent film. *Also offered as FTF 3175.*

**The City on Film****CSS 3235 / 4 credits**

"The city" is examined from some of the perspectives in which it has been depicted in film, beginning with early screen melodramas where the evils of the city are juxtaposed against the virtues of country life. Discussions range from the plight of anonymous individuals struggling for recognition and representations of the "urban jungle" in 1940s film noir to more contemporary perspectives. Filmmakers who incorporate the city as an identifying aspect of their directorial styles are also considered. *Also offered as FTF 3235.*

**The Horror Film****CSS 3260 / 4 credits**

Charts the transformations of one of the most stimulating and complex of film genres, the horror film. Starting from its birth in the early years of the 20th century, students study the apex of the Hollywood horror film in the 1930s and how it has evolved in response to contemporary culture. *Also offered as FTF 3260.*

**The Family on Film****CSS 3270 / 4 credits**

Explores the many types of families presented on the silver screen in the 20th century and today: perfect/idyllic families, families threatened by divorce, dysfunctional families, eccentric families, families facing a crisis, and current notions of extended or nontraditional families. *Also offered as FTF 3270.*

**The Comedy Film****CSS 3280 / 4 credits**

Throughout the history of cinema, the comedy film has been one of the most financially profitable genres, producing some of the biggest movie stars. Topics include various comedy film styles and performers, and the role of the comedy film genre within the context of world history, especially during darker periods like the Depression and World War II. *Also offered as FTF 3280.*

**Management and Communication****CSS 3335 / 4 credits**

The roles and theories of communication and leadership, together with the skills and traits of effective managers, are studied. Students examine how managers use behavioral modification and motivation techniques, develop coaching skills, manage change and conflict, and create a vision for their employees. The topics of strategy, organizational culture, and diversity are also included.

**Interpersonal Communication****CSS 3345 / 4 credits**

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.

**Advanced Psychology of Communication****CSS 3369 / 4 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. *Also offered as BPS 3369.*

**The Cinema and Social Thought of Oliver Stone****CSS 3480 / 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 adaptor; his signature filmmaking; and his roles as a cultural critic and commentator. *Also offered as FTF 3480.*

**History in Film****CSS 3550 / 4 credits**

How has history been portrayed on the silver screen? What responsibilities do directors assume in presenting their subjective view of historical events? Students consider these questions and examine depictions of American and European history in early and contemporary cinema, the documentary film, and the cinematic presentation of film history itself. *Also offered as FTF 3550.*

**Gender Expression in Film****CSS 3610 / 4 credits**

By focusing on masculinities, femininities, and the space in between, this course examines the cultural structure of gender and investigates the various ways that gender is expressed visually in film. *Also offered as FTF 3610.*

**Human Rights Topics in Film****CSS 3615 / 4 credits**

Topics including tolerance, racism, terrorism, colonization, and citizenship are explored in the context of human rights. The use of film in promoting and protecting human rights internationally is interrogated. This course aims to engage and help students understand various political and social issues through the visual medium of film. *Also offered as FTF 3615.*

**Group Dynamics****CSS 3705 / 4 credits**

An overview of the theoretical and experiential understandings of group purpose, development, dynamics, theories, methods, and skills. Emphasis is on developing skills and applying theories and methods to actual group situations. The course includes lectures, discussions, group activities focusing on the theory being studied, and opportunities for students to co-lead and participate in a group. *Also offered as BPS 3705.*

**The Great Directors****CSS 3750 / 4 credits**

Asserting that directors are in some ways the "authors" of a film text, it is often possible to identify key aspects and motifs of particular directorial styles. While looking at the director's overall role in the collaborative filmmaking process, this course examines the work of several influential directors who have had a major impact on the cinema. *Also offered as FTF 3750.*



#### **The American Crime Film**

**CSS 3760** / 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.*

## **Economics Courses**

#### **Macroeconomic Theory I**

**CEC 1500** Refer to ECO 1500 in [Economics Courses](#) (School of Natural and Social Sciences) for description. There is no prerequisite for CEC 1500.

#### **Microeconomics I: The Principles of Human Action**

**CEC 1510** Refer to ECO 1510 in [Economics Courses](#) (School of Natural and Social Sciences) for description. There is no prerequisite for CEC 1510.

## **Legal Studies Courses**

**Note:** Legal studies courses with CPO prefixes may be taken for political science credit, those with CSO prefixes for sociology credit, and those with CSS prefixes for general social sciences credit.

#### **American Constitutional Law**

**CPO 3050** Refer to POL 3050 in [Political Science Courses](#) (School of Natural and Social Sciences) for description. There is no prerequisite for CPO 3050.

#### **Introduction to Criminal Law**

**CSO 1510** Refer to SOC 1510 in [Sociology Courses](#) (School of Natural and Social Sciences) for description.

#### **Introduction to Civil Law**

**CSO 1590** / 4 credits

An exploration of the day-to-day applications of civil law: who can sue and be sued, the basis for lawsuits, and how to win cases. Through case studies and mock litigation, students explore such issues as product liability, medical malpractice, negligence, strict liability, and legal procedure, including document production and the use of expert witnesses.

#### **Conflict Resolution**

**CSO 3010** / 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.

#### **Legal Research**

**CSO 3065** / 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).

#### **The Supreme Court and Civil Liberties**

**CSO 3205** / 4 credits

Focuses on major Supreme Court decisions pertaining to civil liberties. Cases dealing with the broad issue of privacy are examined, including those concerned with free speech, reproduction, and sexual preference. Students gain a better understanding of the current state of the law on major civil liberties issues and a better grasp of how Supreme Court decisions affect everyday life.

#### **Anatomy of a Trial and the Jury Process**

**CSO 3210** / 4 credits

Topics include the mechanism of the U.S. jury system; the truth-seeking process of juries; the concepts of mistrials, jury nullification, and hung juries; and a consideration of whether trial by jury is the best method for attaining justice. Students participate in a week-by-week mock trial, permitting hands-on experience in jury selection, opening statements, cross-examination, and summation.

#### **Current Social Issues and the Law**

**CSO 3300** / 4 credits

Focuses on current legal issues such as abortion, the death penalty, and affirmative action. The pivotal Supreme Court cases establishing the law in each area are read. In addition, research in sociology and psychology is examined to understand the conditions that led to the key court decisions and the impact of those decisions on society.

#### **Law and the Family**

**CSO 3475** / 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.

#### **Censorship: Sociological and Legal Perspectives**

**CSO 3481** Refer to SOC 3480 in [Sociology Courses](#) (School of Natural and Social Sciences) for description.

#### **Crime and Delinquency**

**CSO 3550** / 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.

#### **Sexual Assault: The Courts and Society Today**

**CSO 3655** / 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.

#### **The Law and Film**

**CSS 3055** / 4 credits

An examination of how law functions (or malfunctions), using contemporary films to illustrate the U.S. criminal justice system. Students review a series of films and compare them to literature and contemporary realities. Topics include arrest, interrogation, and the right to an attorney; preparation for trial and jury selection; the conduct of a trial, including opening statements, examinations and cross-examinations of witnesses, and sentencing; and imprisonment. *Also offered as FTF 3055.*

#### **Copyright Law Today**

**CSS 3063** / 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.

#### **Arts and Entertainment Law**

**CSS 3170** Refer to [Arts Management Courses](#) for description.

#### **Business Law**

**CSS 3340** / 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.

#### **Cyberspace Law**

**CSS 3375** / 4 credits

The existence of the Internet has significantly changed the way people live and work and has presented interesting legal questions and challenges. This course examines some of these questions, ranging from what it means to click on an "I Agree" button to where one "is" (in legal terms) on the Internet. Topics include privacy issues, cybercrime, and recent case law.

#### **Environmental Law**

**CSS 3385** / 4 credits

U.S. environmental law and policy, the common-law foundations of environmental law, and the regulatory process and toolkit are examined. The focus is on major environmental statutes: the National Environmental Policy Act, the Clean Air Act, the Resource Conservation and Recovery Act, the Comprehensive Environmental Response, the Compensation and Recovery Act (Superfund), and the Safe Drinking Water Act. *Also offered as BEN 3385.*

#### **Law, Ethics, and the Media**

**CSS 3755** / 4 credits

The First Amendment allows the mass media certain freedoms to publish, broadcast, advertise, and promote. Yet with those rights come responsibilities. This course examines the legal and ethical dimensions and issues involved with contemporary American mass media. *Also offered as AHU 3755.*

## **Media, Society, and the Arts Courses**

#### **Introduction to Media, Society, and the Arts**

**CMA 1530** Refer to MSA 1530 in [Media, Society, and the Arts Courses](#) (School of Natural and Social Sciences) for description.

## **Political Science Courses**

#### **Introduction to United States Politics**

**CPO 1570** Refer to POL 1570 in [Political Science Courses](#) (School of Natural and Social Sciences) for description.

#### **Sex, Politics, and Health**

**CPO 3045** Refer to POL 3045 in [Political Science Courses](#) (School of Natural and Social Sciences) for description.

#### **American Constitutional Law**

**CPO 3050** Refer to POL 3050 in [Political Science Courses](#) (School of Natural and Social Sciences) for description. There is no prerequisite for CPO 3050.

#### **America at the Movies**

**CPO 3156** / 4 credits

Selected films are analyzed to illuminate significant aspects of American society in the 1970s and 1980s, including the war in Vietnam and expansion of American power, the end of legal racial segregation, the movements for women's equality and gay rights, and challenges to traditional conventions (the sexual revolution, counterculture movement, and youth movement). How did these developments affect life in America in the following decades, and how did Hollywood confront their political reverberations? *Also offered as AHI 3156.*

## **Social Sciences: General Courses**

**Note:** Courses with CSS prefixes that are listed under [Communications Courses](#) or [Legal Studies Courses](#) may be taken for general social sciences credit.

#### **Substance Abuse and Addiction**

**CSS 3130** / 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.

#### **New York City: Society in Literature**

**CSS 3630** / 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 ALI 3630.*

## Public Policy and the Family

**CSS 3728** / 4 credits

An analysis of government programs and policies that impact the family in the U.S. Areas of focus include childcare, youth, aging, health, family violence, work, and housing.

## Business Ethics

**CSS 3735** / 4 credits

Students learn how to integrate ethics with business practices by examining case studies and theories. Confronting ethical dilemmas in the workplace is an experience that affects individuals, organizations, communities, and the environment. Civic- and social-responsibility practices and policies are examined, demonstrating how integrity and moral sensibility can be a part of everyday professional and civic decision making.

## Senior Capstone

**CSS 4800** / 4 credits

An intensive research and writing course, completed on the Purchase campus and culminating in a significant biographical research paper. Required for all liberal studies students (at the extension sites and the Purchase campus) who matriculated in Fall 2005 or later. *Also offered as AHU 4800.*

# Sociology Courses

**Note:** Courses with CSO prefixes that are listed under [Communications Courses](#) or [Legal Studies Courses](#) may be taken for sociology credit.

## Introduction to Sociology

**CSO 1500** Refer to SOC 1500 in [Sociology Courses](#) (School of Natural and Social Sciences) for description.

## Introduction to Social Work

**CSO 1520** / 4 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.

## Sociology of Health and Illness

**CSO 3035** / 4 credits

Students learn prevalent representations and interpretations of health and illness and analyze how health and illness are constructed, understood, and challenged among social groups. Given the immense changes in health care and biotechnological arenas, the following topics are both theoretically oriented, with emphasis on sociological concepts, and empirically grounded in everyday experiences: sociological examinations of illness; health, medicalization, and professionalization; and science and technology.

## Technologies of Procreation and Prevention

**CSO 3120** / 4 credits

The use of technologies for pregnancy prevention, sexual potency, and assisted reproduction are evaluated through the lenses of science, technology studies, sociology, cultural and gender studies, anthropology, and bioethics. Topics include interpretations of the cultural constructions of these technologies, social and political agendas, power issues, and the way society shapes, and is shaped by, the implications and use of these technologies.

## Surveillance Technologies and Society

**CSO 3140** / 4 credits

Everyday monitoring occurs on multiple levels via mechanisms that are taken for granted, from EZ Pass and cell phones to frequent-shopper cards. Broadly defined, surveillance systems provide knowledge about people through identification, tracking, monitoring, and/or analysis of individuals, groups, data, and systems. Topics include government surveillance, close-circuit television, and various monitoring technologies. Students analyze and critique surveillance technologies as social entities and their sociological effects.

## Contemporary Popular Culture

**CSO 3160** / 4 credits

Combines readings, viewings, and discussion of various forms of contemporary culture since the mid-1960s, such as popular films and music, design and fashion, architecture, magazines, art, television, and the new imaging technologies. Topics include avant-garde, popular, and mass culture; high and low aesthetics; stereotypes; cultural hierarchy; identity, gender and sexuality, and race and ethnicity; and American concepts of age and class. *Also offered as AHU 3160.*

## The Search for Equity: Race, Class, and Gender in America Since 1945

**CSO 3485** / 4 credits

Since World War II, Americans have struggled to achieve equity and justice in the realms of race, class, and gender. This course explores those struggles, the clashes in the public arena over different visions of American society, and the changes in law and public policy that resulted. Topics include racial segregation and affirmative action, the intersection of race and class in America's cities and schools, and the political and economic debate about the distribution of wealth. *Also offered as AHU 3485.*

## Sociology of Gender

**CSO 3610** / 4 credits

Students investigate how gender interfaces with the media, the family, and other social institutions. Readings and discussions examine the organization and meaning of gender in contemporary society. Topics include gender theory, sexuality, the meaning of transgender, and the organization of gender in different cultures.

# Liberal Studies: Performing and Visual Arts Courses

**Note:** It is expected that each course will be offered at least once during 2008–2009 or 2009–2010.

*Performing Arts:*

[Acting](#)

[Film/Media Studies](#)

[Film/Video Production](#)

[Music](#)

*Visual Arts:*

[Design](#)  
[Painting and Drawing](#)  
[Photography](#)  
[Sculpture/3-D Media](#)

## Performing Arts:

### Acting Courses

#### Introduction to Acting

**FTA 1200** / 3 credits

Discussions, readings, presentations, viewings, and introductory exercises are integrated to help students grasp the many aspects of performance. Students explore the techniques of Stanislavsky, Meisner, and Chekhov; discover authors' acting instructions; stretch vocally and physically; and learn to prepare and develop tools for performing new, dramatic realities through a process of creative growth and self-discovery. Readings from Shakespeare to the present are included.

### Film/Media Studies Courses

#### Film and Artistic Expression

**FTF 3015** / 4 credits

The most successful films function as both art and entertainment; students explore why this balance is a rare achievement. Topics include the business origins and aspects of cinema, films that concern and depict artistic process, and a critical/historical evaluation of films as works of art. Film aesthetics are examined from several perspectives, including grammar, genres and forms, and auteur theory. *Also offered as CSS 3015.*

#### Women in Film

**FTF 3040** / 4 credits

The roles of women in cinema, as in American society generally, have changed drastically since the beginning of the 20th century. This course examines these diverse roles from their filmic beginnings in 1895 to the present. Although women have indeed "come a long way" in film, it remains clear that society still has a very long way to go. *Also offered as CSS 3040.*

#### The Lavender Frame: Gays and Lesbians on Film

**FTF 3045** / 4 credits

The presentation of gay and lesbian characters is charted in film and television: the period of effeminate male and "bull dyke" stereotypes (1920s–1950s), the era of homosexuality represented as "forbidden love" (1960s–early 1980s), and the more "out and proud" characters of contemporary times. Topics include film and television as reflections of popular culture, gender roles, stereotyping, "drag" as a form of expression, censorship, and the genre as a narrative device for entertainment and political/social statement. *Also offered as CSS 3045.*

#### The Law and Film

**FTF 3055** / 4 credits

An examination of how law functions (or malfunctions), using contemporary films to illustrate the U.S. criminal justice system. Students review a series of films and compare them to literature and contemporary realities. Topics include arrest, interrogation, and the right to an attorney; preparation for trial and jury selection; the conduct of a trial, including opening statements, examinations and cross-examinations of witnesses, and sentencing; and imprisonment. *Also offered as CSS 3055.*

#### American Film, Reflections of a Century I: 1900–1949

**FTF 3075** / 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 CSS 3075.*

#### History and Memory: Literature and Films of Atrocity

**FTF 3085** / 4 credits

Students study historic accounts, memoirs, diaries, and cinematic depictions of such atrocities as the Jewish Holocaust, Armenian and Rwandan genocides, Stalinist and South African purges, and Cambodian massacres. Genocide and mass murder are dissected by considering the causes, methods, aftermath, and possibly the lessons learned. *Also offered as ALI 3085.*

#### Grand Illusion: Film Production Design

**FTF 3100** / 4 credits

The work of film designers, usually unnoticed by the public, makes a significant contribution to the meaning and impact of the finished film. This course goes behind the scenes to present the work of notable 20th-century film designers in screenings, discussions, and analyses.

#### Teenagers in Literature and Film

**FTF 3110** / 4 credits

Whether finding a prom date or a lunch table, or dealing with the problems of puberty, the anxiety of being a teenager is a nearly universal experience. Writers and filmmakers use adolescence in their work as a way to connect to their audience through common and accessible themes. This course traces the pervasive themes of the teenage experience in film and literature. *Also offered as ALI 3110.*

#### American Subcultures in Film

**FTF 3160** / 4 credits

What does it mean to be part of a subculture? This phenomenon is explored through film, focusing on subcultures that are usually not in the mainstream spotlight and analyzing what it means to live on the margins. The subcultures may include, for example, the Amish, big rig drivers, scrabble champions, graffiti artists, quadriplegic athletes, prison inmates, and outsider artists. *Also offered as CSS 3160.*

#### American Film, Reflections of a Century II: 1950–1999

**FTF 3175** / 4 credits

Defining trends in U.S. cultural history between 1950 and 1999, as reflected in film. Topics include the re-introduction of realism, counterculture films, films by socially oriented and "new auteur" directors, and the impact of AIDS, relations between the sexes, and modern special effects. Aspects of cinema history are also examined, including the construct and use of certain genres, the relationship between cinematic realism and censorship, and the rise of independent film. *Also offered as CSS 3175.*

#### The City on Film

**FTF 3235** / 4 credits

"The city" is examined from some of the perspectives in which it has been depicted in film, beginning with early screen melodramas

where the evils of the city are juxtaposed against the virtues of country life. Discussions range from the plight of anonymous individuals struggling for recognition and representations of the “urban jungle” in 1940s film noir to more contemporary perspectives. Filmmakers who incorporate the city as an identifying aspect of their directorial styles are also considered. *Also offered as CSS 3235.*

#### **The Horror Film**

**FTF 3260** / 4 credits

Charts the transformations of one of the most stimulating and complex of film genres, the horror film. Starting from its birth in the early years of the 20th century, students study the apex of the Hollywood horror film in the 1930s and how it has evolved in response to contemporary culture. *Also offered as CSS 3260.*

#### **The Family on Film**

**FTF 3270** / 4 credits

Explores the many types of families presented on the silver screen in the 20th century and today: perfect/idyllic families, families threatened by divorce, dysfunctional families, eccentric families, families facing a crisis, and current notions of extended or nontraditional families. *Also offered as CSS 3270.*

#### **The Comedy Film**

**FTF 3280** / 4 credits

Throughout the history of cinema, the comedy film has been one of the most financially profitable genres, producing some of the biggest movie stars. Topics include various comedy film styles and performers, and the role of the comedy film genre within the context of world history, especially during darker periods like the Depression and World War II. *Also offered as CSS 3280.*

#### **East–West: Film and Literature of Cultural Formation**

**FTF 3415** / 4 credits

Students explore contemporary literary and cinematic expressions of immigrant groups seeking acceptance in Western cultures. The focus is on issues related to assimilation, identity, and the reactions of the Western mainstream cultures as outside forces compete for recognition. The immigrant groups depicted include those originating in Southeast Asia, China, Africa, and the Middle East. *Also offered as ALI 3415.*

#### **Social Psychological Theory Applied Through Film**

**FTF 3450** / 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 BNS 3450.*

#### **The Cinema and Social Thought of Oliver Stone**

**FTF 3480** / 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 adaptor; his signature filmmaking; and his roles as a cultural critic and commentator. *Also offered as CSS 3480.*

#### **American Society and Culture on Film**

**FTF 3510** / 4 credits

How do American movies reflect American society and culture? From *All Quiet on the Western Front* (1930) to *Fahrenheit 9/11* (2004), students analyze the significance of seminal 20th-century American films and explore the historical background of the relevant eras. *Also offered as AHU 3510.*

#### **History in Film**

**FTF 3550** / 4 credits

How has history been portrayed on the silver screen? What responsibilities do directors assume in presenting their subjective view of historical events? Students consider these questions and examine depictions of American and European history in early and contemporary cinema, the documentary film, and the cinematic presentation of film history itself. *Also offered as CSS 3550.*

#### **Gender Expression in Film**

**FTF 3610** / 4 credits

By focusing on masculinities, femininities, and the space in between, this course examines the cultural structure of gender and investigates the various ways that gender is expressed visually in film. *Also offered as CSS 3610.*

#### **Human Rights Topics in Film**

**FTF 3615** / 4 credits

Topics including tolerance, racism, terrorism, colonization, and citizenship are explored in the context of human rights. The use of film in promoting and protecting human rights internationally is interrogated. This course aims to engage and help students understand various political and social issues through the visual medium of film. *Also offered as CSS 3615.*

#### **The Great Directors**

**FTF 3750** / 4 credits

Asserting that directors are in some ways the “authors” of a film text, it is often possible to identify key aspects and motifs of particular directorial styles. While looking at the director’s overall role in the collaborative filmmaking process, this course examines the work of several influential directors who have had a major impact on the cinema. *Also offered as CSS 3750.*

#### **The American Crime Film**

**FTF 3760** / 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 CSS 3760.*

## **Film/Video Production Courses**

#### **Introduction to Video Techniques and Technology**

**FTF 1500** / 3 credits

This introduction to the art and science of video production focuses on developing visual literacy and postproduction skills. Starting with an examination of basic video technology and traditional media aesthetics, all stages of the video production process are covered. Students receive introductory technical training and hands-on experience with digital camcorders, microphones, and nonlinear editing equipment.

#### **Documentary Production**

**FTF 2110** / 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.

### **Motion Picture Production Workshop**

**FTF 2240** and **2260** (second time) / 3 credits (per semester)

Using highly portable, digital camcorders and 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.

## **Music Courses**

### **Digital Music Production Workshop**

**EMT 1310** / 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.

### **Popular Music in America: Evolution and Revolution**

**EMT 2200** / 4 credits

The invention of sound recording in the late 1800s caused profound aesthetic transformations in music. This course surveys the many styles that have swept through American music—from ragtime, blues, and brass band through R&B, top 40, heavy metal, rap, and hip-hop—and discusses the roles of rural and urban musical centers. Using the last 110 years of technological innovation in recording, students analyze the more significant cultural changes that continue to reverberate throughout American society. *Also offered as AHI 2200.*

### **The Great Broadway Songwriters**

**EMT 3105** / 4 credits

Come taste the finest sampling of the great Broadway songwriters. Each class examines a particular songwriter (Cole Porter, Stephen Sondheim), idea (the subversives: Weill and Bernstein), or era (contemporary voices on Broadway). Students savor recordings, investigate the dramatic qualities of the songs, and analyze lyrics, melody, and song form. *Also offered as ADR 3105.*

### **History of Jazz**

**EMT 3110** / 4 credits

A survey of the history and evolution of jazz from its West African origins and migration to the present. While the emphasis is on listening to and analyzing recorded samples, 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. *This course does not meet the Jazz History I and II requirement for Conservatory of Music students.*

### **American History and Society Through Music**

**EMT 3115** / 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 AHI 3115.*

### **Music of Protest**

**EMT 3116** / 4 credits

A survey of the past 50 years of popular protest music, with a preparatory examination of early 20th-century blues and socialist "magnet" songs. Students study the power of popular music and the artist's role in shaping contemporary society, with a focus on three eras of social upheaval in the U.S.: the civil rights movement, the war in Vietnam, and the emergence of punk and hip-hop. Includes readings, musical analysis, and listening. The ability to read musical notation is not required, but a working knowledge of contemporary popular music is critical. *Also offered as AHI 3116.*

### **American Popular Music: Blues to Bebop**

**EMT 3200** / 4 credits

American popular music and its recording techniques to 1950: ragtime, gospel, blues, vaudeville, New Orleans brass band, swing, Tin Pan Alley, bebop, and early rhythm and blues. *Students may not earn credit for both this course and SOA 4600 or MTH 4120.*

### **American Popular Music: Bebop to Hip-Hop**

**EMT 3210** / 4 credits

Since 1950, American pop music has changed its directions, its media, and its paradigms on a regular basis. This course surveys the principal artists, writers, and producers of a half-century of popular music, one that has proven to be critical to any artistic comprehension of modern America, commencing with the musically shattering experiment of bebop, through rock and R&B, to today's undergrounds and fringes. *Students may not earn credit for both this course and SOA 4610 or MTH 4130.*

### **Variety of Melody: Scales in World Music**

**EMU 3115** / 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.

### **The Business of Music I**

**EMU 3712** / 2 credits

A course in the business of music that focuses on essential legal terms, language, and concepts underlying standard recording artist agreements, U.S. copyright law, and standard music publishing contracts. Sampling legislation, synchronization, and mechanical licenses are also examined in detail. Pending schedule availability, noted music industry professionals present guest lectures on relevant topics. *Students may not earn credit for both this course and MCO 3712.*

### **The Business of Music II**

**EMU 3722** / 2 credits

Addresses the complexities of booking a tour, artist promotion, and current trends in music distribution, including do-it-yourself (DIY) Web-based distribution. Ethical issues relating to controversial subject matter and images, derogatory lyrics, social politics, and sexual

content and its effect on the marketplace are also discussed. *Students may not earn credit for both this course and MCO 3722.*

## Visual Arts:

### Design Courses

#### Graphic Translation: Drawing

**GDE 2100** / 3 credits

Close observation and studies of single objects progress to more complex subjects as students learn to analyze and distill form into graphic translation. Conceptual sketching and detailed documentation focusing on line, value, texture, volume, and shape give way to mark-making qualities inherent in various media. Experimentation helps students determine the opportunities offered (or denied) by chosen technique, graphic language, and media.

### Painting and Drawing Courses

#### Drawing From Life and Art

(Beginning, Intermediate, Advanced)

**GDR 1040, 2040, 3040** / 3 credits (per semester)

This studio/art history course offers each student the opportunity to draw from a live model as well as from the wealth of art history's famous masters like Rembrandt and da Vinci. The form and structure of the model are explored in a variety of media. Traditional and modern drawing concepts are introduced, including gesture, contour, relational technique, value, and composition.

**Prerequisite** (for GDR 3040): Two semesters of life drawing

#### Drawing From Nature

(Beginning, Intermediate/Advanced)

**GDR 2600 and 3600** / 3 credits (per semester)

Designed for all levels, beginning through advanced, this course uses the Purchase campus and environs as its subject. Students work with a variety of drawing materials, developing their abilities to observe and interpret landscape. The class meets in the studio for the first session and during inclement weather. Students are responsible for providing their own transportation to off-campus sites.

#### Classical Collage

**GDR 2800** / 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 in collage 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.

#### Painting: Exploring Your Artistic Vision

(Beginning, Intermediate, Advanced)

**GPA 1030, 2030, 3030** / 3 credits (per semester)

This course develops each student's unique personal vision and style. Students are encouraged to be creative and to develop "image books" and sequential paintings to foster awareness of their own emergent tendencies. Students learn the fundamental aspects of painting and visual form, including color theory, thematic development, composition, palette and canvas preparation, and painting media and techniques.

#### Fundamentals of Color

**GPA 2020** / 3 credits

An intensive lecture/studio study of the fundamental elements, principles, and concepts of color theory, with emphasis on how color has been used historically in the studio arts. Lectures span from prehistoric cave paintings to contemporary art. Students complete a variety of design and painting projects and are responsible for purchasing some supplies.

#### Watercolor

**GPA 2090** / 3 credits

Designed for students who have not yet discovered the fluidity and vibrancy that watercolor can offer. Emphasis is on the development of painting skills and techniques related to artistic expression. Topics and demonstrations include flat washes, graded washes, wet-in-wet, tonality, glazes, and the use of resist.

#### Painting From Art History

**GPA 3060** / 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.

### Photography Courses

#### Photo I: Beginning and Intermediate

**GPH 1010 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 35mm camera and light meter.*

#### Digital Photography I

**GPH 1200** / 3 credits

An exploration of the digital image, from traditional film and digital camera capture to methods of outputting the digital image onto paper. Film scanning, editing, and printing techniques are covered, with attention to image manipulation using Adobe Photoshop and RAW files, and to inkjet and digital C-prints. *A digital camera is required.*

**Prerequisite:** GPH 1010 and 2010 or equivalent

#### Digital Photography II

**GPH 3210** / 3 credits

In this continuation of GPH 1200, the digital image is explored in more depth. Topics include advanced printing and editing techniques as well as color calibration issues for various output methods. *A digital camera is required.*

**Prerequisite:** GPH 1200 or equivalent

### **Printing Color Photographs**

**GPH 3800** / 3 credits

Students learn to make chromogenic color prints, using color enlargers and a Colenta color processor. After reviewing how people see and photograph in color, these principles are applied to image capture using a variety of films for making color negatives. Instruction is provided for each step, from selecting the best negative to making color corrections to achieve a perfect print. All levels of experience are welcome.

## **Sculpture/3-D Media Courses**

### **Introduction to Sculpture: Materials and Processes I**

**GSC 2000** / 3 credits

An introduction to the basic processes, materials, and vocabulary used by artists and designers who work in three dimensions, with emphasis on the nature of 3-D space, structure, and content. Materials include clay, plaster, wax, and wood; processes include modeling, carving, and construction. The exploration of individual interests is encouraged. Projects should be easily portable, and students provide basic household tools (e.g., pliers, hammers).

### **Bronze Casting**

**GSC 2060** and **2070** (second time) / 3 credits (per semester)

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.

### **Workshop in Metal Sculpture**

**GSC 2100** and **2110** (second time) / 3 credits (per semester)

Sculptural form making is explored using a variety of metalworking techniques, including shearing, bending, forging, and welding. Emphasis is on the evolution of each participant's sculptural ideas, using metalworking skills as a means of materializing those ideas. Twentieth-century art movements and concepts within the tradition of welded steel sculpture are also examined. Students supply their own safety goggles and gloves.

### **Introduction to Woodworking and Furniture Design**

**GSC 2670** and **2680** (second time) / 3 credits (per semester)

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 cabinet-making and design techniques are covered with related projects.

### **Sculpture: Found Objects Into Art**

**GSC 3420** / 3 credits

Students examine their sense of the disposable as they make sculptures with low overhead costs, using accessible and found materials. Various 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.

## **Undergraduate General Education at Purchase College**

[About the undergraduate general education program](#)

**Undergraduate general education requirements:**

- [B.A. and B.S. degree programs](#)
- [The freshman seminar and the mathematics proficiency](#)
- [B.A. degree completion program \(liberal studies\)](#)
- [B.F.A. and Mus.B. degree programs](#)

[Courses that fulfill general education requirements](#)

[General education course descriptions:](#)

FRS 1000 and 1001/Culture and Society in the West I and II  
FRS 1200/Science in the Modern World  
LWR 1110/College Writing  
GEA 2000/American History, Society, and the Arts

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For updates on the general education program during 2008–2010, visit [www.purchase.edu/departments/AAffairs/GenEd/default.aspx](http://www.purchase.edu/departments/AAffairs/GenEd/default.aspx).

## **About the 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.

### **SUNY Requirements: Student Learning Outcomes (SLOs)**

The State University of New York mandates specific general education requirements—known as student learning outcomes (SLOs)—for undergraduate students. The SLOs include 10 knowledge areas and two skill areas, which are fulfilled through approved programs of study that vary from one SUNY campus to another. The fulfillment of an SLO at one SUNY campus guarantees that it need not be repeated if a student transfers to another SUNY campus.

### **Requirements at Purchase College**

At Purchase College, the B.A. and B.S. degree programs (excluding liberal studies) have two additional general education requirements—(1) focus on race and gender and (2) physical education/health—and a required freshman seminar for incoming freshmen and selected transfer students. The B.F.A. and Mus.B. programs have been granted exemptions from the mathematics and

foreign language SLOs. Requirements are fulfilled in each of the different programs at Purchase College as follows.

- [B.A. and B.S. degree programs](#)  
[The freshman seminar and the mathematics proficiency](#)
- [B.A. degree completion program \(liberal studies\)](#)
- [B.F.A. and Mus.B. degree programs](#)

Each student's progress in the fulfillment of 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.

## General Education Requirements: B.A. and B.S. Degree Programs

*School of Humanities*

*School of Natural and Social Sciences*

*Interdisciplinary Studies*

*School of the Arts: Arts Management B.A. Program*

SUNY and Purchase College general education requirements are fulfilled in the B.A. and B.S. degree programs (excluding liberal studies) as follows. With the exception of the humanities requirement, certain approved courses may be used to fulfill two general education requirements. For more information, refer to [Courses That Fulfill General Education Requirements](#).

For the most current list of approved courses in each category, students should consult each semester's online course schedule at [studentservices.purchase.edu](http://studentservices.purchase.edu) and the annual Liberal Arts and Sciences Handbook.

### General Education Knowledge Areas

1. **Basic Communication:**  
[LWR 1110](#)/College Writing—freshman year
2. **Western Civilization:**  
For freshmen, [FRS 1000 and 1001](#)/Culture and Society in the West I and II; for most transfer students, either through transfer work or an approved course in Western civilization.
3. **Humanities:**  
For freshmen, [FRS 1000 and 1001](#)/Culture and Society in the West I and II; for most transfer students, either through transfer work or an approved course in the humanities.
4. **American History:**  
An approved course in American history.
5. **The Arts:**  
An approved course in the visual or performing arts (2–4 credits).
6. **Natural Science:**  
For freshmen (except those who have declared a major in biology, chemistry, or environmental 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:**  
Fulfillment of the [mathematics proficiency requirement](#), plus an approved course in mathematics.
10. **Foreign Languages:**  
This requirement is satisfied by one of the following:
  - 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
  - a score of at least 3 on an advanced placement exam
  - passing the College-administered language proficiency exam
  - passing one year (two semesters) of study in a foreign language at another college or passing a College Level Examination Program (CLEP) exam
  - 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)
11. **Focus on Race and Gender:**  
At least one approved course in race and/or gender.
12. **Physical Education/Health:**  
At least one approved course in physical education/health (2 credits).

### General Education Skill Areas

In addition, the SUNY general education program requires fulfillment of two areas of competency:

1. **Critical Thinking (reasoning):**  
Students fulfill this by passing [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:**  
Students fulfill this by passing [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.

## General Education B.A. and B.S. Degree Programs: The Freshman Seminar and the Mathematics Proficiency

*School of Humanities*

*School of Natural and Social Sciences*



The following seminar is required for incoming freshmen and selected transfer students in the B.A. and B.S. degree programs (excluding liberal studies), as well as freshmen who have not yet declared their major:

#### **Freshman Seminar: Liberal Arts and Sciences**

**FRS 1030** / 1 credit / Every semester

In this introduction to the merits and expectations of a liberal arts education, incoming freshmen in the liberal arts and sciences and in arts management 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.*

#### **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 one of the following:

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
2. Achieving a score of 550 or higher on the quantitative portion of the SAT examination (recentered)
3. Passing the College-administered mathematics examination
4. Passing MAT 1100/Intermediate Mathematics at Purchase
5. Passing an equivalent course at an accredited college

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

## **General Education Requirements: B.F.A. and Mus.B. Degree Programs**

*Conservatories of Dance, Music, and Theatre Arts & Film  
School of Art+Design*

SUNY general education requirements are fulfilled in the B.F.A. and Mus.B. programs as follows. With the exception of the humanities requirement, certain approved courses may be used to fulfill two requirements. For more information, refer to [Courses That Fulfill General Education Requirements](#).

#### **General Education Knowledge Areas**

1. **Basic Communication:**  
[LWR 1110](#)/College Writing—freshman year
2. **Western Civilization:**  
[FRS 1001](#)/Culture and Society in the West II—freshman year (spring)
3. **Humanities:**  
An approved course in the humanities.\*
4. **American History:**  
[GEA 2000](#)/American History, Society, and the Arts; or another approved course in American history.
5. **The Arts:**  
Completion of academic requirements for the major (90+ credits).
6. **Natural Science:**  
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.\*

\*Some arts courses are approved in these categories: refer to each semester's online course schedule at [studentservices.purchase.edu](http://studentservices.purchase.edu) or to the [SUNY list](#).

*The B.F.A. and Mus.B. programs have been granted exemptions from these two requirements:*

1. **Mathematics**
2. **Foreign Languages**

#### **General Education Skill Areas**

In addition, the SUNY general education program requires fulfillment of two areas of competency:

1. **Critical Thinking (reasoning):**  
B.F.A. and Mus.B. students fulfill this by passing [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:**  
B.F.A. and Mus.B. students fulfill this by passing [LWR 1110](#)/College Writing or its equivalent, plus a variety of courses across the curriculum that emphasize research, use of resources, and technology management.

# General Education Requirements: Liberal Studies B.A. Degree Completion Program

*School of Liberal Studies & Continuing Education*

SUNY general education requirements are fulfilled by liberal studies students as follows. With the exception of the humanities requirement, certain approved courses may be used to fulfill two requirements. For more information, refer to [Courses That Fulfill General Education Requirements](#).

## General Education Knowledge Areas

1. **Basic Communication:**  
AWR 1100 or LWR 1110/College Writing
2. **Western Civilization:**  
For freshmen, [FRS 1000 and 1001](#)/Culture and Society in the West I and II; for most transfer students, either through transfer work or an approved course in Western civilization.
3. **Humanities:**  
For freshmen, [FRS 1000 and 1001](#)/Culture and Society in the West I and II; for most transfer students, either through transfer work or an approved course in the humanities.
4. **American History:**  
An approved course in American history.
5. **The Arts:**  
An approved course in the visual or performing arts (2–4 credits).
6. **Natural Science:**  
An approved course in the natural sciences.
7. **Social Science:**  
An approved course in social sciences.
8. **Other World Civilizations:**  
An approved course in other world civilizations.
9. **Mathematics:**  
An approved course in mathematics.
10. **Foreign Languages:**  
This requirement is satisfied by one of the following:
  - o 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
  - o a score of at least 3 on an advanced placement exam
  - o passing the College-administered language proficiency exam
  - o passing one year (two semesters) of study in a foreign language at another college or passing a College Level Examination Program (CLEP) exam
  - o passing one semester of study in a foreign language at Purchase College

## General Education Skill Areas

In addition, the SUNY general education program requires fulfillment of two areas of competency:

1. **Critical Thinking (reasoning):** Liberal studies students fulfill this by passing AWR 1100 or LWR 1110/College Writing, 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:** Liberal studies students fulfill this by passing AWR 1100 or LWR 1110/College Writing, 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.

## General Education: Course Descriptions

### Culture and Society in the West I

**FRS 1000** / 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.

### Culture and Society in the West II

**FRS 1001** / 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.

**Note:** Different topics are offered under the umbrella of Culture and Society in the West II. Topic subtitles are listed in the online course schedule for the spring semester at [studentservices.purchase.edu](#).

### Science in the Modern World

**FRS 1200** / 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.

**Note:** Topic subtitles are listed in the online course schedule for the spring semester at [studentservices.purchase.edu](#).

### College Writing

**LWR 1110** / 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.

**Note:** Students may only be exempted from the College Writing requirement (LWR 1110 or its equivalent) by achieving an AP score of 3 or higher.

### American History, Society, and the Arts

**GEA 2000** / 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.

## International and Study Abroad Programs

Purchase College, in collaboration with SUNY and international partner institutions, is developing innovative [study abroad online](#), and international [dual-diploma and degree completion programs](#) that promise to serve as a model for global undergraduate education. Building on the College's successful summer study abroad programs, these new international initiatives are being designed to attract a significant number of new international students to Purchase, enriching the cultural diversity of the campus community and offering Purchase students distinctive opportunities for global education.

### Study Abroad

Studying in different countries 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.

#### 1. Purchase College Study Abroad Programs

Purchase College currently offers summer programs in China, France, Italy, Spain, and Turkey. The newest program, in China, is offered in collaboration with the School of Philosophy at Fudan University in Shanghai—one of the five top universities in China. Students in the summer program at Bahçeşehir University in Turkey study the rich architectural history of Istanbul from the Byzantine and Ottoman eras to the present day. The interdisciplinary programs in France, Italy, and Spain 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 variety of disciplines, like anthropology, art history, creative writing, drama, journalism, literature, marine biology, philosophy, photography, and political science.

#### 2. Exchange Programs

Eligible Purchase students may participate in an exchange with an institution affiliated with Purchase in Australia, England, Holland, Mexico, 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.

#### 3. Other SUNY Study Abroad Programs

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.

For detailed information on these programs and updates during 2008–2010, visit [www.purchase.edu/studyabroad](http://www.purchase.edu/studyabroad) or contact:

#### Office of International Programs and Services

(914) 251-6032

[study.abroad@purchase.edu](mailto:study.abroad@purchase.edu)

### SUNY Center for Collaborative Online International Learning (COIL)

In the fall of 2006, Purchase College joined with the Office of International Programs and the Office of Learning Environments at SUNY System Administration to create the SUNY Center for Collaborative Online International Learning (COIL). The mission of the Center is to develop more online courses with an international dimension throughout SUNY. The Center works with faculty on all SUNY campuses to develop courses that are team taught with an international partner and enroll students both from SUNY campuses and from institutions abroad. For Purchase, in particular, the Center is expected to become an indispensable component of the College's broader international collaborations, preparing students for exchanges and orienting students to new academic cultures prior to their departure. For additional information, visit [coilcenter.purchase.edu](http://coilcenter.purchase.edu).

### International Dual-Diploma and Degree Completion Programs

Purchase College is developing the following collaborations with partner institutions abroad:

#### 1. Mexico

In the fall of 2005, Purchase signed a Memorandum of Understanding with Iberoamericana University in Mexico City, both to facilitate student and faculty exchanges and to enable the development of new dual-diploma programs of study. Agreements are being negotiated that may allow Purchase to implement dual-diploma programs in disciplines like graphic design and art history. Under these agreements, both American and Mexican students would study for at least three semesters in each university and, in the process, complete the requirements for graduation of both institutions.

#### 2. Turkey

In the fall of 2006, under the umbrella of a larger collaboration between SUNY and the Turkish Ministry of Education, Purchase completed a similar set of agreements with Bahçeşehir University in Istanbul, under which annual groups of up to 30 Turkish students would study for two years in each institution—the first and last years at Bahçeşehir and the second and third years at Purchase—and earn dual-diploma degrees in new media, American studies, and political science/international relations.

3. **Singapore**

In the spring of 2007, Purchase completed an articulation agreement with the Nanyang Academy of Fine Arts in Singapore for an innovative degree-completion program. In this program, which involves dance faculty serving as consultants and instructors in Singapore, selected students who have completed their three-year diploma in dance in Singapore will be able to complete the B.F.A. degree in dance at Purchase.

For additional information and updates on international dual-diploma and degree completion programs during 2008–2010, contact:

Office of the Provost and Academic Affairs  
Purchase College, SUNY  
735 Anderson Hill Road  
Purchase, NY 10577-1400  
(914) 251-6020

## Learning Communities and Freshman Interest Groups

**All first-year students in the liberal arts and sciences** at Purchase College participate in smaller intellectual communities designed to appeal to students' different academic interests and learning styles. Students may choose from three types of intellectual communities.

1. **Residential Learning Communities**

In Residential Learning Communities, students take at least two courses together and live together in a freshman 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, and dinners and other informal meetings in the faculty member's on-campus apartment.

2. **Nonresidential Learning Communities**

Students in Nonresidential Learning Communities take a minimum of two courses together, but may live in any freshman residence hall or off campus. These communities are a particularly excellent way for both residential and commuter students to participate in the intellectual community at Purchase College.

3. **Freshman Interest Groups (FIGs)**

Like the Learning Communities, FIGs are designed around a specific academic interest, but students are not required to live together on campus—making FIGs an ideal choice for commuter students. FIGs are a cluster of courses organized around a specific theme or major and are offered in almost every academic area. Students in FIGs are assigned to a special freshman 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.

Based on a student's academic interest, he or she will choose a FIG during summer advising and registration. Students in some majors are required to participate in a majors-only FIG (New Media, for instance). New students receive information about the advising and registration process by early June, and work with the [Advising Center](#) to ensure that they choose an appropriate FIG.

For additional information on these programs, visit [www.purchase.edu/freshmen](http://www.purchase.edu/freshmen) or contact:

**Office of Admissions**  
(914) 251-6300  
[freshmen.programs@purchase.edu](mailto:freshmen.programs@purchase.edu)

# Center for Physical Education, Recreation, and Athletics

The Center for Physical Education, Recreation, and Athletics offers physical education courses 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:** In some academic years, 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 the office of their school or conservatory.

## 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, swimming, cross-country, volleyball, tennis, and baseball and women's softball. The College is a member of the NCAA Division III, Skyline Conference, and Eastern College Athletic Conference (ECAC). Schedules include competition against colleges and universities like Bard College; Polytechnic University; Farmingdale State College, SUNY; The College at Old Westbury, SUNY; SUNY Maritime College; St. Joseph's College in Patchogue; Mount Saint Mary College; Russell Sage College; College of Mount Saint Vincent; and Yeshiva 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	Ice Skating	Swimming
Basketball	Indoor Soccer	Tennis
Bowling	Midnight Madness	Volleyball
Camping	Pilates	Walleyball
Caving	Racquetball	Weightlifting
Flag Football	Rockclimbing	Yoga
Floor Hockey	Skiing	
Hiking	Softball	

## 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 racquetball courts, and two squash courts. Additional facilities include an equipment/information center and locker rooms equipped with saunas and showers. Outdoor facilities include 14 all-weather tennis courts, six of which are lighted for evening play; a turf field with lights; a cross-country trail; and expansive athletic fields, which are the sites 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.

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For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/physicaleducation/](http://www.purchase.edu/departments/physicaleducation/).

# Physical Education Courses

## Lifeguard Training

**PED 1000** / 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.

## Yoga

**PED 1010** / 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.

## Yoga Tools for Relaxation and Peace

**PED 1017** / 2 credits / Every semester

In this gentle yoga course, students learn methods of caring for their physical, mental, and emotional bodies: Pranayama, breath control, classical posture and alignment, subtle mudras that transform energy to higher levels for equilibrium and healing, and a variety of relaxation experiences. Yoga Nidra (the "sleep of the yogis") leads to deep relaxation and heightened consciousness. Recommended for

all students, including those who may have physical challenges as well as the most serious athletes.

### **Fencing**

**PED 1020** / 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.

### **Swimming**

**PED 1040** / 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.

### **Rockclimbing**

**PED 1070** / 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.

### **Advanced Rockclimbing**

**PED 1075** / 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.

### **Outdoor Skills (Weekends)**

**PED 1105** / 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.

### **Racquetball**

**PED 1110** / 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; and court technique.

### **Scuba**

**PED 1120** / 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.

### **Water Safety Instructor**

**PED 1200** / 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

### **Tennis**

**PED 1240** / 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.

### **Personal Defense**

**PED 1310** / 2 credits / 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.

### **Intermediate Personal Defense**

**PED 1315** / 1 credit / Every semester

With a partner, students learn and practice intermediate-level defenses against unarmed and armed assailants brandishing a stick. Techniques are derived from Tae kwon do and Hapkido systems. Students should have prior knowledge of personal defense that includes the ability to break a fall.

**Prerequisite:** PED 1310 or 1335, or the attainment of an intermediate rank in any martial art, or current membership in the Purchase College Tae Kwon Do Club

### **Tae Kwon Do**

**PED 1335** / 2 credits / Every semester

An introduction to the art and science of the Korean martial art Tae Kwon Do. This traditional six-part class consists of warm-ups, basic techniques (strikes, kicks, blocks), poomse (a precise pattern of techniques), one-step prearranged sparring, no-contact free spar, and cool downs. The history and philosophy of Tae Kwon Do, physiology, biomechanics, and anatomy are also addressed. Students must purchase and wear a dobak (uniform).

### **Golf**

**PED 1370** / 1 credit / Every semester

Designed to teach students the rules and skills of the sport of golf. Topics include the history of the sport; safety, grips, swing, and stance; use of irons and woods; and putting. Students are given the opportunity to apply their skills and play on local golf courses.

### **Nutrition for Enhanced Performance**

**PED 1440** / 2 credits / Every semester

A practical, introductory course on the elements of good nutrition and how they affect performance in sports, dance, and everyday life.

Practical applications and self-assessments help students apply nutrition concepts to their daily lives. Important nutrition issues are emphasized (e.g., food choices, healthy body weight and weight management, alternative diets, fluid intake, and strategies to enhance human performance through sound nutrition practices).

#### **Fitness Through Dance: Jazz**

**PED 1455** / 1 credit / Every semester

Emphasizes the development of body strength, flexibility, poise, and cardiovascular fitness through jazz-based dance. Students assess their fitness levels at both the beginning and end of the course to note their progress.

#### **Kayaking Skills**

**PED 1460** / 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.

#### **Circus Skills**

**PED 1470** / 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.

#### **CPR/AED and RTE**

**PED 1480** / 2 credits / Fall

Training in the skills needed to respond appropriately to breathing and cardiac emergencies for all age levels, including the use of an automated external defibrillator (AED) to care for a victim of cardiac arrest. The first aid component provides the knowledge and skills necessary in an emergency to help sustain life and minimize the consequences of injury and sudden illness. Students who successfully complete the three course components will receive Red Cross Certification in CPR/AED and RTE (Responding to Emergencies).

#### **Creating Happiness**

**PED 1490** / 2 credits / Spring

The dimensions of a fulfilling and prosperous life are explored in this course, which includes a strong experiential component. Topics include happiness, self-esteem, empathy, friendship, love, creativity, mindfulness, spirituality, and humor. Students learn through lectures, class participation, self-reflection, and on-campus program involvement.

#### **Target Archery**

**PED 1510** / 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.

#### **Fitness and Weight Training**

**PED 1520** / 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.

#### **Aerobic Fitness and Weight Management**

**PED 1525** / 2 credits / Every semester

Tone up, slim down, and improve your cardiorespiratory (aerobic) fitness with aerobic routines and healthy eating habits. Students work toward individualized fitness and weight goals under the guidance of the instructor and learn to identify and change unhealthy eating habits. Techniques for managing weight and stress associated with eating problems are also covered. A textbook and lectures supplement the aerobic exercise program.

#### **Athletic Training/Sports First Aid**

**PED 1535** / 2 credits / Every semester

This course helps students develop a basic knowledge of first aid, responding to emergencies, athletic injuries, taping, and rehabilitation. All students receive the American Red Cross Professional Rescuer/AED certification. In addition to weekly lectures, each student engages in outside-of-class athletic coverage at Purchase College.

#### **Stress Management**

**PED 1580** / 1 credit / Fall

Focuses on the mind-body relationship and identifies stress factors and their influences on health and wellness. Students are also introduced to a variety of modalities used to reduce and manage stress (e.g., biofeedback, guided imagery, the influence of music, relaxation techniques, massage and acupressure, Chi therapy, breathing and meditation, nature walks, low-impact exercise, multisensory therapies).

#### **Aerobic Exercise**

**PED 1620** / 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.

#### **Personal Health and Wellness**

**PED 1640** / 2 credits / Every semester

An introduction to health and wellness concepts for the college student's lifestyle. All of the dimensions of wellness are embodied in a behavioral change project designed for each student. Topics include physical health, sexual health, stress management, drug and alcohol use, healthy relationships, and healthy eating strategies.

#### **Middle Eastern Belly Dancing**

**PED 1650** / 1 credit / Every semester

Students learn the fundamentals of belly dancing (e.g., hip circles, undulations, shimmies) and progress to layering of movements. Familiarity with Arabic rhythms, cultural knowledge as it pertains to this dance form, finger cymbals, veil work, and choreography are covered. The natural movements of belly dancing, which improve flexibility, endurance, and coordination, are appropriate for all fitness levels.

#### **Original Pilates Mat Workout**

**PED 1700** / 1 credit / Every semester

In this half-semester course, students learn about the history and development of the Pilates body conditioning method, as well as basic

Pilates mat exercise workout routines. Topics include the six major principles of the Pilates body conditioning method, the five characteristics of the mind, and the “Powerhouse” and core stabilization development and its importance in physical conditioning. Students apply these concepts in their workouts.

### Introduction to Springboard Diving

**PED 2030** / 1 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 splashless 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.

### Rape Aggression Defense (R.A.D.)

**PED 2035** Refer to GND 2035 in [Women's Studies Courses](#) for description.

### Circus Clowning/Acrobatics

**PED 2150** / 1 credit / Every semester

Students are exposed to clowning skills, physical comedy, a brief history of clowning, development of their own unique clown character, basic clown routines, makeup, and acrobatics. For their final class project, students are required to present their clown character, along with skills they developed in class, in a short performance routine.

### Varsity Sports Participation

**PED 2880** / 1 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.

### College Health Promotion

**PED 3025** / 2 credits / Every semester

This course includes weekly instruction and a service learning component, in which students work as peer educators each week for the Office of Health and Peer Education. Students become involved in all campus-wide health promotion initiatives, including those relating to relationship violence, sexual health, alcohol and drugs, and wellness. Students assist with running the Peer Education Center, research of health promotion materials, events promotion, awareness programming, and resource tabling.

**Corequisite:** PED 1640 or permission of instructor

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For updates during 2008–2010, visit [www.purchase.edu/departments/physicaleducation/courses.aspx](http://www.purchase.edu/departments/physicaleducation/courses.aspx).

## Student Affairs

Student Affairs at Purchase College provides a wide array of programs and services that support students in their educational experience and enhance the quality of student life on the campus. Members of the Student Affairs staff are educators, programmers, counselors, and facilitators who are actively engaged in promoting student learning and development.

Student Affairs consists of the following offices, programs, and services:

1. [Campus Life:](#)  
Residence Life | Student Life (Orientation, Campus Events, LEAD Center, Commuter Services)
2. Office of Community Standards (refer to [Appendix A](#))
3. Office of Facilities Rentals (refer to [Appendix D](#))
4. [Office of the Ombudsperson](#)
5. [Physical Education, Recreation, and Athletics](#)
6. [Purchase College Association](#)
7. [Student Services:](#)  
Academic Resource Center (Advising Center and Learning Center)  
Career Development Center | Counseling Center | Special Student Services | Student Health Services | Supported Education | Wellness  
@ Purchase

### Office of Student Affairs

The Office of Student Affairs assists students with a variety of concerns, participates in the formulation of policies regarding non-academic aspects of the student experience, and maintains a close relationship with College-wide governing bodies and the [Purchase Student Government Association](#). 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.

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, (914) 251-6030, [saf@purchase.edu](mailto:saf@purchase.edu).

The Office of Student Affairs is located on the third floor of the Student Services Building. For additional information and updates during 2008–2010, visit [www.purchase.edu/studentaffairs](http://www.purchase.edu/studentaffairs).

### Administration

- Robin Kaufman, *Interim Vice President for Student Affairs/Associate Provost for Integrative Learning*
- Qui Qui Balascio, *Associate Dean for Student Affairs and Project Director, Speak Out! Violence Against Women Grant*
- John Delate, *Associate Dean for Student Affairs and Director of Residence Life*
- William Guerrero, *Executive Director, Purchase College Association, Inc.*
- Regina Abdou, *Director, Wellness @ Purchase*
- Jason Minh Alt, *Director, Office of Student Life*
- Adrienne Belluscio, *Administrative Director, Student Health Services*
- Stephanie A. Eversmann, *Director, Facilities Rentals*
- Sonya Forrester, *Associate Director, Residence Life*



- Melissa Jones, *Conduct Officer, Office of Community Standards*
- Ronnie Mait, *Coordinator, Special Student Services*
- Sandee Maung, *Assistant Director, Office of Community Standards*
- Wendy Morosoff, *Director, Career Development Center*
- Paul Nicholson, *Ombudsperson*
- Ernie Palmieri, *Director, Physical Education, Recreation, and Athletics*
- Glenn Pollack, *Interim Clinical Director, Counseling Center*
- Nancy Reuben, *Medical Director, Student Health Services*
- Bryan Roberts, *Director, Academic Resource Center*
- Donna Siegmann, *Coordinator, Supported Education*

## Campus Life

Campus Life comprises the Office of Residence Life and the Office of Student Life, which includes orientation, campus events, and commuter services. It coordinates the living-learning component of [Residential Learning Communities](#) and provides a wide range of programs that promote civic engagement, leadership, and diversity, including the LEAD Center, [leadership courses](#), alternative break service trips, and the Step Up Pre-College Program.

### 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 their life skills by providing interaction with diverse members of the campus community.

Purchase is becoming a primarily residential college, with approximately 2,600 students living on campus. Three additional facilities have been built to accommodate this change: Outback, a 182-bed residence hall (August 2001); Alumni Village, a 404-bed apartment complex (Fall 2004); and Fort Awesome, a 309-bed residence hall (Fall 2006).

On-campus residence is available in five residence halls, which accommodate approximately 1,500 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 1,100 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 Office of Residence Life is located on the third floor of the Student Services Building. For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/reslife](http://www.purchase.edu/departments/reslife).

### Living Off Campus

Purchase College provides services for commuter students through the Office of Student Life. For those students interested in finding off-campus housing, Purchase works with an external company, [Places4students.com](http://Places4students.com) ([www.places4students.com](http://www.places4students.com)).

### Office of Student Life

Student life on campus is directly related to the energy and creativity of the Purchase student body. The Office of Student Life provides a host of opportunities for students to become involved in campus life, both 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, these facilities 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, various departments and offices within the Division of Student Affairs, and the Purchase Student Government Association, the Office of Student Life develops and promotes a wide range of programs and services for students. These include (to name just a few):

- social events like live performances with bands and DJs
- programming with multicultural themes that celebrate diverse identities and values
- community-service projects, both on and off campus
- support services for commuter students
- leadership-development workshops and activities

Other services include room reservations for meetings and events, technical services for activities, a programming calendar for student activities and events, and assistance to student clubs and organizations in program development and production. Students are encouraged to explore programming ideas with staff members in the Office of Student Life, who work with students to make their ideas happen.

The Office of Student Life is located on the second floor of Campus Center North. For additional information and updates during 2008–2010, visit [www.purchase.edu/CampusLifeAndAthletics/studentlife.aspx](http://www.purchase.edu/CampusLifeAndAthletics/studentlife.aspx).

## Leadership Courses

*The following course is offered by the Office of Student Life in Student Affairs:*

### Fundamentals of Leadership

**IDI 3250** / 4 credits / Every semester

Students are introduced to the basic concepts of leadership development and engaged in experiential learning activities that focus on civic engagement. The purpose of this course is to guide students in their development as campus leaders, educated citizens, and willing advocates. Students who successfully complete the course may participate in a variety of internships in subsequent semesters.

For updates on new courses during 2008–2010, visit [www.purchase.edu/](http://www.purchase.edu/)

## Student Services

Student Services consists of a variety of services and programs that assist students in achieving their fullest potential: the Academic Resource Center, the Career Development Center, the Counseling Center, Special Student Services, Student Health Services, Supported Education, and Wellness @ Purchase.

### [Academic Resource Center](#)

Information on the Academic Resource Center, which includes the Advising Center and Learning Center, is in the Academic Resources section.

### **Career Development Center**

The Career Development Center is the College's central resource for information on career options, internships, 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 career information gathering, exploration, and decision-making processes. Students are encouraged to participate in career-interest assessments to identify specific career options. The Center maintains up-to-date materials on career planning and occupational information, as well as internship and graduate school directories, and offers Purchase JobScore, the Web-based job and internship system. The Center also 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 Center early in their academic careers and use its many resources. For additional information, visit

[www.purchase.edu/departments/CareerDevelopment/](http://www.purchase.edu/departments/CareerDevelopment/)

Refer to [Internships](#) in the Academic Policies section 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.

### **Counseling Center**

The Counseling Center is staffed by experienced psychologists and psychiatrists who provide crisis intervention and short-term individual and group counseling for students. A wide range of issues is addressed, including family problems, relationship conflicts, sexual abuse, self-image concerns, depression, anxiety, eating problems, alcohol and substance use, and college adjustment concerns. Appropriate off-campus referrals are made as needed.

The Counseling Center also conducts outreach activities and participates in related activities during the academic year, including orientation, the first-year experience program, assorted screening days, and the Wellness @ Purchase program. For additional information, visit [www.purchase.edu/departments/CounselingCenter/](http://www.purchase.edu/departments/CounselingCenter/)

### **Special Student Services**

Students with special circumstances, as defined by the Americans with Disabilities Act (ADA), that make them eligible for reasonable accommodations are encouraged to register as clients of this office. Professional staff members assist students in achieving success by advocating for appropriate accommodations. For additional information, visit [www.purchase.edu/departments/SpecialStudentServices/](http://www.purchase.edu/departments/SpecialStudentServices/)

### **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. Appropriate off-campus referrals are made as needed, and liaisons are maintained with nearby hospitals. For additional information, visit [www.purchase.edu/departments/HealthServices/](http://www.purchase.edu/departments/HealthServices/)

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.

### **Supported Education**

Supported Education is a program designed to improve access to college and to increase retention of students with psychiatric disabilities. The primary goal is to help these students gain the critical skills and support needed to succeed in college. This program is run in collaboration with the Guidance Center, a mental health agency in Westchester County. For additional information, visit

[www.purchase.edu/departments/CounselingCenter/SupportedEducation.aspx](http://www.purchase.edu/departments/CounselingCenter/SupportedEducation.aspx)

### **Wellness @ Purchase**

Purchase College supports a holistic approach to education and believes in fostering the development of the whole person. Wellness @ Purchase offers programs and services that address a wide range of topics, including physical, emotional, spiritual, sexual, financial, and occupational health. Counselors also provide direct intervention services and educational programs for alcohol and substance use. The goal of the Wellness @ Purchase program is to enable students to make full use of their potential as members of the Purchase College community and the community at large. For additional information, visit [www.purchase.edu/departments/Wellness/](http://www.purchase.edu/departments/Wellness/)

## Office of the Ombudsperson

Student Services Building, Second Floor, Room 217  
Tel. (914) 251-6520  
Fax (914) 251-6526  
[ombuds@purchase.edu](mailto:ombuds@purchase.edu)

The ombudsperson assists students in several capacities, including helping them navigate the campus disciplinary system, assisting those who are experiencing difficulties using administrative services, and helping negotiate the complicated world of higher education finance.

The ombudsperson can:

- listen nonjudgmentally and discuss questions, issues, and concerns
- help evaluate options
- explain College policies and procedures

- make appropriate referrals when necessary
- empower students to address their concerns and problems
- bring patterns of problems or complaints to campus administrators

The ombudsperson cannot:

- make administrative decisions for Purchase College
- judge or assign innocence or guilt to those accused of violating the College's community standards of conduct
- give legal advice
- process work orders for campus residence repairs
- become involved in grade disputes

Sometimes a student may not know where to go for certain kinds of help. The following are examples of concerns that students might bring to the ombudsperson for assistance:

1. A student has consulted with staff members in the Offices of Financial Aid and Students Accounts, but still cannot meet the costs of college.
2. A student has been accused of violating one of the community standards of conduct and wants advice from an objective professional who is not involved in the disciplinary process.
3. A student feels that he or she has been treated poorly by a College employee and wants to formally bring this concern to the attention of the College administration.

## 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 six: president; chair of the Senate; coordinator of clubs, organizations, and services; coordinator of major events; coordinator of general programming; and coordinator of finance. Students are represented by the PSGA Senate, which consists of 30 students who represent all of the academic areas, the 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 coffeehouses, dances, socials, and other special events for the entire campus, as well as the annual Fall Fest and Culture Shock festivals. 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, Purchase College Television (PTV), Purchase Student Radio (WPSR), and the Alternative Clinic. Students whose interests are not met by the existing student clubs and organizations are encouraged to form new ones.

The PSGA office is located on the first floor of Campus Center North in Room 1012. Students who would like to become involved in the PSGA or want information on a student club, organization, or service are encouraged to visit [www.psgaonline.org](http://www.psgaonline.org) and contact the PSGA at (914) 251-6980 or [psga@purchase.edu](mailto:psga@purchase.edu).

## Purchase College Association (PCA)

The Purchase College Association (PCA), a 501(c)3 nonprofit corporation registered by the State of New York, was founded in 1979. The mission of the PCA is to provide Purchase College students, faculty, and staff with high-quality, low-cost auxiliary services that support the academic mission. 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 services, bookstore, vending services, ATMs, laundry, check cashing, cable TV, shuttle bus, campus ID cards (More Cards), student health insurance, convenience store (More Store), and Zipcars.

### 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, including the all-vegetarian Terra Ve Café and Starbucks. For additional information, visit Chartwells at [www.dineoncampus.com/purchase/](http://www.dineoncampus.com/purchase/).

## Academic Calendar

[Academic Year 2008–2009](#)

[Academic Year 2009–2010](#)

### General Information

Details in the academic calendars are subject to change. Updates will be published as needed at [www.purchase.edu/registrar](http://www.purchase.edu/registrar).

For the Web registration schedule and hours of in-person registration and add/drop, refer to the [campus events calendar](#) ([www.purchase.edu/calendar](http://www.purchase.edu/calendar)) or semester registration guide.

The academic calendar for summer sessions is determined by the School of Liberal Studies & Continuing Education and published by March each year at [www.purchase.edu/ce](http://www.purchase.edu/ce).

Students are responsible for absences and any coursework missed during the add/drop period. Before adding any course, students are advised to check with the individual faculty member to ensure that they can make up any missed coursework.

Some offices may close on holidays when classes are in session.

### Related Policies

[Attendance on religious holidays](#)

# Academic Calendar 2008–2009

[Fall 2008](#) | [Spring 2009](#)

Academic year 2008–2009 at a glance:

**Fall 2008 classes:** Wed., Sept. 3–Fri., Dec. 19, 2008

**Spring 2009 classes:** Wed., Jan. 21–Tues., May 12, 2009

**Commencement:** Fri., May 15, 2009

**Class holidays:**

Thanksgiving Recess: Wed., Nov. 26–Sun., Nov. 30, 2008

Winter Break: Sat., Dec. 20, 2008–Tues., Jan. 20, 2009

Spring Recess: Sat., Mar. 14–Sun., Mar. 22, 2009

In Fall 2008, Columbus Day, Election Day, and Veterans Day are not official class holidays. In Spring 2009, President's Day is not an official class holiday.

Fall 2008 Academic Calendar: <a href="#">June–July</a>   <a href="#">Aug.–Sept.</a>   <a href="#">Oct.</a>   <a href="#">Nov.</a>   <a href="#">Dec.</a>		
June–July 2008		
June 12 & 26	Thurs.	<b>Transfer Orientation</b> Session 1: June 12 Session 2: June 26 (Session 3 is July 18; visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for details)
July 8–15	Tues.–Tues.	<b>Freshman Orientation</b> Session 1: July 8–9 Session 2: July 10–11 Session 3: July 14–15 (visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for details)
July 18	Fri.	<b>Transfer Orientation</b> Session 3: July 18 (visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for details)
August–Sept. 2008		
Aug. 31–Sept. 2	Sun.–Tues.	<b>New Student Orientation</b> (Session 4: Aug. 31–Sept. 1) & <b>Welcome Days</b> (Sept. 1–2)—visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for details <b>New students</b> move into on-campus residences on Mon., Sept. 1; <b>returning students</b> move in on Tues., Sept. 2
Sept. 1	Mon.	Labor Day: Some offices close
Sept. 3	Wed.	<b>Fall 2008 classes begin</b>
Sept. 3–9	Wed.–Tues.	Add/drop period for all students  Late in-person registration [\$30 late fee] for nonmatriculated (Continuing Education) students
Sept. 9	Tues.	Last day to submit NY State residency application to the Office of the Registrar
Sept. 10	Wed.	Senior citizen in-person registration
Sept. 17	Wed.	Deadline for final Spring 2009 course changes from academic offices
Sept. 23	Tues.	Last day to apply for Pass/No Credit (P/NC) option
Sept. 29–Oct. 1	Mon.–Wed.	Rosh HaShanah (begins at sundown Mon., Sept. 29; through sundown Wed., Oct. 1): Classes are in session
October 2008		
Oct. 8–9	Wed.–Thurs.	Yom Kippur (begins at sundown Wed., Oct. 8): Classes are in session
Oct. 13	Mon.	Columbus Day: Classes are in session
Oct. 21	Tues.	Midterm reports for Liberal Arts & Sciences students in academic difficulty
November 2008		
Nov. 3–7	Mon.–Fri.	Advising week
Nov. 3	Mon.	Second-semester juniors submit applications for Aug. 2009 and Jan. 2010 graduation to the Office of the Registrar [ <i>deadline: Mon., Dec. 8, 2008</i> ]
Nov. 4	Tues.	Election Day: Classes are in session  Last day to withdraw from Fall 2008 courses without academic penalty ("W" grade)
Nov. 10	Mon.	<b>Spring 2009 registration begins</b> for matriculated students (no in-person); refer to the Spring 2009 <i>Registration Guide</i> for schedule
Nov. 11	Tues.	Veterans Day: Classes are in session
Nov. 17	Mon.	Spring 2009 in-person registration begins for all matriculated students
Nov. 20	Thurs.	Spring 2009 late registration [\$30 late fee] for all matriculated students
Nov. 26–30	Wed.–Sun.	<b>Thanksgiving Recess:</b> No classes; Residence Halls close at 9 a.m. on Nov. 26 and re-open at 2 p.m. on Nov. 30
December 2008		
Dec. 8	Mon.	Last day to submit Aug. 2009 and Jan. 2010 graduation applications to the

		Office of the Registrar
Dec. 15–19	Mon.–Fri.	Final exam week for Liberal Arts & Sciences and Music courses (schedule available in the Fall 2008 <i>Registration Guide</i> )
Dec. 19	Fri.	<b>Last day of Fall 2008 classes</b>  Last day for Jan. 2009 graduates to submit senior or master's projects to the Library  On-campus residences close at 7 p.m. for winter break
Dec. 24	Wed.	Last day for faculty to submit Fall 2008 grade lists to the Office of the Registrar [ <i>deadline for resolution of Incomplete grades: Jan. 9, 2009</i> ]

<b>Spring 2009 Academic Calendar:</b> <a href="#">Jan.</a>   <a href="#">Feb.</a>   <a href="#">Mar.</a>   <a href="#">April</a>   <a href="#">May</a>   <a href="#">June</a>		
<b>January 2009</b>		
Jan. 9	Fri.	Last day for faculty to resolve Fall 2008 Incomplete ("I") grades
Jan. 19	Mon.	Martin Luther King Day: Some offices close
Jan. 19–20	Mon.–Tues.	<b>New Student Orientation:</b> New students move into on-campus residences on Mon., Jan. 19, 1–4 p.m.; returning residents move in on Tues., Jan. 20, 10 a.m.
Jan. 21	Wed.	<b>Spring 2009 classes begin</b>
Jan. 21–27	Wed.–Tues.	Add/drop period for all students  Late in-person registration [\$30 late fee] for nonmatriculated (Continuing Education) students
Jan. 27	Tues.	Last day to submit NY State residency application to the Office of the Registrar
Jan. 28	Wed.	Senior citizen in-person registration
<b>February 2009</b>		
Feb. 4	Wed.	Deadline for final Fall 2009 course changes from academic offices
Feb. 10	Tues.	Last day to apply for Pass/No Credit (P/NC) option
Feb. 16	Mon.	President's Day: Classes are in session
<b>March 2009</b>		
Mar. 10	Tues.	Midterm reports for Liberal Arts & Sciences students in academic difficulty
Mar. 13	Fri.	Residence Halls close at 7 p.m. for Spring Recess
Mar. 14–22	Sat.–Sun.	<b>Spring Recess:</b> No classes Residence Halls re-open at 2 p.m. on Sun., March 22
Mar. 30–31	Mon.–Tues.	Advising week begins (through Fri., April 3)
Mar. 30	Mon.	Second-semester juniors submit applications for May 2010 graduation to the Office of the Registrar [ <i>deadline: Mon., April 27, 2009</i> ]
Mar. 31	Tues.	Last day to withdraw from Spring 2009 courses without academic penalty ("W" grade)
<b>April 2009</b>		
April 1–3	Wed.–Fri.	Advising week continues
April 6	Mon.	<b>Fall 2009 registration begins</b> for matriculated students (no in-person); refer to the Fall 2009 <i>Registration Guide</i> for schedule
April 13	Mon.	Fall 2009 in-person registration begins for all matriculated students
April 20	Mon.	Fall 2009 late registration [\$30 late fee] for all matriculated students
April 27	Mon.	Last day to submit May 2010 graduation applications to the Office of the Registrar
<b>May 2009</b>		
May 6–12	Wed.–Tues.	Final exam week for Liberal Arts & Sciences and Music courses (schedule available in the Spring 2009 <i>Registration Guide</i> )
May 12	Tues.	<b>Last day of Spring 2009 classes</b>  Last day for May 2009 graduates to submit senior or master's projects to the Library
May 13	Wed.	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 Wed., May 13, whichever comes first.
May 15	Fri.	<b>Commencement</b>
May 16	Sat.	On-campus residences close at 10 a.m. for all graduates
May 18	Mon.	Last day for faculty to submit Spring 2009 grade lists to the Office of the Registrar [ <i>deadline for resolution of Spring 2009 Incomplete grades: Tues., June 9, 2009</i> ]
<b>June 2009</b>		
June 9	Tues.	Last day for faculty to resolve Spring 2009 Incomplete ("I") grades

# Academic Calendar: 2009–2010

[Fall 2009](#) | [Spring 2010](#)

Academic year 2009–2010 at a glance:

**Fall 2009 classes:** Mon., Aug. 31–Fri., Dec. 18, 2009

**Spring 2010 classes:** Wed., Jan. 20–Tues., May 11, 2010

**Commencement:** Fri., May 14, 2010

**Class holidays:**

Labor Day: Mon., Sept. 7, 2009

Rosh HaShanah (begins at sundown Fri., Sept. 18, 2009):

No classes on Sat., Sept. 19, 2009

Tues., Nov. 3, 2009: No classes

Thanksgiving Recess: Wed., Nov. 25–Sun., Nov. 29, 2009

Winter Break: Sat., Dec. 19, 2009–Tues., Jan. 19, 2010

Spring Recess: Sat., Mar. 27–Sun., April 4, 2010\*

\*Passover, Good Friday, and Easter fall during Spring Recess

In Fall 2009, Columbus Day and Veterans Day are not official class holidays. In Spring 2010, President's Day is not an official class holiday.

Fall 2009 Academic Calendar: <a href="#">July</a>   <a href="#">Aug.–Sept.</a>   <a href="#">Oct.</a>   <a href="#">Nov.</a>   <a href="#">Dec.</a>		
July 2009		
July 7–14	Tues.–Tues.	<b>New Student Orientation</b> Session 1: July 7–8 Session 2: July 9–10 Session 3: July 13–14 (visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for details)
August–Sept. 2009		
Aug. 28–30	Fri.–Sun.	<b>New Student Orientation</b> (Session 4: Aug. 28–29) & <b>Welcome Days</b> (Aug. 29–30)—visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for details <b>New students</b> move into on-campus residences on Sat., Aug. 29; <b>returning students</b> move in on Sun., Aug. 30
Aug. 31	Mon.	<b>Fall 2009 classes begin</b>
Aug. 31–Sept. 4	Mon.–Fri.	Add/drop period for all students  Late in-person registration [\$30 late fee] for nonmatriculated (Continuing Education) students
Sept. 4	Fri.	Last day to submit NY State residency application to the Office of the Registrar
Sept. 7	Mon.	<b>Labor Day:</b> No classes
Sept. 8	Tues.	Senior citizen in-person registration
Sept. 11	Fri.	Deadline for final Spring 2010 course changes from academic offices
Sept. 14	Mon.	Last day to apply for Pass/No Credit (P/NC) option
Sept. 19	Sat.	<b>Rosh HaShanah</b> (begins at sundown Fri., Sept. 18; through sundown Sun., Sept. 20): No classes Sat., Sept. 19
Sept. 28	Mon.	Yom Kippur (begins at sundown Sun., Sept. 27): Classes are in session
October 2009		
Oct. 12	Mon.	Columbus Day: Classes are in session
Oct. 19	Mon.	Midterm reports for Liberal Arts & Sciences students in academic difficulty
November 2009		
Nov. 2	Mon.	Last day to withdraw from Fall 2009 courses without academic penalty ("W" grade)
Nov. 9	Mon.	Second-semester juniors submit applications for Aug. 2010 and Jan. 2011 graduation to the Office of the Registrar [ <i>deadline: Mon., Dec. 7, 2009</i> ]
Nov. 9–13	Mon.–Fri.	Advising week
Nov. 11	Wed.	Veterans Day: Classes are in session
Nov. 16	Mon.	<b>Spring 2010 registration begins</b> for matriculated students (no in-person); refer to the Spring 2010 <i>Registration Guide</i> for schedule
Nov. 23	Mon.	Spring 2010 in-person registration begins for all matriculated students
Nov. 25–29	Wed.–Sun.	<b>Thanksgiving Recess:</b> No classes; Residence Halls close at 9 a.m. on Nov. 25 and re-open at 2 p.m. on Nov. 29
Nov. 30	Mon.	Spring 2010 late registration [\$30 late fee] for all matriculated students
December 2009		
Dec. 7	Mon.	Last day to submit Aug. 2010 and Jan. 2011 graduation applications to the Office of the Registrar
Dec. 14–18	Mon.–Fri.	Final exam week for Liberal Arts & Sciences and Music courses (schedule

		available in the Fall 2009 <i>Registration Guide</i> )
Dec. 18	Fri.	<b>Last day of Fall 2009 classes</b>  Last day for Jan. 2010 graduates to submit senior or master's projects to the Library  On-campus residences close at 7 p.m. for winter break
Dec. 23	Wed.	Last day for faculty to submit Fall 2009 grade lists to the Office of the Registrar [ <i>deadline for resolution of Incomplete grades: Jan. 15, 2010</i> ]

<b>Spring 2010 Academic Calendar:</b> <a href="#">Jan.</a>   <a href="#">Feb.</a>   <a href="#">Mar.</a>   <a href="#">April</a>   <a href="#">May</a>   <a href="#">June</a>		
<b>January 2010</b>		
Jan. 15	Fri.	Last day for faculty to resolve Fall 2009 Incomplete ["I"] grades
Jan. 18	Mon.	Martin Luther King Day: Some offices close
Jan. 18–19	Mon.–Tues.	<b>New Student Orientation:</b> <b>New students</b> move into on-campus residences on Mon., Jan. 18, 1–4 p.m.; <b>returning residents</b> move in on Tues., Jan. 19, 10 a.m.
Jan. 20	Wed.	<b>Spring 2010 classes begin</b>
Jan. 20–26	Wed.–Tues.	Add/drop period for all students  Late in-person registration [\$30 late fee] for nonmatriculated (Continuing Education) students
Jan. 26	Tues.	Last day to submit NY State residency application to the Office of the Registrar
Jan. 27	Wed.	Senior citizen in-person registration
<b>February 2010</b>		
Feb. 3	Wed.	Deadline for final Fall 2010 course changes from academic offices
Feb. 9	Tues.	Last day to apply for Pass/No Credit (P/NC) option
Feb. 15	Mon.	President's Day: Classes are in session
<b>March 2010</b>		
Mar. 9	Tues.	Midterm reports for Liberal Arts & Sciences students in academic difficulty
Mar. 23	Tues.	Last day to withdraw from Spring 2010 courses without academic penalty ("W" grade)
Mar. 26	Fri.	Residence Halls close at 7 p.m. for Spring Recess
Mar. 27–31	Sat.–Wed.	<b>Spring Recess:</b> No classes (continues through Sun., April 4)
<b>April 2010</b>		
April 1–4	Thurs.–Sun.	<b>Spring Recess continues:</b> No classes Residence Halls re-open at 2 p.m. on Sun., April 4
April 5	Mon.	Second-semester juniors submit applications for May 2011 graduation to the Office of the Registrar [ <i>deadline: Wed., April 28, 2010</i> ]
April 5–9	Mon.–Fri.	Advising week
April 12	Mon.	<b>Fall 2010 registration begins</b> for matriculated students (no in-person); refer to the Fall 2010 <i>Registration Guide</i> for schedule
April 19	Mon.	Fall 2010 in-person registration begins for all matriculated students
April 21	Wed.	Fall 2010 late registration [\$30 late fee] for all matriculated students
April 28	Wed.	Last day to submit May 2011 graduation applications to the Office of the Registrar
<b>May 2010</b>		
May 5–11	Wed.–Tues.	Final exam week for Liberal Arts & Sciences and Music courses (schedule available in the Spring 2010 <i>Registration Guide</i> )
May 11	Tues.	<b>Last day of Spring 2010 classes</b>  Last day for May 2010 graduates to submit senior or master's projects to the Library
May 12	Wed.	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 Wed., May 12, whichever comes first
May 14	Fri.	<b>Commencement</b>
May 15	Sat.	On-campus residences close at 10 a.m. for all graduates
May 17	Mon.	Last day for faculty to submit Spring 2010 grade lists to the Office of the Registrar [ <i>deadline for resolution of Spring 2010 Incomplete grades: Tues., June 8, 2010</i> ]
<b>June 2010</b>		
June 8	Tues.	Last day for faculty to resolve Spring 2010 Incomplete ("I") grades



# 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 172,000 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 approximately 34,000 electronic journals and newspapers. The majority of the Library's resources can be accessed directly at [www.purchase.edu/library](http://www.purchase.edu/library). Special strengths exist in the visual and performing arts, including extensive collections of music scores and recordings, art slides, and video recordings.

The Library is also rich in technology, with public computing space adjacent to the Reference Desk; an Information Commons on the lower level, equipped with another bank of computers that is conducive to group study; and classrooms and computer labs with smart-classroom features. A newly equipped Mac lab provides editing space for students working on film projects. Assistive technology equipment and software are available for the visually impaired, and the Media Resource Center provides viewing and listening space for audio and visual materials.

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.

For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/library/](http://www.purchase.edu/departments/library/).

## Campus Technology Services (CTS)

Campus Technology Services (CTS), located on the lower level of the Social Sciences Building, provides central information technology services and support for the College. The CTS Helpdesk, which is open Mon.–Thurs., 8:00 a.m.–10:00 p.m., and Fri., 8:00 a.m.–7:00 p.m., offers technical support for any computer, networking, software, and telecommunication problem. To contact the Helpdesk, call (914) 251-6465 or e-mail [helpdesk@purchase.edu](mailto:helpdesk@purchase.edu). For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/CTS/](http://www.purchase.edu/departments/CTS/).

### E-Mail, Telephone, Voicemail, and Unified Messaging

CTS creates and maintains e-mail accounts for students, faculty, and staff. E-mail accounts for students are created automatically upon enrollment and can be activated at [studentservices.purchase.edu](http://studentservices.purchase.edu). When faculty and staff obtain a Purchase ID (More Card), an e-mail account is created. These e-mail accounts can be activated at the password-protected Employee Services site, <https://paws.purchase.edu>.

CTS also provides telephone, voicemail, and unified messaging services to all faculty and staff offices and to all residential rooms on campus. Members of the campus community are encouraged to sign up for unified messaging, which forwards campus voicemail to the individual's e-mail account as sound files—as well as to the telephone in the traditional manner—making it easy to manage voice messages from any Web browser.

### Classroom Technology Services

CTS manages and maintains all public computer labs and terminals in the Library, Durst Family Humanities Building, and Social Sciences Building; the video workstations currently located in the Library; and all technology-enhanced ("smart") classrooms. It also provides mobile teaching units ("MTUs") and audiovisual carts, which can be reserved for classroom use by faculty.

### Residential Computer Network

CTS provides data network and computing support services for all campus residents through ResNet, the College's residential computer network, which includes two fast Ethernet ports in each room.

### Self-Service Applications on the Web

CTS develops and maintains numerous Web-based self-service applications for students at [studentservices.purchase.edu](http://studentservices.purchase.edu). Students use this site to search the course schedule and register for courses; obtain grades; view their advising transcript; transfer credit evaluation; billing account information; and financial aid awards; make changes to their meal plans; and much more.

CTS also provides many self-service applications on the Web for faculty, including class lists, grading, book orders, and advising tools. Each class section has its own e-mail listserve, as do each faculty board of study, school, and conservatory. A complete list of services is available at <https://paws.purchase.edu>.

### Videoconferencing, Webcasting, and Social Networking

CTS provides Internet-based videoconferencing and webcasting services that can be used for classes, meetings, or events. It also develops and maintains online social-networking tools, including the wiki and blog at [planet.purchase.edu](http://planet.purchase.edu).

### Software Training

CTS also periodically offers workshops for students, faculty, and staff on a variety of software tools and services available to the campus community. A schedule of professional development workshops is announced on the student and faculty/staff Web portals.

## Academic Resource Center

The Academic Resource Center, located on the second floor of the Student Services Building, houses both the Advising Center and the Learning Center.

### 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. The Center's advisors help students:

- understand academic requirements
- choose courses and majors



- select a permanent faculty advisor
- make good use of the College's varied academic support services
- find answers to last-minute questions

Students who have not yet declared a major are particularly encouraged to meet with a Center advisor for guidance. Continuing students should meet regularly with their faculty advisors, using the services of the Advising Center as needed. The Advising Center also offers a [peer advising practicum](#) for current students.

The Advising Center is located on the second floor of the Student Services Building, Room 225. For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/advisingcenter/](http://www.purchase.edu/departments/advisingcenter/).

### Learning Center

The Learning Center at Purchase College assists students in learning, developing academic skills, and attaining academic success. The Center offers a comprehensive system of support, ranging from [ESL courses](#) to help in a specific course to detailed instruction in writing and study skills. The modes of support include on-site, peer-based individual and group tutoring; online writing tutoring through the Purchase College Online Writing Lab; and assistive technology for students with disabilities.

Peer tutors are nominated by faculty members and receive effective training in tutoring at the beginning of each semester. Writing and foreign language tutoring are available throughout the academic year. In addition, peer tutors provide support in mathematics, chemistry, physics, biology, statistics, and environmental studies at the Einstein Corner in the Natural Sciences Building. Tutoring is also provided for selected courses as need arises, and the staff will assist students in forming a study group for any course the College offers.

The Learning Center is located on the second floor of the Student Services Building, Room 213. For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/learningcenter/](http://www.purchase.edu/departments/learningcenter/).

## Peer Advising Courses

*The following course is offered through the Advising Center in the Academic Resource Center:*

### Practicum in Peer Advising

**IDI 3000** / 1 credit / Fall

An introduction to the basic concepts of student advising and working with a first-year cohort. The purpose of this course is to guide students in their development as peer advisors, campus leaders, and mentors.

**Prerequisite:** Permission of instructor

For updates on courses offered by the Advising Center during 2008–2010, visit [www.purchase.edu/departments/advisingcenter/](http://www.purchase.edu/departments/advisingcenter/).

## English as a Second Language (ESL) Courses

*The following courses are offered through the Learning Center in the Academic Resource Center:*

### ESL I

**IDI 1500** / 4 credits / Fall

Basic language skills are developed, with emphasis on generating and expressing ideas related to readings. The concepts of paragraph, topic sentence, controlling idea, introduction, thesis statement, body, and conclusion are introduced. Critical reading skills are developed through story mapping, summarizing and identifying main ideas in relatively simple texts, and other text-related tasks that encourage learners to think about similar experiences and share them verbally and in writing.

**Prerequisite:** Placement test

### ESL II

**IDI 1510** / 4 credits / Every year

Advanced language skills are covered, and students are introduced to purpose-oriented modes of writing (narration, description, comparison and contrast, and classification) that eventually lead to analysis, argument, and persuasion.

**Prerequisite:** Placement test

For related information, refer to the [ESL Proficiency Requirements](#) in the Academic Policies section of this catalog. For updates on ESL courses during 2008–2010, visit the Learning Center at [www.purchase.edu/departments/learningcenter/](http://www.purchase.edu/departments/learningcenter/).

## Office of International Programs and Services

The Office of International Programs and Services coordinates the [study abroad programs](#) and provides support for international students at Purchase, from their arrival in the U.S. through completion of their studies. It offers comprehensive advising services, as well as cultural, social, and co-curricular programs, and serves as an information resource center. The services and information provided by this office include:

### Upon Admission:

1. Pre-arrival materials that explain how to obtain visas for the United States and plan for arrival
2. A two-day international student orientation, which includes a variety of topics ranging from immigration issues to 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

### Special Programs and Services:

1. An immigration handbook and orientation resource guide, plus other helpful publications
2. Information about programs and organizations of interest to international students, and about events in and around the New York City metropolitan area
3. Cultural immersion housing on campus (in collaboration with the Office of Residence Life), for international and domestic students who want to live together and focus on a cultural exchange and thematic programming
4. "Cultural Immersion" (aka CI) on Facebook, a student-run club (formerly the International Student Association) that meets weekly and sponsors social events highlighting facets of various cultures

#### 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
4. Letters certifying enrollment and expenses or requesting postponement of military service
5. Letters on behalf of Purchase international students and scholars who would like to invite family members, relatives, and/or friends to visit them in the United States

#### Immigration:

1. Clarification of U.S. Homeland Security requirements concerning Certificates of Eligibility (I-20s or GS-2019s), passports, school transfers, and extensions of program
2. Information about off-campus employment for internships and optional practical training after graduation
3. Travel authorization to re-enter the country after traveling outside the United States
4. Advice about changing to another immigration status during studies or after graduation
5. Referrals to immigration lawyers, when necessary

The Office of International Programs and Services is located on the second floor of the Student Services Building. For additional information and updates during 2008–2010, visit [www.purchase.edu/departments/international/](http://www.purchase.edu/departments/international/).

## Children's Center

In operation 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. It also serves as a laboratory where students may observe young children in connection with specific courses, practica, internships, or independent studies.

The Center's toddler and preschool programs, accredited by the National Association for the Education of Young Children (NAEYC), provide a stimulating learning experience for children ranging in age from 18 months to five years. The programs emphasize the development of a positive self-concept and are designed to facilitate each child's social, emotional, physical, and cognitive growth. The staff for each class includes a head teacher, assistant teacher, and college student assistants.

The Center is licensed by the New York State Office for Children and Family Services, operated under the direction of Dr. Patricia Amanna, and governed by a board of directors that consists of Purchase College faculty, staff, students, and community parents.

The 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, and three calendar choices are offered: academic, modified, and extended. 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 Center with space and maintenance privileges, the Center is totally self-dependent for funding.)

Additional information and updates during 2008–2010 can be obtained from the Children's Center at (914) 251-6895.

## Academic Requirements for Degree Programs: Overview

The academic requirements specified in this catalog apply to students who:

1. commence their studies at Purchase College during the 2008–2009 and 2009–2010 academic years and
2. remain in continuous enrollment at Purchase College until they graduate.

Academic requirements for each [major](#) are specified in the respective program description. General academic requirements for degree programs at Purchase College are specified in the following sections:

- [Academic Credit and Student Workload](#)
- [Undergraduate Degrees](#) (B.A., B.S., B.F.A., Mus.B.)
- [Two Bachelor's Degrees From Purchase](#)
- [Second Bachelor's Degree \(Only\) From Purchase](#)
- [Graduate Degrees](#) (M.A., M.F.A., M.M.)

If the academic 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 for the major that are in effect at the time they officially begin studies in the program.

**Students who withdraw and are subsequently re-admitted** are bound by program and degree requirements in force during the academic year in which they are re-admitted. Exceptions are made for students who are returning to complete the senior project.

## Academic Credit and Student Workload

The academic year at Purchase College comprises two 15-week semesters. The unit of credit is the semester hour, which represents:

- one 50-minute class hour per week in lectures, seminars, and discussions\*
- two 50-minute class hours per week in studios, labs, field trips, and practica\*
- three 50-minute class hours per week in studios, labs, field trips, and practica with little or no outside preparation expected of students
- 37.5 hours per semester of academic work in part-time, supervised independent studies.

In credit-bearing courses that meet fewer than 15 weeks (e.g., three-week and four-week summer session courses), the class hours per

week are proportionately increased.

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

## Academic Requirements for Undergraduate Degree Programs

### Bachelor of Arts (B.A.) and Bachelor of Science (B.S.) 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.
4. Complete all requirements for the major.
5. Earn a minimum 2.0 cumulative GPA at Purchase College.

\*Requirement 2 does not apply to students majoring in liberal studies.

### Bachelor of Fine Arts (B.F.A.) and Bachelor of Music (Mus.B.) 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.
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 the specific number, refer to the requirements for each performing arts [major](#) 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](#)
3. any missing [general education](#) requirements

## Academic Requirements for Graduate Degrees

### Master of Arts (M.A.), Master of Fine Arts (M.F.A.), and Master of Music (M.M.) Degrees

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

## 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—including, but not limited to, cheating on exams and assignments, plagiarism, and submitting falsified data on lab work or research assignments—are considered serious violations of the Community Standards of Conduct. These standards are published in the annual Student Handbook ([www.purchase.edu/studenthandbook](http://www.purchase.edu/studenthandbook)) by [Student Affairs](#). The policy on academic and professional integrity is also available 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 consult with their instructors to ensure they remain in compliance with the College's expectations regarding academic and professional integrity. Violations of the academic integrity standards may lead to formal disciplinary action.

Members of the faculty and professional staff are held equally to these standards 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.

## Guidelines for Research with Human Subjects

Research done by students for a course, independent study, or senior project must be approved by the course instructor or faculty sponsor before data collection begins. In addition, certain research involving human subjects must be approved by the Human Subjects Committee before data collection begins. Research involving human subjects must be evaluated for:

1. potential harm to subjects that may result from their participation
2. potential benefits of the research for the subject and the community as a whole
3. procedures used to insure the informed and voluntary participation of research subjects
4. procedures used to insure the confidentiality of research subjects

The complete guidelines, including exemptions and the review procedure, are available at [www.purchase.edu/policies](http://www.purchase.edu/policies).

## 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 either (a) lower than 550 (written) or 213 (computer) or (b) unavailable at the time of acceptance are also required to attend an 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 courses](#) before enrolling in LWR 1110/College Writing or other writing courses 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).

To register for the appropriate ESL level or College Writing section each semester, students must obtain an updated ESL tracking form and the signature of either the coordinator of ESL courses or the director of writing (for College Writing sections). For further information, contact the [Learning Center](#), (914) 251-3990, [learning@purchase.edu](mailto:learning@purchase.edu).

## Transfer Credit Policy: B.A. and B.S. Degree Programs

A maximum of 90 credits—including a maximum of 75 lower-level (freshman-sophomore) credits—may be accepted in transfer to an undergraduate B.A. or B.S. degree program at Purchase College. All students in these programs, regardless of credits transferred, must satisfy all academic requirements (or their equivalencies) for the major and the B.A. or B.S. degree. The number and type of transferable credits are determined by the College at the time of admission, according to the following guidelines.

1. Quarter credits accepted in transfer are converted to semester credits. Unless otherwise specified, one quarter equals  $\frac{3}{4}$  of a semester credit; for example, 5 quarter credits equal  $3\frac{3}{4}$  semester credits.
2. 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.
3. A maximum of 4 physical education credits can be applied toward a B.A. or B.S. degree.
4. 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. Students should consult with their board of study after registration.
5. Credits can be accepted only from accredited institutions. This includes accredited proprietary schools.
6. Advanced Placement\* ([AP](#)) exam scores of 3, 4, or 5 will transfer. (Because credits vary with each exam, students should consult with the registrar.) A maximum of 30 credits will be accepted.
7. 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.
8. 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.
9. Courses taught elsewhere for 3 credits, which are taught at Purchase for 4 credits, will transfer as 3 credits.

\*Information about AP and CLEP is available at [www.collegeboard.com](http://www.collegeboard.com).

## Transfer Credit Policy: B.F.A. and Mus.B. Degree Programs

Undergraduate programs in the Conservatory of Theatre Arts & Film require four years to complete. The standard residency requirement in the Conservatory of Dance B.F.A. program is four years (eight semesters), with rare exceptions; the minimum residency requirement is

three years (six semesters). 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).

Students receive an evaluation of their liberal arts credits at the time of admission to the College. Undergraduate students transferring to a B.F.A. or Mus.B. program may transfer credits as follows:

- **Conservatory of Dance:** Students may transfer a maximum of 30 liberal arts credits toward the B.F.A. degree, but cannot transfer dance credits.
- **Conservatory of Music:** Students may transfer a maximum of 60 credits (up to 30 liberal arts and 30 music credits) toward the Mus.B. degree. Under extraordinary circumstances, a student may transfer up to 90 credits (30 liberal arts and 60 music credits) with permission from both the area chair and the dean. The number of music credits is determined during the first semester of study.
- **Conservatory of Theatre Arts & Film:** Students may transfer a maximum of 30 liberal arts credits toward the B.F.A. degree. 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 dean) before the student's completion of the second semester.
- **School of Art+Design:** Undergraduate 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) toward the B.F.A. degree. Please note that undergraduate art credits from other schools are not automatically transferable, and transfer credits are not accepted in the M.F.A. program. Undergraduate visual arts studio credit is awarded only:
  - a. for arts courses, in which the student has earned a grade of C or higher, that are applicable to the visual arts program; 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

Matriculated students in a B.A. or B.S. degree program who wish to transfer into a B.F.A. or Mus.B. degree program should contact the office of the dean of their intended program. Likewise, B.F.A. and Mus.B. students who wish to transfer into a B.A. or B.S. degree program should contact the office of the dean of their intended program. Liberal studies students should also see the registrar for a new credit evaluation. (Nonmatriculated continuing education students who wish to enroll in a degree-granting program at Purchase must follow regular admission procedures.)

1. The student will be given an internal transfer application. Deadlines for internal transfer applications vary from program to program; however, all applications must be completed and submitted at least six weeks before a semester begins.
2. The student is then advised, when applicable, about the audition, interview, and/or portfolio requirements of the intended program and the procedure for completing those requirements. The student should also be advised about the nature of the program and any implications regarding transfer credit.
3. **School of Art+Design:**  
Students who wish to transfer from other degree programs at Purchase College to the School of Art+Design must submit to the 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 (obtained 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 Art+Design Admissions Committee and a decision has been reached, students will be informed of their acceptance or denial by a letter from the dean.

## Full-Time and Part-Time Status and Overload Approval

**The minimum full-time semester workload** is 12 credits for undergraduate students and 9 credits for graduate students. Certain forms of federal, state, and institutional financial aid require full-time status by the end of the add/drop period. *Only full-time students are permitted to live on campus.*

**To receive overload approval for a given semester**, an overload access code (OAC) must be obtained from the appropriate dean by:

- a. students in the performing arts B.F.A. and Mus.B. degree programs who wish to register for more than 22 credits; and
- b. students in all other undergraduate degree programs who wish to register for more than 18 credits.

Overload policies for continuing education and summer session students are determined and published by the School of Liberal Studies & Continuing Education, [www.purchase.edu/ce](http://www.purchase.edu/ce).

Undergraduate students who pursue fewer than 12 credits (and graduate students who pursue fewer than 9 credits) per semester have part-time status. Part-time matriculated students meet the same admission and degree requirements as full-time matriculated students. *Students who wish to pursue part-time studies should consult with the 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.

## The Freshman Year (B.A. and B.S. Degree Programs)

Freshmen in the B.A. and B.S. degree programs, as well as freshmen who have not yet declared their major, 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 these degree programs and those who have not yet declared a major may not withdraw from:

1. FRS 1000/Culture and Society in the West I
2. FRS 1001/Culture and Society in the West II
3. FRS 1030/Freshman Seminar

4. FRS 1200/Science in the Modern World
5. LWR 1110/College Writing

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 associate dean of liberal arts and sciences or, for arts management students, the associate dean of the School of the Arts.

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.

## Declaring a Major

### Liberal Arts and Sciences

Students who have not declared a [major](#) are strongly encouraged to meet with a staff member in the Advising Center for guidance in selecting a major. By the time students have completed 45 credits, they are expected to choose a major. Forms for declaring a major are available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar) and in the Office of the Registrar.

For related information, refer to:

[Internal Transfer: Policy and Procedures](#)

[Double Major](#)

## Double Major (B.A. and B.S. Degree Programs)

Students in a B.A. or B.S. degree program 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.

Students pursuing two bachelor's degrees at Purchase College (e.g., a B.A. and a B.F.A.) should refer to [Two Bachelor's Degrees From Purchase](#).

## Minors

Optional [minors](#)—typically five courses, or 18–25 credits of coursework—are offered in many areas of study. After choosing a major, any student interested in pursuing a minor should carefully review the requirements for the minor before applying. An Application for a Program of Minor Study, available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar) (under "Forms") and at the Office of the Registrar, is required for all minors.

## 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.

### 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 4:00 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 reproduced, 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.)

## Exam Week



The last week of classes in each semester is commonly understood to be the 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. This schedule is available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar).

## Tutorials and Independent Studies

Matriculated students—generally juniors and seniors—are encouraged, when appropriate, to enroll in tutorials and independent studies. Both of these types of study enable motivated students to extend the learning process beyond the limits of regularly scheduled courses.

### Tutorials

Tutorials are limited to individual students or small groups and assume a degree of academic maturity on the part of the student. Tutors meet regularly with students to discuss reading and other assignments. Students receive periodic evaluations, 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 tutorial instructor, plus two hours of student preparation per week.

### Independent Studies

Similarly, independent studies are limited to students who are capable of working at an advanced level with limited supervision. Generally, students may receive no more than 4 credits for an independent study, with each credit the equivalent of 37½ hours per semester of academic activity.

### Permission to Register

In the liberal arts and sciences, freshmen and sophomores must obtain permission from their dean to register for a tutorial or independent study. In the Conservatories of Dance and Music and the School of Art+Design, all tutorials and independent studies must be approved by the respective dean. For tutorial and independent studies during summer session, refer to [Summer Session Policies](#) below.

### Eligibility and Restrictions

1. Tutorials and independent studies are limited to Purchase matriculated students. (Nonmatriculated continuing education students cannot register for independent studies or tutorials.)
2. The amount of credit agreed upon at the time of registration is the amount of credit to be awarded at the end of the semester. Credit may not be reduced at the end of the semester because of partial fulfillment of a particular course, tutorial, or independent study.
3. Students may not count more than 16 credits of independent studies, tutorials, and senior project taken with one faculty member toward the 120 (or 45 upper-level) credits required for graduation. Any exceptions to this policy must be approved by the appropriate dean.
4. An independent study cannot be used to fulfill a SUNY general education requirement.

### Summer Session Policies

1. Only matriculated students are eligible to register for summer tutorials and independent studies.
2. The content of summer tutorials or independent studies should be significantly different from courses offered during the regular summer session or academic year.
3. Students must register, pay for, and complete all work during the designated summer session period.
4. Grades are due at the same time as regular summer session grades.
5. The [School of Liberal Studies & Continuing Education](#) approves summer tutorials and 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; however, supervision of these courses should be counted toward the faculty member's 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. In most cases, upper-level courses in the performing arts are not available during summer session.

## Academic Credit in Performing and Visual Arts Courses (B.A. and B.S. Degree Programs)

Students in the B.A. and B.S. degree programs (and students who have not yet declared a major) cannot earn credit for the same course taken more than once, except for a very limited number of performing and visual arts courses in which the content is different by virtue of the repertoire or experience level. In those cases, credit may be earned for a second registration. Students should see the registrar for more detailed information.

## The Senior Project (B.A. and B.S. Degree Programs)

The senior project is a College-wide requirement for both the B.A. and B.S. degree in the liberal arts and sciences and in arts management. (Students majoring in [liberal studies](#) are required to complete a 4-credit senior capstone course.) 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. (Each program has guidelines for the senior project.) Students may not receive more than 8 credits for their senior project.

The project must be sponsored by a member of 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 (satisfactory progress), UP (unsatisfactory progress), 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.

## **Off-Campus Study**

#### **Approval of Off-Campus Study**

Eligible students must secure approval of off-campus study before leaving Purchase and are urged to talk with their faculty advisor as early as possible during the semester preceding the anticipated off-campus study.

If the off-campus study is at an American institution in the U.S., students should obtain a Request for Pre-Approval to Transfer Credit, available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar) (under "Forms") and at the Office of the Registrar. The student completes the form in consultation with his or her advisor, who provides guidance regarding the specifics of the student's program at another institution. Specific course titles and credits must be indicated on the form. The form is signed by the student and the advisor and, if required, forwarded to the student's dean for signature. The completed form must be submitted to the Office of the Registrar.

#### **Eligibility for Off-Campus Study**

Studying abroad is a privilege and an honor. To be eligible for off-campus study, students must:

1. Be in good academic standing:
  - a. Purchase College students are not allowed to participate in study abroad or exchange programs if they are on probation during any part of the proposed period of study abroad.
  - b. Students from other institutions are not allowed to participate in a Purchase College study abroad program if they are on probation during any part of a proposed period of study abroad.
2. Have at least sophomore status. Junior transfer students are eligible after they have successfully completed one semester of full-time study at Purchase. Seniors are advised against off-campus study unless such study is directly related to the topic of the senior project.
3. Obtain a Request for Pre-Approval to Transfer Credit and the Approval for Study Abroad, available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar) (under "Forms") and at the Office of the Registrar. The student completes the form in consultation with his or her advisor, who provides guidance regarding the specifics of the student's program at another institution. Specific course titles and credits must be indicated on the form. The form is signed by the student, the advisor, and the student's dean and submitted for approval to:

Deirdre Colby Sato, Director  
[International Programs and Services](http://www.purchase.edu/registrar)  
Student Services Bldg., Second Floor  
[study.abroad@purchase.edu](mailto:study.abroad@purchase.edu)  
(914) 251-6030

Students studying abroad through an approved SUNY program are:

1. required to register and pay tuition through Purchase;
2. not considered to be on academic leave of absence;
3. required to buy international medical insurance. Contact the Office of International Programs and Services or the Office of Student Accounts for details.

#### **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. For the credit earned to be applied toward Purchase matriculation, a grade of D or higher must be earned in academic work taken off campus.
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 Off-Campus Study**

The preceding procedures apply to summer study at any college other than Purchase.

## **Internships**

Academic internships provide practical experience in a field of interest to the student. Internship opportunities are available in diverse fields (for example, education, performing and visual arts, business, public service, communications, and mental health).

An internship consists of a supervised, voluntary work experience performed during 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, which depends on the hours required for each experience, is established as a part of the Internship Learning Contract.

#### How to Apply

Students who have completed at least 30 academic credits are eligible to participate in the internship program. Students can research available internships by using Purchase JobScore, an online service accessible through the Career Development Center, [www.purchase.edu/career-development](http://www.purchase.edu/career-development). 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 Career Development Center) 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 Career Development Center, 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 Career Development Center 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 regular faculty advisor, but may be a faculty member knowledgeable in a discipline related to the internship. Students are strongly encouraged to meet with their 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 Career Development Center, 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 at the Career Development Center.

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 hours total	10 hours per week x 15 weeks
3 credits	112½ hours total	7½ hours per week x 15 weeks
2 credits	75 hours total	5 hours per week x 15 weeks
1 credit	37½ hours total	2½ hours per week x 15 weeks
<b>Note:</b> A semester is 15 weeks in length, excluding class holidays. Internships undertaken in summer session, which is less than 15 weeks, require a proportionate increase in hours per week.		

## Enrollment in Liberal Studies & Continuing Education Courses

Purchase matriculated students in the Schools of Humanities, Natural and Social Sciences, and the Arts may enroll in most courses offered by the School of Liberal Studies & Continuing Education.

1. [Summer session](#) is open to all matriculated students.
2. 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.
3. To guarantee space in a particular noncredit course, all matriculated students need to register early and pay the full noncredit tuition.

## Summer Session

Summer session is open to all Purchase matriculated students, as long as any prerequisites are met. In particular, many courses are offered that fulfill general education requirements. Summer session courses are equivalent to those offered during the academic year; therefore, students should expect to devote at least as much time to each summer session course as they do during any other semester.

Because of the intensive nature of summer session, students may enroll for no more than 12 credits across the Session I, II, III, and IV. Limits within the sessions are as follows: no more than 8 credits in Session I and no more than 8 credits in Sessions II, III, and IV combined. According to New York State policy, all students must pay for summer session courses on a per-credit basis. There are no special rates for 12 or more 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 degree. Students from other colleges should make certain that the summer courses transfer to their degree programs at their home institutions.

Additional information is available in the summer session catalog, published each spring by the School of Liberal Studies & Continuing Education, [www.purchase.edu/ce-](http://www.purchase.edu/ce-)

## Cross-Registration at Manhattanville College

Manhattanville College and Purchase College allow a limited number of matriculated students from each institution to cross-register at the other institution, typically for coursework not offered on their home campus. There is no additional tuition charged for cross-registered courses, but additional fees may be assessed for certification courses (excluding teaching certification).

Students require the permission of both institutions to cross-register. Purchase students who are interested in cross-registering at Manhattanville:

1. should consult with an advisor at both Purchase and Manhattanville before registration; and
2. must obtain the signatures of their advisor and the registrar.

Depending on its needs, Manhattanville College may completely restrict its registration in some areas. Manhattanville courses that are generally not available to Purchase students through cross-registration are:

- Studio art
- Management and economics
- Computer science
- Independent study
- Business
- Education
- Certification courses
- Any course that is offered at Purchase

## Maintenance of Matriculation

In order to graduate at the end of any given semester at Purchase, a student must be registered for that semester. A student may satisfy this requirement either by (a) being registered for coursework until graduation or (b) registering for MOM 0100/Maintenance of Matriculation and paying \$50 to maintain matriculation. Students must receive permission from the registrar to register for MOM 0100.

Students may not register for MOM 0100 while they are completing a senior project in the liberal arts and sciences, arts management, or a School of Art+Design program. An additional senior project registration is required.

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 2009, the maintenance of matriculation must occur in the spring 2009 semester. Re-admission 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.

## Graduation

Students must apply for graduation in the second semester of their junior year (after registration for the first semester of their senior year). Refer to the [academic calendar](#) for deadlines. Applications for graduation are available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar) (under "Forms") and at the Office of the Registrar.

In April, the student meets with his or her faculty advisor to:

1. review the transcript;
2. sign the graduation application; and
3. verify which academic requirements for the degree and major have been met and which remain to be completed.

Students then complete their diploma order card and—after all signatures have been obtained—bring the application and diploma order card 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 diploma, 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 has reasonable assurance that requirements will be completed by the end of that year's summer session, the dean may permit the student to participate in the May commencement ceremony. 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 the minimum grade point average (GPA) needed to qualify for graduation with honors in each category. Students are eligible to graduate with honors if they have:

1. completed at least 60 credits at Purchase College, graded A+ through WF (grades of P, SP, UP, or CR are not counted) and
2. achieved the following minimum GPA:  
Summa Cum Laude: 3.90  
Magna Cum Laude: 3.75  
Cum Laude: 3.50

Coursework taken at Manhattanville College through the cross-registration agreement counts toward the GPA calculation 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.

## Grading System

Final course grades can be obtained online at [Student Services](http://studentservices.purchase.edu) (*studentservices.purchase.edu*). Grade reports are mailed only at the written request of the student.

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 in [general education](#) courses. In a major or prerequisite course, a grade of D is acceptable at the discretion of the individual boards of study in the liberal arts and sciences.

**F** (Failure)

This grade counts toward program pursuit for financial aid purposes (refer to [TAP](#) guidelines).

**SP** (Satisfactory Progress) and **UP** (Unsatisfactory Progress)

Reserved for grading of senior projects.

**Note:** Acceptable grades for senior projects are SP (satisfactory progress), UP (unsatisfactory progress), or a passing grade of A through D. Grades of F are only acceptable in cases of plagiarism.

**CR** (Credit)

For matriculated students who register for [maintenance of matriculation](#) or a SUNY study abroad program. The CR grade is not calculated in the GPA.

**P** and **NC** (Pass/No Credit Option)

1. Matriculated students may elect one course (except those specified in #4 of this section) each semester to be graded on a pass/no credit (P/NC) basis. Summer session is considered a semester for this purpose. The P (Pass) or NC (No Credit) grade is not calculated in the GPA, but counts toward program pursuit for financial aid purposes.
2. If a 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/projects; repeated courses; courses in one's major (refer to #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. A board of study, at its discretion, may use pass/no credit grades for junior or senior seminars.
6. No more than two courses in the liberal arts and sciences may be taken on a P/NC basis by students in the School of the Arts (a total of 8 credits out of the 30 credits required for graduation) during their four years at Purchase.
7. Students must elect this option by the end of the third week of classes; refer to the [academic calendar](#) for the deadline.

**I** (Incomplete)

This grade indicates that a student and a faculty member have entered into an agreement that grants an extension of time to complete the requirements of the course. For additional information, refer to [Grade of Incomplete: Procedure for Receiving](#).

1. The work must be completed within four weeks of the end of the semester.
2. Incompletes that are not resolved by the deadline date or given a further extension, approved by the dean, 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.
3. The credit value assigned at the time of registration is the credit value at the time the grade is submitted. Partial credit, whether for special or regular courses, is not given.
4. An I grade counts toward program pursuit for financial aid purposes.

**AU** (Audit)

The audit (AU) grade is available to nonmatriculated continuing education students only. These students may audit credit courses with permission of the instructor, who determines the requirements for participation by the auditor. Auditors pay full tuition and fees. Detailed information is available at [www.purchase.edu/ce-a](http://www.purchase.edu/ce-a) and in the course catalog published by the [School of Liberal Studies & Continuing Education](#).

Matriculated students may informally audit courses with permission of the instructor, but may not receive AU grades. Registration for the course is not permitted, and the course does not appear on the student's academic record. Matriculated students who choose to audit a course may not register for the course later in the semester.

#### W (Withdrawal)

Chosen by the student, this grade is available up to the end of the ninth week of classes and signifies an official withdrawal without prejudice. It is not calculated in the GPA or used to calculate accumulated full-time equivalent status, but may affect program pursuit for financial purposes (refer to [TAP](#) guidelines). The signatures of the advisor and instructor are required. Freshmen and sophomores must also secure the signature of the appropriate dean 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 associate 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.

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 may 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 and does not count toward program pursuit for financial aid purposes.

## Grade of Incomplete: Procedure for Receiving

To be eligible for an grade of incomplete (I), students must meet the following guidelines:

1. To receive a grade of incomplete (I), a student must request this grade from the instructor. Students on academic probation are not eligible for incomplete grades.
2. The instructor determines if a grade of incomplete (I) is appropriate. Criteria for this determination include previous work completed, 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 incomplete (I) 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 dean's approval. An Extension of Incomplete form must be used.
5. Changes of grade other than the change of an incomplete (I) must be processed through the normal academic channels via the Change of Grade form.

All forms are available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar).

## Grade Point Averages

#### How to Calculate Grade Point Averages (GPAs)

Grades should be converted into quality points:

A+ = 13	A = 12	A- = 11
B+ = 10	B = 9	B- = 8
C+ = 7	C = 6	C- = 5
D = 3	F = 0	WF = 0

Example of GPA calculation:

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
	<b>13 credits total</b>	<b>= 126 quality points</b>

### Program-Specific GPA Policies

When a student formerly registered as nonmatriculated through the School of Liberal Studies & Continuing Education is accepted as a matriculated student, credits acquired (a) as a matriculated student and (b) as a nonmatriculated continuing education student are counted toward the cumulative GPA.

When a student transfers between the visual, performing, and/or liberal arts and sciences, grades previously earned remain in the cumulative GPA. 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.

## Narrative Evaluations

Narrative evaluations are written for students in tutorials, independent studies, and senior projects. Specific courses also may be designated by a board of study as particularly appropriate for evaluations. In addition, individual faculty members may choose to write evaluations for students in their courses.

Narrative evaluations are provided to the student, advisor, and the school or conservatory 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, not a 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

After an instructor has submitted a student's grade to the Office of the Registrar, the grade may be changed only with the approval of the appropriate dean. However, the final evaluation is the prerogative of the instructor.

1. If there has been a clerical error or if the student believes that the grade received is inaccurate, the student should discuss the evaluation with the instructor.
2. If there are further questions, the student should discuss the evaluation with the coordinator of the appropriate board of study or, if necessary, with the appropriate dean, who then notifies the Office of the Registrar.
3. If a grade change involves an instructor who is no longer a member of the Purchase College faculty, the dean notifies the registrar.
4. This procedure does not apply when a student is completing work formerly recorded with the Office of the Registrar as an incomplete (I).
5. In exceptional cases, grades may be changed up to six months after the completion of a given semester. No grade changes are accepted after this date.

## Dean's List

Students in the following programs who achieve the specified grade point averages (GPAs) are awarded the honor of Dean's List, which is recorded on the student's transcript:

- **School of Art+Design:** 3.75 semester GPA, based on at least 6 credits graded A+ through F (grades of P, NC, UP, SP, and CR do not apply)
- **School of Humanities, School of Natural and Social Sciences, and Interdisciplinary Studies:** 3.5 semester GPA
- **School of Liberal Studies & Continuing Education:** 3.5 semester GPA

## Satisfactory Academic Progress: Overview

Academic standards in effect since 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 (consult with the [Office of Financial Aid](#) for details). However, 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, Stafford Loans, Supplemental Loans for Students, and PLUS loans. Because 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 cumulative averages as defined in the [chart](#) 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 (FTE) 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. (Refer to the [Grading System](#) for the definition of a W grade.)

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 equivalent (FTE) academic semesters in residence to complete 120 credits for a B.A., B.F.A., or Mus.B. degree, or 13 FTE academic 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 (GPA) 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 and accompanied by documented evidence of

mitigating circumstances (e.g., illness, injury, personal tragedy, etc.).

1. All graduate students are evaluated throughout the semester, although grades are only submitted once a semester. Grades of W, I, R, and WF may affect satisfactory progress (refer to the [Grading System](#) for definitions of all grades).
2. All graduate students are expected to maintain a minimum 3.0 (B) GPA per semester. Graduate students who have a semester GPA lower than 3.0 will be placed on probation and 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.
3. In addition to maintaining a satisfactory GPA, graduate students must meet all other academic and professional standards set forth by their program.
4. A semester of residency is defined as one in which a full-time graduate student attempts 9 or more credits. Full-time graduate students in master's programs cannot exceed eight semesters of residency at the College to complete the requirements for their degrees. This is a minimum standard for academic progress and is not intended to represent normal progress, which is six semesters of residency at the College.
5. Part-time graduate students must complete their degrees with no more than 12 semesters of residency at the College.
6. Courses designated as developmental for graduate students (usually undergraduate level) cannot be credited toward a degree and do not count toward the full-time equivalent (FTE) semester. These courses are not factored into a student's GPA, but they may be used by the faculty in judging a student's overall potential to continue toward a graduate degree.

## School of the Arts: 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 criteria.

1. Students are required to maintain satisfactory academic progress as defined for [undergraduate](#) and [graduate](#) students, as well as the grading and professional criteria of their respective programs.
2. Each student's 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.

### 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 under [Academic and Professional Integrity](#) and in the [Student Handbook](#) ([www.purchase.edu/studenthandbook](http://www.purchase.edu/studenthandbook)).

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 dean, 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 dean, 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.

## Conservatory of Dance: Academic and Professional Standards

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 are advised of any problems related to their work via mid-semester evaluations.

1. 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, on tours, and at The Performing Arts Center.
2. Students are placed on professional probation if they do not meet the standards described in the Conservatory of Dance Student Handbook, issued annually to every dancer.
3. If a student is placed on probation and improvement is not shown by the end of the probationary period (one semester minimum, two semesters maximum), the student may be dismissed.

## Conservatory of Music: Academic and Professional Standards



Faculty members in the Conservatory of Music engage 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 or dismissed. Of particular importance for undergraduates is the faculty's evaluation of a student's performance at the time of the midpoint assessment and sophomore jury.

Students who fail any required professional course are automatically placed on probation for the following semester. Students who receive 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.

Most decisions on probation and dismissal are made by recommendation of the faculty to the dean at the close of each semester. However, recommendations of probation and/or dismissal 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 dean, that they are incapable of fulfilling the requirements of the program or the requisite professional responsibilities, or both.

## Conservatory of Theatre Arts & Film: Academic and Professional Standards

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 dean, along with each board of study, is responsible for setting these standards and for guiding and evaluating each student's development.

1. Students must maintain a minimum 3.0 (B) GPA in courses required for their major.
2. 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.
3. Advancement beyond the freshman year is by invitation of the board of study.
4. 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.

### Reviews of Academic and Professional Progress

1. **Acting, Design/Technology, and Dramatic Writing:** All freshmen are reviewed by the board of study after their first semester in the program. All freshmen, sophomores, juniors, and continuing design/technology 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).
2. **Film:** 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.

### Absences

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. Students may not use an unexcused absence on a day preceding or following an official school holiday without consequence. 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.

### Probation and Dismissal

When recommending probation, the board of study (a) notifies the dean of the specific problems that have led to the recommendation and (b) specifies the criteria for rescinding the probation. The dean reviews the recommendation and, if in agreement, notifies the student 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.

## School of Art+Design: Academic and Professional Standards

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 I, 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.

### Review Process for M.F.A. Students

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.

## Academic Review Committee and Midterm Warning

### Liberal Arts and Sciences

The progress of students is reviewed at the end of each semester by the associate dean of liberal arts and sciences. Appeals of academic dismissals are reviewed by the Academic Review Committee (ARC), which is composed of three faculty members and three students.

**The midterm warning** is a notification sent after the sixth 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 a course satisfactorily. If a student is warned of this possibility, it is hoped that he or she will make whatever extra effort that may be needed to pass (or to withdraw from the course, if appropriate).

### Performing and Visual Arts

The Academic Review Committee (ARC) for the Performing and Visual Arts is composed of four faculty members (one from each conservatory and the School of Art+Design), one voting and one *ex officio* staff member from the School of the Arts, and one or more students. Students are entitled to appeal dismissals at hearings before this committee, and those who are dismissed before the end of the semester have the right to an immediate appeal. For further information, refer to:

*Arts Students—Academic and Professional Standards:*

[School of the Arts](#) (General)

[Conservatory of Dance](#)

[Conservatory of Music](#)

[Conservatory of Theatre Arts & Film](#)

[School of Art+Design](#)

## Academic Probation

Academic probation is a formal notification sent to a student when his or her cumulative [grade point average](#) falls below 2.00. Copies of this notification are sent to the registrar and the student's advisor.

1. Normally, a student is placed on academic probation following a semester during which the student's progress has been found to be problematic. Probationary status is not a punitive action. It is intended to indicate problems that require correction and, if not corrected, may result in loss of federal Title IV aid and academic dismissal. However, academic probation is not necessarily a prerequisite for dismissal.
2. Academic probation is recorded on the student's transcript. To have such a notation removed from the record, a full-time student must, in the semester following the action, meet the minimum expectation described in the probation notice. The work must be completed on time, i.e., no incomplete (I) grades.
3. If placed on academic probation, students are encouraged to give particular attention to their educational and professional development.
4. In some situations, the appropriate school, conservatory, or arts board of study may determine that a student be placed on academic 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 (EOP) may also fall into this category.

### Restrictions of Privileges

Students who have been officially placed on academic probation 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 in the Purchase Student Government Association (PSGA) or a PSGA-sponsored club or organization.
2. Any elected or appointed executive position in any governance organization, including the Purchase College Senate, the Educational Policies Committee, the Personnel Policies Committee, the Purchase College Association, Academic Review Committees, the Campus Appeals Board, faculty review committees, etc.
3. Participation in any intercollegiate athletic team. 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 the College under extraordinary circumstances, e.g., cases of plagiarism or cheating. For additional information, refer to [Academic and Professional Integrity](#) and the annual [Student Handbook](#) ([www.purchase.edu/studenthandbook](http://www.purchase.edu/studenthandbook)).

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 re-admission.

## 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. Refer to [Off-Campus Study](#) for detailed information, including eligibility and the approval process.

## 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. Applications must be submitted before the last day to withdraw from a course with a grade of W (refer to the [academic calendar](#)).

Leaves are normally not granted for first-year students, and seniors are advised not to interrupt their studies. When granted, a leave is usually for a maximum of two semesters. Permission to take a personal leave of absence includes the right to return without additional notification.

## Notes for All Leaves of Absence

1. Students who are granted a leave at the end of a semester are responsible for finishing any incomplete work before the deadline for resolution of incomplete (I) grades (refer to the [academic calendar](#)).
2. Students on leaves of absence who are later found to be in academic difficulty will have their academic records reviewed by the [Academic Review Committee](#) (ARC). When warranted, the ARC may place a student on probation or take other appropriate action.
3. Students on leaves of absence may take coursework elsewhere as a nonmatriculated student, but cannot be guaranteed that Purchase credit will be given for that work unless specific arrangements are made in advance. (Refer to [Off-Campus Study](#) for additional information.)
4. Academic [dismissal](#) will supersede any leave of absence.
5. Campus housing is limited and is not guaranteed for students returning from leaves of absence. For specific information related to on-campus housing, call the Office of Residence Life at (914) 251-6320.
6. 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 leaves of absence who do not return to the College at the agreed-upon time are administratively withdrawn as of the term that the return was to have taken effect. To return to Purchase, students who have been administratively withdrawn must submit an Application for Re-Admission to the registrar. Re-admission, 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 re-admission:

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 that 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. Withdrawal affects the repayment of educational loans and disbursements of student aid funds. Students who receive financial aid and/or have taken out educational loans must consult with the Office of Financial Aid before withdrawing.
8. Academic dismissal will supersede any withdrawal.

# Academic Dismissal

A student who is dismissed may not take any coursework at Purchase for one year following his or her dismissal. This provision does not apply to 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, a student may petition the relevant associate dean to take a limited number of Continuing Education courses after one semester of dismissal status. (Students dismissed from a B.A. or B.S. degree program and those who had not yet declared a major at the time of their dismissal may petition the associate dean of liberal arts and sciences. Students dismissed from a B.F.A. or Mus.B. degree program may petition the associate dean of the School of the Arts.)

## Re-Admission after Academic Dismissal

Students dismissed for academic reasons are eligible to apply for re-admission one year after dismissal. Students who wish to be re-admitted should complete an [Application for Re-Admission](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") in time to have that application reviewed by the registrar.

As part of the application for re-admission, the candidate must submit:

1. a transcript or 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 or discharge, 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 re-admitted to Purchase is on probation for the first semester after returning. If the quality or quantity of work during that first semester is considered unsatisfactory, the student could be permanently dismissed at that time and may not be eligible for re-admission.

# Academic Records: Overview

The Office of the Registrar maintains the official academic record of each student's enrollment and accomplishment. Before a student graduates, the academic record includes the student's transcripts from high school or other colleges. (As of September 1990, the Office of the Registrar does not maintain copies of narrative evaluations.) Students wishing to receive program clarification or to check on progress toward the degree are encouraged 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 the student's written consent.

The Office of the Registrar is responsible for implementing [academic policies](#) and procedures. It is the student's responsibility to be familiar with these policies, which are published in the Purchase College catalog.

The Office of the Registrar is also responsible for the preparation of course schedules and registration guidelines 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 submission of a [Transcript Request](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms"). 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. (Refer to [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 the student has given written consent. Thus, it is the parents' or guardians' responsibility to present evidence of dependency before a student record may be released. If such evidence is presented, the student is notified.

Student records are accessible to employees of the College whose primary job responsibilities require access to some or all of the information included in a 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 Career Development Center, by signing the candidate's waiver of right of access to confidential reference letters, printed on the confidential reference form.

## **V. Release of Records**

- A. 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 "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. 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 be directed to the Office of the Registrar, Student Services Building, First Floor, (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. Refer to 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, Student Services Building, First Floor, (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: 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, Student Services Building, First Floor, (914) 251-6360: 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 Career Development Center, Student Services Building, Second Floor, (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, Student Services Building, Third Floor, (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, Student Services Building, Second Floor, (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. Liberal Studies 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, Student Services Building, First Floor, (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, Student Services Building, Third Floor, (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 graduates. 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 53.1–3.4.



# Nondiscrimination Policy

Purchase College 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 the Civil Rights Act of 1964, 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:

Affirmative Action Officer  
Purchase College  
State University of New York  
735 Anderson Hill Road  
Purchase, NY 10577  
(914) 251-5982

## Accreditation

Purchase College, State University of New York, is fully accredited by the Middle States Commission on Higher Education:  
3624 Market Street, Philadelphia, PA 19104-2680  
(267) 284-5000 | [www.msche.org](http://www.msche.org)

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):  
11250 Roger Bacon Drive, Suite 21, Reston, VA 20190  
(703) 437-0700 | [info@arts-accredit.org](mailto:info@arts-accredit.org)

### Registration of Programs

All majors and credit-bearing certificate programs offered by Purchase College are listed on the inventory of Registered Degree and Certification Programs maintained by the [New York State Education Department](http://www.nysed.gov/highered/) (*usny.nysed.gov/highered/*). The number assigned to each major and certificate is referred to as the HEGIS Code (Higher Education General Information Survey Code). All majors and credit-bearing certificates at Purchase College are registered; thus students at Purchase College may pursue any major or credit-bearing certificate offered by the College without jeopardizing their eligibility for student aid awards.

For the HEGIS Code of a major or credit-bearing certificate program registered after June 2008, visit [www.purchase.edu/departments/academicprograms/accreditation.aspx](http://www.purchase.edu/departments/academicprograms/accreditation.aspx).

Program Title	HEGIS Code	Award
Acting	1007	B.F.A.
Anthropology	2202	B.A.
Art of the Book	1009	B.F.A.
Art History	1003	B.A., M.A.
Arts Management	1099	B.A.
Arts Management	5012	Certificate
Biochemistry	0414	B.A.
Biology	0401	B.A., B.S.
Chemistry	1905	B.A.
Cinema Studies	1010	B.A.
Creative Writing	1507	B.A.
Dance	1008	B.F.A., M.F.A.
Drama Studies	1007	B.A.
Dramatic Writing	1007	B.F.A.
Early Childhood Development	5503	Certificate
Economics	2204	B.A.
Environmental Studies	0420	B.A.
Film	1010	B.F.A.
Graphic Design	1009	B.F.A.
History	2205	B.A.
Journalism	0604	B.A.
Language and Culture	1199	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.
Literature	1502	B.A.
Mathematics/Computer Science	1799	B.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 Production	1099	Mus.B.
Music Studio Composition	1099	Mus.B.
Music/Artist Diploma: One Year	1004	Advanced Certificate
Music/Artist Diploma: Two Year	1004	Advanced Certificate
Music/Performers Certificate: One Year	1004	Advanced Certificate
Music/Performers Certificate: Two Year	1004	Advanced Certificate
New Media	1009	B.A.
Painting and Drawing	1002	B.F.A.
Philosophy	1509	B.A.
Photography	1011	B.F.A.
Political Science	2207	B.A.
Printmaking	1009	B.F.A.
Psychology	2001	B.A.
Sculpture	1002	B.F.A.
Sociology	2208	B.A.
Theatre Design/Technology	1007	B.F.A.
Theatre Design	1007	M.F.A.
Theatre Technology	1007	M.F.A.
Visual Arts	1002	B.F.A., M.F.A.
Women's Studies	4903	B.A.

## Admissions: General Information

Purchase College subscribes to the "Statement of Principles of Good Practice" developed by the National Association for College Admission Counseling (NACAC). Admission to Purchase College is based on academic and personal qualifications. Offers of admission are granted without regard to race, sex, sexual orientation, color, religion, age, national or ethnic origin, disability, or veteran or marital status. For additional information, refer to the [Nondiscrimination Policy](#).

All prospective students interested in pursuing an undergraduate or graduate degree at Purchase College are served by the Office of Admissions. The College encourages applications from motivated students who have completed a full college preparatory program (for details, refer to [www.purchase.edu/admissions](http://www.purchase.edu/admissions)). For nontraditional students, special consideration is given to previous coursework and life experience. Address all inquiries and correspondence regarding admission to:

### Office of Admissions

Purchase College, State University of New York  
735 Anderson Hill Road  
Purchase, NY 10577-1400  
**Tel.:** (914) 251-6300  
**Fax:** (914) 251-6314  
[admissions@purchase.edu](mailto:admissions@purchase.edu)  
[www.purchase.edu/admissions](http://www.purchase.edu/admissions)

### Re-Admission

Students who were previously matriculated but did not earn a degree from Purchase College may apply for re-admission. Students who wish to be re-admitted should complete an [Application for Re-Admission](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") in time to have that application reviewed by the registrar. Students dismissed from Purchase College for academic reasons are eligible to apply for re-admission one year after dismissal. For more information, refer to [Re-Admission after Academic Dismissal](#) in the Academic Policies section of this catalog.

### Ex-Offenders/Prior Discipline

In compliance with SUNY policy, individuals seeking admission to Purchase College who indicate previous felony conviction(s) or



dismissal(s) from a college or university for disciplinary reasons will be required to submit additional information to the Office of Admissions for admission consideration. A campus committee may review that information, and the applicant may be asked to appear in order for a decision to be rendered.

#### **New York State Residency**

Refer to [New York State Residency](#) in the Tuition and Fees section of this catalog.

#### **Continuing Education and Summer Programs**

For students interested in continuing education (nondegree) and summer programs, visit [www.purchase.edu/ce](http://www.purchase.edu/ce) or contact the School of Liberal Studies & Continuing Education:

**Tel.:** (914) 251-6500

**Fax:** (914) 251-6515

[conted@purchase.edu](mailto:conted@purchase.edu)

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## **Visiting Purchase College**

The Office of Admissions offers many opportunities for prospective students to visit Purchase College, from individual campus visits to information sessions and open houses. Information sessions are conducted regularly throughout the year. Each session includes an admissions presentation and a student-led campus tour. Admissions counselors are available to answer your questions about specific programs and admissions requirements.

Visits to Purchase can be scheduled online at [www.purchase.edu/visit](http://www.purchase.edu/visit) or by contacting the Office of Admissions, [admissions@purchase.edu](mailto:admissions@purchase.edu), (914) 251-6300.

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## **Undergraduate Admissions**

[B.A. and B.S. Degree Programs](#)

[B.F.A. and Mus.B. Degree Programs](#)

[Multiple Program Applicants](#)

[Educational Opportunity Program \(EOP\)](#)

[Multicultural Access Program \(MAP\)](#)

[International Admission](#)

All applicants for fall undergraduate 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 promptly to the Office of Admissions at Purchase College.

#### **B.A. and B.S. Degree Programs**

The College encourages applications from motivated prospective students who have completed a full college preparatory program. Admission decisions are based on an applicant's academic record, personal statement, SAT or ACT scores, letters of recommendation (required for creative writing applicants), and—for creative writing applicants only—fiction or poetry writing samples. In general, interviews are not required; however, in some cases after an initial academic review, the Admissions Committee may request that an applicant come to campus for an interview. These interviews are required and are instrumental in determining admissibility of such candidates.

Purchase offers an early decision option for prospective students (a) who are applying for admission to the B.A. and B.S. degree programs and (b) for whom Purchase is their first choice. Accepted students are expected to make a tuition deposit at Purchase College and withdraw applications to all other institutions. For deadline information, refer to [www.purchase.edu/admissions](http://www.purchase.edu/admissions).

Applications to the B.A. and B.S. degree programs are considered on a rolling-admissions basis. Decisions on fall applications are released as early as December 15; spring decisions are released as early as November 1. Applicants who wish to be considered for scholarships must complete the entire admission process by February 1.

For more information, refer to [Application Process: B.A. and B.S. Degree Programs](#).

#### **B.F.A. and Mus.B. Programs**

Purchase is nationally known for its professional training programs in the performing and visual arts. Applicants must show evidence of talent by means of an audition, interview, and/or portfolio review. Because entrance to these programs is highly competitive, prospective students are urged to apply early. Admission to several of the arts programs may close as early as February 1 for the fall semester. Programs in music, theatre design/technology, and visual arts are sometimes open in the spring on a space-available basis.

Because undergraduate students in the B.F.A. and Mus.B. degree programs 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.

For more information, refer to [Application Process: B.F.A. and Mus.B. Degree Programs](#).

#### **Multiple Program Applicants**

Applicants considering multiple B.A. and/or B.S. degree programs may not file more than one application. Applicants who wish to apply for admission to both (a) B.A. and/or B.S. degree programs and (b) B.F.A. and/or Mus.B. degree programs must complete the application as if each program represents a separate college choice; a separate application fee is required for each application. 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.

#### **Educational Opportunity Program (EOP)**

The Educational Opportunity Program (EOP) provides an avenue primarily for New York State students from educationally and economically disadvantaged backgrounds to pursue a degree at Purchase College. Students enrolled in EOP are provided with financial assistance, tutoring, and academic, personal, and career counseling to help them achieve their goals.

In the B.A. and B.S. degree programs, freshman admission to the EOP is based on high school performance, results of reading and writing inventories, and a personal interview. For prospective students applying to the B.F.A. and Mus.B. 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.

Eligibility requirements for transfer applicants include enrollment in EOP or a similar program (HEOP, SEEK, CD) at their previous institution, at least a 2.0 (C) GPA, and a personal interview.

For additional information, refer to [Application Process: B.A. and B.S. Degree Programs](#) and [Application Process: B.F.A. and Mus.B. Programs](#). Students who think they might be eligible for EOP at Purchase should call the EOP Office at (914) 251-6520 for more detailed information.

#### **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. Students enrolled in the MAP receive tutoring and academic, personal, and career counseling to help them achieve their academic goals. For more information, call the EOP Office at (914) 251-6520.

#### **International Admission**

International applicants must submit all application materials required for their desired program as well as the Financial Support Statement. For additional information, refer to [Application Process: B.A. and B.S. Degree Programs](#) and [Application Process: B.F.A. and Mus.B. Programs](#).

International applicants whose native language is not English must also 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. Refer to [ESL Proficiency Requirements](#) in the Academic Policies section for additional information.

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## **Graduate Admissions**

[School of Humanities: M.A. in Art History](#)

[Conservatory of Dance: M.F.A. in Dance](#)

[Conservatory of Theatre Arts & Film: M.F.A. in Design/Technology](#)

[Conservatory of Music: M.M., Performers Certificate, and Artist Diploma](#)

[School of Art+Design: M.F.A. in Visual Arts](#)

Applicants to a master's degree program must have a bachelor's degree from an accredited undergraduate institution. For admission requirements, application forms, or to apply online, visit [www.purchase.edu/admissions](http://www.purchase.edu/admissions) or contact 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.

#### **School of Humanities: M.A. in Art History**

A Master of Arts degree is available in 20th-century art historical, visual, and critical studies. Program information is available in the [School of Humanities](#) section of this catalog.

For qualified applicants, the M.A. program in art history may be taken in conjunction with the M.F.A. program in visual arts offered by the School of Art+Design. Prospective graduate students must apply separately for admission to each program.

#### **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. Information on the M.F.A. program and criteria for acceptance is available in the [Conservatory of Dance](#) section of this catalog. For further information, visit [www.purchase.edu/dance](http://www.purchase.edu/dance) or contact the Conservatory of Dance, (914) 251-6800, [dance@purchase.edu](mailto:dance@purchase.edu).

#### **Conservatory of Theatre Arts & 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, and interviews are held throughout the academic year.

Program information is available in the [Conservatory of Theatre Arts & Film](#) section of this catalog. For further information, visit [www.purchase.edu/taf](http://www.purchase.edu/taf) or contact the Theatre Design/Stage Technology Program, (914) 251-6850, [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. The Master of Music degree is an intensive two-year, 46-credit program. 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- and two-year programs.

Information on these programs is available in the [Conservatory of Music](#) section of this catalog. For further information, visit [www.purchase.edu/music](http://www.purchase.edu/music) or contact the Conservatory of Music, (914) 251-6700, [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. Program information is available in the [School of Art+Design](#) section of this catalog.

Graduate students are admitted on the basis of college transcripts and previous work. Applications are reviewed by the faculty of the

board of study relevant to each candidate. Preliminary selections are then reviewed by the program faculty and the dean. 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.

For qualified applicants, the M.F.A. program may be taken in conjunction with the M.A. program in art history offered by the School of Humanities. Prospective graduate students must apply separately for admission to each program.

For further information, visit [www.purchase.edu/art+design](http://www.purchase.edu/art+design) or contact the School of Art+Design, (914) 251-6750, [art+design@purchase.edu](mailto:art+design@purchase.edu).

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## Application Process: B.A. and B.S. Degree Programs

### [Freshman](#)

### [Transfer](#)

### [Liberal Studies \(B.A. Degree Completion Program\)](#)

### [Educational Opportunity Program](#)

### [International](#)

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. All candidates for programs with additional admission requirements will be sent detailed information by the Office of Admissions after the application has been received. It is important to be prompt in filing these materials. Letters of recommendations, standardized test scores, transcripts, essays, and personal statements should be submitted directly to the Office of Admissions unless otherwise specified.

Purchase College uses the common SUNY application and a Purchase College supplemental application. Individuals may apply online, pick up an application at their high school guidance office, or e-mail [admissions@purchase.edu](mailto:admissions@purchase.edu) to have one sent by mail.

### **Freshman**

A freshman is defined as a student who has not attempted any college coursework or whose only college courses were pursued before high school graduation.

1. **Complete application:** Submit the completed application with the \$40 fee to the SUNY Application Services Center in Albany, NY.
2. **Official transcript or GED scores:** Send directly to the Office of Admissions.
3. **Official SAT or ACT scores:** Scores may be included with the official high school transcript or sent directly by the testing service to the Office of Admissions.
4. **Letters of recommendation:** Optional; creative writing applicants are required to submit a minimum of two letters from someone who is familiar with their writing.
5. **Supplemental application:** Required; creative writing applicants are also required to submit fiction or poetry writing samples.
6. **Interview:** May be requested.
7. **Official college transcript(s)/AP scores:** Encouraged; students who have completed any college-level coursework must submit transcript(s) or official test scores directly to the Office of Admissions.

### **Transfer**

Transfer students are those who have attended any postsecondary institution after high school graduation. The [transfer credit policy](#) is available in the Academic Policies section of this catalog, along with the [internal transfer policy and procedure](#) for students currently matriculated at Purchase College.

1. **Complete application:** Submit the completed application with the \$40 fee to the SUNY Application Services Center in Albany, NY.
2. **Official high school transcript or GED score:** Required for transfers who have completed less than one full year of college (30 credits). Send directly to the Office of Admissions.
3. **Official college transcript(s):** Applicants must submit official transcripts to the Office of Admissions from every college attended 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 previously attended may jeopardize their acceptance to Purchase.
4. **Official SAT or ACT scores:** Required for transfers who have completed less than one full year of college (30 credits).
5. **Letters of recommendation:** Optional; creative writing applicants are required to submit a minimum of two letters from someone who is familiar with their writing.
6. **Supplemental application:** Required; creative writing applicants are also required to submit fiction or poetry writing samples.
7. **Interview:** May be requested.

### **Liberal Studies (B.A. Degree Completion Program)**

1. **Complete application:** Write "Liberal Studies" (0214) next to your name and send the completed SUNY application with the \$40 fee to the SUNY Application Services Center in Albany, NY.
2. **Official transcript or GED score:** Send directly to the Office of Admissions.
3. **Letters of recommendation:** Optional.
4. **Personal statement:** 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 B.A. degree completion program.

### **Educational Opportunity Program**

1. **Application:** Follow the application guidelines listed above that are associated with your program of interest. Indicate "EOP" on the application and send to the SUNY Application Services Center in Albany, NY, along with an official high school transcript and SAT scores.
2. **Academic eligibility:** 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.
3. **Income documentation:** Proof of family income must be provided, and all applicants must complete the [FAFSA](#).

### **International**

1. **Application:** Submit the completed application with the \$40 fee to the SUNY Application Services Center in Albany, NY.
  2. **Official transcript:** Send an original copy of the English translation with official copies of foreign transcripts and a notarized bank statement to the Office of Admissions.
  3. **Official TOEFL, SAT, or ACT scores:** Have the testing service send official scores to the Office of Admissions.
  4. **Letters of recommendation:** Encouraged.
  5. **Personal statement:** Required.
  6. **Interview:** May be requested.
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## Application Process: B.F.A. and Mus.B. Degree Programs

[Acting: B.F.A.](#)

[Dance: B.F.A.](#)

[Dramatic Writing: B.F.A.](#)

[Film: B.F.A.](#)

[Music: Mus.B.](#)

[Theatre Design/Technology: B.F.A.](#)

[Visual Arts: B.F.A.](#)

[Educational Opportunity Program](#)

[International](#)

A freshman is defined as a student who has not attempted any college coursework or whose only college courses were pursued before high school graduation. Transfer students are those who have attended any postsecondary institution after high school graduation. The [transfer credit policy](#) is available in the Academic Policies section of this catalog, along with the [internal transfer policy and procedure](#) for students currently matriculated at Purchase College.

### Acting: B.F.A.

1. **Entry semester available:** Fall only; applications must be completed by February 1.
2. **Essay:** Optional.
3. **Résumé/photo:** Bring a résumé of acting experience and an 8"x10" photo to the audition.
4. **Auditions:** A personal audition consisting of two 2-minute monologues, one contemporary and one classical, and one 16-bar song.

### Dance: B.F.A.

1. **Entry semester available:** Fall only; applications must be completed by March 1.
2. **Essay:** Optional.
3. **Résumé/photo:** A list of professional training and performance experience and photo.
4. **Auditions:** A personal audition for classical and modern dance in a class-like setting. A 90-second solo performance may be requested. Dance applicants are limited to two auditions and one callback during a 12-month period.
5. **Special letters of recommendation:** Letters from previous instructors are helpful.

### Dramatic Writing: B.F.A.

1. **Entry semester available:** Fall only; applications must be completed by April 1.
2. **Essay:** Required; discuss the strengths and weaknesses of your writing and your reasons for considering the program.
3. **Résumé:** Optional.
4. **Portfolio/screening interview:** Two writing samples required (one critical writing, one creative writing); an interview may be requested.
5. **Special letters of recommendation:** Optional.

### Film: B.F.A.

1. **Entry semester available:** Fall only; applications must be completed by February 1.
2. **Essay:** A one-and-a-half-page autobiographical essay that serves as a screening device for interviews (deadline: February 1).
3. **Résumé:** Optional.
4. **Portfolio/screening interview:** If an interview is granted, be prepared to discuss filmmaking with and present your portfolio to the faculty.
5. **Special letters of recommendation:** Letters from previous instructors are expected.

### Music: Mus.B.

1. **Entry semester available:** Fall; applications must be completed by March 1. Spring: To find out which majors are open, visit [www.purchase.edu/music](http://www.purchase.edu/music) or contact the Conservatory of Music, [music@purchase.edu](mailto:music@purchase.edu), (914) 251-6700.
2. **Essay:** Optional.
3. **Repertoire list:** Performers—a repertoire list of pieces studied (excluding teaching pieces); composers—a repertoire list of works and performances.
4. **Auditions/screening interview:** Personal audition or interview required. Taped auditions allowed; live auditions highly recommended. For specific audition requirements, visit [www.purchase.edu/music](http://www.purchase.edu/music) or contact the Conservatory of Music, [music@purchase.edu](mailto:music@purchase.edu), (914) 251-6700.
5. **Special letters of recommendation:** Letters from previous instructors are expected.

### Theatre Design/Technology: B.F.A.

1. **Entry semester available:** Fall; applications must be completed by March 1. Spring openings for transfers with technical experience.
2. **Essay:** Optional.
3. **Résumé:** List theatre experiences to date. Identify titles of works, duties performed, place of performance, and names of directors, designers, and stage managers.
4. **Portfolio/screening interview:** An interview is conducted by a faculty member. A portfolio is required.
5. **Special letters of recommendation:** Two letters should be brought in sealed envelopes to the interview.

1. **Entry semester available:** Fall; applications must be completed by March 1. Spring; recommended deadline is December 1.
2. **Essay:** 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.
3. **Résumé:** Not required.
4. **Portfolio:** 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, and/or participation in a Portfolio Review Day. A 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.
5. **Special letters of recommendation:** Two letters are required—one from an art teacher, one from an academic teacher or guidance counselor.

#### Educational Opportunity Program (EOP)

1. **Application:** Follow the application guidelines listed above that are associated with your program of interest. Indicate "EOP" on the application and send to the SUNY Application Services Center in Albany, NY, along with an official high school transcript and SAT scores.
2. **Academic eligibility:** 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.
3. **Income documentation:** Proof of family income must be provided, and all applicants must complete the [FAFSA](#).

#### International

1. **Complete application:** Request an international application from the Office of Admissions.
2. **Official transcript:** Send an original copy of the English translation with official copies of foreign transcripts and a notarized bank statement to the Office of Admissions.
3. **Official TOEFL, SAT, or ACT scores:** Have the testing service send official scores to the Office of Admissions.
4. **Letters of recommendation:** Encouraged.
5. **Personal statement:** Required.
6. **Interview:** May be requested.

## Tuition and Fees

The figures listed in this section reflect the 2008–2009 costs for tuition and fees per year, unless otherwise noted. *All figures are subject to change.*

For updates during 2008–2010 on tuition and fees (excluding parking-related fees), as well as complete information on the refund policy, visit [www.purchase.edu/studentaccounts](http://www.purchase.edu/studentaccounts) or contact:

#### Student Financial Services: Student Accounts

Student Services Building, First Floor  
Tel. (914) 251-6080  
Mon.–Fri., 9:00 a.m.–5:00 p.m.

For updates during 2008–2010 on vehicle registration fees and parking-related fees and fines, visit [www.purchase.edu/parking](http://www.purchase.edu/parking) or contact:

#### Enrollment Services: Parking

Student Services Building, First Floor  
Tel. (914) 251-6176  
Mon.–Fri., 9:00 a.m.–5:00 p.m.

Figures in the following charts apply to **matriculated students only**. Nonmatriculated Continuing Education students should refer to [www.purchase.edu/ce](http://www.purchase.edu/ce) and the course catalog published by the School of Liberal Studies & Continuing Education.

Undergraduate Full-Time Tuition and Estimated Fees: 2008–2009 Academic Year (2 Semesters)		
	NY State Resident	Out-of-State Resident
Tuition	\$4,350.00	\$10,610.00
<a href="#">College Fee</a> <sup>1</sup>	25.00	25.00
ID Card Fee (first-time acquisition of a More Card)	15.00	15.00
<a href="#">Student Service Fee</a> <sup>2</sup>	1,425.62	1,425.62
<a href="#">Transcript Fee</a> <sup>3</sup>	10.00	10.00
<a href="#">Orientation Program Fee</a> (one-time payment; freshman rate) <sup>4</sup>	200.00	200.00
<a href="#">Health Insurance</a> (optional) <sup>5</sup>	658.00	658.00
<a href="#">Books and Supplies</a> (variable) <sup>6</sup>	1,100.00	1,100.00
Room: Double Occupancy, Residence Hall	6,240.00	6,240.00
<a href="#">Board</a> : 265-Meal Flexible Plan <sup>7</sup>	3,668.00	3,668.00
Vehicle Registration Fee (annual)	16.00	16.00
<b>Estimated Total (A)</b>	<b>\$17,707.62</b>	<b>\$23,967.62</b>

<a href="#">Applied Music Fee</a> (2007–2008 rate) <sup>8</sup>	2,202.48	2,202.48
<a href="#">Music Performance Lab Fee</a> (2007–2008 rate) <sup>8</sup>	70.00	70.00
<b>Estimated Total (B)</b>	<b>\$19,980.10</b>	<b>\$26,240.10</b>

<b>Undergraduate Part-Time Tuition and Estimated Fees (Less than 12 Credits)—Per Semester</b>		
	<b>NY State Resident</b>	<b>Out-of-State Resident</b>
Tuition: per credit	\$181.00	\$442.00
<a href="#">College Fee</a> : per credit <sup>1</sup>	.85	.85
ID Card Fee (first-time acquisition of a More Card)	15.00	15.00
<a href="#">Student Service Fee</a> : per credit <sup>2</sup>	59.40	59.40
<a href="#">Transcript Fee</a> <sup>3</sup>	5.00	5.00
Vehicle Registration Fee (annual rate)	16.00	16.00

<b>Graduate Full-Time Tuition and Estimated Fees:* 2008–2009 Academic Year (2 Semesters)</b>		
	<b>NY State Resident</b>	<b>Out-of-State Resident</b>
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 <a href="#">full-time undergraduate students</a> .		

<b>Graduate Part-Time Tuition and Estimated Fees* (Less than 9 Credits)—Per Semester</b>		
	<b>NY State Resident</b>	<b>Out-of-State Resident</b>
Tuition: per credit	\$288.00	\$455.00
*All fees for part-time graduate students are the same as for <a href="#">part-time undergraduate students</a> .		

<sup>1</sup> The **College Fee** is a mandatory SUNY fee that supports debt service reduction as required by the New York State Dormitory Authority. This fee was initiated to retire municipal bonds issued to build the State University campuses.

<sup>2</sup> The Purchase College **Student Service Fee** comprises the Intercollegiate Athletics Fee, Campus Service Fee, Student Health Fee, Student Activity Fee, Technology Fee, and Transportation Fee.

<sup>3</sup> The \$5 per-semester **Transcript Fee** allows students to request and receive official transcripts without additional charge. This fee is billed each semester with a \$60 cap.

<sup>4</sup> The one-time **Orientation Program Fee** is \$200 for freshmen and \$150 for transfer students.

<sup>5</sup> **Health insurance:** Optional with comparable coverage and proof of insurance; proof must be provided online at [studentservices.purchase.edu](#). Waivers can only be done online; charges will be removed automatically upon successful online completion of the waiver. International students: Contact the [Office of International Programs and Services](#) about waivers of international student insurance coverage.

<sup>6</sup> **Books and supplies:** Students in the conservatory arts programs should budget an estimated \$1,900 for books and supplies.

<sup>7</sup> **Meal plans:** Multiple plans are available—refer to [www.purchase.edu/studentaccounts](#) for details.

<sup>8</sup> **Music Fees:** The applied music fee and music performance lab fee are listed at the 2007–2008 rates and are subject to change.

## 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 [www.purchase.edu/registrar](#) (under “Forms”) and at the Office of the Registrar, Student Services Building, First Floor.

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.

Additional information is available at [www.purchase.edu/departments/registrar/nystateresidency.aspx](#).

## 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. The figures below are based on 2008–2009 approved fees as of June 2008, unless otherwise noted.

**Note:** Fees are subject to change at any time. Updates during 2008–2010 may be obtained from the Office of Student Accounts, [www.purchase.edu/studentaccounts](http://www.purchase.edu/studentaccounts), (914) 251-6080.

- Application Fee/Undergraduate Admission: per application—\$40
- Application Fee/Graduate Admission: per application—\$50
- Purchase College Time Payment Plan Fee: per semester\*—\$45
- Late Payment Fee: per semester\*
  - Less than \$1,000 debt—Up to \$30
  - \$1,000–\$1,999 debt—Up to \$40
  - \$2,000 (and above) debt—Up to \$50
- Returned Check Fee: assessed each time a check is returned as nonpayable—\$20
- Late Registration Fee: per semester—\$30
- Late Add/Drop Fee: per course (credit-bearing only)—\$15
- Special Auditor Fee: per semester\*\*—\$50

\* Matriculated students only

\*\*Senior citizen registration for credit courses on a tuition-free basis (limited to New York State residents, 60 years of age or older)

#### Audition and Individual Course Fees

Audition and individual course fees are subject to approval by the State University of New York (SUNY). 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.

The following programs currently have audition and/or individual course fees, which are subject to annual increases. The figures below are based on 2007–2008 approved fees and subject to change.

- Art+Design: \$26–\$210 course fees
- Dance: \$60 audition fee; \$8.50–\$51 course fees
- Humanities: \$128 photojournalism course fee; \$20 college writing course fee
- Liberal Studies & Continuing Education: \$56–\$210 course fees (visual arts, computer graphics)
- Music: \$54 audition fee
- Natural and Social Sciences: \$16–\$182 new media course fees
- Physical Education: \$150 scuba course fee
- Theatre Arts & Film: \$45 audition/interview fee; \$699–\$723 Acting IV and \$189 film course fees

## Residential Living: On-Campus Room and Board

Room and board rates are subject to annual increases, which have historically ranged from 4% to 7%. The following rates are for 2008–2009:

- Room: Ranges from \$2,528 (converted triple room) to \$4,110 (deluxe single apartment) per semester
- Purchase Residence Extension Program (PREP): \$5,001 (single) per semester
- Board: \$1,814 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 \$1,404 per semester.

Detailed information on room and board rates and available meal plans is available at:

- [www.purchase.edu/studentaccounts](http://www.purchase.edu/studentaccounts) (room and board; explanation of fees)
- [www.dineoncampus.com/purchase](http://www.dineoncampus.com/purchase) (meal plans)
- [Office of Residence Life](http://www.purchase.edu/residence-life)  
(914) 251-6320  
[RLI@purchase.edu](mailto:RLI@purchase.edu)

## Student Service Fee

The mandatory Student Service Fee in the 2008–2009 academic year is \$712.81 per semester for full-time matriculated students and prorated (\$59.40 per credit) for part-time matriculated students. This fee, which is subject to annual changes, is billed per semester and comprises the following:

1. **Campus service fee** (\$44 per semester): Supports the maintenance of bike paths, walkways, emergency telephones, and lighting.
2. **Intercollegiate athletics fee** (\$123.50 per semester): Provides funding for the operation of the Intercollegiate Athletics Program and allows for free student admission to varsity athletic contests.
3. **Student activity fee** (\$95 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. **Student health fee** (\$194.72 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.
5. **Technology fee** (\$205.59 per semester): Supports the cost of operating the campus instructional computing labs, the high-speed computing network, the labs and network in the residence halls, 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.
6. **Transportation fee** (\$50 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.

**Note:** Fees are subject to change at any time. Updates during 2008–2010 may be obtained from the Office of Student Accounts, [www.purchase.edu/studentaccounts](http://www.purchase.edu/studentaccounts), (914) 251-6080.

## Applied Music Fee and Performance Lab Fee

The following fees are assessed to all students in the [Conservatory of Music](#), including students who [minor](#) in music. Both fees are subject to annual increases; the figures below reflect the 2007–2008 rates. Updates during 2008–2010 may be obtained from the Office of Student Accounts, [www.purchase.edu/studentaccounts](http://www.purchase.edu/studentaccounts), (914) 251-6080.

### Applied Music Fee

An applied music fee of \$1,101.24 per semester is assessed to all students registering for [private study or master classes](#) with a Purchase College faculty member or teaching artist. Students assessed this fee are guaranteed 13 private lessons or master classes per semester without additional out-of-pocket costs.

### Music Performance Lab Fee

The \$35 per-semester performance lab fee is designed to cover the costs associated with recording student concerts, instrument inventory, instrument maintenance, and instrument rental.

## Vehicle Registration, Parking Fees and Fines

Students are required to register and obtain a parking decal for each vehicle they will be parking on campus. The 2008–2009 vehicle registration annual fee is \$16 per vehicle; refer to the following schedule for commuter parking fee rates:

### Commuter Parking Fee Rates (2008–2009)

- Semester: \$44 Campus Service Fee\*
- Summer session: \$26
- Daily: \$6

\*included in the Student Services Fee for matriculated students

### Parking Fines (2008–2009)

- \$150: parking in a fire lane/circle or by a fire hydrant
- \$150: parking in a handicapped spot without a valid permit
- \$50: parking on grass (first offense)
- \$75: parking on grass (subsequent violations)
- \$35: parking in the Campus Center North or Alumni Village/Olde lots without a valid permit
- \$25 each: for all other violations

Vehicles may be booted or towed for unpaid parking fines 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 2008, are subject to change. Updates and additional information, including the complete Campus Traffic Rules and Regulations, are available at [www.purchase.edu/parking](http://www.purchase.edu/parking) and at:

### Enrollment Services: Parking

Student Services Bldg., First Floor  
(914) 251-6176  
Mon.–Fri., 9:00 a.m.–5:00 p.m.

## Financial Aid and Scholarships: Introduction and Overview

Purchase College supports the philosophy that **all qualified students should have an opportunity for a college education**. The College also:

- considers an essential part of its role to assist students whose personal and family resources cannot meet the full cost of education.
- participates in all applicable federal and state financial aid programs.
- provides a number of partial [scholarships](#) each year.

Purchase is firmly committed to using all student aid programs to the maximum, to assist as many qualified applicants as funds allow. However, not all students who apply for campus-administered financial aid meet the specific eligibility requirements. Access to these programs is restricted to students who:

1. meet United States citizenship or permanent residency requirements;
2. are matriculated (enrolled in a degree-granting program) at Purchase College;
3. are in good academic standing; and
4. are enrolled for the required number of credits.

### Part-Time Matriculated Students

Students who are matriculated but are not enrolled full-time should refer to [Part-Time TAP](#) and the New York State [Aid for Part-Time Study](#). 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.

### 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. However, nonmatriculated students may be eligible to claim up to 20% of \$10,000 (or a maximum of \$2,000) of continuing education expenses against their federal income taxes each tax year. For information, visit [Notice 97-60, Lifetime Learning Credit](#) (at [www.irs.gov](http://www.irs.gov)).

#### Renewal of Financial Aid

Students must reapply for financial aid each year, filing the required forms within the prescribed deadlines.

## Student Financial Services: Financial Aid

In addition to administering the various financial aid programs, the Office of Financial Aid at Purchase College offers an extensive network of services, including:

- individual financial aid counseling
- group seminars and workshops
- individualized placement for all students awarded federal work-study
- information about financial aid opportunities for graduate study
- assistance with application fee waivers for the Graduate Record Examination (GRE)
- long-range loan counseling and loan repayment information

Detailed information is available at [Finance Your Education](#) (~~[www.purchase.edu/departments/admissions/financialaid/](http://www.purchase.edu/departments/admissions/financialaid/)~~) and upon request from the Office of Financial Aid, [finaidhelp@purchase.edu](mailto:finaidhelp@purchase.edu), Student Services Building, First Floor, (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 (EFC) is determined by a standardized federal formula that is applied to the information on the Free Application for Federal Student Aid ([FAFSA](#)).

#### Calculation Example:

If the federal processor reports an Expected Family Contribution (EFC) of \$2,901 toward college costs of \$18,114, the student's financial need would be \$15,213. A student's maximum eligibility for a combination of federal, state, and institutional aid could not exceed \$15,213. 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](#).

**Estimated Cost of Attendance (2008–2009):** \$18,114\*

**Less Expected Family Contribution (EFC):** \$2,901

**= Financial Need:** \$15,213

*\*\$16,142 direct costs (tuition, mandatory fees, estimated room and board) plus \$2,300 estimated indirect costs (books, supplies, personal and transportation expenses)*

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 of the information reported on the FAFSA (e.g., copies of federal tax returns). All students should complete the FAFSA 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. Visit the links on the Financial Aid & Scholarships [home](#) page for specific information, including how to apply for the New York State Tuition Assistance Program ([TAP](#)).

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 prior year's income and asset information. Any circumstances of the family or significant changes that cannot be reflected on the FAFSA should be sent via letter or e-mail to the Office of Financial Aid. In such cases, supporting documentation will be requested.

## Application Procedures: About the FAFSA (Free Application for Federal Student Aid)

- A FAFSA must be completed annually by the recommended priority deadlines listed below.
- All students are required to complete a FAFSA application online at [www.fafsa.ed.gov](http://www.fafsa.ed.gov).
- If students have applied for federal financial aid in the previous year, they can go online to complete a Renewal FAFSA, which will have pre-filled information on it. After the student completes "Fill Out a FAFSA," the processor will ask the student if he or she wants to do a Renewal FAFSA.
- For questions about the FAFSA or Renewal FAFSA, visit or contact the [Office of Financial Aid](#) (~~[www.purchase.edu/Departments/Admissions/FinancialAid/contactfinancialaid.aspx](http://www.purchase.edu/Departments/Admissions/FinancialAid/contactfinancialaid.aspx)~~).

#### FAFSA Application Priority Deadlines

Suggested deadlines are:

- Fall semester: February 1 for all returning and entering students. FAFSAs are reviewed by the Office of Financial Aid on a rolling basis.
- 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).

#### Required Documentation for Selected Federal Verification Situations

Copies of the parents' and/or student's IRS federal tax returns for the previous year are usually required to verify the reported income. Any nontaxable income must be documented as well. All required documentation must be received before an application is considered complete and notification of a financial aid award can be made.

## Application Procedures: 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. The lenders listed are those with whom Purchase College and its students have had satisfactory experiences. *Purchase College emphasizes that students are free to use any lender.* The criteria used in listing the lenders on the award letter includes (but is not limited to) timely processing, technology, and customer service.

#### First-time borrowers must:

1. complete their Master Promissory Note online.
2. 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.

## Application Procedures: Mid-Year Transfers (Spring Semester)

**Financial aid awards do not transfer from one college to another.** For example, students who were eligible for a New York State [TAP](#) award during the preceding fall semester at their former school must change the TAP code to the code for Purchase College 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 (undergraduates)** or **5675 (graduate students)** at Purchase College.

Students eligible for a [Pell Grant](#) at their former school 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. The student can also go to [www.fafsa.ed.gov](http://www.fafsa.ed.gov) and add the Purchase College code, which is **006791**.

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 classes of the semester or academic year.

## Application Procedures: 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 on the official financial aid award letter. 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 or documentation will seriously jeopardize chances for financial aid.

A financial aid award package is then tailored to meet each student's specific needs. Because 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 (EFC). A [Stafford Loan](#) estimate will appear on the financial aid award letter if the student is eligible. 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 two to four weeks for a FAFSA to be forwarded from the Federal Processing Center to Purchase College. **Filing the FAFSA online may reduce the processing time.**

## Application Procedures: Award Notification

Students are considered for all federal and state need-based financial aid programs after the [FAFSA](#) and any requested documentation have been received. 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 need-based funds, including 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 that he or she is eligible to receive.

# 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 to the Office of Financial Aid:

1. changes in enrollment status, if dropping below full-time
2. changes of name and address
3. changes in dependency status
4. receipt of any additional outside scholarships or grants, loans, or employment (on or off campus)

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.

**Note:** 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 2008–2009 and are subject to legislative action. Eligibility for federally funded student aid is determined by federal regulations, which are subject to change. Therefore, students are encouraged to contact the Office of Financial Aid about any questions they might have about their aid eligibility.*

### 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.

### Federal Pell Grants

Pell Grant award amounts can change yearly, due to federal appropriations. For the 2008–2009 academic year, awards ranged from \$890 to \$4,731.

Application is made through the Free Application for Federal Student Aid ([FAFSA](#)) process annually to determine Pell Grant eligibility.

1. 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.
2. 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.
3. 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 or academic year for which the grant is sought.

### Academic Competitiveness Grants (ACG)

The Academic Competitiveness Grant is available to first-year undergraduate full-time students who graduated from high school after January 1, 2006, and to second-year students who graduated from high school after January 1, 2005. This program was created to encourage and support students who completed rigorous programs of study in high school. Recipients of these grants must be full-time students, U.S. citizens, and in compliance with eligibility requirements for Pell Grants. Students who meet the qualifications can be awarded up to \$750 for first-year students and up to \$1,300 for second-year students.

### National Science and Mathematics Access to Retain Talent (SMART) Grants

The National SMART Grant is available during the third and fourth years of undergraduate study to full-time students who are majoring in physical, life, or computer sciences; mathematics, technology, or engineering; or a foreign language deemed critical to national security. Recipients of these grants must be full-time students, U.S. citizens, and in compliance with eligibility requirements for Pell Grants. The student must also (1) be enrolled in the courses necessary to complete the degree program and to fulfill the requirements of the intended eligible major and (2) maintain a minimum 3.0 cumulative grade point average (GPA) in coursework required for the major. Students who meet the qualifications can be awarded up to \$2,000 per semester for both the third and fourth year.

### 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 usually 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 requires that a [FAFSA](#) form be completed even if a student is only interested in applying for a PLUS loan.

### Federal Perkins Loans

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 Loans

All students can qualify for at least one type of Stafford Loan, regardless of need. There are two types:

1. **Subsidized Stafford Loan**—*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).
2. **Unsubsidized Stafford Loan**—*not based on need*  
Students who receive 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 receiving 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.

**The interest rate for Stafford Loans is:**

- 6.0 percent for loans first disbursed July 1, 2008 to July 1, 2009
- 5.6 percent for loans first disbursed July 1, 2009 to July 1, 2010
- 4.5 percent for loans first disbursed July 1, 2010 to July 1, 2011
- 3.4 percent for loans first disbursed July 1, 2011 to July 1, 2012

**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 Grants (FSEOG)**

Awards for this grant program average \$500 per year. Priority consideration is given to students with the lowest Expected Family Contribution (EFC). 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. Also refer to the New York State [Veterans Tuition Awards](#).

**Educational Grants for Native American Indians**

For information on available federal grants, eligible students should contact:

**U.S. Department of the Interior**  
Bureau of Indian Affairs, New York Liaison Office  
100 South Clinton Street  
Syracuse, NY 13260

Also refer to the New York State [Aid to Native Americans](#).

## New York State Tuition Assistance Program (TAP)

The Tuition Assistance Program (TAP), New York's largest grant program, helps eligible New York residents attending in-state postsecondary institutions pay for tuition. TAP grants are based on the applicant's and his or her family's New York State net taxable income. Detailed information is available at [www.hesc.com](http://www.hesc.com) (New York State Higher Education Services Corporation).

Full-time matriculated students who are bona fide New York State residents currently may receive a state grant ranging from \$500 to \$4,375 for the 2008–2009 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](#).

As of the 2006–2007 academic year, **part-time students** at approved schools in New York State who were first-time, full-time freshmen in 2006–2007 (or thereafter) may be eligible for Part-Time TAP to help them pay for college beginning in 2007–08. Part-Time TAP is a grant and does not have to be repaid; it is not the same as New York State [Aid for Part-Time Study](#).

To be eligible for Part-Time TAP, a student must:

1. be a first-time freshman in the 2006-2007 academic year or thereafter
2. have earned 12 credits or more in each of the two consecutive semesters, for a minimum total of 24 credits earned
3. maintain a minimum of a 3.0 (C) average

In addition, the student must:

1. be a United States citizen or eligible noncitizen
2. be a legal resident of New York State
3. have graduated from high school in the United States, or earned a GED, or passed a federally approved "Ability to Benefit" test as defined by the Commissioner of the State Education Department
4. be matriculated in an approved program of study and be in good academic standing
5. be charged at least \$200 tuition per year
6. be taking 6 to 11 credits per semester
7. not be in default on a student loan guaranteed by the New York State Higher Education Services Corporation (HESC) and not be in any repayment of state awards
8. meet income eligibility limitations (same as for full-time students)

## TAP Academic Progress and Program Pursuit

**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 generally 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 the chart refers to those courses granting academic credit, in which a student earned a passing grade, which can be counted as credits completed toward a degree. It does not include remedial noncredit instruction.

Legislated standards required by statute to be used for first-time baccalaureate degree students beginning in 2006–2007:		
Before being certified for this payment:	A student must have accrued at least this many credits:	With at least this grade point average:
1st	0	0
2nd	3	1.1
3rd	9	1.2
4th	21	1.3
5th	33	2.0
6th	45	2.0
7th	60	2.0
8th	75	2.0
9th**	90	2.0
10th**	105	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).		

To illustrate this part of the regulations, a student must complete 21 semester hours with a 1.3 grade point average to be eligible for the fourth payment of a TAP award. This means that completion of only 20 semester hours or attaining a 1.2 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. (Also refer to [Waivers](#).)

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 chart allows 10 semesters for completion of a bachelor's degree, the maximum award period at the undergraduate level is 8 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 (refer to the following information).

### 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 a **one-time TAP 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. Students who fall below the required GPA may be eligible for a "C average" TAP waiver.

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.

## Additional New York State Grants, Scholarships, and Awards

Detailed information on each of the following New York State programs is available at [www.hesc.com](http://www.hesc.com) (New York State Higher Education Services Corporation).

**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.

**NYS 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.

**NYS Aid for Part-Time Study Program (APTS)**

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:

1. be registered less than full-time (3 to 11 credits per semester);
2. be a New York State resident;
3. be either a U.S. citizen, permanent resident alien, or refugee;
4. remain in good academic standing; and
5. have not exhausted eligibility beyond the TAP payment limit.

Income limits for a student who is 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 2007–2008, 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.

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**Scholarships****NYS Scholarships for Academic Excellence**

This program provides scholarship assistance to outstanding New York State high school graduates. Each year, 8,000 scholarships are awarded—up to 2,000 scholarships of \$1,500 and 6,000 scholarships of \$500 to top scholars from registered New York State high schools. Awards are based on student grades in certain Regents exams. Recipients can also receive other non-loan student aid, but the total cannot exceed the cost of attendance. To apply, students should see their high school guidance counselor.

**NYS Military Service Recognition Scholarship (MSRS)**

This scholarship provides financial aid to children, spouses, and financial dependents of members of the U.S. Armed Forces or state organized militia who, at any time on or after August 2, 1990, while New York State residents, died or became severely and permanently disabled while engaged in hostilities or training for hostilities.

**NYS Memorial Scholarship**

*Memorial Scholarships for Families of Deceased Firefighters, Volunteer Firefighters, Police Officers, Peace Officers and Emergency Medical Service Workers* provide financial aid to children, spouses, and financial dependents of deceased firefighters, volunteer firefighters, police officers, peace officers, and emergency medical service workers who have died as the result of injuries sustained in the line of duty in service to the State of New York. (Peace Officers are defined in the criminal procedures law and include many categories including New York State Correction Officers.)

**NYS Flight 587 Memorial Scholarship**

This scholarship provides financial aid to children, spouses, and financial dependents of individuals killed as a direct result of American Airlines Flight 587's crash in the Belle Harbor neighborhood of Queens, New York, on the morning of November 12, 2001.

**NYS World Trade Center Memorial Scholarship**

This scholarship guarantees access to a college education for the families and financial dependents of victims who died or were severely and permanently disabled as a result of the September 11, 2001 terrorist attacks and the resulting rescue and recovery efforts. The award covers up to four years of full-time undergraduate study (or five years in an approved five-year bachelor's degree program). Recipients need not be New York State residents or U.S. citizens to receive the scholarship.

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**Awards****NYS Aid to Native Americans**

This program provides aid to enrolled members of tribes listed on the official roll of New York State tribes or to the child of an enrolled member of a New York State tribe, for study in New York State. Awards for full-time students are up to \$2,000 annually, \$1,000 per semester. Part-time awards are approximately \$85 per credit hour. For specific eligibility criteria and information, contact:

Native American Education Unit  
New York State Education Department  
Room 475 EBA  
Albany, NY 12234

**NYS Regents Award for Children of Veterans**

This award was created to provide financial aid to students whose parent(s) served in the U.S. Armed Forces during specified periods of war or national emergency and, as a result of service, either died, suffered a disability of 40 percent or more, was classified as missing in action, or was a prisoner of war. The veteran must currently be a New York State resident or have been a New York State resident at the time of death, if death occurred during or as a result of service. The specified periods of war and national emergencies are outlined at [www.hesc.com](http://www.hesc.com).

**NYS 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. Eligible students are those who are New York State residents discharged under other than dishonorable conditions from the U.S. Armed Forces and are:



- Vietnam veterans who served in Indochina between December 22, 1961 and May 7, 1975; or
- Persian Gulf veterans who served in the Persian Gulf on or after August 2, 1990; or
- Afghanistan veterans who served in Afghanistan during hostilities on or after September 11, 2001.

Applicants must also apply for the Federal [Pell Grant](#) Program and [TAP](#) (if full-time).

## 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 benefactors 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 dean of their school or conservatory. 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, status, or classification, who wish to be considered for need- and merit-based scholarships are encouraged to file a [FAFSA](#) no later than February 1.
- New students** should file a [FAFSA](#) no later than February 1.

### New Students

New students are automatically considered for scholarships as part of the admission process:

- Students applying for admission as freshmen or transfers to the **B.A. and B.S.** degree programs (and "undeclared" applicants) 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.
- Scholarships to new students in the **B.F.A. and Mus.B.** degree programs are awarded by each arts dean on individual calendars.

### Continuing Students

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 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.

### Scholarship Renewal (Continuing Students)

With the exception of the Presidential Scholarship, scholarships are subject to the following:

- meeting the GPA requirements established by the school or conservatory that provided the award
- the discretion of the dean
- availability of funds

## Appendices

### [Appendix A: Other College Policies Affecting Students](#)

### [Appendix B: Public Reports](#)

How to obtain the annual campus security report and other public institutional data

### [Appendix C: External Affairs and Development](#)

### [Appendix D: Campus Facilities Rentals](#)

In preparing this catalog, every effort is made to provide pertinent and accurate information. However, information contained in this catalog is subject to change, and the College assumes no liability for catalog errors or omissions. Changes and new academic regulations, policies, or programs will appear in the College's information notices or on the corresponding section of the Purchase College Web site.

It is the responsibility of each student to ascertain current information (particularly degree and major requirements) through frequent reference to current materials and consultation with the student's advisor, dean, and related offices (e.g., the registrar or financial aid).

Notwithstanding anything contained in this catalog, Purchase College expressly reserves the right, whenever it deems advisable, to change or modify its schedule of tuition and fees; withdraw, cancel, reschedule, or modify any course, program of study, degree, or any requirement or policy in connection with the foregoing; and to change or modify any academic or other policy.

## Appendix A: Other College Policies Affecting Students

In addition to the academic 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](#) ([www.purchase.edu/studenthandbook](http://www.purchase.edu/studenthandbook)), published by [Student Affairs](#) as a supplement to the College Catalog. It is the student's responsibility to be familiar with its contents, which include the Community Standards of Conduct.

The Student Handbook and additional College policies—including regulations for a drug-free environment, rules for the maintenance of public order, operational and technology policies, and the sexual harassment policy—are centrally located at [www.purchase.edu/policies](http://www.purchase.edu/policies). The following are selected highlights; students and other interested parties should refer to [www.purchase.edu/policies](http://www.purchase.edu/policies) for additional information.

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### **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 U.S. Constitution and state and/or federal legislation.

### **Community Standards of Conduct and the Disciplinary System**

Members of the College community are expected to regard other members with a mutual respect for person and property. The Community Standards of Conduct include academic and professional integrity; personal identification and representation; the rights of individuals; respect for property; the welfare, safety, and environmental health of the College community; the operation of the College; and supplemental administrative policies. These standards of conduct are necessary to meet the fundamental requirements of an academic and professional learning environment.

The College's disciplinary system is designed to promote individual student development and uphold the Community Standards of Conduct. The Office of Community Standards, which maintains the disciplinary system, is geared toward building students' understanding of their rights and responsibilities as members of the Purchase College community. It seeks to facilitate students' ethical development through education, behavioral consequences, developmental exercises, and, when necessary, separation from the College.

A single violation of the Community Standards of Conduct can result in various sanctions, ranging from an educational sanction, reprimand, and/or restitution to probation, suspension, or expulsion. Aggravated, repeated, or multiple violations may result in more serious penalties than those indicated for a first violation of a single standard of conduct. Minimum, recommended, and maximum sanctions for violations of each standard are detailed in the Student Handbook.

The campus disciplinary process is an administrative, rather than a legal, process. The standard of proof used in campus disciplinary proceedings is what is "more probable than not" to have occurred. This standard of proof is more similar to the one used in civil (rather than criminal) proceedings. Procedures are fair, respectful of student rights, and applied equally and consistently.

### **Controlled Substance and Alcohol Policies**

Drugs are antithetical to the educational mission of the College. As such, students are hereby informed that Purchase College does not tolerate the illegal use of drugs and/or alcohol on its campus. 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. Possession, use, sale, or other distribution of illegal drugs or alcohol may result in suspension or expulsion from the College. No special exemption from civil or criminal law exists for members of a college community.

### **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 College's affirmative action office.

## **Appendix B: Public Reports**

### **Annual Campus Security Report**

Purchase College is committed to providing a safe learning environment and to keeping students, parents, and employees well informed about campus security. In accordance with guidelines established by the State University of New York and pursuant to federal law (the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act of 1998), all currently enrolled and prospective students, as well as all current and prospective employees, are entitled to request and receive a copy of the College's annual campus security report.

The College's designated contact for this report is Police Chief Joseph Olenik, (914) 251-6906. The report is available at:

#### **U.S. Department of Education**

<http://ope.ed.gov/security/>

#### **University Police Department**

Purchase College

[www.purchase.edu/departments/UniversityPolice/clery.aspx](http://www.purchase.edu/departments/UniversityPolice/clery.aspx)

Copies of this report may also be obtained in person from the University Police Department.

### **Other Public Institutional Data**

The College's designated contact for other public institutional data is Barbara Moore, director of institutional research, (914) 251-6018. These data, including retention and graduation rates, are available at:

#### **Office of Institutional Research**

[www.purchase.edu/institutionalresearch](http://www.purchase.edu/institutionalresearch)

The College's Equity in Athletics Data Analysis (EADA) can be obtained from the U.S. Department of Education at <http://ope.ed.gov/athletics/>.

## **Appendix C: External Affairs and Development**

### **Office of the Vice President for 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.

### **Publications**

The mission of the Office of Publications is to ensure that all College-related publications maintain a unified identity that is appealing, intelligent, interesting, and professional; to ensure accuracy in representing the name of the College and its various divisions; and to assist the campus community in producing the printed materials needed to function throughout the year, using the most economical and efficient processes possible.

### **Annual Giving**

Purchase's Annual Giving campaign provides unrestricted support that directly benefits every student with curriculum enhancement and opportunities to participate in service-learning trips to high-need communities. It also provides tuition assistance to talented students who may not have been able to attend Purchase College otherwise, as well as mini-grants to faculty members for their research. As the College's only source of unrestricted funds, the Annual Giving campaign provides for needs that state funds alone do not cover.

### **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 & Film
- The Friends of the Neuberger Museum of Art
- The Prompters

## **Appendix D: Campus Facilities Rentals**

The Office of Facilities Rentals at Purchase College is dedicated to enriching the educational and cultural life of the College, and to 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.

Rentals 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 addition to the College's many lecture halls, classrooms, and seminar rooms, the four theatres in The Performing Arts Center are appropriate for performances, recitals, keynote addresses, and lectures. Campus facilities can accommodate audiences ranging in size from 20 to 1,600. For clients interested in the College's athletic facilities, the Office of Facilities Rentals offers use of the racquetball and squash courts; soccer, baseball, and softball fields; a new turf field; the six-lane, 50-yard indoor pool; and a state-of-the-art fitness center.

A wide range of instructional resources can be provided, from simple requests to complete audiovisual packages. Campus food services are prepared to meet each client's need, from a simple continental breakfast to an elegant formal banquet.

During the summer, on-campus housing options are available for small and large groups. The College has a variety of dormitory-style rooms as well as air-conditioned apartments. Recent additions to the residential facilities include a 300-bed, air-conditioned dormitory with conference/meeting space on the main floor, as well as a 180-bed, air-conditioned dormitory. Summer housing is on a first-come, first-served basis. Clients who would like summer on-campus housing options are advised to contact the Office of Facilities Rentals as soon as their dates are finalized.

For a tour of the College's facilities, a brochure, pricing, or further information, please contact:

Stephanie A. Eversmann, Director of Facilities Rentals

[stephanie.eversmann@purchase.edu](mailto:stephanie.eversmann@purchase.edu)

Office of Student Affairs

Purchase College, SUNY

735 Anderson Hill Rd.

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