



## **Purchase College Catalog 2011–13**

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## **A Message From President Thomas J. Schwarz**

I am pleased to present the Purchase College Catalog for 2011–2013, which provides information on our academic programs, courses, faculty, and facilities, as well as the academic policies 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 campus facilities and resources.



Purchase College is built upon a three-school academic structure:

- **School of the Arts**  
The School of the Arts administers the arts management program and includes the Conservatory of Dance, Conservatory of Music, Conservatory of Theatre Arts, and School of Art+Design. Degrees offered include the B.A., B.S., B.F.A., Mus.B., M.M., and M.F.A. Postbaccalaureate performers certificates and post-master's artist diplomas in music are also offered, along with several minors and more than 100 courses in the arts for students in all disciplines.
- **School of Liberal Arts and Sciences**  
The School of Liberal Arts and Sciences includes the School of Film and Media Studies, the School of Humanities, and the School of Natural and Social Sciences. Degrees offered include the B.A., B.S., B.F.A. (in film), and M.A. (in art history). An extensive array of minors are available to students in all disciplines. A premedical studies program is also offered for students interested in applying to medical, dental, and veterinary schools.
- **School of Liberal Studies & Continuing Education**  
The School of Liberal Studies & Continuing Education offers the liberal studies B.A. degree completion program for adults and transfer students and provides year-round educational opportunities for both matriculated and nonmatriculated students—during the academic year, the online winter session, and three summer sessions, which run from May to early August. These opportunities include credit-bearing and personal enrichment courses (both on campus and online), professional certificate programs, and youth and precollege programs in the arts.

Detailed information on these schools and the academic units and programs within them is available in the **Academic Programs and Courses** section of this catalog.

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, offers a full performance calendar and provides a professional venue for student work, along with a K-12 Arts-In-Education program and numerous community-based events. 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 **Center for Physical Education, Recreation, and Athletics** offers an array of credit courses and programs, as well as a gymnasium and outdoor facilities for sports and fitness activities.
-

Purchase College also offers five sites—in Spain, France, Italy, Turkey, and China—for **study abroad**, along with an increasing focus on internationalization within the academic programs offered on campus.

Purchase College's commitment to excellence in the liberal arts and sciences complements its distinction in the performing and visual arts. As noted in our 2010–2015 Strategic Plan:

- We have strengthened our commitment to being a learning-centered institution through innovation, inclusion, and internationalization.
- We are committed to providing an environment that encourages creativity, diversity, individuality, and collegiality.
- We seek to nurture our students' talents and their civic, ethical, personal, and physical well-being by providing opportunities for engagement inside and outside the classroom.
- We strive to educate the whole student.
- We recognize our shared responsibility for our students' success.

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 College as a visitor, spectator, parent, family member, and especially as a student.

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

## About Purchase College

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[Campus Overview](#)

[Academic Programs Overview](#)

[Neuberger Museum of Art](#)

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[Nondiscrimination Policy](#)

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## Additional Information on the Purchase College Site:

[Campus Map](#) and [Virtual Tour](#)

[www.purchase.edu/aboutpurchase/visitorsguide/campusmap.aspx](http://www.purchase.edu/aboutpurchase/visitorsguide/campusmap.aspx)

[www.purchase.edu/virtualtour/default.aspx](http://www.purchase.edu/virtualtour/default.aspx)

[Experience Purchase! – Student Profiles](#)

[www.purchase.edu/experiencepurchase/](http://www.purchase.edu/experiencepurchase/)

[Purchase College Alumni](#)

[www.purchase.edu/aboutpurchase/alumni.aspx](http://www.purchase.edu/aboutpurchase/alumni.aspx)

[Purchase College History](#)

[www.purchase.edu/aboutpurchase/history.aspx](http://www.purchase.edu/aboutpurchase/history.aspx)

## Mission:

Purchase College, SUNY, offers a unique education that combines programs in the liberal arts with conservatory programs in the arts in ways that emphasize inquiry, mastery of skills, and creativity. Our graduates contribute to the arts, humanities, sciences, and society.

## Vision:

Purchase College will be recognized nationally and internationally as the leading public institution to pair conservatory programs in the arts with liberal arts programs. We will continue to create opportunities for transformative learning and training in a community where disciplines connect, intersect, and enhance one another.

## Values:

Purchase College celebrates individuality, diversity, and creativity in a community of educational excellence.

## 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 approximately 4,175 students from more than 42 states and 28 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.

As part of the College’s five-year Capital Facilities Plan, more than 20 projects with a value exceeding \$120 million are currently in various stages of planning, design, or construction. Recently completed projects include a new facility for Student Health Services in Campus Center South; replacement of the Social Sciences Building roof, using “green” materials to create a cool roof that reflects glare, reduces the building’s carbon footprint, and requires less energy for cooling; a new vestibule and storefront for the Terra Ve Café; and new classrooms and swing spaces for use during the upcoming Humanities Building renovation project. The first major upgrade to the campus chillers—expected to yield \$400,000 in annual energy savings—is scheduled for completion in December 2011. Capital Facilities Planning also recently completed the second phase of the central plaza rehabilitation project, including demolition, waterproofing, and the installation of new pavers, landscaping, lighting, and site furnishings. This major project, which is divided into four phases and currently in phase three, is expected to be completed in 2012.

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### Campus Map

[www.purchase.edu/aboutpurchase/visitorsguide/campusmap.aspx](http://www.purchase.edu/aboutpurchase/visitorsguide/campusmap.aspx)

### Virtual Tour

[www.purchase.edu/virtualtour/](http://www.purchase.edu/virtualtour/)

## Academic Programs Overview

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

- 47 undergraduate majors, with 34 concentrations
- 5 graduate majors, with 19 concentrations
- 28 undergraduate minors
- postbaccalaureate performers certificates and post-master’s artist diplomas in music
- numerous internship and study-abroad opportunities

Approximately 65 percent of the matriculated students at Purchase College are enrolled in the B.A., B.S., and M.A. degree programs; the remaining 35 percent are enrolled in the B.F.A., Mus.B., M.M., and M.F.A. degree programs. In response to our rapidly changing global society, the College is continuing to develop integrative and interdisciplinary programs as well as innovative opportunities for international and online studies. Detailed information on the Purchase College [School of the Arts](#) and [School of Liberal Arts and Sciences](#), their academic units, and the programs offered, is available in the [Academic Programs and Courses](#) section of this catalog.

In addition, Purchase College has one of the largest and most diverse continuing education programs in the State University of New York system. 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-bearing and noncredit courses for adults, college students, and eligible high school students;

professional certificate programs; and noncredit programs in the arts for children and teenagers. In addition, the School administers the College's online winter session and its summer sessions, which attract students from colleges and universities across the nation.

Purchase College is a full member of the New York Campus Compact ([nycampuscompact.org](http://nycampuscompact.org)), 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.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/academicprograms/](http://www.purchase.edu/departments/academicprograms/).

## **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 modern 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; American, Mexican, and European masterworks from the collection of the late Dina and Alexander Racolin; and, most recently, the Luis Calzadilla Collection of Contemporary Latin American Art.

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—up to 12 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, Andy Goldsworthy, and Faith Ringgold. 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 and updates during 2011–2013, 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;
- encouraging broad-based and interactive participation in the arts by passionate amateurs in the campus community as well as the surrounding communities.

The Performing Arts Center is an invaluable laboratory and resource for students enrolled in the College's three performing arts conservatories in the School of the Arts. 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 Bill T. Jones and the Orion String Quartet 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. The Center is also the largest employer of students on campus, and numerous student internships are offered through the arts management program in the School of the Arts.

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. Highlights of past seasons include performances by Lang Lang, Pinchas Zukerman, Garrick Ohlsson, the Mariinsky Orchestra conducted by Valery Gergiev, the Budapest Festival Orchestra, Orpheus Chamber Orchestra, Tokyo String Quartet, Bill T. Jones/Arnie Zane Dance Company, Mark Morris Dance Group, Merce Cunningham Dance Company, Anna Deavere Smith, John Pizzarelli, Patti LuPone, Bernadette Peters, and great artists in world music and dance, as well as rising young artists in each of the artistic disciplines. The Center also commissions and produces world-premiere dance and theatre works.

The Center has initiated a DIY/Informal Arts program in which professional artists work with amateur artists from various communities to engage them in dance, acting, and music making. South Bay Cabaret, a showcase of Purchase College student talent that is student-curated and managed, takes place several times during the academic year. K-12 Arts-in-Education, a core program of The Center, serves 7,500 children from 31 school districts in six counties, with 25 percent of the participating students attending on scholarship.

The Center, which is made available to numerous local performing arts organizations at low cost, 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. More than 100,000 individuals are drawn to The Center each year through its student, professional series, and community-based performances and events.

For additional information and updates during 2011–2013 or to purchase tickets, visit The Performing Arts Center at [www.artscenter.org](http://www.artscenter.org).

## **Nondiscrimination Policy**

Purchase College does not discriminate against any person in employment, educational programs and activities, or admission on the basis of race, sex, gender identity, color, religion, national origin, age, marital status, handicap/disability, sexual orientation, military status, predisposing genetic characteristics, and domestic victim status.

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

Purchase College 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, and 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  
735 Anderson Hill Road  
Purchase, NY 10577  
(914) 251-5982

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Any updates to this policy during 2011–2013 will be available on the Affirmative Action site:

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## **Faculty and Administration**

### Purchase College Administration

### School of Liberal Arts & Sciences

- [School of Film & Media Studies](#)
- [School of Humanities](#)
- [School of Natural & Social Sciences](#)

### School of the Arts

- [Conservatory of Dance](#)
- [Conservatory of Music](#)
- [Conservatory of Theatre Arts](#)
- [School of Art+Design](#)

### School of Liberal Studies & Continuing Education

### Library

### Physical Education

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The [campus directory](http://www.purchase.edu/CampusDirectory) ([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/)

### SUNY System Administration

[www.suny.edu/System\\_Administration/](http://www.suny.edu/System_Administration/)

### Purchase College Council

[www.purchase.edu/AboutPurchase/President/purchasecollegecouncil.aspx](http://www.purchase.edu/AboutPurchase/President/purchasecollegecouncil.aspx)

## **Purchase College Administration**

### **Thomas J. Schwarz**

*President*

B.A., Hamilton College; J.D., Fordham University School of Law.

### **Barbara B. Dixon\***

*Provost and Executive Vice President for Academic Affairs*

B.M., M.M., Michigan State University; D.M.A., University of Colorado, Boulder.

### **Dennis Craig**

*Vice President for Enrollment Management and  
Integrated Marketing*

B.A., State University of New York, Plattsburgh; M.A., Fairleigh Dickenson University.

### **Robin Kaufman**

*Vice President for Student Affairs and  
Associate Provost for Integrative Learning*

B.S., Cornell University; M.S., Ph.D., Tufts University.

### **Judith J. Nolan, CPA**

*Chief Financial Officer and Vice President for Operations*

B.B.A., Hofstra University.

## **To b announced**

## School of Liberal Arts and Sciences: Faculty and Administration

**Suzanne Kessler**, *Dean, School of Liberal Arts and Sciences*  
and *Vice Provost for Academic Affairs*

B.A., Carnegie Mellon University; Ph.D., City University of New York. SUNY Chancellor's Award for Excellence in Teaching.

**Richard Nassisi**, *Associate Dean, School of Liberal Arts and Sciences*

B.A., Lehman College, City University of New York; M.P.A., John Jay College of Criminal Justice, City University of New York. SUNY Chancellor's Award for Excellence in Professional Service.

**Gorton Carruth**, *Assistant Dean for Facilities and Finance, School of Liberal Arts and Sciences*

B.S., Purchase College.

For additional information and updates during 2011–2013, please visit

[www.purchase.edu/departments/academicprograms/las/deans-office.aspx](http://www.purchase.edu/departments/academicprograms/las/deans-office.aspx).

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[School of Film and Media Studies](#)

[School of Humanities](#)

[School of Natural and Social Sciences](#)

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## School of Film and Media Studies: Faculty and Administration

**Note:** For additional information and updates during 2011–2013, please visit

[www.purchase.edu/departments/academicprograms/las/filmmedia/studies/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/las/filmmedia/studies/facultyandstaff.aspx).

**Michelle Stewart**, *Chair, School of Film and Media Studies*

and *Associate Professor of Cinema Studies*

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

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[Full-Time Faculty](#) | [Part-Time Faculty](#) | [Contributing Faculty](#) | [Faculty Emeriti](#)

### Full-Time Faculty

**Iris Cahn**, *Professor of Film*

B.F.A., Purchase College; M.A., New York University.

**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.

**Mary Kosut**, *Associate Professor of Media, Society, and the Arts*

B.A., M.A., University of New Orleans; Ph.D., New School for Social Research.

**Tim McCann**, *Visiting Assistant Professor of Film*

B.F.A., Purchase College.

**Shaka McGlotten**, *Assistant Professor of Media, Society, and the Arts*

B.A., Grinnell College; Ph.D., University of Texas, Austin.

**Joseph D. McKay**, *Assistant Professor of New Media*

B.F.A., Nova Scotia College of Art & Design; M.F.A., University of California, Berkeley.

**Peter Ohring**, *Associate Professor of Mathematics/Computer Science and New Media*

B.S., Hebrew University (Jerusalem); Ph.D., University of Colorado, Boulder. SUNY Chancellor's Research Recognition Award.



**Marisa Olson**, *Assistant Professor of New Media*

B.A., M.A., C.Phil., University of California, Berkeley; M.A., University of California, Santa Cruz.

**Carmen Oquendo-Villar**, *Assistant Professor of Cinema Studies*

B.A., Boston University; M.A., University of Puerto Rico; Ph.D., Harvard University.

**Jason A. Pine**, *Assistant Professor of Media, Society, and the Arts*

B.A., University of Chicago; M.A., New School for Social Research; Ph.D., University of Texas, Austin.

**Lorraine Plourde**, *Lecturer in Anthropology and Media, Society, and the Arts*

B.A., Hampshire College; M.A., University of Washington; Ph.D., Columbia University.

**Jon Rubin**, *Associate Professor of Film*

B.A., Yale University.

**Robert J. Siegel**, *Associate Professor of Film*

B.S., New York University.

**Brooke Singer**, *Associate Professor of New Media and*

*Doris and Carl Kempner Distinguished Professor (2011–13)*

B.A., Wesleyan University; M.F.A., Carnegie Mellon University. SUNY Chancellor's Award for Scholarly and Creative Activities.

**Gregory Taylor**, *Professor of Cinema Studies and*

*Director, Conservatory of Theatre Arts*

B.A., University of Toronto; M.A., Ph.D., University of Wisconsin, Madison.

**Chuck Workman**, *Visiting Associate Professor of Film*

B.A., Rutgers University; additional coursework at New York University and The Julliard School, and independent theatrical study with Harold Clurman and Stella Adler.

**Soyoung Yoon**, *Visiting Assistant Professor of Cinema Studies*

B.A., Seoul National University; M.A., Ph.D., Stanford University.

**Agustin Zarzosa**, *Assistant Professor of Cinema Studies*

B.A., Universidad Iberoamericana; M.A., New York University; Ph.D., University of California, Los Angeles.

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## Part-Time Faculty

**A. Dean Bell**, *Assistant Professor of Dramatic Writing (Screenwriting)*

B.F.A., Purchase College.

**Michael Bell-Smith**, *Lecturer in New Media*

B.A., Brown University University.

**Jem Cohen**, *Assistant Professor of Film*

B.A., Wesleyan University

**Kara Hearn**, *Lecturer in New Media*

B.A., University of California, Santa Cruz; M.F.A., University of California, Berkeley.

**E. Roon Kang**, *Lecturer in New Media*

B.F.A., School of Visual Arts; M.F.A., Yale University.

**Eric Mandelbaum**, *Lecturer in Dramatic Writing (Screenwriting)*

B.F.A., Purchase College.

**Lawrence O'Neil**, *Lecturer in Film*

B.F.A., Purchase College.

**Alex Orlovsky**, *Lecturer in Film*

B.A., University of Pennsylvania.

**Edward Pomerantz**, *Associate Professor of Dramatic Writing (Screenwriting)*

B.A., City College of New York; M.F.A., Yale School of Drama.

**Sarah Sharp**, *Lecturer in New Media*

B.A., Evergreen State College; M.A., M.F.A., Purchase College.

**Alan McIntyre Smith**, *Lecturer in Film*

B.A., University of Notre Dame.

**Paul Thayer**, *Lecturer in New Media*

B.F.A., Icelandic College of Art and Crafts (Reykjavik); M.F.A., Concordia University (Montreal).

**J.D. Zeik**, *Assistant Professor of Dramatic Writing (Screenwriting) and Film*

B.A., Purchase College.

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## Contributing Faculty

### School of Humanities:

**Elizabeth Guffey** (New Media)

**Casey Haskins** (Cinema Studies)

**Elise Lemire** (Cinema Studies)

**Sarah Warren** (New Media)

### School of Natural and Social Sciences:

**Ahmed Afzal** (Media, Society, and the Arts)

**Rudolf Gaudio** (Media, Society, and the Arts)

**Jeanine Meyer** (New Media)

### School of Art+Design:

**Kate Gilmore** (New Media)

### Conservatory of Music:

**James McElwaine** (New Media)

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## Faculty Emeriti

**Miriam Arsham**, *Professor Emerita of Film*

B.A., Hunter College, City University of New York; B.L.A., Columbia University.

## School of Humanities: Faculty and Administration

**Note:** For additional information and updates during 2011–2013, please visit

[www.purchase.edu/departments/academicprograms/las/humanities/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/las/humanities/facultyandstaff.aspx).

**Louise Yelin**, *Chair, 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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[Full-Time Faculty](#) | [Part-Time Faculty](#) | [Contributing Faculty](#) | [Faculty Emeriti](#)

## Full-Time Faculty

**Virginia Breen**, *Associate Professor of Journalism*

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

**Marc Brudzinski**, *Assistant Professor of Language and Culture*

B.A., Williams College; Ph.D., Duke University.

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

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

**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**, *Associate Professor of Creative Writing*

A.B., Harvard University; M.F.A., Columbia 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**, *Associate 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**, *Associate Professor of Journalism*

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

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

*Juanita and Joseph Leff Distinguished Professor (2010–12)*

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

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

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

**Paula Halperin**, *Assistant Professor of Latin American History*

B.A., University of Buenos Aires; Ph.D., University of Maryland.

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

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

**Genevieve Hyacinthe**, *Assistant Professor of Art History*

B.A., University of Pennsylvania; M.A., Purchase College; Ph.D., Harvard University.

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

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

**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.

**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**, *Professor of Literature and*

*Doris and Carl Kempner Distinguished Professor (2011–13)*

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 Sundberg 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**, *Visiting Assistant Professor of Literature*  
B.A. (Honors), Delhi University; M.A., M.Phil., Ph.D., Columbia University.

**Diana Reinhard**, *Assistant Professor of History*  
B.A., M.A., Loyola College; M.A., American University; Ph.D., Temple University.

**Andrew Salomon**, *Assistant Professor of Journalism*  
B.A., American University; M.S., Columbia University Graduate School of Journalism.

**Carolina Sanin**, *Assistant Professor of Spanish*  
Licenciatura, Universidad de Los Andes (Colombia); M.A., M.Phil., Ph.D., Yale University.

**Lee Schlesinger**, *Associate Professor of Literature*  
B.A., Brandeis University; Ph.D., Yale University. SUNY Chancellor's Award for Excellence in Teaching.

**Robert Stein**, *Professor of Literature*  
B.A., Hofstra University; M.A., Ph.D., Columbia University. SUNY Chancellor's Award for Excellence in Teaching.

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

**Aviva Taubenfeld**, *Associate 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**, *Associate Professor of Philosophy*  
B.A., Swarthmore College; Ph.D., University of Pennsylvania.

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

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

**Mary Alice Williams**, *Assistant Professor of Journalism*  
B.A., Creighton University.

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

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## Part-Time Faculty

**Habiba Boumlik**, *Lecturer in French*  
M.S., Université de Besancon; M.S., Ph.D., Université de Strasbourg.

**Donna Cornachio**, *Lecturer in Journalism*  
B.A., New York University; M.S., Columbia University Graduate School of Journalism.

**Nathan Lunstrum**, *Lecturer in Journalism*  
B.F.A., Pacific Lutheran University; M.F.A., Washington State University.

**Jared Russell**, *Lecturer in Philosophy*  
B.A., American University of Paris; M.S., New School University; M.A., John Jay College of Criminal Justice,

City University of New York.

**Joseph Verdicchio**, *Lecturer in History*

B.A., Fordham University; M.A., Ph.D., New York University.

**Kalin Wang**, *Lecturer in Chinese*

B.A., People's University of Beijing.

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## Contributing Faculty

Conservatory of Theatre Arts:

**Kay Ellen Capo** (Literature)

School of Art+Design:

**Julian Kreimer** (Art History)

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## Faculty Emeriti

**Naomi Block**, *Associate Professor Emerita of Language Arts* (Philosophy)

B.A., Bucknell University; M.A., Manhattanville College. SUNY Chancellor's Award for Excellence in Teaching.

**Shirley Blum**, *Professor Emerita of Art History*

A.A., Stockton College; M.A., University of Chicago; Ph.D., University of California, Los Angeles.

**Eric Carlson**, *Associate Professor Emeritus of Art History*

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

**Marcia Cavell**, *Associate Professor Emerita of Philosophy*

[Degree information unavailable.]

**Bell Chevigny**, *Professor Emerita of Literature*

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

**James Cookman**, *Associate Professor Emeritus of Language and Culture* (French)

B.A., Iona College; M.A., New York University.

**Kenley R. Dove**, *Professor Emeritus of Philosophy*

B.A., St. Olaf College; M.A., Ph.D., Yale University.

**Maria Gagliardo**, *Associate Professor Emerita of Spanish*

Maestra Normal Nacional (Argentina); B.A., M.A., Hunter College, City University of New York.

**Sheldon Grebstein**, *University Professor Emeritus of Literature*

*President of Purchase College, 1981–1993*

B.A., University of Southern California; M.A., Columbia University; Ph.D., Michigan State University.

**Jean Herskovits**, *Research Professor of History*

B.A., Swarthmore College; D.Phil., Oxford University.

**Naomi Holoch**, *Associate Professor Emerita of French and Literature*

B.A., Oberlin College; Licence-ès-Lettres, University of Aix-en-Provence; Ph.D., Columbia University.

**Thomasenia M. Hutchins**, *Associate Professor Emerita of Literature*

B.A., M.S., Fordham University. SUNY Chancellor's Award for Excellence in Teaching.

**Alfred Hunt**, *Professor Emeritus of History*

B.A., St. Edwards University; M.A., Ph.D., University of Texas, Austin. SUNY Chancellor's Award for Excellence in Teaching.

**Julius Novick**, *Professor Emeritus of Literature and Drama Studies*

B.A., Harvard College; D.F.A., Yale University.

**Carl Resek**, *Professor Emeritus of History*

B.A., University of Wisconsin; Ph.D., University of Rochester.

**Gregorio Rosenblum**, *Associate Professor Emeritus of Spanish and Drama Studies*  
B.A., University of Chile; M.F.A., Karlova University of Prague.

**Ronnie Scharfman**, *Professor Emerita 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.

**Renneth Sorhaindo**, *Associate Professor Emeritus of Language and Culture (Spanish)*  
B.A., Iona College; M.A., Hunter College, City University of New York; M.Sc., Lehman College, City University of New York; Ph.D., Pennsylvania State University. SUNY Chancellor's Award for Excellence in Professional Service.

**Richard Stack**, *Associate Professor Emeritus of Literature*  
B.A., Trinity College (Dublin); Ph.D., Stanford University.

**David Vilecco**, *Associate Professor Emeritus of Language Arts*  
B.A., Iona College; M.A., St. Johns University; Ph.D., Universidad Inter-Americana (Mexico).

**Frank Wadsworth**, *Professor Emeritus of Literature*  
B.A., M.A., Ph.D., Princeton University.

**Philippa Wehle**, *Professor Emerita of French, Drama Studies, and Literature* B.A., Bucknell University; M.A., Middlebury College; Ph.D., Columbia University. SUNY Chancellor's Award for Excellence in Teaching.

## **School of Natural and Social Sciences: Faculty and Administration**

**Note:** For additional information and updates during 2011–2013, please visit  
[www.purchase.edu/departments/academicprograms/las/sciences/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/las/sciences/facultyandstaff.aspx).

**Ronnie Halperin**, *Chair, School of Natural and Social Sciences*  
and *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.

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[Full-Time Faculty](#) | [Part-Time Faculty](#) | [Contributing Faculty](#)  
[Research Faculty](#) | [Faculty Emeriti](#)

### **Full-Time Faculty**

**Shemeem 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.

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

**Cédric Ceulemans**, *Assistant Professor of Economics*  
B.S., Université Catholique de Louvain (Belgium); M.S., Ph.D., Université Libre de Bruxelles, European Center for Advanced Research in Economics and Statistics (Belgium).

**Stephen A. Cooke**, *Assistant Professor of Chemistry*  
B.Sc., Ph.D., University of Exeter (England).

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

**Meagan Curtis**, *Assistant Professor of Psychology*  
B.A., Hampshire College; Ph.D., Dartmouth College.

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

**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. SUNY Chancellor's Award for Excellence in Faculty Service; SUNY Chancellor's Award for Internationalization.

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

**Richard Gioioso**, *Lecturer in Sociology*  
B.A., St. Joseph's College; M.A., Ph.D., Florida International University.

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

**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 and  
Doris and Carl Kempner Distinguished Professor (2010–12)*  
B.A., M.A., M.P.A., Ph.D., Syracuse University.

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

**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.

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

**Susan Letcher**, *Assistant Professor of Environmental Studies*  
B.A., Carleton College; Ph.D., University of Connecticut, Storrs.

**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.

**Jeanine Meyer**, *Professor of Mathematics/Computer Science and New Media*

S.B., University of Chicago; M.A., Columbia University; Ph.D., New York University.

**Elizabeth Rose Middleton**, *Lecturer in Chemistry*

B.A., Dartmouth College; M.S., Yale University.

**Lisa Jean Moore**, *Professor of Gender Studies and Sociology*

B.A., Tufts University; M.P.H., University of California, Berkeley; Ph.D., University of California, San Francisco.

**Seamus O'Cleireacain**, *Professor of Economics*

B.Comm., University College, Dublin; M.A., University of Detroit; Ph.D., University of Michigan.

**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.

**Lorraine Plourde**, *Lecturer in Anthropology and Media, Society, and the Arts*

B.A., Hampshire College; M.A., University of Washington; Ph.D., Columbia University.

**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., Columbia University Graduate School of Arts and Sciences; M.S., Ph.D., St. Petersburg State University (Russia).

**Paul Siegel**, *Assistant Professor of Psychology*

B.A., Amherst College; Ph.D., Adelphi University.

**Alexis Maxine Stang Silver**, *Assistant Professor of Sociology*

B.A., Colorado College; M.A., Ph.D., University of North Carolina.

**Karen Singer-Freeman**, *Associate Professor of Psychology*

B.A., University of Michigan; Ph.D., University of Minnesota.

**Joseph Skrivanek**, *Professor of Chemistry*

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

**Ryan Taylor**, *Assistant Professor of Environmental Studies*

B.S., Mount Vernon Nazarene College; M.A., University of Illinois; Ph.D., Oregon State University.

**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.

**Lynn Winters**, *Associate Professor of Psychology*

B.A., Brooklyn College; M.A., Ph.D., New School for Social Research.

**Nancy Zook**, *Associate Professor of Psychology*

B.S., Manchester College; M.A., University of Northern Colorado; Ph.D., Colorado State University.

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## Part-Time Faculty

**Leslie M. Brody**, *Lecturer in Sociology*

B.A., Brandeis University; M.A., Ph.D., Emory University.

**William H. Flank**, *Lecturer in Mathematics/Computer Science*

A.B., Temple University; Ph.D., University of Delaware.



**Kristen Karlberg**, *Lecturer in Sociology*

B.S., Stephens College; M.P.H., Uniformed Services University of the Health Sciences; Ph.D., University of California, San Francisco.

**Karen Kramer**, *Lecturer in Political Science*

B.A., Vassar College; M.A., Columbia University.

**Wendy McKenna**, *Professor of Sociology*

B.A., Antioch College; Ph.D., City University of New York.

**Patricia Rind**, *Lecturer in Psychology*

B.A., Tufts University; M.A., Ph.D., New York University.

**David Yozzo**, *Associate Professor of Environmental Studies*

B.S., Purchase College; Ph.D., University of Virginia.

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## **Contributing Faculty**

School of Film and Media Studies:

**Shaka McGlotten** (Anthropology)

**Peter Ohring** (Mathematics/Computer Science)

**Jason A. Pine** (Anthropology)

School of Humanities:

**Casey Haskins** (Environmental Studies)

---

## **Research Faculty**

**Joel Tenenbaum**, *Research Professor (Mathematics/Computer Science, Environmental Studies) and Professor Emeritus 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.

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## **Faculty Emeriti**

**Sybil Barten**, *Professor Emerita of Psychology*

B.A., Swarthmore College; M.A., Ph.D., Clark University.

**Peter F. Bell**, *Associate Professor Emeritus of Economics*

B.A., M.A., Trinity College (Dublin); M.A., Ph.D., University of Wisconsin. SUNY Chancellor's Award for Excellence in Teaching.

**Taina Chao**, *Associate Professor Emerita 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 E. Christensen**, *Associate Professor Emerita of Economics*

B.A., Earlham College; Ph.D., University of Massachusetts. SUNY Chancellor's Award for Excellence in Teaching.

**James Currin**, *Associate Professor Emeritus of Physics*

B.A., B.S., University of Oklahoma; Ph.D., Stanford University.

**Thomas E. Dow Jr.**, *Professor Emeritus of Sociology*

B.A., City University of New York; M.A., Ph.D., University of Pennsylvania.

**Joseph Fashing**, *Associate Professor Emeritus of Sociology*

B.A., M.A., University of California, Santa Barbara; Ph.D., University of Oregon; J.D., Pace University.

**Nancy Foner**, *Distinguished Professor Emerita of Anthropology*

B.A., Brandeis University; M.A., Ph.D., University of Chicago.

**John Forrest**, *Professor Emeritus of Anthropology*

B.A., M.A., Oxford University; Ph.D., University of North Carolina, Chapel Hill. SUNY Chancellor's Award for Excellence in Teaching.

**John Handron**, *Associate Professor Emeritus of Psychology*  
B.A., Iona College; M.A., Ph.D., St. John's University.

**John Howard**, *Distinguished Service Professor Emeritus of Sociology*  
B.A., Brandeis University; M.A., New York University; Ph.D., Stanford University; J.D., Pace University.

**William P. Needham**, *Associate Professor Emeritus 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.

**Esther Newton**, *Professor Emerita of Anthropology*  
B.A., University of Michigan; M.A., Ph.D., University of Chicago.

**Mekala Reddi**, *Associate Professor Emeritus of Mathematics*  
B.S., M.S., Andhra University (India); M.S., Ph.D., New York University.

**Ina Schlesinger**, *Associate Professor Emerita of Political Science*  
B.A., New York University; M.A., University of Michigan; Ph.D., Columbia University.

**Nathaniel Siegel**, *Professor Emeritus of Sociology*  
*Senior Vice President for Academic Affairs, 1979–1994*  
B.A., Brooklyn College, City University of New York; M.A., Ph.D., New York University.

**Joel Tenenbaum**, See listing above under Research Faculty.

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

## **School of the Arts: Faculty and Administration**

**Kenneth Tabachnick**, *Dean, School of the Arts*  
B.A., State University of New York at Buffalo; J.D., Fordham University School of Law.

**Ravi Rajan**, *Associate Dean, School of the Arts*  
B.M.Ed., University of Oklahoma; M.M., Yale University.

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[Conservatory of Dance](#)

[Conservatory of Music](#)

[Conservatory of Theatre Arts](#)

[School of Art+Design](#)

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## **School of the Arts Faculty (Arts Management)**

For additional information and updates during 2011–2013, please visit  
[www.purchase.edu/departments/academicprograms/faculty/artsmanagement.aspx](http://www.purchase.edu/departments/academicprograms/faculty/artsmanagement.aspx).

### **Full-Time Faculty**

**Antonio C. Cuyler**, *Assistant Professor of Arts Management*  
B.M. with elective studies in foreign languages, Stetson University; M.A., Ph.D., Florida State University.

**Maria Guralnik**, *Visiting Assistant Professor of Arts Management*  
B.S., New York University; M.N.O., Case Western Reserve University.

**Barbara Hauptman**, *Visiting Assistant Professor of Arts Management*

B.F.A., University of Texas, Austin; M.F.A., Yale University.

**Jeff Taylor**, *Assistant Professor of Arts Management*

B.A., Oberlin College; M.A., Ph.D., Central European University (Budapest, Hungary).

**Robert F. Thompson**, *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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## **Part-Time Faculty**

**Lawrence A. Berglas**, *Lecturer in Arts Management*

B.A., State University of New York, New Paltz; J.D., Pace University School of Law.

**Elizabeth Edelson**, *Lecturer in Arts Management*

B.A., Vassar College; M.A., Teachers College, Columbia University.

**Annmarie Gatti**, *Lecturer in Arts Management*

B.A., City College, City University of New York.

**Linda Solomon**, *Lecturer in Arts Management*

B.A., Lehman College, City University of New York; M.B.A., Fordham University.

## **Conservatory of Dance: Faculty and Administration**

**Note:** For additional information and updates during 2011–2013, please visit

[www.purchase.edu/departments/academicprograms/arts/dance/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/arts/dance/facultyandstaff.aspx).

**Wallie Wolfgruber**, *Director, Conservatory of Dance*

and *Professor of Dance*

M.F.A., New York University, Tisch School of the Arts.

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[Full-Time Faculty](#) | [Part-Time Faculty](#) | [Faculty Emeriti](#)

## **Full-Time Faculty**

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

B.F.A., Ohio State University.

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

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

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

Studied with Alexander Gavrillov and Thomas Armour in Florida. Principal dancer, American Ballet Theatre.

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

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

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

B.P.S., Empire State College, State University of New York.

**Stephanie Tooman**, *Associate Professor of Dance*

B.F.A., The Juilliard School; M.F.A., Purchase College.

**Nelly van Bommel**, *Visiting Assistant Professor of Dance*

License (B.F.A.), Université de Nice Sophia Antipolis (France); License (B.A.), Université de Provence (France); Maitrise (M.A.), University of Burgundy (France); M.F.A., Purchase College; D.E.A. (first year of Ph.D.), University of Paris 8—Sorbonne (France).

**Carol K. Walker**, *Professor of Dance*

B.A., Barat College.

**Kevin Wynn**, *Associate Professor of Dance*

Received early training in Washington, D.C., at the Duke Ellington School of the Arts. Continued studies at California Institute of the Arts and Purchase College.

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**Part-Time Faculty**

**Reba Adler**, *Lecturer in Dance*

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

**Gregory L. Bain**, *Lecturer in Dance*

B.S., M.S.W., Binghamton University, State University of New York.

**Thomas Baird**, *Lecturer in Dance*

B.A., Empire State College, State University of New York.

**Sue Bernhard**, *Lecturer in Dance*

B.F.A., Purchase College.

**Jean Freebury**, *Lecturer in Dance*

Studied at the Alberta Ballet School, London Contemporary Dance School, North Carolina School of the Arts, and Merce Cunningham School. Former member of the Merce Cunningham Dance Company.

**Melanie Gambino**, *Lecturer in Dance*

B.F.A., Purchase College.

**Stuart Isacoff**, *Lecturer in Dance*

B.A., M.A., Brooklyn College, City University of New York.

**Judy Lieff**, *Lecturer in Dance*

B.F.A., New York University; M.F.A., California Institute of the Arts.

**Michelle Lucci**, *Lecturer in Dance*

Principal dancer, American Ballet Theatre, Royal Winnipeg Ballet, Pennsylvania Ballet, and Milwaukee Ballet.

**Joseph Malbrough**, *Lecturer in Dance*

Principal dancer, Chicago City Ballet, Ballet Chicago, Makarova and Company, Pennsylvania Ballet, and L'Opéra de Lausanne, Switzerland.

**Osi Mizrahi**, *Lecturer in Dance*

B.A., Hunter College, City University of New York.

**Rosalind Newman**, *Lecturer in Dance*

B.S., University of Wisconsin; Ph.D., University of Kent (England).

**Molly Poerstel**, *Lecturer in Dance*

B.F.A., Virginia Commonwealth University.

**Peter J. Saleh**, *Lecturer in Dance*

B.A., B.M., Rutgers University; M.M., University of North Texas.

**Megan Williams**, *Lecturer in Dance*

B.F.A., The Juilliard School.

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**Faculty Emeriti**

**Richard Cameron-Wolfe**, *Associate Professor Emeritus of Dance* (Musical Director of Dance)

B.M., M.M., Indiana University.

**Mette Spaniard**, *Lecturer Emerita in Dance*

Studied in the U.S. and Europe, with emphasis on the Russia method of classical dance, with modern dance with Anna Sokolow, Paul Sanasardo, and David Wood. Former soloist, Norwegian Opera Ballet.

**Sarah Stackhouse**, *Associate Professor Emerita of Dance*

B.S., University of Wisconsin. Former principal dancer, José Limón, Alvin Ailey, and Luis Falco Companies.

**Armgard von Bardeleben**, *Lecturer Emeritus in Dance*

Former member of the Martha Graham Dance Company; on the faculty of the Martha Graham School of Contemporary Dance.

## **Conservatory of Music: Faculty and Administration**

**Note:** For additional information and updates during 2011–2013, please visit [www.purchase.edu/departments/academicprograms/arts/music/faculty.aspx](http://www.purchase.edu/departments/academicprograms/arts/music/faculty.aspx).

**Suzanne Farrin**, *Director, Conservatory of Music*

and *Associate Professor of Music*

B.Mus., University of Colorado at Boulder; M.M.A., M.M., D.M.A., Yale University.

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[Full-Time Faculty](#) | [Part-Time Faculty](#) | [Part-Time Visiting Affiliate Artists](#)  
[Faculty Emeriti](#)

### **Full-Time Faculty**

**Graham Ashton**, *Professor of Music*

Performance Diploma, Royal Academy of Music.

**Allyson Bellink**, *Associate Professor of Music*

B.Mus., Manhattan School of Music; M.M., 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.

**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.

**Peter Denenberg**, *Assistant Professor of Music*

B.P.S, Empire State College, State University of New York.

**Jon Faddis**, *Professor of Music*

Jazz Masters award, Temple University; honorary Ph.D., Manhattan School of Music.

**Joe Ferry**, *Professor of Music*

B.S., Long Island University; M.F.A., Purchase College; Ph.D., Kennedy-Western University.

**David Gluck**, *Assistant Professor of Music*

B.Mus., Ithaca College; M.F.A., Purchase College.

**Gerard Hecht**, *Associate Professor of Music*

B.A., Yale University; M.M., Manhattan School of Music. SUNY Chancellor's Award for Excellence in Teaching.

**Julia Lichten**, *Associate Professor of Music*

B.A., Harvard University; M.M., New England Conservatory of Music.

**James McElwaine**, *Professor of Music*

B.Mus., University of North Texas; M.M., Yale University. SUNY Chancellor's Award for Excellence in Faculty Service.

**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 O'Connor**, *Associate Professor of Music*

B.A., M.M., D.M.A., State University of New York, Stony Brook.

**Paul Ostrovsky**, *Professor of Music*

M.M., Moscow State Conservatory of Music.

**Ted Piltzecker**, *Associate Professor of Music*

B.Mus., Eastman School of Music; M.M., Manhattan School of Music.

**Jacque Trussel**, *Professor of Music*

B.S., M.M., Ball State University.

**Calvin Wiersma**, *Associate Professor of Music*

B.Mus., Oberlin College; M.M., Eastman School of Music.

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## Part-Time Faculty

**John Abercrombie**, *Lecturer in Music*

B.Mus., Berklee College of Music.

**Michael Adelson**, *Assistant Professor of Music and Orchestra Conductor*

B.Mus., Mannes College of Music; M.M., Sibelius Academy (Helsinki).

**Thomas Baird**, *Lecturer in Music*

B.A., Empire State College, State University of New York.

**Charles Blenzig**, *Visiting Assistant Professor of Music*

Studied with Roland Kohloff at Manhattanville College.

**Silas Brown**, *Lecturer in Music*

Mus.B., Purchase College.

**Stephen Buck**, *Lecturer in Music*

B.A., Johns Hopkins University; M.M., University of Michigan; M.M.A., D.M.A., Yale University.

**Timothy Cobb**, *Associate Professor of Music*

B.Mus., Curtis Institute of Music.

**David DeJesus**, *Lecturer in Music*

Mus.B., Purchase College; M.M., Manhattan School of Music.

**Dominic Donato**, *Assistant Professor of Music*

B.A., M.M., State University of New York, Stony Brook; D.M.A., Manhattan School of Music.

**Hal Galper**, *Lecturer in Music*

Diploma, Berklee College of Music.

**Annmarie Gatti**, *Lecturer in Music*

B.A., City College, City University of New York.

**Jon Gordon**, *Lecturer in Music*

**Bonnie Hamilton**, *Assistant Professor of Music*

B.A., Florida State University.

**Frederic Hand**, *Lecturer in Music*

B.Mus., Mannes College of Music; Fulbright scholar in England and student of Julian Bream.

**Ryan Homsey**, *Lecturer in Music*

Mus.B., Purchase College.

**Stuart Isacoff**, *Lecturer in Music*

B.A., M.A., Brooklyn College, City University of New York.

**Jonathan Jetter**, *Lecturer in Music*  
Mus.B., M.M., Purchase College.

**Randy Johnston**, *Lecturer in Music*

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

**James Koeppe**, *Lecturer in Music*  
B.A., New York University; M.M., Purchase College.

**Joan Krueger**, *Assistant Professor of Music*  
B.Mus., Michigan State University; M.M., University of Michigan.

**Ralph Lalama**, *Lecturer in Music*  
B.M.E., Youngstown State University.

**Frank London**, *Lecturer in Music*  
B.A., New England Conservatory of Music.

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

**Pete Malinverni**, *Assistant Professor of Music*  
B.Mus., State University of New York, Potsdam; M.M., Purchase College.

**Beatriz Martin-Ruiz**, *Lecturer in Music*  
B.Mus., University of Illinois, Urbana-Champaign; Performance Diploma and Artist Diploma, Real Conservatorio Superior de Musica (Madrid).

**Richie Morales**, *Visiting Assistant Professor of Music*  
B.Mus., M.F.A., Purchase College.

**Derin Oge**, *Lecturer in Music*  
M.M., Purchase College.

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

**Sherry Overholt**, *Assistant Professor of Music*  
B.Mus., University of Miami; M.M., M.M.A., D.M.A., Yale University.

**John Riley**, *Assistant Professor of Music*  
B.Mus., University of North Texas; M.M., Manhattan School of Music.

**Huang Ruo**, *Lecturer in Music*  
B.Mus., Oberlin Conservatory of Music; M.M., D.M.A., The Juilliard School.

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

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

**Joel Thome**, *Associate Professor of Music*  
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).

**Kenny Washington**, *Lecturer in Music*  
Studied with Rudy Collins.

**Doug Weiss**, *Lecturer in Music*

**Scott Wendholt**, *Lecturer in Music*

**Ira Weller**, *Associate Professor of Music*

B.Mus., M.M., The Juilliard School.

**Steve Wilson**, *Lecturer in Music*

Studied at Virginia Commonwealth University.

**Du Yun**, *Lecturer in Music*

B. Mus., Oberlin College; Ph.D., Harvard University.

**Carmit Zori**, *Lecturer in Music*

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## Part-Time Visiting Affiliate Artists

**Timothy Albright**

**Eric Alexander**

**Richard Clymer**

**Scott Colley**

**John Fedchock**

**Derek Greten-Harrison**

**Kevin Hays**

**David Hazeltine**

**Bob Ingliss**

**Cynde Iverson**

**Denson Paul Pollard**

**Peter Reit**

**Pablo Rieppi**

**David Ruffels**

**Weston Sprott**

**Richard Sussman**

**Kyle Turner**

**Mark Vinci**

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## Faculty Emeriti

**Alvin Brehm**, *Professor Emeritus of Music*

B.S., M.A., Columbia University; Graduate Diploma, The Juilliard School.

**Raymond Des Roches**, *Associate Professor Emeritus of Music*

B.M., M.M., Manhattan School of Music.

**Robert Fertitta**, *Associate Professor Emeritus of Music*

B.A., Hunter College, City University of New York; M.A., Queens College, City University of New York.

**Dennis Helmrich**, *Assistant Professor Emeritus of Music*

B.A., Yale College; M.M., Yale University.

**Humbert Lucarelli**, *Assistant Professor Emeritus of Music*

Mus.B., Chicago Musical College, Roosevelt University.

**Donald MacCourt**, *Professor Emeritus of Music*

B.A., San Francisco State College; M.M., Manhattan School of Music.

**Sandra Miller**, *Professor Emerita of Music*

B.M., Curtis Institute of Music.

**Anthony Newman**, *Professor Emeritus of Music*

B.M., Mannes College of Music; M.A., Ph.D., Harvard University

**David Ostwald**, *Assistant Professor Emeritus of Music*

M.F.A., Ph.D., Carnegie Mellon University.

**Marianna Khazanova Salzman**, *Associate Professor Emerita of Music*

M.M., Moscow Conservatory.



**Daphne Spottiswoode**, *Associate Professor Emerita of Music*  
Scholarship studies, Royal Academy of Music.

## **Conservatory of Theatre Arts: Faculty and Administration**

**Note:** For additional information and updates during 2011–2013, please visit  
[www.purchase.edu/departments/academicprograms/arts/taf/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/arts/taf/facultyandstaff.aspx).

**Gregory Taylor**, *Director, Conservatory of Theatre Arts*  
and *Professor of Cinema Studies*  
B.A., University of Toronto; M.A., Ph.D., University of Wisconsin, Madison.

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[Full-Time Faculty](#) | [Part-Time Faculty](#) | [Contributing Faculty](#) | [Faculty Emeriti](#)

### **Full-Time Faculty**

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

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

**Kay Ellen Capo**, *Associate Professor of Literature and Theatre and Performance*  
B.A., LeMoyné College; M.A., Ph.D., Northwestern University.

**Lenora Champagne**, *Professor of Theatre and Performance*  
B.A., Louisiana State University; M.A., Ph.D., New York University. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

**Rachel Dickstein**, *Visiting Assistant Professor of Theatre Arts*  
B.A., Yale University.

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

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

**Karima Robinson**, *Assistant Professor of Theatre and Performance*  
B.A., Wellesley College; M.A., Ph.D., Northwestern University.

**Jordan Schildcrout**, *Assistant Professor of Theatre Arts*  
B.A., Yale University; Ph.D., The Graduate Center, City University of New York.

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

**Kathleen Tolan**, *Associate Professor of Dramatic Writing*  
B.A., Empire State College, State University of New York; M.F.A., Brooklyn College, City University of New York.

**Anita Yavich**, *Assistant Professor of Theatre Design/Stage Technology*  
B.A., University of California, Santa Barbara; M.F.A., Yale School of Drama.

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### **Part-Time Faculty**

**Robert John Andrusko**, *Lecturer in Theatre Design/Stage Technology*  
B.F.A., Purchase College.

**Joel Brandwine**, *Lecturer in Theatre Design/Stage Technology*  
B.F.A., Boston University.

**Tracy Christensen**, *Lecturer in Theatre Design/Stage Technology*

B.S., Northwestern University; M.F.A., Rutgers University.

**Robin Christian-McNair**, *Lecturer in Theatre Arts*

B.A., University of Houston; M.F.A., Rutgers University. Guild-certified Feldenkrais practitioner.

**Richard Crawford**, *Lecturer in Theatre Arts*

Studied at Rose Bruford College and Ecole Jacques Lecoq.

**Leigh Dillon**, *Visiting Associate Professor of Theatre Arts*

B.F.A., Purchase College.

**Jill Echo**, *Lecturer in Theatre Arts*

B.F.A., M.F.A., Purchase College.

**Karl Eigsti**, *Lecturer in Theatre Design/Stage Technology*

B.A., American University; M.A., University of Bristol (England); Certificate (directing), New York University.

**Kip Fagan**, *Lecturer in Dramatic Writing*

**David Finley**, *Lecturer in Theatre Design/Stage Technology*

B.F.A., Purchase College.

**Linsay Firman**, *Lecturer in Dramatic Writing*

B.A., Vassar College; M.F.A., California Institute of the Arts.

**Joseph Forbes**, *Lecturer in Theatre Design/Stage Technology*

B.F.A., University of North Carolina, Greensboro; studied with Lester Polokov in New York.

**Lana Fritz**, *Assistant Professor of Theatre Design/Stage Technology*

B.F.A., M.F.A., University of North Carolina, Chapel Hill.

**David Gideon**, *Lecturer in Theatre Arts*

B.A., Franklin & Marshall College; studied with Lee Strasberg for 11 years.

**David Grill**, *Assistant Professor of Theatre Design/Stage Technology*

B.F.A., Purchase College.

**Andy Hall**, *Lecturer in Theatre Design/Stage Technology*

B.A., University of Minnesota; M.F.A., New York University.

**Justin Herminghouse**, *Lecturer in Theatre Design/Stage Technology*

B.F.A., Purchase College.

**Santo Loquasto**, *Lecturer in Theatre Design/Stage Technology*

M.F.A., Yale University.

**Jason Lyons**, *Lecturer in Theatre Design/Stage Technology*

B.F.A., Purchase College.

**Ina Mayhew**, *Lecturer in Theatre Design/Stage Technology*

B.F.A., Purchase College.

**Christopher McCann**, *Lecturer in Theatre Arts*

B.F.A., New York University.

**Scott McCreia**, *Lecturer in Theatre History and Critical Studies*

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

**Gene O'Donovan**, *Lecturer in Theatre Design/Stage Technology*

**Sylvan Oswald**, *Lecturer in Dramatic Writing*

B.A., Barnard College; M.F.A., Brown University.

**Atkin Pace**, *Assistant Professor of Theatre Design/Stage Technology*

B.F.A., University of Utah; M.F.A., Yale School of Drama.

**Dennis Parichy**, *Lecturer in Theatre Design/Stage Technology*  
B.S., Northwestern University.

**Lenka Pichlikova**, *Lecturer in Theatre and Performance*  
M.A., University of Texas, Dallas; M.F.A., Academy of Dramatic Arts, Charles University (Prague); Advanced Master Artist, Czech Republic.

**Jesse Edward Poleshuck**, *Lecturer in Theatre Design/Stage Technology*  
B.F.A., Purchase College.

**John Romeo**, *Lecturer in Theatre Design/Stage Technology*

**John Sochocky**, *Lecturer in Theatre Design/Stage Technology*  
B.F.A., Purchase College.

**J. Allen Suddeth**, *Lecturer in Theatre Arts*  
B.F.A., Ohio University.

**Tom Sullivan**, *Lecturer in Theatre Design/Stage Technology*  
B.A., SUNY Albany; M.F.A., Yale School of Drama.

**Charles Tuthill**, *Lecturer in Theatre Arts*  
B.F.A., New York University.

**Mark Viola**, *Lecturer in Theatre Design/Stage Technology*  
B.F.A., Purchase College.

**Lori R. Wekselblatt**, *Lecturer in Theatre Design/Stage Technology*  
B.A., Indiana University; M.S., Baruch College, City University of New York.

**David Wells**, *Lecturer in Theatre Arts*

**Constance Zaytoun**, *Lecturer in Theatre and Performance*  
B.A., Duke University; M.A., New York University; Ph.D., The Graduate Center, City University of New York.

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## Contributing Faculty

### School of Humanities:

**Gary Waller** (Theatre and Performance)

### School of Film and Media Studies:

**A. Dean Bell** (Screenwriting)

**Eric Mandelbaum** (Screenwriting)

**Edward Pomerantz** (Screenwriting)

**J.D. Zeik** (Screenwriting)

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## Faculty Emeriti

**Michael Cesario**, *Associate Professor Emeritus of Theatre Design/Stage Technology*  
B.F.A., University of Wisconsin; M.F.A., Ohio University.

**Elaine Galen**, *Associate Professor Emerita of Theatre Design/Stage Technology*  
B.A., University of Pennsylvania; M.A., New York University; graduate studies, Philadelphia College of Art; advanced studies, Art Students' League of New York, Grande Chaumiere (Paris).

**Lawrence Kornfeld**, *Professor Emeritus of Theatre Arts*  
B.A., Adelphi University; graduate study, Brooklyn College, City University of New York.

**George Morrison**, *Professor Emeritus of Theatre Arts*  
Studied at the Yale School of Drama and The Actors Studio. A founding faculty member of the Acting Program at Purchase College. SUNY Chancellor's Award for Excellence in Teaching.

**Eulalie Noble**, *Associate Professor Emerita of Theatre Arts*  
Neighborhood Playhouse School of the Theatre and American Academy of Dramatic Arts, New York; studied

with Sanford Meisner, Lee Strasberg, Elia Kazan, Robert Lewis, and Martha Graham.

**Joseph Stockdale**, *Professor Emeritus of Theatre Arts*

B.A., Western Michigan University; M.A., University of North Carolina; Ph.D., University of Denver.

**Hal Tiné**, *Associate Professor Emeritus of Theatre Design/Stage Technology*

B.F.A. and graduate study, Carnegie Mellon University.

## **School of Art+Design: Faculty and Administration**

**Note:** For additional information and updates during 2011–2013, please visit

[www.purchase.edu/departments/academicprograms/arts/artdesign/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/arts/artdesign/facultyandstaff.aspx).

**Ravi Rajan**, *Director, School of Art+Design*

and *Associate Dean, School of the Arts*

B.M.Ed., University of Oklahoma; M.M., Yale University.

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[Full-Time Faculty](#) | [Part-Time Faculty](#) | [Faculty Emeriti](#)

### **Full-Time Faculty**

**Carol Bankerd**, *Associate Professor of Art+Design*

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.

**Bill Deere**, *Associate Professor of Art+Design*

Bachelor's of Environmental Design, North Carolina State University; M.F.A., Cranbrook Academy of Art.

**Donna Dennis**, *Professor of Art+Design*

B.A., Carleton College.

**Jed Devine**, *Professor of Art+Design*

B.A., M.F.A., Yale University.

**Stella Ebner**, *Assistant Professor of Art+Design*

B.F.A., University of Minnesota, Minneapolis; M.F.A., Rhode Island School of Design.

**Kate Gilmore**, *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. SUNY Chancellor's Award for Excellence in Teaching.

**Sharon Horvath**, *Associate Professor of Art+Design*

B.F.A., Cooper Union; M.F.A., Tyler School of Art, Temple University.

**Julian Kreimer**, *Assistant Professor of Art+Design*

B.A., Princeton University; M.A., Chelsea College of Art and Design, London; M.F.A., Rhode Island School of Design.

**John Lehr**, *Assistant Professor of Art+Design*

B.F.A., Maryland Institute of Art; M.F.A., Yale University.

**Warren Lehrer**, *Professor of Art+Design*

B.A., Queens College, City University of New York; M.F.A., Yale University.

**Robin Lynch**, *Associate Professor of Art+Design*

B.F.A., Howard University; M.F.A., Yale University.

**YuJune Gina Park**, *Visiting Assistant Professor of Art+Design*

B.F.A., Rhode Island School of Design; M.F.A., Yale University.

**Kristine Potter**, *Lecturer in Art+Design*

B.A., B.F.A., University of Georgia, Athens; M.F.A., Yale University.

**Christopher Robbins**, *Assistant Professor of Art+Design*

B.A., University of Virginia, Charlottesville; M.F.A., Rhode Island School of Design.

**Leonard Stokes**, *Professor of Art+Design*

B.A., Yale College; B.F.A., M.F.A., Yale University. 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., 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.

**Jessica Wexler**, *Assistant Professor of Art+Design*

B.A., Haverford College; A.A.S., Parsons, The New School for Design; M.F.A., California Institute of the Arts.

**Murray Zimiles**, *Professor of Art+Design*

B.F.A., University of Illinois; M.F.A., Cornell University. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

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## Part-Time Faculty

**William Abdale**, *Lecturer in Art+Design*

B.F.A., Purchase College; M.F.A., Hunter College, City University of New York.

**Marcia Due**, *Assistant Professor of Art+Design*

B.A., University of Maine; M.F.A., Yale University.

**Sarah Foley**, *Lecturer in Art+Design*

B.F.A., Mississippi State University; M.F.A., School of Visual Arts.

**Karen Guancione**, *Lecturer in Art+Design*

B.F.A., Syracuse University; M.F.A., Purchase College.

**Thomas Hartung**, *Lecturer in Art+Design*

B.F.A., Purchase College; M.F.A. Columbia University.

**Robert Kozma**, *Lecturer in Art+Design*

B.F.A., Purchase College.

**Philip Listengart**, *Associate Professor of Art+Design*

B.A., M.F.A., Brooklyn College, City University of New York.

**Elizabeth Livensperger**, *Lecturer in Art+Design*

B.F.A., Cooper Union; M.F.A., Yale University.

**Drew Lowenstein**, *Lecturer in Art+Design*

B.A., Bard College; M.A., New York University.

**Deborah Mesa-Pelly**, *Lecturer in Art+Design*

B.F.A., Purchase College; M.F.A., Yale University.

**James Mulligan**, *Lecturer in Art+Design*

B.F.A., Pratt Institute.

**Liz Phillips**, *Assistant Professor of Art+Design*

B.A., Bennington College.

**Michael Puryear**, *Assistant Professor of Art+Design*

B.A., Howard University.

*Lecturer in Art+Design*

**Sarah Saltzman,**

B.A., New School for Social Research; B.F.A., Parsons School of Design; M.F.A, Rhode Island School of Design.

**Timothy Samara,** *Lecturer in Art+Design*

B.F.A., University of the Arts.

**Leonard Seastone,** *Assistant Professor of Art+Design*

B.A., Fairleigh Dickinson University; M.F.A., Purchase College.

**Christopher Ulivo,** *Lecturer in Art+Design*

B.F.A., Tyler School of Art, Temple University; M.F.A., Rhode Island School of Design.

**Sarah Walker,** *Lecturer in Art+Design*

B.F.A., California College of the Arts; M.F.A., University of North Carolina, Chapel Hill.

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**Faculty Emeriti**

**Robert Berlind,** *Professor Emeritus of Art+Design* (Painting/Drawing)

B.A., Columbia College; B.F.A., M.F.A., Yale University.

**Judith V. Bernstein,** *Associate Professor Emerita of Art+Design* (Painting/Drawing)

B.F.A., M.F.A., Yale University; B.S., M.S., Pennsylvania State University.

**John Cohen,** *Professor Emeritus of Visual Arts* (Photography)

B.F.A., M.F.A., Yale University.

**Antonio Frasconi,** *Distinguished Teaching Professor Emeritus of Art+Design* (Printmaking)

Studied at the Art Students League. SUNY Chancellor's Award for Excellence in Teaching.

**Nancy Davidson,** *Professor Emerita of Art+Design* (Painting/Drawing)

B.Ed., Northern Illinois University; B.A., University of Illinois, Chicago; M.F.A., School of the Art Institute of Chicago.

**Margot Lovejoy,** *Professor Emerita of Art+Design* (Printmaking)

Studied at Mt. Allison University; L'Académie Julian, Paris; St. Martin's School of Art, London; and Pratt Graphics Center.

**Irving Sandler,** *Professor Emeritus of Visual Arts* (Art History; Painting/Drawing)

B.A., Temple University; M.A., University of Pennsylvania; Ph.D., New York University.

**Harriet Shorr,** *Professor Emerita of Art+Design* (Painting/Drawing)

B.A., Swarthmore College; B.F.A., Yale University. SUNY Chancellor's Award for Excellence in Teaching.

**Tal Streeter,** *Professor Emeritus of Art+Design* (Sculpture)

B.F.A., M.F.A., University of Kansas.

**Ken Strickland,** *Associate Professor Emeritus of Art+Design* (Sculpture)

B.S., SUNY Buffalo; M.F.A., Rhode Island School of Design.

**William Suttle,** *Assistant Professor Emeritus of Visual Arts* (Photography)

B.A., University of North Carolina.

**Philip Zimmermann,** *Professor Emeritus of Art+Design* (Graphic Design)

B.F.A., Cornell University; M.F.A., Visual Studies Workshop/SUNY Buffalo.

**School of Liberal Studies & Continuing Education: Faculty and Administration**

**Danielle D'Agosto,** *Executive Director of Academic Programs*

B.A., M.A., Boston College.

**Michael DeGrazia,** *Director of Finance and Administration*

B.A., State University of New York, Cortland.

**Kelly Jackson**, *Director of Continuing Education*  
B.A., Simmons College.

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## Part-Time Faculty

Faculty members in the School of Liberal Studies & Continuing Education are chosen for their passionate engagement in their subjects, their in-depth knowledge and experience of the topics, 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 Liberal Arts and Sciences and the School of the Arts at Purchase College 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](http://www.purchase.edu/ce) (at [www.purchase.edu/ce](http://www.purchase.edu/ce)).

## Library: Faculty and Administration

**Note:** For additional information and updates during 2011–2013, please visit [www.purchase.edu/departments/academicprograms/faculty/library/faculty.aspx](http://www.purchase.edu/departments/academicprograms/faculty/library/faculty.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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[Full-Time Faculty](#) | [Part-Time Faculty](#) | [Faculty Emeriti](#)

## Full-Time Library Faculty

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

**Darcy Gervasio**, *Reference and Instruction Librarian*  
B.A., Oberlin College; M.L.I.S., University of Wisconsin, Madison.

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

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

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

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## Part-Time Library Faculty

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

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## Library Faculty Emeriti

**Richard Arsenty**, *Associate Librarian Emeritus*  
B.S., M.S., University of Illinois, Urbana-Champaign.

**Thelma Freides**, *Librarian Emerita*  
[Degree information unavailable.] SUNY Chancellor's Award for Excellence in Librarianship.

## Physical Education, Recreation, and Athletics: Faculty and Administration

**Note:** For additional information and updates during 2011–2013, please visit [www.purchase.edu/departments/physicaleducation/staffandFaculty.aspx](http://www.purchase.edu/departments/physicaleducation/staffandFaculty.aspx).

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

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## Part-Time Faculty

**Bina Bora**, *Lecturer in Physical Education*  
Professional belly dancer

**Julie Broglin**, *Lecturer in Physical Education*  
B.A., Hunter College, City University of New York; yoga teacher certification, Kripalu Center for Yoga.

**John Burt**, *Lecturer in Physical Education*  
B.A., Purchase College.

**Simona Cipriani**, *Lecturer in Physical Education*  
B.F.A., Purchase College.

**Andrew Farrell**, *Lecturer in Physical Education*  
Golf professional

**Scott Fisher**, *Lecturer in Physical Education*  
B.S., University of Connecticut; M.S., Pennsylvania State University.

**Jared Kirby**, *Lecturer in Physical Education*  
B.A., University of Minnesota.

**William Kutner**, *Lecturer in Physical Education*  
B.S., Bryant University.

**Peter Nestel**, *Lecturer in Physical Education*  
B.S., State University of New York, Stony Brook.

**George Orosz**, *Lecturer in Physical Education*  
Certificate, Hungarian State Ballet and Circus Arts Institute.

**Ben Recher**, *Lecturer in Physical Education*  
A.A., Empire State College, State University of New York.

**Patricia Troiano**, *Lecturer in Physical Education*  
M.Ed., Springfield College.

**Caren Valente**, *Lecturer in Physical Education*  
B.A., Marymount Manhattan College.

**Justin Zimmerman**, *Lecturer in Physical Education*  
M.S., University of North Dakota.

## Academic Programs and Courses

[Accreditation](#)

[Majors & Minors](#)

[Course Descriptions](#) (Links)

[School of Liberal Arts & Sciences:](#)

- [School of Film & Media Studies](#)
- [School of Humanities](#)
- [School of Natural & Social Sciences](#)
- [Interdisciplinary Studies](#)



### School of the Arts:

- Conservatory of Dance
- Conservatory of Music
- Conservatory of Theatre Arts
- School of Art+Design

### School of Liberal Studies & Continuing Education

### International & Study Abroad Programs

### Undergraduate Core Curriculum/General Education

### Learning Communities & Freshman Interest Groups

### Physical Education Courses (PED)

### Courses Offered by Student Affairs (IDI)

## **Accreditation**

### **Institutional Accreditation**

Purchase College, State University of New York, is accredited by the Middle States Commission on Higher Education:

Middle States Commission on Higher Education  
3624 Market Street, Philadelphia, PA 19104-2680  
(267) 284-5000 | [www.msche.org](http://www.msche.org)

The Middle States Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council for Higher Education Accreditation.

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### **Specialized Accreditation**

The School of Art+Design at Purchase College is an accredited institutional member of the National Association of Schools of Art and Design (NASAD):

National Association of Schools of Art and Design  
11250 Roger Bacon Drive, Suite 21, Reston, VA 20190  
(703) 437-0700 | [info@arts-accredit.org](mailto:info@arts-accredit.org)

NASAD is a specialized accrediting agency recognized by the U.S. Secretary of Education and the Council for Higher Education Accreditation.

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### **Registration of Programs**

All majors offered by Purchase College are listed on the inventory of Registered Degree and Certification Programs maintained by the New York State Education Department. The number assigned to each major is referred to as the HEGIS Code (Higher Education General Information Survey Code). All major programs at Purchase College are registered; thus students at Purchase College may pursue any Purchase major without jeopardizing their eligibility for student aid awards.

For updates during 2011–2013 to the information below, please 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.
Creative Writing	1507	B.A.
Dance	1008	B.F.A., M.F.A.
Dramatic Writing	1007	B.F.A.* <i>*Revised program leading to a B.A. anticipated for Fall 2012 (pending SUNY approval)</i>
Early Childhood Development	5503	Certificate
Economics	2204	B.A.
Environmental Studies	0420	B.A.
Film	1010	B.F.A.
Gender Studies	4903	B.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.
Media, Society, and the Arts	2299	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.
Theatre and Performance	1007	B.A.
Visual Arts	1002	B.S., B.F.A., M.F.A.

## Majors and Minors

### Undergraduate | Graduate

Concentrations and areas of study available within majors are described in the linked program sections.

### **Undergraduate Majors and Minors:**

Acting, B.F.A.

Anthropology, B.A. (with concentrations); minor

Art History, B.A.; minor

Arts Management, B.A.; minor

Asian Studies, minor

Biochemistry, B.A.

Biology, B.A., B.S. (with optional concentrations); minor

Chemistry, B.A. (with optional concentration); minor

Cinema Studies, B.A.

Creative Writing, B.A.

Dance, B.F.A. (with concentrations)

Dramatic Writing, B.F.A.—*revised program leading to a B.A. anticipated for Fall 2012 (pending SUNY approval)*

Economics, B.A.; minor

Environmental Studies, B.A.; minor

Film, B.F.A.

Gender Studies, B.A.; minor

Graphic Design, B.F.A.

History, B.A. (with optional concentrations); minor

Jewish Studies, minor

Journalism, B.A.; minor  
Language and Culture, B.A. (see program section for languages offered); minors: Chinese, French, Italian, Spanish  
Latin American Studies, minor  
Liberal Arts, B.A. (individualized study)  
Liberal Studies, B.A. (degree completion program)  
Liberal Studies: Arts, B.A. (degree completion program)  
Liberal Studies: Communications/Media Studies, B.A. (degree completion program)  
Liberal Studies: Legal Studies, B.A. (degree completion program)  
Literature, B.A.; minor  
Mathematics/Computer Science, B.A.; minor  
Media, Society, and the Arts, B.A.; minor  
Music, minor  
Music Composition, Mus.B.  
Music Performance: Instrumental, Mus.B. (with concentrations)  
Music Performance: Jazz Studies, Mus.B.  
Music Performance: Vocal (Voice/Opera Studies), Mus.B.  
Music: Studio Composition, Mus.B.  
Music: Studio Production, Mus.B.  
New Media, B.A.  
Painting/Drawing, B.F.A.  
Philosophy, B.A.; minors: Philosophy, Philosophy and the Arts  
Photography, B.F.A.  
Political Science, B.A. (with optional concentrations); minor  
Printmaking, B.F.A.  
Psychology, B.A. (with optional concentrations); minor  
Sculpture, B.F.A.  
Sociology, B.A. (with concentrations); minor  
Theatre Design/Stage Technology, B.F.A. (with concentrations)  
Theatre and Performance, B.A.; minor  
**Visual Arts, B.S., minor**  
Visual Arts: Interdisciplinary, B.F.A.

### **Graduate Majors, Artist Diplomas, and Performers Certificates:**

Art History, M.A.\*  
Dance, M.F.A. (with concentrations)  
Music, M.M. (with concentrations)  
Music Artist Diplomas & Performers Certificates (see program sections for areas of study)  
Theatre Design/Stage Technology, M.F.A.  
Visual Arts, M.F.A. (with concentrations)\*

#### **\*M.A./M.F.A. Option:**

A three-year program leading to both the M.A. in art history and the M.F.A. in visual arts is also available.

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For updates during 2011–2013, please visit  
[www.purchase.edu/Departments/AcademicPrograms/MajorsMinorsList.aspx](http://www.purchase.edu/Departments/AcademicPrograms/MajorsMinorsList.aspx)

## **Course Descriptions**

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

#### **School of Film and Media Studies:**

*Undergraduate Courses:*

Cinema Studies (CIN)

Film (TFI)

Media, Society, and the Arts (MSA)

New Media (NME)

#### **School of Humanities:**

*Undergraduate Courses:*

Art History (ARH)  
Creative Writing (CWR)  
Expository and College Writing (LWR)  
History (HIS)  
Jewish Studies (JST)  
Journalism (JOU)  
Language and Culture: Arabic (ARA)  
Language and Culture: Chinese (CHI)  
Language and Culture: French (FRE)  
Language and Culture: German (GER)  
Language and Culture: Hausa (HAU)  
Language and Culture: Hebrew (HEB)  
Language and Culture: Italian (ITA)  
Language and Culture: Spanish (SPA)  
Literature: 1000–2999 (LIT)  
Literature: 3000–3999 (LIT)  
Literature: 4000–4999 (LIT)  
Philosophy (PHI)

*Graduate Courses:*

Art History (ARH)

**School of Natural and Social Sciences:**

*Undergraduate Courses:*

Anthropology (ANT)  
Biochemistry (BCM)  
Biology (BIO)  
Chemistry (CHE)  
Economics (ECO)  
Environmental Studies (ENV)  
General Natural Science (NSC)  
Mathematics/Computer Science (MAT)  
Physics (PHY)  
Political Science (POL)  
Psychology (PSY)  
Sociology (SOC)

**Interdisciplinary Liberal Arts:**

*Undergraduate Courses:*

Gender Studies (GND)  
Interdisciplinary (IDI)  
Latin American Studies (LST)

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**Arts Courses Open to All Students:**

*Undergraduate Courses:*

There are many undergraduate arts courses offered by the **B.F.A. and Mus.B. programs** that are open to students in other disciplines at Purchase College, in most cases without audition or permission of instructor. These courses begin with an SOA prefix:

Conservatory of Dance: SOA courses  
Conservatory of Music: SOA courses  
Conservatory of Theatre Arts: SOA courses  
School of Art+Design: SOA courses  
School of Film and Media Studies: SOA courses (Film)

Most courses offered by the **B.A. programs** in the School of the Arts—like those in the School of Liberal Arts and Sciences—are open to students in other disciplines at Purchase College. These are

offered under the regular course prefix for the discipline (e.g., AMG for arts management; THP for theatre and performance).

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## **School of the Arts:**

*Undergraduate Courses:*

Arts Management (AMG)

### **Conservatory of Dance:**

*Undergraduate Courses:*

DPB 1000–4999

DPC 1000–4999

DPD 1000–4999

DPM 1000–4999

*Graduate Courses:*

DPC 5000–5999

DPD 5000–5999

DPG 5000–5999

DPM 5000–5999

### **Conservatory of Music:**

*Undergraduate Courses:*

Composition (MCO)

Performance, Ensemble (MPE)

Music History, Theory, and Musicianship (MTH)

Additional Studies (MUS)

*Graduate Courses:*

Composition (MCO)

Performance, Ensemble (MPE)

Theory and Analysis, Performance Practice (MTH)

Additional Studies (MUS)

### **Conservatory of Theatre Arts:**

*Undergraduate Courses:*

Acting (TAC)

Dramatic Writing

Theatre Design/Stage Technology (TDT)

Theatre History/Critical Studies (THC)

Theatre and Performance (THP)

*Graduate Courses:*

Theatre Design/Stage Technology (TDT)\*

Theatre History/Critical Studies (THC)\*

\*Graduate course numbers and titles are online. For graduate course descriptions, please contact the Theatre Design/Stage Technology Office in the Conservatory of Theatre Arts, [destech@purchase.edu](mailto:destech@purchase.edu), (914) 251-6580.

## **School of Art+Design:**

*Undergraduate Courses:*

General (VIS)

Design (VDE)

Drawing (VDR)

Painting (VPA)

Photography (VPH)

Printmaking (VPR)

Sculpture (VSC)

## **School of Liberal Studies & Continuing Education**

### *Undergraduate Courses:*

#### Humanities

Includes art history, history, general humanities, Jewish studies, journalism, language and culture, literature, philosophy, and writing

#### Natural Sciences

Includes biology, chemistry, environmental studies, mathematics, general natural sciences, and psychology

#### Social Sciences

Includes anthropology; business; communications; economics; gender studies; legal studies; media, society, and the arts; political science; general social sciences; and sociology

#### Performing and Visual Arts

Includes acting, arts management, cinema studies, film, music, painting and drawing, photography, and sculpture

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## **Undergraduate Core Curriculum**

Freshman Seminar: Liberal Arts and Sciences (FRS 1030)

College Writing (LWR 1110)

Science in the Modern World (FRS 1200)

American History, Society, and the Arts (GEA 2000)

## **Physical Education**

Physical Education (PED)

## **Student Affairs**

English as a Second Language I & II (IDI 1500 and 1510)

Going Global: Intercultural Communication (IDI 2030)

Practicum in Peer Advising (IDI 3000)

Fundamentals of Leadership (IDI 3250)

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

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

## **Academic Organization**

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

## **Interdisciplinary Studies**

Within the School of Liberal Arts and Sciences, it is possible to major in one of two interdisciplinary B.A. degree programs: gender studies and liberal arts. Students who wish to pursue an individualized program of study that cannot be accommodated within any of the conventional majors can work with faculty members from different 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, gender studies, and Latin American 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. Of our full-time faculty, approximately 86 percent hold a doctorate or other terminal degree; others are award-winning authors, journalists, and filmmakers. In addition to general teaching and advising responsibilities, faculty members guide tutorials and supervise independent research projects and senior theses.

## **Academic Advising**

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

## **Administration**

Dr. Suzanne Kessler, *Dean, School of Liberal Arts and Sciences*

Dr. Ronnie Halperin, *Chair, School of Natural and Social Sciences*

Dr. Michelle Stewart, *Chair, School of Film and Media Studies*

Dr. Louise Yelin, *Chair, School of Humanities*

Richard Nassisi, *Associate Dean, School of Liberal Arts and Sciences*

Gorton Carruth, *Assistant Dean, School of Liberal Arts and Sciences*

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/las/](http://www.purchase.edu/departments/AcademicPrograms/las/).

## **The School of Film and Media Studies**

The School of Film and Media Studies integrates production and critique of the media that shape contemporary life. The four programs that comprise the School of Film and Media Studies offer studies in new media, video art, and production training in filmmaking. Highlighting the growing convergence of media, these four majors offer rigorous and forward-looking programs that provide students with the professional and critical tools to engage their desired fields of work or study.

### **Overview of Programs**

The School of Film and Media Studies includes four film and media-focused majors: cinema studies; film; media, society, and the arts; and new media. More than 400 students are majoring in these four fields of study, which emphasize filmmaking, screenwriting, new media production, and the aesthetic and sociological study of the film and media industries. The curriculum fuses intellectual and practical training in film and media studies, educating students to be critical producers and consumers of film and media.

### **B.F.A. Program in Film**

The B.F.A. program in film teaches students to become multi-skilled filmmakers in fiction, documentary, or experimental film. This major offers training in film history, cinematography, editing, production, scriptwriting, and film analysis, with a primary emphasis on directing.

### **B.A. Programs: Cinema Studies; Media, Society, and the Arts; and New Media**

Most students in the School of Film and Media Studies are enrolled in one of three multidisciplinary B.A.-granting media studies programs: cinema studies; media, society, and the arts; and new media. These programs teach students to engage media critically and creatively in order to address media as cultural, political, and aesthetic forces. Students learn to analyze media as forms of art and industry and to use media technologies as research tools to intervene in an increasingly mediated world. All students in the School of Film and Media Studies share core coursework and integrate their own interest in a particular form of art or media with studies in the social sciences or humanities.

## **Faculty**

Members of the School of Film and Media Studies faculty are dynamic, interdisciplinary scholars, successful



artists, and innovative teachers. As working artists and scholars, they exhibit regularly at museums and art galleries; produce film, video, and new media; serve on the editorial boards of professional journals and the juries of major arts festivals; publish books and articles in scholarly journals across numerous disciplines; and are active members in national professional associations. Among the many honors accorded to the faculty are the following fellowships: National Endowment for the Humanities, Fulbright, Guggenheim, Ford Foundation, National Science Foundation, Wenner-Gren, New York Foundation for the Arts, Turbulence.org Commission, Lower Manhattan Cultural Council Grant, and the New York State Department of Energy's Next Generation Emerging Technologies Award.

Faculty members have exhibited at many prestigious museums, galleries, and festivals, including the Whitney Museum of American Art, Arte.Mov, Warhol Museum of Art, New Media When, Neuberger Museum of Art, Sonar Music and Multimedia Festival, Exit Art, Database Imaginary, Venice Biennale, Centre Pompidou, Berkeley Art Museum, New Museum Postmasters Gallery, and La Casa Encendida in Madrid. They have edited Emmy Award-winning television, independent films, and feature documentaries, and their work has appeared at the Cannes Festival, Berlin Film Festival, Sundance Film Festival, New York Lincoln Center, Robert Flaherty Film Festival, British Film Institute, Pacific Film Archive, New York Underground Film Festival, and Mix Fest.

### **Facilities**

The School of Film and Media Studies is located on the ground floor of the Music Building, with additional office and classroom space in the Humanities Building, the Social Sciences Building, and Natural Sciences Building. Facilities include digital sound and video editing labs, a physical computing lab, screening rooms, a sound stage, mix studio, equipment store, 16mm film editing studios, an optical printer, and a large format printer.

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### **Administration**

Dr. Michelle Stewart, *Chair, School of Film and Media Studies*

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/FilmMediaStudies/](http://www.purchase.edu/Departments/AcademicPrograms/LAS/FilmMediaStudies/).

### **School of Film and Media Studies: Courses**

Cinema Studies (CIN)

Film (TFI)\*

Media, Society, and the Arts (MSA)

New Media (NME)

\*Film courses open to students in all disciplines (SOA)

offered by the Film Program

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For the current (or upcoming) semester schedule, search the schedule of classes at [Student Services](http://studentservices.purchase.edu) ([studentservices.purchase.edu](http://studentservices.purchase.edu)).

### **Film Courses Open to Students in All Disciplines**

This course, offered by the Film B.F.A. Program in the School of Film and Media Studies, is open to students in all disciplines. Additional courses may be added each semester.

#### **Anatomy of an Indie**

**SOA 1770** / 3 credits / Special topic (offered irregularly)

An in-depth introduction to the making of independent feature films, from inception through release. This course provides a look at the creative, business, and techniques of filmmaking and how they interact to shape the final product. *A basic knowledge of film history and/or arts management is recommended. Also offered as TFI 1770.*

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/SOA.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/SOA.aspx).

### **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)**

Anne M. Kern, Ph.D., Yale University  
Carmen Oquendo-Villar, Ph.D., Harvard University  
Michelle Stewart, Ph.D., University of Minnesota  
Gregory Taylor, Ph.D., University of Wisconsin, Madison  
Soyoung Yoon, Ph.D., Stanford University  
Agustin Zarzosa, Ph.D., University of California, Los Angeles

For additional information:

[School of Film and Media Studies Faculty](#)

*Contributing Faculty:*

Casey Haskins: [Philosophy](#)

Elise Lemire: [Literature](#)

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For additional information and updates during 2011–2013, please visit

[www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/CinemaStudies/](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/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):

Courses with a double asterisk (\*\*) may be counted toward either the upper-level film history or the upper-level film theory requirement.

CIN 3000/Cinema and Revolution\*\*  
 CIN 3015/Highlights of Italian Cinema  
 CIN 3030/Documentary Film and Theory\*\*  
 CIN 3045/Digital Cinema: Theory and Practice  
 CIN 3060/Cult Cinema\*\*  
 CIN 3075/History of American Television  
 CIN 3080/Mexican Cinema  
 CIN 3140/Cinema and the City\*\*  
 CIN 3211/Spanish and Latin American Cinema  
 CIN 3330/Genres of Affect  
 CIN 3345/Classic Hollywood, Early America  
 CIN 3400/Contemporary Global Cinema  
 CIN 3420/Contemporary European Cinema  
 CIN 3513/Film, History, and Trauma  
 CIN 3515/Eastern European Film  
 CIN 3540/Queer Cinema\*\*  
 CIN 3600/Kubrick  
 CIN 3605/Cronenberg  
 CIN 3680/Surrealism and Its Legacy\*\*  
 CIN 3705/American Film Genres  
 CIN 3707/The Gangster Film  
 CIN 3730/The American Avant-Garde Film  
 CIN 3733/Experimental Cinema  
 CIN 3735/Weimar Film and Culture\*  
 CIN 3736/The Independent Spirit in American Film  
 CIN 3753/Indian Cinema: From Art Cinema to Bollywood  
 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 3795/Warhol in Context  
 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  
 CIN 4220/Science Fiction in Film, Literature, and Art\*\*

\*Not offered during the 2011–2012 or 2012–2013 academic years

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

Courses with a double asterisk (\*\*) may be counted toward either the upper-level film history or the upper-level film theory requirement.

CIN 3000/Cinema and Revolution\*\*  
 CIN 3025/Women and Film  
 CIN 3030/Documentary Film and Theory\*\*  
 CIN 3040/Film Sound: Technique and Theory  
 CIN 3060/Cult Cinema\*\*  
 CIN 3070/Television Studies  
 CIN 3140/Cinema and the City\*\*  
 CIN 3200/Film, Media, and War Machines  
 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 3533/Race and Representation: U.S. Literature and Film

CIN 3540/Queer Cinema\*\*  
CIN 3680/Surrealism and Its Legacy\*\*  
CIN 3716/Philosophy and Film  
CIN 3745/Meaning and Truth in Cinema  
CIN 3835/André Bazin, Realism, and Cinema  
CIN 3870/Melodrama\*\*  
CIN 3890/Cinema Studies Junior Seminar  
CIN 4210/Theory and Praxis: Welles and Resnais  
CIN 4220/Science Fiction in Film, Literature, and Art\*\*  
CIN 4350/Theory and Praxis: Jean-Luc Godard  
CIN 4710/Theory and Praxis: The Soviet School of Montage

**Examples of electives include:**

CIN 2000/Close Analysis  
CIN 2100/Directing the Scene II  
CIN 2150/Storytelling with Images  
CIN 2500/Principles of Montage  
CIN 2720/The Film Noir  
CIN 2835/Happiness: Philosophy, Film, Literature  
CIN 2876/Introduction to Israeli Literature and Film: Gender Roles  
CIN 3120/Fantasy, Film, and Reality  
CIN 3130/Animation  
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 3470/Intermediate Video

\*One of these video production courses, offered irregularly by the School of Liberal Studies & Continuing Education, is highly recommended.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/CinemaStudies/AcademicRequirements.aspx/](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/CinemaStudies/AcademicRequirements.aspx/).

## **The Cinema Studies Program: Courses**

### ***Required Foundation Courses***

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

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

#### **Art Since 1945**

**ARH 2060** Refer to [Art History Undergraduate Courses](#) (School of Humanities) 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.

#### **Cinematic Expression II**

**CIN 2770** / 4 credits / Spring

A continuation of CIN 2760.

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

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

#### **Introduction to Film Studies**

**CIN 1000** / 4 credits / Every year

Introduces students to the language of film and to analytical tools for discussing and writing about films. The first part of this course centers on formal analysis (visual, oral, and narrative conventions). The second part examines different filmmaking practices (documentary, experimental) and the most important critical approaches in film studies (genre criticism, auteurism, feminist film theory, multiculturalism, and queer theory).

### **Dream, Myth, and Cinema**

**CIN 1020** / 4 credits / Special topic (offered irregularly)

An exploration of the role of dreams and mythology in film. How does the “work” of dreams engage and interrogate mythic landscapes through archetypes, narrative, religious and sacred texts, and visual iconography? How are modern interpretations of myth reinvigorated in international film and media? How do these reinterpretations contribute to our understanding of everyday life, and what is considered the “norm”? Students explore these questions by analyzing and comparing a variety of filmmaking traditions in their cultural contexts.

### **New York in Film**

**CIN 1025** / 4 credits / Alternate years

Considers the people and places of New York City as viewed through the medium of film. The works of a diverse group of filmmakers, including Chantal Ackerman, Woody Allen, Alfred Hitchcock, Spike Lee, and Martin Scorsese, are screened and critiqued. Students learn the basics of film criticism and produce a short film based on their experience of the city.

### **Directing the Scene I**

**CIN 1100** / 4 credits / Fall

An intensive production-oriented course that explores content and form, designed to familiarize students with the fundamentals of storytelling for narrative film. Aspects of filmmaking covered include the dramatic elements and the stylistic elements. Students direct and edit three short films, with each assignment demonstrating specific principles covered in class. *Students must have experience operating a video camera and must have access to a digital editing platform or be familiar with Final Cut Pro.*

**Prerequisite:** Permission of instructor

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

### **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 2760 and 2770, and permission of instructor

### **Directing the Scene II**

**CIN 2100** / 4 credits / Spring

Examines the various emotional and intellectual levels layered within a scene that can and do impact the audience. Students closely analyze the construction and purpose of a short sequence in the context of the overall story and write, direct, and edit a short sequence during the semester. *Students must have experience operating a video camera and must have access to a digital editing platform or be familiar with Final Cut Pro.*

**Prerequisite:** Permission of instructor

### **Storytelling with Images**

**CIN 2150** Refer to NME 2150 in [New Media Courses](#) for description.

### **Music Video and Popular Culture**

**CIN 2200** / 4 credits / One time only (Spring 2012)

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

**Prerequisite:** 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** / 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*.

**Prerequisite:** CIN 2760 and 2770

### **Happiness: Philosophy, Film, Literature**

**CIN 2835** Refer to PHI 2835 in [Philosophy Courses](#) (School of Humanities) for description.

### **Introduction to Israeli Literature and Film: Gender Roles**

**CIN 2876** Refer to JST 2876 in [Jewish Studies Courses](#) (School of Humanities) 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.

**Prerequisite:** CIN 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](#) (School of Humanities) 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 Lumière, 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*.

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

### **Digital Cinema: Theory and Practice**

**CIN 3045** / 4 credits / Special topic (offered irregularly)

An exploration of new forms of cinema fostered by digital technologies. The course examines new aesthetic styles, forms of narrative, and viewing experiences. Students screen and produce short works of digital cinema as a central component of this course.

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

## **Cult Cinema**

**CIN 3060** / 4 credits / Alternate years (Spring)

An exploration of cult films and the subculture surrounding them. What elements determine the second life of films beyond their initial phase of consumption? Do these films share certain characteristics, or does their cult status depend entirely on viewing practices? How do these subcultures police their boundaries? What reading strategies do these subcultures employ? These questions also allow students to reflect on their attachment to films.

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

## **Television Studies**

**CIN 3070** / 4 credits / Special topic (offered irregularly)

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

**Prerequisite:** CIN 2760 and 2770

## **History of American Television**

**CIN 3075** / 4 credits / Special topic (offered irregularly)

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

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

## **Mexican Cinema**

**CIN 3080** / 4 credits / Alternate years (Spring)

A survey of the history of Mexican cinema from the early 1930s to the present. Students examine popular genres like *la comedia ranchera* (Mexican cowboy musical), *el género cabaretil* (dancehall film), and *el cine de luchadores* (wrestling film) as well as the work of the most prominent Mexican filmmakers (e.g., Arturo Ripstein, Jaime Humberto Hermosillo, Nicolás Echeverría, María Novaro, Guillermo del Toro). *Also offered as SPA 3080.*

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

## **Fantasy, Film, and Reality**

**CIN 3120** Refer to PHI 3120 in [Philosophy Courses](#) (School of Humanities) for description.

## **Animation**

**CIN 3130** / 4 credits / Special topic (offered irregularly)

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

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

## **Cinema and the City**

**CIN 3140** / 4 credits / Special topic (offered irregularly)

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

**Prerequisite:** CIN 2760 and 2770

## **Film, Media, and War Machines**

**CIN 3200** / 4 credits / Special topic (offered irregularly)

An advanced seminar on theories of cinematic and computational media via “the war machine.” Focus is on the relationship between cinematic and military techniques and technologies—what Virilio dubbed “the deadly harmony” between eye and weapon. Emphasis is also placed on the sociopolitics of code, the ramifications of informatic capture and the formation of coded bodies, and the rise of new machines of war and resistance. *Also offered as NME 3200.*

**Prerequisite:** Permission of instructor

## **Spanish and Latin American Cinema**

**CIN 3211** Refer to SPA 3211 in [Spanish Courses](#) (School of Humanities) for description.

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

**CIN 3275** Refer to PHI 3275 in [Philosophy Courses](#) (School of Humanities) 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

**Advanced Broadcast News**

**CIN 3310** Refer to JOU 3310 in [Journalism Courses](#) (School of Humanities) for description.

**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. *Also offered as CWR 3325.*

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

**Genres of Affect****CIN 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.

**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.

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

**Classic Hollywood, Early America**

**HIS 3345** Refer to HIS 3345 in [History Courses](#) (School of Humanities) for description.

**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.

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

**Contemporary European Cinema****CIN 3420** / 4 credits / Special topic (offered irregularly)

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

**Prerequisite:** CIN 2760 and 2770, and 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 or John Ford (depending on the instructor) as the focal point. The goal is to familiarize students with the diversity of critical approaches in film studies, to make them better critics, and to do so by understanding both the aesthetic qualities and social forces that have made Hitchcock (or Ford) not only one of the great film personae of the 20th century, but also a marketing device, an aesthetic, a genre, and a field of study.

**Prerequisite:** CIN 2760 and 2770



## **Film, History, and Trauma**

**CIN 3513** / 4 credits / Special topic (offered irregularly)

Historical trauma has characterized the 20th century. Traumatic events return in unexpected forms, haunting communities and shaping both collective memory and mourning practices. Taking a comparative approach across national cinemas, this course analyzes the historical context, style, and narratives of films that circle around the question of trauma. The course covers German, Israeli, Chilean, Japanese, Russian, and American cinemas. *Also offered as HIS 3513.*

## **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, Jancso, Makavejev, Kusturica, and others.

**Prerequisite:** CIN 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 and PHI 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.

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

## **Cronenberg**

**CIN 3605** / 4 credits / Special topic (offered irregularly)

An exploration of the cinema of David Cronenberg from the beginning of his career to the present.

**Prerequisite:** CIN 2760 and 2770

## **Surrealism and Its Legacy**

**CIN 3680** Refer to LIT 3680 in [Literature Courses: 3000–3999](#) (School of Humanities) for description.

## **American Film Genres**

**CIN 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.

**Prerequisite:** CIN 2760 and 2770

## **The Gangster Film**

**CIN 3707** / 4 credits / Special topic (offered irregularly)

Surveys the history of the gangster film from the silent era to the latest remakes of classical films. The course examines the evolution of the gangster hero in the American cultural imaginary, as well as its representations in film noir, French caper films, yakuza films, Hong Kong cinema, and cable television.

**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.

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

### **Philosophy and Film**

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

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

**CIN 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.

**Prerequisite:** CIN 2760 and 2770

### **Experimental Cinema**

**CIN 3733** / 4 credits / Special topic (offered irregularly)

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

**Prerequisite:** CIN 2760 and 2770

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

**CIN 3736** / 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.

**Prerequisite:** CIN 2760 and 2770

### **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.

### **Indian Cinema: From Art Cinema to Bollywood**

**CIN 3753** / 4 credits / Special topic (offered irregularly)

A study of the world's most productive cinema, including the defining characteristics of its popular "Bollywood" cinema and its parallel "art" cinema, from Satyajit Ray to Mani Ratnam. How has this "Hollywood of the East" dominated major trends in Asian cinemas? How has this "national" cinema become truly global in recent years, influencing Western film and music?

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

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

**CIN 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.

**Prerequisite:** CIN 2760 and 2770

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

**CIN 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.

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

### **Japanese Cinema**

**CIN 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.

**Prerequisite:** CIN 2760 and 2770

### **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.

**Prerequisite:** CIN 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.

**Prerequisite:** CIN 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.

**Prerequisite:** CIN 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.

**Prerequisite:** CIN 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.

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

### **Warhol in Context**

**CIN 3795** / 4 credits / Special topic (offered irregularly)

Andy Warhol was the most influential visual American artist to emerge during the 1960s, redefining the practice and meaning of fine art and popular culture. Turning his studio, the Factory, into an avant-garde version of a Hollywood soundstage, Warhol created films that are astonishingly rich in pictorial and behavioral nuance. This course examines Warhol's films and his legacy in film/video art.

**Prerequisite:** CIN 2760 and 2770

### **Italian Cinema After Neorealism**

**CIN 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.

**Prerequisite:** CIN 2760 and 2770

### **André Bazin, Realism, and Cinema**

**CIN 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.

**Prerequisite:** CIN 2760 and 2770

**French Cinema Since 1930****CIN 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.

**Prerequisite:** CIN 2760 and 2770

**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 FRE 3857.*

**Prerequisite:** CIN 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.

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

**Cinema Studies Junior Seminar****CIN 3890** / 4 credits / Every year

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

**Prerequisite:** CIN 2760 and 2770

**Theory and Praxis: Welles and Resnais****CIN 4210** / 4 credits / Special topic (offered irregularly)

In this advanced seminar comparing the directors Welles and Resnais, their entire oeuvres and their engagement with contemporary theories and philosophies are addressed.

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

**Science Fiction in Film, Literature, and Art****CIN 4220** / 4 credits / Special topic (offered irregularly)

Science fiction is addressed as an expanded field of inquiry into bodies, machines, science, and technology. The course focuses on narratives about metropolis, colony, utopia, and other technologies of state, self, gender, race, and capital. It also focuses on various figures (e.g., automaton, android, cyborg, avatar, alien) that have populated films from the birth of cinema to the present.

**Prerequisite:** CIN 2760 and 2770

**Theory and Praxis: Jean-Luc Godard****CIN 4350** / 4 credits / Special topic (offered irregularly)

In this advanced seminar on Jean-Luc Godard, his entire oeuvre is addressed, including his role in the French New Wave, his radical politicization and the Dziga Vertov Group, and his later engagement with questions of aesthetics and politics via video. The course also addresses Godard’s engagement with contemporary theories and philosophies: the rise of the New Left, poststructuralism, psychoanalysis, feminism, postcolonialism, and critiques of neoliberalism.

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

**Theory and Praxis Seminar: The Soviet School of Montage**

**CIN 4710** / 4 credits / Special topic (offered irregularly)

An advanced seminar on the Soviet school of montage. Together with an introduction to the theories of historical materialism and the dialectic, this course examines the art and literature that accompanied the films of Dovzhenko, Eisenstein, Pudovkin, and Pudovkin. The legacy of Eisenstein, Vertov, and "intellectual montage" in more contemporary cinema are also addressed.

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

**Senior Colloquium****CIN 4890** / 2 credits / Fall

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

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

**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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/CinemaStudies/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/CinemaStudies/Courses.aspx).

**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. More information about our alumni is available on the Film Program [site](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/Film/) ([www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/Film/](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/Film/)).

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**Film Faculty (Board of Study)**

Iris Cahn, M.A., New York University  
Jem Cohen, B.A., Wesleyan University  
Tim McCann, B.F.A., Purchase College  
Lawrence O'Neil, B.F.A., Purchase College  
Alex Orlovsky, B.A., University of Pennsylvania  
Jon Rubin, B.A., Yale University  
Robert J. Siegel, B.S., New York University  
Alan McIntyre 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

*Contributing Faculty:* [Cinema Studies](#)

For additional information:

[School of Film and Media Studies Faculty](#)

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For additional information and updates during 2011–2013, please visit  
[www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/film/](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/film/).

## 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) and maintain the board-of-study standards for academic and professional conduct. Requirements for the major include:

- A minimum of 24 credits in film history, criticism, and/or theory (CIN 2760 and 2770, plus four additional courses)
- Satisfactory completion, as determined by the Film Board of Study, of the 16-credit senior thesis film

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

### Freshman Year: 33 credits

TAC 1050 and 1060/Acting Workshop for Film and Design/Technology*	4 credits
TFI 1090 and 1100/Exercises in Storytelling*	6 credits
TFI 1160 and 1170/Film Workshop*	10 credits
TFI 2010/Film Editing I	3 credits
TFI 2090/Cinematography I	2 credits
CIN 2760 and 2770/Cinematic Expression I and II	8 credits
<i>*Part One and Two (two-semester course)</i>	

**Note:** CIN 2760 and 2770 are prerequisites for all other film history courses.

### Sophomore Year: 27 credits

TFI 2000 and 2050/Introduction to Documentary: Nonfiction Film*	10 credits
TFI 2020/Film Editing II	3 credits
TFI 2100/Cinematography II	2 credits
TFI 2310 and 2320/Directors' Scene Workshop*	6 credits
TFI 2810/Writing for Film I	2 credits
CIN —/Film history elective	4 credits
<i>*Part One and Two (two-semester course)</i>	

### 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
CIN —/Two electives in film history, criticism, and/or theory	8 credits
<i>*Part One and Two (two-semester course)</i>	

### Senior Year: 22 credits

TFI 3725/The Business of Film	2 credits
TFI 4180 and 4190/Senior Production: Filmmaking*	16 credits
CIN —/One elective in film history, criticism, and/or theory	4 credits
*Part One and Two (two-semester course)	

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/Film/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/Film/AcademicRequirements.aspx).

## 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).

### Anatomy of an Indie

**TFI 1770** Refer to SOA 1770 in [Film SOA Courses](#) for description.

### 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: Spring; II: Fall

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.

### 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.

### **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.

### **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.

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

### **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.

### **Experimental Workshop**

**TFI 3610** and **3620** / 3 credits (per semester) / Every year

Students conceptualize and produce experimental media projects using techniques and concepts of avant-garde filmmaking, video art, and performance art. Nontraditional and personal forms are emphasized. Construction of a DVD anthology and off-campus excursions are also required. Film students planning an experimental thesis project for junior review are encouraged to take both the fall and spring terms. *Offered as NME 3611 and 3621 for new media majors with advanced standing.*

**Prerequisite:** Permission of instructor

### **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.

### **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.

### **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.



### **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.

### **Advanced Projects in Documentary**

**TFI 4460** / 2 credits / Special topic (offered irregularly)

Students work under faculty supervision in the field on student-generated documentary productions.

**Prerequisite:** Junior or senior standing; at least four TFI production courses or equivalent, as determined by the film program coordinator and/or instructor; and permission of instructor

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/Film/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/Film/Courses.aspx).

## **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.

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### **Media, Society, and the Arts Faculty (Board of Study)**

#### School of Film and Media Studies:

Mary Kosut, Ph.D., New School University

Shaka McGlotten, Ph.D., University of Texas, Austin

Jason A. Pine, Ph.D., University of Texas, Austin

Lorraine Plourde, Ph.D., Columbia University

#### School of Natural and Social Sciences:

Ahmed Afzal, Ph.D., Yale University (Anthropology)

Rudolf Gaudio, Ph.D., Stanford University (Anthropology)

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For additional information and updates during 2011–2013, please visit [www.purchase.edu/coursecatalog/current/AcademicPrograms/LAS/FMS/MediaSocietyArts/default.aspx](http://www.purchase.edu/coursecatalog/current/AcademicPrograms/LAS/FMS/MediaSocietyArts/default.aspx).

## **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 a minimum of eight–nine courses with a grade of C or higher and an 8-credit senior project (34 credits minimum total) as follows:

1. MSA 1050/Introduction to Media Studies (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)

### **Examples of Elective Courses:**

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

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

ANT 2250/Film and Anthropology  
ANT/MSA 2320/Performing Arts in Cross-Cultural Perspective  
ANT/MSA 2340/Drugs, Bodies, Design  
ANT/MSA 2470/Museum Anthropology  
ANT/MSA 2610/Introduction to Ethnomusicology  
ANT/MSA 3175/Media Representations and Identity  
ANT/MSA 3185/Global Media, Local Cultures  
ANT/MSA 3275/Los Angeles/Mumbai: Cinema City Cross-Culturally  
ANT 3345/Theatre and Performance in Africa  
ANT 3410/Anthropology of Art and Aesthetics  
ANT/MSA 3415/Anthropology of Music and Sound  
ANT/GND 3610/Gender and Popular Culture in South Asia

#### **Media, Society, and the Arts:**

MSA/NME 2235/Computers and Culture  
MSA/GND 3120/Riot Grrls and Radical Women  
MSA/NME/GND 3160/Queer Media Convergence  
MSA 4700/Special Topics in Media, Society, and the Arts

#### **Literature** (School of Humanities):

LIT/MSA 2195/Italian-American Literature and Popular Culture

#### **New Media:**

NME 3040/Internet as Public Art

#### **Philosophy** (School of Humanities):

PHI 2780/Philosophy of Art: From Plato to Postmodernism

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

THP 3250/Theories of Drama and Performance

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/MSA/academicrequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/MSA/academicrequirements.aspx).

### **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 1050/Introduction to Media Studies (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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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/MSA/minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/MSA/minor.aspx).

### **The Media, Society, and the Arts Program: Courses**

Additional courses may be crosslisted under MSA each semester: students can search the schedule of

classes on [Student Services](#) ([studentservices.purchase.edu](#)). Please refer to the [academic requirements](#) for examples of electives drawn from various disciplines.

### **Introduction to Media Studies**

**MSA 1050** / 3 credits / Every year

An introduction to theories of the media, visual, and performing arts. Using semiotics as a point of departure, students explore the language and iconography of visual communication. The course focuses on works of art, advertising, television, and the Web as social contexts of cultural production and analyses the role that ordinary people play in the production of media. *Also offered as NME 1050.*

**Note:** This course replaces MSA 1530/Intro. to Media, Society, and the Arts. When MSA 1050 is listed as a course prerequisite, students who have completed MSA 1530 will have satisfied the prerequisite.

### **Italian-American Literature and Popular Culture**

**MSA 2195** Refer to LIT 2195 in [Literature Courses: 1000–2999](#) (School of Humanities) for description.

### **Computers and Culture**

**MSA 2235** / 3 credits / Fall

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:** MSA 1050 or SOC 1500 or permission of instructor

### **Performing Arts in Cross-Cultural Perspective**

**MSA 2320** Refer to ANT 2320 in [Anthropology Courses](#) (School of Natural & Social Sciences) for description.

### **Drugs, Bodies, Design**

**MSA 2340** Refer to ANT 2340 in [Anthropology Courses](#) (School of Natural & Social Sciences) for description.

### **Museum Anthropology**

**MSA 2470** Refer to ANT 2470 in [Anthropology Courses](#) (School of Natural & Social Sciences) for description.

### **Introduction to Ethnomusicology**

**MSA 2610** Refer to ANT 2610 in [Anthropology Courses](#) (School of Natural & Social Sciences) 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 1050

### **Outsider Art**

**MSA 3150** / 4 credits / Every year

Examines the social construction of outsider art as an aesthetic category, focusing on such genres as folk art, prison art, primitive art, asylum art, and street art. Students explore how the creation and reception of art, along with the perceived inherent cultural value of aesthetic objects, intersect the categories of gender, ethnicity, and social class.

### **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](#) (School of Natural & Social Sciences) for description.

### **Global Media, Local Cultures**

**MSA 3185** Refer to ANT 3185 in [Anthropology Courses](#) (School of Natural & Social Sciences) 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 1050 and permission of instructor

### **Los Angeles/Mumbai: Cinematic City Cross-Culturally**

**MSA 3275** Refer to ANT 3275 in [Anthropology Courses](#) (School of Natural & Social Sciences) for description.

### **Critical Perspectives on Language and Culture**

**MSA 3390** Refer to ANT 3390 in [Anthropology Courses](#) (School of Natural & Social Sciences) 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 1050 and permission of instructor

### **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 1050 or permission of instructor

### **Anthropology of Music and Sound**

**MSA 3415** Refer to ANT 3415 in [Anthropology Courses](#) (School of Natural & Social Sciences) 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 1050 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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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/MSA/courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/MSA/courses.aspx).

## **The New Media B.A. Program**

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

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

### **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**

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

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

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## **New Media Faculty (Board of Study)**

### **School of Film and Media Studies:**

Michael Bell-Smith, B.A., Brown University  
Kara Hearn, M.F.A., University of California, Berkeley  
E. Roon Kang, M.F.A., Yale University  
Joseph D. McKay, M.F.A., University of California, Berkeley  
Peter Ohring, Ph.D., University of Colorado  
Marisa Olson, M.A., C.Phil., University of California, Berkeley  
Sarah Sharp, M.F.A., Purchase College  
Brooke Singer, M.F.A., Carnegie Mellon University  
Paul Thayer, M.F.A., Concordia University

### **School of Natural and Social Sciences:**

Jeanine Meyer, Ph.D., New York University

### ***Contributing Faculty:***

Kate Gilmore: Sculpture  
Elizabeth Guffey: Art History  
James McElwaine: Music: Studio Composition  
Shaka McGlotten: Media, Society, and the Arts  
Jon Rubin: Film  
Sarah Warren: Art History

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For additional information and updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/)

## **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):

### Freshman and Sophomore Years

#### Advanced Standing | Applying for Advanced Standing

#### Synthesis (Junior and Senior)

### **1. Freshman and Sophomore Years**

1. NME 1010/Photography I or  
NME 1140/Design I: 4 credits
2. NME 1050/Introduction to Media Studies: 3 credits
3. NME 1170/Digital Media Studio: 4 credits
4. MCO 1310/Studio Composition I: 2 credits
5. NME 1420/Programming Games or  
NME 1520/Computer Science I: 4 credits
6. NME 2100/New Media Advanced Standing: 0 credits
7. NME 2235/Computers and Culture: 3 credits
8. NME 2420/Video Art I: 4 credits
9. NME 2730/Creating Web Documents: 4 credits

### **2. Advanced Standing in New Media**

Refer to Applying for Advanced Standing for detailed information. After being accepted for advanced study, requirements include:

- one upper-level history/theory course: 4 credits
- one anthropology/sociology course: 3–4 credits
- elective courses chosen for their relevance and applicability to the student's course of study in new media: 16 credits
- and the synthesis courses

Students must earn a grade of C+ or higher in each of these courses, excluding the senior project. When a course number has two or more prefixes (e.g., VIS and NME 3000), new media majors should register under the NME prefix.

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

ARH 3405/Design History and Theory: 1750–Today: 4 credits  
ARH/NME 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/NME 3301/History of Graphic Design Survey: 4 credits  
VIS/NME 3000/Art in the Age of Electronic Media: 4 credits

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

The following list includes courses offered by the Media, Society, and the Arts (MSA) Program.

MSA/NME/GND 3160/Queer Media Convergence: 4 credits  
ANT/MSA 3185/Global Media, Local Cultures: 4 credits  
SOA/SOC 3237/The Arts for Social Change: 3 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

#### **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.

#### **New Media**

NME 3010/Cross-Cultural Video Production  
NME 3030/Data and Algorithms in Search  
NME 3050/Information Aesthetics  
NME/VIS 3230/Real-Time Media Processing  
NME 3430/Video Graphics  
NME/VIS 3435/Video Performance  
NME 3470/Intermediate Video  
NME/VIS 3545/Community-Centered Media  
NME/MAT 3560/Introduction to Physical Computing:  
    Getting Outside the Box  
NME/VIS 3720/Interactive Installation:  
    Hacking the Everyday  
NME/MAT 3765/Mobile Media  
NME/VIS 3770/Experimental Web Practice  
NME/MAT 3780/Games for Change

#### **Cinema Studies:**

CIN 2760/Cinematic Expression I  
CIN 2770/Cinematic Expression II  
CIN/NME 3200/Film, Media, and War Machines

#### **Film:**

TFI 3610/NME 3611/Experimental Workshop (Part One)  
TFI 3620/NME 3621/Experimental Workshop (Part Two)

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

MAT/NME 3440/Creating User Interfaces  
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

#### *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** (Theatre and Performance):

THP/NME 3120/Gameplay and Performance

#### **School of Art+Design:**

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 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, excluding the senior project (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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/NewMedia/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/NewMedia/AcademicRequirements.aspx).

## The New Media Program: Courses

Additional courses may be crosslisted under NME each semester: students can search the schedule of classes on [Student Services](#) ([studentservices.purchase.edu](#)). Please refer to the [academic requirements](#) for examples of electives drawn from various disciplines.

### Photography I

**NME 1010** Refer to VPH 1010 in [Photography Courses](#) (School of Art+Design) for description.

### Introduction to Media Studies

**NME 1050** Refer to MSA 1050 in [Media, Society, and the Arts Courses](#) for description.

### Introduction to Sound Design



**NME 1060** / 2 credits / Every semester

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

**Design I**

**NME 1140** Refer to VDE 1150 in [Design Courses](#) (School of Art+Design) for description.

**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.*

**Studio Composition I**

**MCO 1310** Refer to [Undergraduate Music Courses](#) (Conservatory of Music) for description.

**Programming Games**

**NME 1420** Refer to MAT 1420 in [Mathematics/Computer Science Courses](#) (School of Natural & Social Sciences) for description.

**Computer Science I**

**NME 1520** Refer to MAT 1520 in [Mathematics/Computer Science Courses](#) (School of Natural & Social Sciences) for description.

**New Media Advanced Standing**

**NME 2100** / 0 credits / Every semester

Students take this course in the semester that they apply for advanced standing. *Grading is on a pass/no credit basis.*

**Storytelling with Images**

**NME 2150** / 3 credits / Special topic (offered irregularly)

An intensive, multimedia exploration of the relationship between images and storytelling, encouraging students to construct stories across visual media, from drawing to photography and videography. *Also offered as CIN 2150.*

**Computers and Culture**

**NME 2235** Refer to MSA 2235 in [Media, Society, and the Arts Courses](#) for description.

**Video Art I**

**NME 2420** Refer to VSC 2420 in [Sculpture Courses](#) (School of Art+Design) for description.

**Creating Web Documents**

**NME 2730** Refer to MAT 2730 in [Mathematics/Computer Science Courses](#) (School of Natural & Social Sciences) for description.

**Art in the Age of Electronic Media**

**NME 3000** Refer to VIS 3000 in the [General Visual Arts Courses](#) (School of Art+Design) for description.

**Cross-Cultural Video Production**

**NME 3010** / 4 credits / Special topic (offered irregularly)

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

**Data and Algorithms in Search**

**NME 3030** / 4 credits / Special topic (offered irregularly)

An exploration of search as one of the organizing principles of our lives, this course introduces students to

data processes, data structures and quantitative methods used in search. Students learn about the impact of search in contemporary life, including such issues as privacy, censorship, and commerce. Digital media-based projects allow students to creatively explore the issues introduced in class.

### **Internet as Public Art**

**NME 3040** / 4 credits / Alternate years

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 / Fall

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

### **Gameplay and Performance**

**NME 3120** Refer to THP 3120 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

### **Queer Media Convergence**

**NME 3160** Refer to MSA 3160 in [Media, Society, and the Arts Courses](#) for description.

### **Film, Media, and War Machines**

**NME 3200** Refer to CIN 3200 in [Cinema Studies Courses](#) for description.

### **Real-Time Media Processing**

**NME 3230** / 4 credits / Special topic (offered irregularly)

Using Pure Data, an open-source, graphical programming environment, students experiment with real-time media processing while exploring conceptual concerns and implications through historical and theoretical readings. Projects may include algorithmic or interactive music performances, interactive screen-based visuals, or interactive physical devices.

**Prerequisite:** NME 2100 or permission of instructor

### **Digital Dimensions**

**NME 3300** Refer to VSC 3310 in [Sculpture Courses](#) (School of Art+Design) for description.

### **History of Graphic Design Survey**

**NME 3301** Refer to VDE 3300 in [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 II**

**NME 3420** Refer to VSC 3420 in [Sculpture 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 2420 or equivalent

### **Video Performance**

**NME 3435** / 4 credits / Alternate years (Spring)

Students expand their video production skills while increasing their knowledge of the history and theory of video and performance art. In solo and collaborative assignments, students create projects that grow out of class discussions. Topics include relationships between live, remote, virtual, public, and private performance;

action and document; sets and sculptural objects; autobiography and use of the body; and politics of the camera. Contemporary video performance is situated in the context of the history of photographic media as well as contemporary new-media tools and practices. *Also offered as VIS 3435.*

**Prerequisite:** NME 2420

### **Creating User Interfaces**

**NME 3440** Refer to MAT 3440 in [Mathematics/Computer Science Courses](#) (School of Natural & Social Sciences) for description.

### **Intermediate Video**

**NME 3470** / 4 credits / Special topic (offered irregularly)

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 2420 or equivalent, and permission of instructor

### **Creating Dynamic Web Documents**

**NME 3525** Refer to MAT 3525 in [Mathematics/Computer Science Courses](#) (School of Natural & Social Sciences) for description.

### **Creating Databases for Web Applications**

**NME 3530** Refer to MAT 3530 in [Mathematics/Computer Science Courses](#) (School of Natural & Social Sciences) for description.

### **Social Software**

**NME 3540** Refer to MAT 3540 in [Mathematics/Computer Science Courses](#) (School of Natural & Social Sciences) for description.

### **Community-Centered Media**

**NME 3545** / 4 credits / Alternate years (Spring)

Student groups are paired with local organizations with which they work throughout the semester. After site visits, interviews, and research, students identify a specific problem or need that they can address through media art production. Students learn about the inner workings and critical impact of participating organizations while helping to envision and implement change through creative thinking and technical know-how. *Also offered as VIS 3545.*

**Prerequisite:** Permission of instructor

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

**NME 3560** / 4 credits / Fall

Students break down the physical barrier of the personal computer and bring computing into the "real" world. The main tool used for this purpose is Arduino, an open-source microcontroller popular with artists and makers. The class discusses the implications of wiring and programming personal electronics and examines artists who have used physical computing to create art. *Also offered as MAT 3560.*

**Prerequisite:** NME/MAT 1420 or 1520

### **Experimental Workshop (Part One and Two)**

**NME 3611** and **3621** Refer to TFI 3610 and 3620 in [Film Courses](#) for description.

### **Sound/Interactive Media I and II**

**NME 3630** and **3640** Refer to VSC 3630 and 3640 in [Sculpture Courses](#) (School of Art+Design) for description.

### **Networking and Security**

**NME 3650** Refer to MAT 3650 in [Mathematics/Computer Science Courses](#) (School of Natural & Social Sciences) for description.

### **Robotics**

**NME 3670** Refer to MAT 3670 in [Mathematics/Computer Science Courses](#) (School of Natural & Social Sciences) for description.

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

**NME 3720** / 4 credits / Spring

Considers how artists have traditionally managed interactive spaces and how new technologies expand and

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

**Prerequisite:** Permission of instructor

### **Mobile Media**

**NME 3765** / 4 credits / Alternate years (Spring)

A hands-on exploration of how mobile technology enables new forms of media creation and consumption, with a focus on social and participatory aspects. The mobile Web, geocoding, QR codes, augmented reality, mobile apps, and more are covered. Students use HTML 5 and Javascript for development. *Also offered as MAT 3765.*

**Prerequisite:** NME or MAT 2730, or permission of instructor

### **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 studied to stimulate ideas and give students an understanding of what is happening in the "Net art" world. Students are expected to challenge standard notions of how the Web functions. *Offered as VIS 3770 for visual arts majors.*

**Prerequisite:** NME 2730 or equivalent, and permission of instructor

### **Games for Change**

**NME 3780** / 4 credits / Alternate years

A hands-on examination of how digital games can go beyond pure entertainment and be used as a means for educating people about important social and global issues. Students work on Web-based Flash games, social networking games, or mobile games that are conceptualized, designed, and developed to effect change. *Also offered as MAT 3780.*

**Prerequisite:** One programming course (e.g., NME/MAT 1420 or 1520)

### **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**

**NME 4530** Refer to ARH 4530 in [Art History Undergraduate Courses](#) (School of Humanities) for description.

### **History of Recorded Music I and II**

**SOA 4600** and **4610** Refer to [Music SOA Courses](#) 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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/NewMedia/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/NewMedia/Courses.aspx).

## **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, creative writing, history, journalism, language and culture, literature, and philosophy, each leading to the B.A. degree. An M.A. degree program is also offered in 20th-century art history. Within the language and culture major, a full program is offered in French and Spanish, with opportunities to study Arabic, Chinese, German, Hausa, Hebrew, and Italian. Minors are also offered in most of the humanities disciplines.

Faculty members in the humanities also collaborate across the disciplines in such areas as Asian studies, gender studies, and Latin American studies ([Interdisciplinary Studies](#)); theatre and performance (in the [Conservatory of Theatre Arts](#)); and cinema studies (in the [School of Film and Media 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.

### **Purchase Writers Center**

The Purchase Writers Center, coordinated by the School of Humanities, is a focus for the College's many activities involving writers and writing. Each year, the Center hosts a group of fellows, local writers who have offices and access to the resources of the library and the College. Fellows conduct workshops at the College and in the community, lead writing groups, and, along with other Purchase writers, give readings.

The Purchase Writers Center is supported by an advisory board composed of distinguished writers: Kate Buford, Benjamin Cheever, Laura Shaine Cunningham, Thulani Davis, Al Filreis, Aminatta Forna, Jeremy Gerard, Sheila Kohler, Donald Margulies, Caryl Phillips, Marie Ponsot, Esmeralda Santiago, and David Shields.

For additional information and updates on the Purchase Writers Center, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Humanities/WritersCenter/default.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Humanities/WritersCenter/default.aspx).

### **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, a 340-seat theatre used for a wide range of activities and events; 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, *Chair, School of Humanities*

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For updates during 2011–2013, please visit [www.purchase.edu/humanities](http://www.purchase.edu/humanities).

## **School of Humanities: Courses**

### **Undergraduate course descriptions:**

[Art History](#) (ARH)

[Creative Writing](#) (CWR)

[Expository and College Writing](#) (LWR)

[History](#) (HIS)

[Jewish Studies](#) (JST)

[Journalism](#) (JOU)

[Language and Culture: Arabic](#) (ARA)

[Language and Culture: Chinese](#) (CHI)

[Language and Culture: French](#) (FRE)

[Language and Culture: German](#) (GER)

[Language and Culture: Hausa](#) (HAU)

[Language and Culture: Hebrew](#) (HEB)

[Language and Culture: Italian](#) (ITA)

[Language and Culture: Spanish](#) (SPA)

[Literature: 1000–2999](#) (LIT)

[Literature: 3000–3999](#) (LIT)

[Literature: 4000–4999](#) (LIT)

[Philosophy](#) (PHI)

### **Graduate course descriptions:**

[Art History](#) (ARH)

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For the current (or upcoming) semester schedule, search the schedule of classes at [Student Services](#) ([studentservices.purchase.edu](http://studentservices.purchase.edu)).

## **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

Genevieve Hyacinthe, Ph.D., Harvard 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

*Contributing Faculty:*

Juilian Kreimer: [Painting/Drawing](#)

For additional information:

[School of Humanities Faculty](#)

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For additional information and updates during 2011–2013, please 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:
    - ARH 3880/Junior Seminar in Art History
    - 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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/BA-AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/BA-AcademicRequirements.aspx).

## **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](http://www.purchase.edu/registrar) (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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/Minor.aspx).

### **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.*

#### **The Artist in History**

**ARH 1050** / 4 credits / Special topic (offered irregularly)

A study of the social history of art focused on the figure of the artist as a changing historical category.

#### **Touchstones of Modern Art**

**ARH 1060** / 4 credits / Alternate years

Introduces major movements, artists, and works of the modern period, and also covers basic skills for looking at and describing works of art. Designed for students for limited or no background in art history. *Limited to freshmen.*

#### **The Work of Images: The Function of Art in Western Culture**

**ARH 1070** / 4 credits / Alternate years

Major works of Western art are introduced, and their interactive and performative functions are assessed in specific social, political, and religious contexts. Students explore how art helped shape the very concept of “Western civilization” over time. Requiring no previous study of art history, this course introduces skills for analyzing art and for critical reading and writing. *Limited to freshmen; cannot be used as an art history elective.*

#### **Globalism in the Visual Arts**

**ARH 1065** / 4 credits / Alternate years

In this exploration of artists’ work and exhibitions, contemporary global power structures and the traditional hegemony of the West are critiqued. The course commences with the 2002 Whitney Biennial, a show dedicated to this theme. Artistic interventions regarding sustainability, new colonialism, terrorism, the geopolitics of gender, and digital technology are analyzed. Special attention is given to artists from non-G8 countries.

#### **Art in Spain**

**ARH 1400** / 3 credits / Special topic (offered irregularly, Summer, in [Spain](#))

An introduction to art of the past 500 years in Spain, focusing on certain key topics and periods that help to map out the particular nature of Spanish artistic culture. Special emphasis is placed on the works of such



artists as Velázquez, Goya, Picasso, Dalí, and Miró.

### **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

### **Introduction to the Structure and Function of Museums**

**ARH 2140** / 4 credits / Alternate years

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

### **Medieval Art and Architecture**

**ARH 2155** / 4 credits / Alternate years

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

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

**ARH 2160** / 4 credits / Alternate years

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

### **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.

### **West African Art**

**ARH 2300** / 4 credits / Alternate years

A survey presenting key artistic works from the cultures of West Africa and the Congo region. Students learn about the artistic, social, and political aspects important to these works and the artists that make them. Primary themes include accumulative and multimedia aesthetics, sustainable materials, music and performance, gender, divination, royalty, spirituality, nomadism, collective production, and contemporary art.

### **West African Dance: History, Theory, and Practice**

**ARH 2305** / 4 credits / Special topic (offered irregularly)

In this consideration of West African dance of the Mali-Guinea nexus, students investigate conditions of contemporary West African dance artists, their collaborative processes, and the archiving and preservation of their work, and engage in dance activities in West African idioms. Afro-Atlantic formats are also considered.

*Designed for students in all disciplines, including dance.*

### **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.

### **Museum Anthropology**

**ARH 2470** Refer to ANT 2470 in [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **Italian Art in the 16th Century: Reformations, Explorations, Deviations**

**ARH 2650** / 4 credits / Special topic (offered irregularly)

Examines Italian art and architecture of the High Renaissance, Mannerist, and Baroque periods, considering such issues as the status of the artist, the "crisis of the image" during religious reformations, and the place of art in an expanding early-modern understanding of the world. Emphasis is on the development of students' skills, including formal analysis and critical reading and writing.

### **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

### **African-American Art**

**ARH 3170** / 4 credits / Alternate years

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

### **Contemporary African Art**

**ARH 3177** / 4 credits / Alternate years

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

### **History of Photography**

**ARH 3190** / 4 credits / Special topic (offered irregularly)

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

### **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

### **Photography: The First Century**

**ARH 3215** / 4 credits / Alternate years

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

### **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

### **Art and Architecture in Southern Italy: Medieval to Baroque**

**ARH 3236** / 4 credits / Special topic (offered irregularly, Summer, in [Italy](#))

A survey of painting, sculpture, and architecture in Rome, southern Italy, and Sicily from 500 to 1700 A.D. This course looks at the rise of Christian medieval art, the flowering of the Renaissance, and the development of the dynamic Baroque style.

### **Italian Futurism**

**ARH 3238** / 4 credits / Special topic (offered irregularly, Summer, in [Italy](#))

Founded in Italy in 1909, Futurism declared a love of speed, aggression, and technology, and rejected the clichés of nature, love, and antiquity. This course addresses the ways in which Futurists attacked the conventions of art, includes a more general discussion of Futurist art in Italy in relation to its past, and investigates the influence of Futurism in France, Britain, and Russia.

**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.

**Introduction to Pre-Columbian Art and Civilizations**

**ARH 3255** / 4 credits / Alternate years

Explores the scope and complexity of pre-Columbian art and civilizations, which flourished in Mesoamerica and the Andes. While these societies were responsible for outstanding achievements in mathematics, astronomy, and agriculture, their most enduring contribution is manifested in their art and architecture. Includes required visits to the Metropolitan Museum of Art and the American Museum of Natural History.

**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

## **The Fictional Visual Arts**

**ARH 3507** / 4 credits / Special topic (offered irregularly)

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

## **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.

### **Artists on Art**

**ARH 3710** / 4 credits / Special topic (offered irregularly)

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

**Prerequisite:** ARH 2060 or equivalent

### **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.

### **Father of the Arts: Renaissance Drawing**

**ARH 3775** / 4 credits / Special topic (offered irregularly)

Explores the role of drawing in Renaissance art. Developments in paper-making technology and graphic media allowed artists to create and use drawings in different ways, until drawings came to be seen as finished

artworks in their own right, products of the artist's unique hand. Emphasis is on the development of students' skills, including formal analysis and critical reading and writing.

### **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.

### **Mexican Art From the Revolution to the NAFTA Era**

**ARH 3815** / 4 credits / Special topic (offered irregularly)

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

### **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

### **Writing Art Criticism**

**ARH 4000** / 4 credits / Alternate years

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

**Prerequisite:** One course in either modern or contemporary art history, or a writing course beyond LWR 1110

### **Contemporary Art and the Sublime**

**ARH 4015** / 4 credits / Special topic (offered irregularly)

Examines the resurgence, or persistence, in recent art of the sublime: an experience of overwhelming grandeur. Why have contemporary artists (Matthew Barney, Edward Burtynsky, Tacita Dean, Olafur Eliasson, Andreas Gursky, Bill Viola, and others) turned to an 18th-century aesthetic theory in order to address the pressing issues of our time: climate change, the expansion of technology, and economic globalization?

### **Exhibitions Seminar**

**ARH 4030** / 4 credits / Alternate years

In this seminar, students and the instructor co-curate an exhibition for the Neuberger Museum of Art. The class works on all aspects of the exhibition with the instructor and museum staff. Students learn about the



various functions of departments, including curatorial, education, exhibition design, development, and public relations, putting exhibition theory into practice. Exhibition topics vary.

**Prerequisite:** Permission of instructor

### **Obscenity and Censorship in Contemporary Art**

**ARH 4040** / 4 credits / Special topic (offered irregularly)

Considers the validity of obscene imagery—eroticism, violence, scatology, racism, and hate speech—in recent artistic practice. Students investigate the struggle to define the terms “art” and “obscenity” and the efforts to censor such art. What are the artistic, critical, and political effects of engaging with obscenity? What are the motivations and effects of attempting to censor it?

**Prerequisite:** ARH 2060

### **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

### **Minimalisms**

**ARH 4125** / 4 credits / Special topic (offered irregularly)

Drawing on both contemporary artists' and critics' writings and recent historical accounts, students consider minimalist art of the 1960s as a well-defined movement comprising a specific group of artists, versus “minimalism” as a diffuse tendency appearing in sculpture, painting, film, music, and dance. The relationship of minimalism to subsequent practices—postminimalism, process and land art, and conceptualism—is also explored.

**Prerequisite:** One course in 20th-century art

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

**ARH 4130** / 4 credits / Special topic (offered irregularly)

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

**Prerequisite:** One art history course

### **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

### **Theories of Painting**

**ARH 4225** / 4 credits / Alternate years

Painting has long been accompanied by theories describing its abilities to attract, deceive, and even harm. This course looks at key theories and debates in the history of the medium (e.g., Rubenistes vs. Poussinistes, painting's role among pluralistic practices) to better understand how both making and seeing a painting are colored by a history of ideas.

**Prerequisite:** ARH 1020 or 2040

### **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. *Also offered as NME 4530.*

**Prerequisite:** One art history course

### **Pre-Columbian Aesthetics in Modern Latin American Art**

**ARH 4590** / 4 credits / Special topic (offered irregularly)

Since the late 1800s, pre-Columbian art and history have inspired Latin American artists. This course investigates that phenomenon through an in-depth study of the work of individual artists, including Diego Rivera and Frida Kahlo, as well as more contemporary figures. Students are also introduced to pre-Columbian art and architecture.

**Prerequisite:** One course in art history or on some aspect of Hispanic culture

### **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.

### **African Art and Film**

**ARH 4770** / 4 credits / Alternate years

African art and visual culture are considered in the context of African film. African youth, who make up most of the continent's population, have had a marked effect on many sociopolitical phenomena. The films screened address African youth culture and such issues as the new independence (1960s), post-apartheid South Africa, youth rebels, religious fundamentalism, HIV, hip-hop and digital culture, and global emigration.

### **Performance Art in the West African Diaspora**

**ARH 4775** / 4 credits / Alternate years

An analysis of the roots and reinvigorations of West African performance art featuring the artist's body, with emphasis on manifestations in Europe, the United States, the Caribbean, Central and South America, and

especially Afro-Brazil. Topics include griot styles; contemporary African fashions and pop culture; and musical call and response as adapted for dance, sculpture, painting, film, fashion, and photography.

### **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 2011–2013, please visit

[www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/UndergraduateCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/UndergraduateCourses.aspx).

## **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)**

Refer to the [B.A. Program](#) for a list of the art history faculty.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/MAprogram.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/MAprogram.aspx).

## **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/Proseminar: 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](#).

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/MA-AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/MA-AcademicRequirements.aspx).

## **The Art History Program: Graduate Courses**

### ***Required Courses***

#### **Proseminar: 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***

#### **Writing Art Criticism**

**ARH 5000** / 4 credits / Alternate years

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

#### **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.

#### **Contemporary Art and the Sublime**

**ARH 5015** / 4 credits / Special topic (offered irregularly)

Examines the resurgence, or persistence, in recent art of the sublime: an experience of overwhelming grandeur. Why have contemporary artists (Matthew Barney, Edward Burtynsky, Tacita Dean, Olafur Eliasson, Andreas Gursky, Bill Viola, and others) turned to an 18th-century aesthetic theory in order to address the pressing issues of our time: climate change, the expansion of technology, and economic globalization?

### **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.

### **Exhibitions Seminar**

**ARH 5030** / 4 credits / Alternate years

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

**Prerequisite:** Permission of instructor

### **Obscenity and Censorship in Contemporary Art**

**ARH 5040** / 4 credits / Special topic (offered irregularly)

Considers the validity of obscene imagery—eroticism, violence, scatology, racism, and hate speech—in recent artistic practice. Students investigate the struggle to define the terms “art” and “obscenity” and the efforts to censor such art. What are the artistic, critical, and political effects of engaging with obscenity? What are the motivations and effects of attempting to censor it?

### **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.

### **Minimalisms**

**ARH 5125** / 4 credits / Special topic (offered irregularly)

Drawing on both contemporary artists' and critics' writings and recent historical accounts, students consider minimalist art of the 1960s as a well-defined movement comprising a specific group of artists, versus “minimalism” as a diffuse tendency appearing in sculpture, painting, film, music, and dance. The relationship of minimalism to subsequent practices—postminimalism, process and land art, and conceptualism—is also explored.

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

**ARH 5130** / 4 credits / Special topic (offered irregularly)

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

### **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.

### **African-American Art**

**ARH 5171** / 4 credits / Alternate years

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

### **Contemporary African Art**

**ARH 5177** / 4 credits / Alternate years

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

### **History of Photography**

**ARH 5190** / 4 credits / Special topic (offered irregularly)

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

### **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.

### **Photography: The First Century**

**ARH 5215** / 4 credits / Alternate years

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

## **Theories of Painting**

**ARH 5225** / 4 credits / Alternate years

Painting has long been accompanied by theories describing its abilities to attract, deceive, and even harm. This course looks at key theories and debates in the history of the medium (e.g., Rubenistes vs. Poussinistes, painting's role among pluralistic practices) to better understand how both making and seeing a painting are colored by a history of ideas.

## **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.

### **The Fictional Visual Arts**

**ARH 5507** / 4 credits / Special topic (offered irregularly)

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

### **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.

### **Pre-Columbian Aesthetics in Modern Latin American Art**

**ARH 5590** / 4 credits / Special topic (offered irregularly)

Since the late 1800s, pre-Columbian art and history have inspired Latin American artists. This course investigates that phenomenon through an in-depth study of the work of individual artists, including Diego Rivera and Frida Kahlo, as well as more contemporary figures. Students are also introduced to pre-Columbian art and architecture.

### **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.

### **Artists on Art**

**ARH 5711** / 4 credits / Special topic (offered irregularly)

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

### **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.

### **African Art and Film**

**ARH 5770** / 4 credits / Alternate years

African art and visual culture are considered in the context of African film. African youth, who make up most of the continent’s population, have had a marked effect on many sociopolitical phenomena. The films screened address African youth culture and such issues as the new independence (1960s), post-apartheid South Africa, youth rebels, religious fundamentalism, HIV, hip-hop and digital culture, and global emigration.

### **Performance Art in the West African Diaspora**

**ARH 5775** / 4 credits / Alternate years

An analysis of the roots and reinvigorations of West African performance art featuring the artist’s body, with emphasis on manifestations in Europe, the United States, the Caribbean, Central and South America, and especially Afro-Brazil. Topics include griot styles; contemporary African fashions and pop culture; and musical call and response as adapted for dance, sculpture, painting, film, fashion, and photography.

### **Mexican Art From the Revolution to the NAFTA Era**

**ARH 5815** / 4 credits / Special topic (offered irregularly)

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

### **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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/GraduateCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/GraduateCourses.aspx).

## 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.

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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 Sundberg Lunstrum, M.A., University of California, Davis

#### *Contributing Faculty:*

Nina Pelikan Straus: [Literature](#)

For additional information:

[School of Humanities Faculty](#)

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For additional information and updates during 2011–2013, please 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 (41–43 credits total) as follows. The foundation course and the two genre courses must be completed with a grade of B or higher:

- CWR 1050/Foundations in Poetry and Fiction: 4 credits\*
- Two courses in the student's chosen genre (poetry or fiction): 8 credits\*  
CWR 2400/Poetry Writing I and CWR 3400/Poetry Writing II  
or  
CWR 2500/Fiction Writing I and either CWR 3200/The Art of the Novella or CWR 3500/Fiction Writing II  
*\*Must be completed with a grade of B or higher*
- Two literature courses, chosen from the following: 3–4 credits  
LIT 2361/U.S. Short Story (3 credits)  
LIT 2560/Survey of U.S. Literature I (4 credits)  
LIT 2570/Survey of U.S. Literature II (4 credits)  
LIT 3315/19th-Century Novel in the U.S. (4 credits)  
LIT 3581/Realism and Naturalism (4 credits)  
LIT 3620/U.S. Poetry (4 credits)  
LIT 3755/Poetry and the Avant-Garde (4 credits)
- Two upper-level creative writing electives: 8 credits
- [Arts-related course\(s\)](#): 3–4 credits
- CWR 4000/Special Topics in Creative Writing: 3 credits
- CWR 4990/Senior Project in Creative Writing: 8 credits

**Note:** A semester of [study abroad](#) is strongly recommended.

### Examples of Arts-Related Courses

Courses in the following list are subject to change, and new courses may be added. Students should consult

with their faculty advisor when choosing arts-related courses.

**Conservatory of Music:**

SOA 4595/Opera History II

SOA 4610/History of Recorded Music II: Bebop to Hip-Hop

**Conservatory of Theatre Arts:**

**SOA 3775/Costume Design Seen Through Film**

**School of Art+Design:**

SOA 3000/Introduction to Video Art

SOA 3001/Art in the Age of Electronic Media

SOA 3210/Sound/Interactive Media I

SOA 3220/Sound/Interactive Media II

SOA 3237/The Arts for Social Change

SOA 3760/Creative Expression

SOA 4010/Performance Art I

**School of Film and Media Studies:**

SOA 3770/Anatomy of an Indie

**School of Humanities:**

ARH 3190/History of Photography

**School of Liberal Studies & Continuing Education:**

AAR 3120/Contemporary Art

AAR 3400/Impressionism

AAR 3520/Art of the '80s, '90s and 21st Century

ADR/FTF 3255/Musicals: Stage, Screen, and Beyond

CSS/FTF 3075/American Film, Reflections of a Century I: 1900–1949

CSS/FTF 3175/American Film, Reflections of a Century II: 1950–1999

GDR 3040/Life Drawing II

GPA 3060/Painting From Art History

GPA 3150/Painting II

GPH 3800/Printing Color Photographs

## **Sequence of Study**

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

1. To encourage an awareness of and sensitivity to the various aspects of the craft of creative writing, students are required to take the introductory course, CWR 1050/Foundations in Poetry and Fiction, in their first year of study.
2. In the second year, poetry students move on to CWR 2400/Poetry Writing I, then to CWR 3400/Poetry Writing II, while fiction writing students take CWR 2500/Fiction Writing I, followed by either CWR 3200/The Art of the Novella 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.
4. Students take CWR 4000/Special Topics in Creative Writing in the spring of their senior year, in tandem with the second semester of CWR 4990/Senior Project in Creative Writing.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CreativeWriting/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CreativeWriting/AcademicRequirements.aspx).

## **The Creative Writing Program: Courses**

## **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.

## **Foundations in Fiction and Poetry**

**CWR 1050** / 4 credits / Fall

Students are instructed in the basic aspects of craft and prepared for further study in the creative writing concentration of their choice.

**Prerequisite:** Permission of instructor

## **Creative Nonfiction**

**CWR 2300** / 4 credits / Spring

In this introduction to creative nonfiction, students explore a variety of forms within the genre, including personal narrative, memoir, reportage, and the lyric essay. Students also write and workshop their own original essays.

**Prerequisite:** CWR 1050 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 CWR 2500, and permission of instructor

## **Alternate Worlds**

**CWR 3125** / 4 credits / Special topic (offered irregularly)

This writing workshop draws on a variety of texts, media, and film as students explore fictional portrayals of other worlds. In their writing assignments, students focus on elements that contribute to effective narratives—setting, character, situation, etcetera—in order to create alternate realities.

**Prerequisite:** CWR 1050 and 2500

### **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 / Fall

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 CIN 3325 in [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

**Prerequisite:** CWR 3400 or CWR 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 Glück, 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

### **Writing Women:**

#### **Women Fiction Writers of the 20th and 21st Centuries**

**CWR 3653** / 4 credits / Special topic (offered irregularly)

Focuses on short fiction and novels written by women in the 20th and 21st centuries. Through readings, discussions, lectures, and both analytical and creative writing, students consider the female experience as portrayed in the fiction of women writers and the role of women writers in shaping the genre over the course of the last century. *Limited to creative writing majors. Offered as LIT 3653 for literature majors.*

### **Special Topics in Creative Writing**

**CWR 4000** / 3 credits / Spring

A series of mini-workshops, guest speakers, and activities focused on current trends in the field and on broader topics germane to students in their senior year.

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

**Corequisite:** CWR 4990

**Note:** This course will first be offered in Spring 2015, replacing CWR 4890

### **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 3200 or 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

**Note:** This course will be replaced by CWR 4000 in Spring 2015

### **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 4000 (as of Spring 2015); currently CWR 4890 (to be discontinued Spring 2015)

**Prerequisite:** CWR 4510 or 4511

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For updates during 2011–2013, please visit

[www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CreativeWriting/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CreativeWriting/Courses.aspx).

## **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.

### **History Faculty (Board of Study)**

Laura M. Chmielewski, Ph.D., City University of New York Graduate Center

Geoffrey Field, Ph.D., Columbia University

Rachel Hallote, Ph.D., University of Chicago

Paula Halperin, Ph.D., University of Maryland

Lisa Keller, Ph.D., Cambridge University

Diana Reinhard, Ph.D., Temple University

Wayne te Brake, Ph.D., University of Michigan

Joseph Verdicchio, Ph.D., New York University

Renqiu Yu, Ph.D., New York University

*Contributing Faculty:*

Robert Stein: Literature

For additional information:

School of Humanities Faculty

For updates during 2011–2013, please 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 core curriculum/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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/AcademicRequirements.aspx).

### 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)

Minor in Latin American Studies (Interdisciplinary Studies)

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/Minor.aspx).

### 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**  
(914) 251-6538  
[lisa.keller@purchase.edu](mailto:lisa.keller@purchase.edu)

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/LocalHistoryInternship.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/LocalHistoryInternship.aspx).

## The History Program: Courses

### Western Civilization I

**HIS 1010** / 4 credits / Fall

The ancient world to the beginning of the modern world at 1500 A.D.: an amalgamation of Celtic, Jewish, Greek, Roman, and German historical traditions.

### Western Civilization II

**HIS 1020** / 4 credits / Special topic (offered irregularly)

A study of texts and events that have shaped Western society and culture since 1500.

### The Historian's Craft

**HIS 1100** / 4 credits / Special topic (offered irregularly)

Addresses the ways that historians interpret and write about the past, the questions they ask, the sources they use, how they use concepts from other disciplines, and the ways that they structure their explanation. Then, by focusing on modern European history, the course explores recent historical debates about such themes as revolution, social class, industrialization, gender, war, and social change.

### Military, Government, and Society

**HIS 1105** / 4 credits / Special topic (offered irregularly)

Covers military history in the West to 1500 CE, including the ancient Near East, Greece, Rome, and Western Europe. Beyond coverage of armies, campaigns, and battles, this course focuses on the ways in which a country's military structure, its form of government, and the nature of its society influence one another.

### From Mesopotamia to Italy

**HIS 1110** / 4 credits / Special topic (offered irregularly)

A study of movements from the origins of Western civilization to the Italian Renaissance.

### 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.

## **Introduction to Latin American Studies**

**HIS 1600** / 4 credits / Fall

An introductory survey of the history of Latin America from colonial times to the present. Topics include geography, indigenous peoples, colonization and nation formation, society, politics, economy and culture of contemporary Latin America, and its place in today's world. *Also offered as LST 1600.*

## **Modern Latin America**

**HIS 2005** / 4 credits / Spring

Explores major social, cultural, economic, and political developments in Latin America from the period following the Wars of Independence to the present. The historical roots of such problems as racism, persistent poverty, and political repression are examined, focusing on "subaltern" groups (e.g., peasants, workers, women, and people of color).

## **The Ancient Middle East**

**HIS 2035** Refer to JST 2035 in [Jewish Studies Courses](#) for description.

## **American History Through Literature**

**HIS 2055** Refer to LIT 2055 in [Literature Courses: 1000–2999](#) 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.*

## **History of Journalism**

**HIS 2150** Refer to JOU 2150 in [Journalism Courses](#) for description.

## **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.

## **Introduction to Asian Studies**

**HIS 2250** / 3 credits / Fall

Examines the history of Asia and its peoples' interactions with each other and with other nations in the world, focusing on major issues in modern and contemporary times. Asian views and perspectives are introduced and discussed.

## **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.*

### **Society and Culture in Modern Brazil**

**HIS 2540** / 3 credits / Alternate years

Covers the history of Brazil from independence to the present. During this period, Brazil has transformed from a colonial, agrarian, slave society to a predominantly urban, industrialized nation and an aspiring world power. Students explore slavery, racism, urban life, immigration and industrialization, changing gender roles, political repression and military rule, *carnaval* and popular culture. *Also offered as LST 2540.*

### **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.

### **Ancient Greece and Rome**

**HIS 2800** / 4 credits / Alternate years

Covers the history and cultures of ancient Greece and Rome. Topics include Minoan and Mycenaean civilizations, classical antiquity, the Hellenistic period, Etruscan civilization, the Roman Republic, the Roman Empire, Roman interactions with neighbors, the birth of Christianity, and the early years of the Byzantine Empire. This course also addresses how to read primary sources, the historiography of antiquity, and how to use archaeological sources.

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

**HIS 2815** Refer to JST 2815 in [Jewish Studies Courses](#) for description.

### **Introduction to Chinese Arts and Culture**

**HIS 2820** / 3 credits / Special topic (offered irregularly)

A survey of Chinese arts and culture that introduces approaches to and connoisseurship of painting, calligraphy, sculpture, gardens, and architecture in dynamic relation to dynastic changes, literati-scholar tradition, cosmological and aesthetic concepts, and influences of Taoism and Buddhism during the period 221 B.C. to 1950. *Knowledge of Chinese language is not required or expected.*

### **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.

### **Representations of Latinos and Latinas in American Film, 1930–2000**

**HIS 3005** / 4 credits / Special topic (offered irregularly)

Cinematic representations of Latinos and Latinas are explored as crucial elements in the configuration of "America" as a national community, taking into account key historical moments in the relationship between the United States and Latin America.

### **History and Philosophy of Science**

**HIS 3009** Refer to PHI 3010 in [Philosophy 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.

## **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, maternalism, and social welfare. *Also offered as GND 3075.*

## **The Lives of Women**

**HIS 3080** / 4 credits / Alternate years

Examines the contributions of women who have defied gender barriers and made lasting changes to their societies. Intensive primary-source readings focus on case studies of selected women in America, England,

*Also offered as GND 3080.*

and France from the 12th century to the present.

**Prerequisite:** One course in women's history and permission of instructor

### **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.

### **Ancient Greece and Rome (Study Abroad)**

**HIS 3217** / 4 credits / Special topic (offered irregularly, Summer, in [Italy](#))

An examination of the history and archaeology of ancient Greece and Rome, from the Bronze Age through the period of the Roman Empire. Relevant portions of the history of other Mediterranean countries that interacted with Greece and Rome are also discussed. Field trips to Roman archaeological sites are included, with discussions on archaeological research in Mediterranean countries.

### **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.

### **Capital and Empire: Europe in the 19th Century**

**HIS 3288** / 4 credits / Alternate years

Examines the rise of the modern state, urbanization and bourgeois culture, liberalism and its critics, secularism and the expanding authority of the "world religions," imperial expansion and the destruction of "native peoples," and the birth of socialism. Readings include fiction, social theory, and contemporary writing as well as historical works.

### **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.

### **Encounter and Conflict: History of Jewish-Christian Relations**

**HIS 3325** Refer to JST 3325 in [Jewish Studies Courses](#) for description.

### **The Archaeology of Ancient Israel**

**HIS 3335** Refer to JST 3335 in [Jewish Studies Courses](#) for description.

### **Politics and Archaeology**

**HIS 3337** Refer to JST 3337 in [Jewish Studies Courses](#) for description.

### **Latin American Intellectuals in the Era of the Revolution**

**HIS 3355** / 4 credits / Alternate years

Introduces students to cultural and political history in Latin America from the end of World War I to the Sandinista Revolution in 1979. Focusing on the role of intellectuals, students explore debates on nationalism, immigration, culture, modernization, and development in the context of the consolidation of new Latin American states, the Alliance for Progress, the Chinese and Cuban Revolutions, and the student and guerrilla movements.

### **Classic Hollywood, Early America**

**HIS 3345** / 4 credits / Special topic (offered irregularly)

Students explore the underlying historical narratives of films from 1930 to 1960 that address topics from early

America. These narratives are compared to the ways Hollywood recast historical lessons to suit modern circumstances and to promote “American values” challenged by economic depression and the rise of fascism and communism. Special emphasis is on the works of Ford and Capra. *Also offered as CIN 3345.*

### **“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)

Examines the social, political, and cultural development of Italy from the late 18th century to the present, beginning with the process of Italian Unification (the Risorgimento). Later segments focus on the impact of World War I, the rise of Mussolini and Italian fascism, the transformation of Italian society in the 1950s and ’60s, and the challenges that Italy faces today.

### **Emergence of the Modern U.S.: 1877–1945**

**HIS 3465** / 4 credits / Alternate years

Examines some of the political, social, and economic transformations in the United States between 1877 and 1945. Topics include immigration, the expanding international role of the U.S., reform movements, urbanization, and technological change. Analysis of a range of primary sources, from paintings to film, is emphasized.

### **To Enjoy Our Freedom: African-American History Since 1865**

**HIS 3466** / 4 credits / Special topic (offered irregularly)



The meaning of freedom and citizenship is a central theme in this examination of the social, political, economic, and cultural forces that have shaped the lives of African Americans since the end of the Civil War. Topics include Reconstruction, the Harlem Renaissance, and the civil rights and black power movements. *Also offered as SOC 3466.*

### **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.

### **Film, History, and Trauma**

**HIS 3513** Refer to CIN 3513 in [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

### **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.

### **Slaves and Enslavement in the Americas**

**HIS 3625** / 4 credits / Alternate years

Examines processes of enslavement and emancipation in the Americas, with particular attention to Brazil and the Caribbean. Emphasis is on the everyday aspects of life in slave societies, the cultural history of the African diaspora, and slavery as a "political" question, broadly defined. Students also explore the implications of slavery for subsequent labor systems and race relations in the Atlantic world. *Also offered as LST 3625.*

### **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.

### **Sex and Gender in Latin America**

**HIS 3685** / 4 credits / Alternate years

Examines the new historiography on gender and sexuality in Latin America. It is organized around the themes of changing gender roles and shifting constructions of masculinity, femininity, and honor, with particular attention to issues of sexuality, sexual preferences, constraints, and transgressions. *Also offered as GND 3685.*

### **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. *Also offered as GND 3695.*

### **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.

### **Atlantic World Encounters, 1450–1800**

**HIS 3715** / 4 credits / Special topic (offered irregularly)

Students examine a broad range of encounters among the peoples of Africa, the Americas, the Caribbean, and Europe during the age of exploration and colonization. Special emphasis is placed on assessing first-hand accounts, visual materials, and period artifacts.

### **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 gender 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.*

### **Confucianism and Chinese Culture**

**HIS 3835** / 4 credits / Alternate years (Summer, offered in [China](#))

Students on this summer study tour visit three Chinese cities: Beijing, Xi'an, and Shanghai. The influence of Confucianism on traditional and contemporary Chinese culture and society is discussed and examined at historical and cultural sites, such as the Temple of Heaven and the Temple of Confucius.

### **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.*

### **Medieval Culture and Society**

**HIS 4030** Refer to LIT 4030 in [Literature Courses: 4000–4999](#) for description.

### **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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/Courses.aspx).

## **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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/JewishStudies/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/JewishStudies/).

### **The Jewish Studies Program: Courses**

Hebrew language courses are in the Language and Culture section.

#### **Klezmer Ensemble**

**JST 1360** Refer to MPE 1360 in Music Undergraduate Courses for description.

#### **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.

### **Introduction to Israeli Literature and Film: Gender Roles**

**JST 2876** / 4 credits / Special topic (offered irregularly)

How have modern Hebrew literature and culture developed and changed from the birth of Zionism in the late 19th century to today? Students consider this question by examining cinematic and literary works by such artists as Amos Gitai, Yehuda Amichai, and Yonah Wallach, who construct and contest ideals of Jewish masculinity and femininity. *Also offered as CIN and LIT 2876.*

### **Literature of the Arab-Israeli Conflict**

**JST 3037** / 4 credits / Special topic (offered irregularly)

What kinds of storytelling techniques do Israeli and Palestinian writers employ when they write about the conflict that has plagued their lands for generations? What commonalities and differences emerge when Israeli and Palestinian narratives are read together? Authors include Emile Habiby, Ghassan Kanafani, David Grossman, and Dahlia Ravikovitch. Hebrew and Arabic works are read in translation. *Also offered as LIT 3037.*

### **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.*

### **Encounter and Conflict: History of Jewish-Christian Relations**

**JST 3325** / 4 credits / Alternate years

The historical relationship of Judaism and Christianity and the encounter of the Jewish and Christian communities from ancient to contemporary times are examined. Topics include the split between the two religions in late antiquity, medieval disputations, and the challenges of the modern period. Students also examine the varying ways in which texts can be interpreted. *Also offered as HIS 3325.*

### **The Archaeology of Ancient Israel**

**JST 3335** / 4 credits / Special topic (offered irregularly)

Covers the archaeology of the land of Israel from the Neolithic Period to the end of the Iron Age, marked by the destruction of the first Jewish temple. This long period witnessed major events in the history of ancient Israel. This course uses archaeological and other forms of evidence, focusing on how that evidence is analyzed and treated. *Also offered as HIS 3335.*

### **Politics and Archaeology**

**JST 3337** / 4 credits / Alternate years

Explores the relationship between politics and archaeology. Topics include who owns antiquities; fakes, forgeries, and the manipulating of history; presentations of archaeology to the public; buying, selling, and auctioning of antiquities; and archaeology in wartime. The geographic range of topics includes Egypt, Iraq, Israel, Syria, and other countries in region, as well as Greece and Rome. *Also offered as HIS 3337.*

### **Israeli Music: Contesting National Culture**

**JST 3400** / 4 credits / Special topic (offered irregularly)

The evolution of Israeli national identity, culture, and identity politics is examined through Israeli popular music. Students explore various forms of contemporary Israeli music—Mizrahi (Middle Eastern Jewish)-infused pop music, Israeli rock, Palestinian hip-hop, Arab fusion, film music, and contemporary religious music. *Also offered as MUS 3400.*

### **Music and Cultural Expression in the Middle East**

**JST 3405** / 4 credits / Special topic (offered irregularly)

Examines the interrelations of musical practice and sociocultural processes in the Middle East. Through the study of Middle Eastern pop, indigenous, religious, and classical art music, students explore music and religion, contemporary politics, and gender formations as well as composition and improvisation techniques. *Also offered as MUS 3405.*

### **Life and Death in Modern Jewish Literature**

**JST 3513** / 4 credits / Special topic (offered irregularly)

Jewish culture-makers confronting modernity have asked: What is it to live well? To die well? This course notes how their answers, from comedy to lament, engage and challenge Jewish traditions. Texts include Jonathan Safran Foer's *Everything Is Illuminated*, Clarice Lispector's *The Passion According to G.H.*, Franz Kafka's *The Trial*, and *Guilt & Pleasure* magazine's Spring 2008 issue ("The Death Issue"). *Also offered as LIT 3513.*

### **Theatrical Representations of the Holocaust**

**JST 3709** / 4 credits / Special topic (offered irregularly)

Critics agree that the world of the concentration camps and ghettos is impossible to duplicate on stage. Despite serious aesthetic and practical constraints, playwrights in Europe, Israel, and America have, for the

last five decades, created a diverse group of plays dealing with this unprecedented 20th-century event. Works examined in class include documentary dramas, realistic reenactments, absurdist plays, a comedy, and a standup routine. *Also offered as LIT 3709 and THP 3709.*

### **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:** 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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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/JewishStudies/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/JewishStudies/Courses.aspx).

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

The journalism major at Purchase College is designed to provide students with the intellectual bases and skills to gather, assess, and disseminate information and ideas. This equips students for careers in journalism and a wide variety of other fields, including law, government, business, and public relations. The program fits naturally in the School of Humanities, as journalism at its best exemplifies the open and honest inquiry that marks the liberal arts and sciences.

Students are offered a central set of skills courses in journalism, electives in specialized areas in a variety of media, and courses that explore the broader context of journalistic practice. Students also take advantage of the broad offerings of Purchase College, and are encouraged to have internships. The studies culminate in a senior project, an extended work that allows students to showcase the full range of their talents.

*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  
Donna Cornachio, M.S., Columbia University Graduate School of Journalism  
Ross A. Daly, M.S., Columbia University Graduate School of Journalism  
Tara George, M.S., Columbia University Graduate School of Journalism  
Lisa Keller, Ph.D., Cambridge University  
Nathan Lunstrum, M.F.A., Washington State University  
Andrew Salomon, M.S., Columbia University Graduate School of Journalism  
Mary Alice Williams, B.A., Creighton University

For additional information:

[School of Humanities Faculty](#)

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For updates during 2011–2013, please 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:

#### **I. Introductory Courses: 6 credits**

These courses are open to freshmen.

1. JOU 1500/Introduction to Media: 3 credits
2. JOU 2150/History of Journalism: 3 credits

## **II. Central Courses: 22 credits**

1. JOU 2515 and 2915/Journalism I and II: 8 credits\*
2. JOU 3080/Freedom and the Media: 4 credits
3. JOU 3880/Junior Seminar in Journalism: 2 credits
4. JOU 4990/Senior Project in Journalism: 8 credits

## **III. Journalism Electives: 10–12 credits**

Three journalism electives, chosen from the list below. New courses may be added to this list. Students should check with their faculty advisor to determine if a new course is an appropriate elective.

JOU 2050/Digital Photography II\*\*  
JOU 3040/Race, Gender, and the Media  
JOU 3100/Photojournalism\*\*  
JOU 3150/Introduction to Broadcast Journalism  
JOU 3200/Feature Writing  
JOU 3220/The Art of Sportswriting  
JOU 3230/The Beat of Music Journalism  
JOU 3250/Multiple Platform Writing  
JOU 3260/Environmental Journalism  
JOU 3310/Advanced Broadcast News  
JOU 3374/The Literature of Journalism  
JOU 3400/Voice of Sept. 11 Workshop  
JOU 3500/Multimedia Tools  
JOU 3600/News Editing  
JOU 3700/Covering the Arts  
JOU 3780/Criticism/Reviewing Workshop  
JOU 4020/International Issues Reporting  
JOU 4100/Narrative Journalism  
JOU 4320/Broadcast Writing

## **IV. Other Studies**

Five designated electives in the liberal arts and sciences, to be chosen from one of the following areas or from an approved list of courses in these areas. (Many students will find it appropriate to earn a minor in one of these areas.) The per-course credits vary, but the credit total is typically 18 to 20.

- **Humanities:**
  - History
  - Language and Culture
  - Literature
- **Natural Sciences**
- **Social Sciences:**
  - Economics
  - Political Science
  - Sociology
- **Interdisciplinary Studies:**
  - Gender Studies
  - Other approved area studies

\*JOU 2515 and 2915 must be taken initially and in sequence.

\*\*JOU 1100/Digital Photography I or JOU 2100/Photography for Journalists is a prerequisite for JOU 2050 and JOU 3100. JOU 110 0 and 2100 do not count toward requirements for the major.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/AcademicRequirements.aspx).

## **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 the this minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/](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 (18–20 credits) are required:

JOU 2515/Journalism I\*  
JOU 2915/Journalism II\*  
JOU 3080/Freedom and the Media  
JOU —/Two journalism electives

\*JOU 2515 and JOU 2915 must be taken initially and in sequence.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/Minor.aspx).

## **The Journalism Program: Courses**

### **Introduction to Media**

**JOU 1500** / 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.

### **Digital Photography I**

**JOU 1100** / 4 credits / Every year

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 / Every year

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.

### **History of Journalism**

**JOU 2150** / 3 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 2150.*

### **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.

### **Journalism II**

**JOU 2915** / 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 2915 may be eligible for one or two semester-long internships at local publications.

**Prerequisite:** JOU 2515

### **Reporting the Region**

**JOU 3020** / 4 credits / Special topic (offered irregularly, Summer, in [France](#))

Students explore the Hyères region to produce journalistic reports that include writing and photography. Assignments include stories on challenges facing a French family, implications of a French political issue, a social issue, and a travel piece. The goal is for students to write as a foreign correspondent, conveying the community's views, struggles, sights, and sensations to an audience back home.

### **Through the Lens: Photo in France**

**JOU 3025** / 4 credits / Special topic (offered irregularly, Summer, in [France](#))

Students are introduced to documentary techniques as they explore the Hyères region through their digital cameras. Topics include environmental portraiture, landscape, and feature photography, among others. France's rich contributions to documentary photography and the "decisive moment" are discussed. Students shoot and produce a photo story on the community, culture, and environment of Hyères. Open to beginning and advanced photography students.

### **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.

### **Freedom and the Media**

**JOU 3080** / 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.

### **The Art of the Interview**

**JOU 3090** / 4 credits / Special topic (offered irregularly)

Students build on skills acquired in previous journalism classes as they explore in depth the various interviewing techniques for print, broadcast, and online media. Students critique each other's work and critically dissect published articles and broadcast interviews. They report and write their own in-depth profiles with an eye toward publication in professional or student publications or broadcast outlets.

### **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

### **Introduction to Broadcast Journalism**

**JOU 3150** / 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.

### **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 2915

### **The Art of Sportswriting**

**JOU 3220** / 4 credits / Alternate years (Spring)

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 / Alternate years (Fall)

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.

### **Multiple Platform Writing**

**JOU 3250** / 4 credits / Special topic (offered irregularly)

News, regardless of how it is distributed, is migrating to the Web. Building on the lessons of JOU 2515 and 2915, this course introduces techniques of writing for radio and television news and using audio and video to tell stories. It also explores the new language and iconography of Web-based content.

**Prerequisite:** JOU 2515 and 2915

### **Environmental Journalism**

**JOU 3260** / 4 credits / Special topic (offered irregularly)

In this introduction to the issues associated with reporting on the environment, students gain an understanding of the science behind local and global environmental issues and the journalistic approaches necessary to illuminate those issues. The course grapples with the difficulties inherent in translating scientific information for mass audiences. *Also offered as ENV 3260.*

**Prerequisite:** Junior standing and either ENV 1500 or JOU 2515 and 2915

### **Advanced Broadcast News**

**JOU 3310** / 4 credits / Every semester

Expands the foundation skills learned in JOU 3150. Topics include advanced broadcast writing, filming, and editing. Students produce a news/feature television program at a working television station. *Also offered as CIN 3310.*

**Prerequisite:** JOU 3150 and permission of instructor

### **The Literature of Journalism**

**JOU 3374** / 4 credits / Spring

Students look at the evolution of long-form journalism since the 1960s, its triumphs and shortcomings, and its future in the digital age. Works include Capote's *In Cold Blood*, the magazine writing of Gay Talese and Elizabeth Gilbert, and the documentary *Hoop Dreams*. Students also examine journalistic fiction, from Norman Mailer to the films of Sidney Lumet and comedy of Jon Stewart. *Also offered as LIT 3374.*

### **Voice of Sept. 11 Workshop**

**JOU 3400** / 4 credits / Special topic (offered irregularly)

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

### **Multimedia Tools**

**JOU 3500** / 3 credits / Spring

An introduction to issues and developments in multimedia journalism. Students critique and create stories for publication online, learning how to assemble story packages that combine media elements, including text, video, audio, and images. Includes some exploration of the use of social media and other techniques to promote stories.

### **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 2915

### **Criticism/Reviewing Workshop**

**JOU 3780** Refer to THP 3780 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

**Prerequisite:** JOU 2915

### **Junior Seminar in Journalism**

**JOU 3880** / 2 credits / Spring

Students examine issues in journalism. *Required for journalism majors.*

**Prerequisite:** JOU 2515 and 2915

### **Covering the Arts**

**JOU 4010** / 4 credits / Alternate years (Fall)

Using the College's wide array of cultural activities as material, students learn to bring immediacy and depth to their reporting on entertainment and the arts. The course begins with a study of the form and function of various disciplines as a basis for this reporting.

**Prerequisite:** JOU 2515 and 2915

### **International Issues Reporting**

**JOU 4020** / 4 credits / Alternate years (Fall)

Examines the methods of international affairs journalism, how international issues and organizations are covered, and the innovative ways in which local reporters can reach out to bring the world closer to their readers. Students produce stories that illuminate connections between nearby neighborhoods and faraway lands. *Limited to students who have declared a major or minor in journalism.*

**Prerequisite:** JOU 2515 and 2915

### **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 2915; for students in other disciplines, writing background; and permission of instructor for all students

### **Broadcast Writing**

**JOU 4320** / 4 credits / Special topic (offered irregularly)

Writing for broadcast requires advanced producing skills. This advanced course focuses on the graphics, rolling visuals, and sound structure that illuminate the scripted language written for radio and television. Class exercises and field assignments provide opportunities to develop and practice these skills, and current events frame classroom discussions.

**Prerequisite:** JOU 2515 and 2915

### **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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/Courses.aspx).

## **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](#). Courses in [Hausa](#) are also available through the Anthropology Program.

Modern languages are taught through an approach that immediately involves students in oral interactions in the target language, while developing their linguistic and cultural awareness. Beginning French and Spanish courses also include interactive language labs. As students acquire fluency, they are introduced to varied aspects of the language's cultural context. These include courses in civilization, translation, literature, and history.

### **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 core curriculum requirements.

### **Minors in the Language and Culture Program**

Students majoring in any discipline may pursue a minor offered by the Language and Culture Program (Chinese, French, Italian, 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  
Marc Brudzinski, Ph.D., Duke University  
Gari LaGuardia, Ph.D., University of Pennsylvania  
Carolina Sanin, Ph.D., Yale University  
Kalin Wang, B.A., People's University of Beijing

For additional information:

School of Humanities Faculty

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For updates during 2011–2013, please 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:
  - an advanced language course and/or
  - 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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/AcademicRequirements.aspx).

## **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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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/arabic.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/arabic.aspx).

## **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.

### **Chinese Culture and Everyday Life**

**CHI 1500** / 3 credits / Fall

Introduces various aspects of Chinese culture (e.g., values, customs, manners, and festivals) and discusses everyday life in contemporary Chinese society.

### **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

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/chinese.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/chinese.aspx).

## **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.

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## 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.

### Literature and the City

**FRE 2675** Refer to LIT 2675 in [Literature Courses: 1000–2999](#) for description.

### 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



## **Caribbean Writers**

**FRE 3065** Refer to LIT 3065 in [Literature Courses: 3000–3999](#) for description.

## **French Caribbean Literature**

**FRE 3067** / 4 credits / Alternate years

A study of major developments in French Caribbean literature of the 19th through 21st centuries. This course focuses on questions of language, race, gender, geography, and class, with emphasis on local, regional, and global frames of reference. *Also offered as LIT 3067.*

## **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](#) (School of Film and Media Studies) 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.

## **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.*

## **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](#) (School of Film and Media Studies) 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

### **Marcel Proust**

**FRE 4201** Refer to LIT 4200 in [Literature Courses: 4000–4999](#) for description.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/french.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/french.aspx).

## **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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/German.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/German.aspx).

## **The Language and Culture Program: Hausa Courses**

### **Nigerian/Hausa Language and Culture I**

**HAU 1010** Refer to ANT 1010 in [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **Nigerian/Hausa Language and Culture II**

**HAU 1020** Refer to ANT 1020 in [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/hausa.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/hausa.aspx).

## **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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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/hebrew.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/hebrew.aspx).

## **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 Pisciotta, 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.

### **20th-Century Italian Fiction**

**ITA 3426** Refer to LIT 3426 in Literature Courses: 3000–3999 for description.

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For updates during 2011–2013, please visit [www.purchase.edu/](http://www.purchase.edu/)

[departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/Italian.aspx](#).

## **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

### **Spanish Composition and Conversation**

**SPA 3020** / 4 credits

Description and frequency unavailable. Please contact the School of Humanities for information.

### **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.

### **Mexican Cinema**

**SPA 3080** Refer to CIN 3080 in [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

### **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 CIN 3211 and LIT 3211.*

**Note:** SPA 3210 is taught in Spanish; SPA 3211 is taught in English.

**Prerequisite (for SPA 3210):** 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

### **Advanced Spanish Reading and Conversation**

**SPA 3260** / 4 credits / Alternate years (Fall)

Conducted entirely in Spanish, this course focuses on reading, researching, and analyzing a variety of texts and consists primarily of literary, philosophical, and social discussions in the target language. It is designed to facilitate, improve, and develop reading and analytical skills as well as students' confidence in their ability to speak Spanish in public. In addition to the extensive class discussions, students read two novel-length books and write two short essays in Spanish. Taught in Spanish.

### **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 Idea of Latin America**

**SPA 3687** / 4 credits / Special topic (offered irregularly)

Who had the idea to name part of the world “Latin America”? What makes it “Latin”? Who has an interest in this definition? Who is included and who isn’t? This course asks these questions and others through readings of texts by Bolívar, Martí, Mariátegui, and others. *Also offered as LIT 3687.*

### **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 THP 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 árquez, 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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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/spanish.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/spanish.aspx).

## **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)**

#### **Conservatory of Theatre Arts:**

Kay Ellen Capo, Ph.D., Northwestern University

#### **School of Humanities:**

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

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For updates during 2011–2013, please 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, excluding the senior project, must be completed with a grade of C or higher.
  2. Certain courses in language and culture and in theatre and performance (THP prefix) 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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/AcademicRequirements.aspx).

### **The Literature B.A. Program and Minor: 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.

**For the minor in literature:**

Comparative literature courses in the sequences 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\*  
LIT 2121/Princes, Priests, and Peasants\*  
LIT 2205/Shakespeare Then and Now\*  
LIT 2885/Theatre Histories I\*  
LIT 3127/Early Modern English Poetry  
LIT 3140/Medieval English Literature\*  
LIT 3141/Medieval and Renaissance English Drama\*  
LIT 3150/Chaucer  
LIT 3155/Renaissance in England  
LIT 3160/Literature of the High Middle Ages\*  
LIT 3220/Renaissance in Europe I\*  
LIT 3233/Literature of Utopia and Discovery  
LIT 3250/Milton  
LIT 3705/Cervantes  
SPA 3710/Cervantes (*taught in Spanish*)  
LIT 3825/British Poetry I: Beginnings to 1650  
LIT 4180/Dante and Medieval Culture\*  
LIT 4020/Religion and Mysticism in Hispanic Culture\*  
LIT/HIS 4030/Medieval Culture and Society\*  
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  
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 3355/Romanticism and Empire  
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  
LIT 3630/Melville  
LIT 3827/British Poetry II: 1660–1940  
LIT 4685/Whitman and Dickinson

**Sequence III: 1900–Present**

LIT 1190/Modernism: The 20th Century\*  
LIT 2100/Introduction to African-American Literature  
LIT 2195/Italian-American Literature and Popular Culture  
LIT 2305/Introduction to Contemporary Global Literature\*

LIT 2600/American Drama: From O'Neill to Albee  
 LIT/FRE 2675/Literature and the City\*  
 LIT 2680/The Beat Generation  
 CIN 2760/Cinematic Expression I  
 CIN 2770/Cinematic Expression II\*  
 LIT 2825/Modernism and the Metropolis\*  
 LIT 2855/Israeli Literature  
 LIT 2872/The Golden Land: American Jewish Literature and Film  
 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 Romanticism\*  
 LIT 3380/Literature of the Harlem Renaissance  
 LIT 3415/Global Metafiction\*  
 LIT 3420/Modern Poetry\*  
 LIT 3424/Modern and Postcolonial France\*  
 LIT 3426/20th-Century Italian Fiction  
 THP 3460/Contemporary British Drama\*  
 LIT 3490/James Joyce  
 LIT 3495/Black American Drama  
 LIT 3513/Life and Death in Modern Jewish Literature  
 LIT 3537/Decolonization and Fundamentalism\*  
 SPA 3610/Modern Spanish Literature\*  
 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 3653/Writing Women: Women Fiction Writers of the  
 20th and 21st Centuries  
 LIT 3680/Surrealism and Its Legacy  
 LIT 3685/Modern Novel of Latin America (in English)\*  
 LIT 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 3709/Theatrical Representations of the Holocaust\*  
 LIT 3711/Classics of French Literature on Film  
 LIT 3715/Jewish Texts, Global Contexts: Multiple Voices in Diaspora\*  
 LIT 3725/Literature of the Holocaust  
 LIT 3751/European Drama in Our Time\*  
 LIT 3839/The Modern Novel\*  
 LIT 3855/Politics and Literature in Central Africa\*  
 LIT 4190/Williams and Faulkner  
 LIT 4200/FRE 4201/Marcel Proust  
 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 is comparative, students should check with their faculty advisor. *Please note that these courses do not fulfill the sequence requirement.*

LIT 1140/The West and Others  
 LIT 1150/Border Crossings  
 LIT 1160/American Childhoods  
 LIT 2125/South Asian Cultural Identity and (Dis)Location  
 LIT 2175/The Faust Legends in Literature

LIT 2385/African Literature  
LIT 2835/Happiness: Philosophy, Film, Literature  
LIT 3025/Women and Film  
LIT 3037/Literature of the Arab-Israeli Conflict  
LIT 3065/Caribbean Writers  
FRE/LIT 3067/French Caribbean Literature  
LIT 3105/Literature of the Middle Passage  
THP 3250/Theories of Drama and Performance  
THP 3520/Gay and Lesbian Theatre and Performance  
THP 3600/Women and Drama  
LIT 3619/Shakespeare and Film  
LIT 3655/Feminism and Culture  
LIT 3687/The Idea of Latin America  
THP 3700/Theatre and Revolutions  
LIT 3700/Literature and Empire

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/MajorCourseSequences.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/MajorCourseSequences.aspx).

## Minor in Literature

The minor in literature is designed to provide students with an opportunity to study literature in a comparative context. Students interested in the minor should submit a completed [Application for a Program of Minor Study](#) (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 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 be chosen from two different literature [sequences](#).
  - d. Of the five courses, one must be [comparative](#).
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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/Minor.aspx).

## The Literature Program: Lower-Level Courses (LIT 1000–2999)

### The Common Era Begins

**LIT 1090** / 4 credits / Spring

A study of the eastern Mediterranean during “New Testament” times—the conflict of Jewish and Roman cultures that mark the beginning of the “Common Era.” While the primary focus is on literary texts, visual arts as well as historical documents and accounts are also included.

### College Writing

**LWR 1110** Refer to [Expository and College Writing Courses](#) for description.

### Modern

**LIT 1130** / 4 credits / Special topic (offered irregularly)

We are modern, aren’t we? But what makes us so? Not merely a location in time, or style, or a particular idea, or beliefs. Then what is it? Expressions of the “modern”—literature, visual arts, performance arts, films, TV, philosophies, events—anything that might help us understand the term better, are studied to help us understand ourselves. Readings include Faulkner, Beckett, modern poets, and essays by Freud and the feminists.

### The West and Its Others

**LIT 1140** / 4 credits / Special topic (offered irregularly)

Explores some of the history, institutions, economy, society, and culture of Britain as a dominant European

cultural power and also as an imperial power influencing its colonial possessions. Race and gender are examined, as are the shifting hierarchies between and within cultures. Included are Aphra Behn, E.M. Foster, Rokeya Sakhawat Hossain, Rudyard Kipling, John Stewart Mill, William Shakespeare, and Mary Shelley.

### **Border Crossings**

**LIT 1150** / 4 credits / Spring

Social borders are examined through literature that explores immigration, assimilation, and the experience of those who exist “between” cultures. A major focus is on the “hybridizing” of cultures and the way that literature expresses the blending of cultures through language and narrative structure.

### **American Childhoods**

**LIT 1160** / 4 credits / Special topic (offered irregularly)

Examines notions of childhood in the U.S. from the colonial period until today. Major historical shifts in the paradigms through which childhood has been understood are tracked. Topics include the impact of class, gender, race, and ethnicity on the experience and representation of childhood and the registration of these changes in literature.

### **Reading Our Past From the Present**

**LIT 1170** / 4 credits / Special topic (offered irregularly)

A selection of literary and philosophical texts from the Western cultural tradition during the past 2,000 years, with special emphasis on the lenses through which later ages select, read, and construct the past from the present. Texts include works by St. Augustine, Shakespeare, Freud, Marx, Joyce, Brecht, and a selection of contemporary works of film and stage. Where available, texts from the Western tradition being staged on campus are used.

### **From Evolution to Feminism: Darwin, Marx, Freud, and de Beauvoir**

**LIT 1180** / 4 credits / Every year

Freshman students are introduced to Darwin’s theory of evolution, Marx’s critique of capitalism, Freud’s writings on psychoanalysis, and de Beauvoir’s feminism.

### **Modernism: The 20th Century**

**LIT 1190** / 4 credits / Special topic (offered irregularly) / Sequence III

The beginning of the 20th century witnessed an extraordinary ferment and experimental attitude in the arts. This course examines the rise of abstraction and experimentalism in literature, painting, music, and dance in Europe and America from 1899 to the 1950s. The course also considers the artistic breakthroughs of Stravinsky, Schoenberg, Graham, Cézanne, Picasso, Mallarmé, Eliot, Pound, and de Kooning, among others.

### **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 the Novel**

**LIT 1540** / 4 credits / Alternate years (Fall)

The rise of the novel and its continued relevance today. In addition to close readings of novels from a variety of time periods and countries, students read about the conditions that gave rise to the novel as a genre and various theoretical interpretations of the form and its functions.

### **Introduction to Lyric Poetry**

**LIT 1550** / 4 credits / Every year

An examination of a wide array of poems from classical antiquity to the 21st century. In this course, students consider the multiple ways that poetry works to create meaning and emotion and investigate techniques of close analysis. Particularly recommended for students interested in the study of literature, creative writing, and language.

### **Writing Memoir**

**LIT 2052** Refer to LWR 2052 in [Expository and College Writing Courses](#) for description.

### **American History Through Literature**

**LIT 2055** / 4 credits / Special topic (offered irregularly)

Literature inhabits, reflects, creates, and ironically examines the “history” that is its context. This course observes the central narrative of American history, American institutions and anti-institutions, and the American international situation through the peculiar lens of American poetry, fiction, cinema, and other literary

arts. Also offered as HIS 2055.

### **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.

### **South Asian Cultural Identity and (Dis)Location**

**LIT 2125** / 4 credits / Alternate years

Students read about South Asians dislocated from their homeland, focusing on issues of cultural displacement, alienation, assimilation, and construction as they follow narratives of South Asians who attempt to preserve the traces of their ethnic, cultural, and religious identities. Authors include Jhumpa Lahiri, Bharati Mukherjee, V.S. Naipaul, and Amitav Ghosh, among others.

### **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*.

### **Italian-American Literature and Popular Culture**

**LIT 2195** / 4 credits / Sequence III

Special topic (offered irregularly)

Using the lens of the politics of whiteness, this course juxtaposes popular stereotypes with more complex views. Authors include Mario Puzo, Tina DeRosa, John Fante, and Kym Ragusa, among others. The investigation of popular culture encompasses early film classics, the iconic *Godfather*, and experimental films; music from the crooners to rap and hip-hop; and performance art. Attendance at two or three off-campus events is required. Also offered as MSA 2195.

### **Shakespeare Then and Now**

**LIT 2205** / Sequence I

Refer to THP 2205 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

### **Introduction to Contemporary Global Literature**

**LIT 2305** / 4 credits / Alternate years

Examines how literature is shaped by intersections of the local and the global in examples drawn from five regions: North America, Latin America and the Caribbean, Asia, Africa, and the Middle East.

### **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."

### **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, Deuteronomic Histories, prophets major and minor, Job and Ecclesiastes, the Gospels, and Apocalypse. This is not a course in religion, but in a literary and cultural tradition deeply concerned with human action in relation to divinity.

### **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 II

An examination of literature written in the U.S. between the 1830s and the beginning of the 20th century. Careful attention is paid to the context of western expansion, slavery and its legacy, industrialization, immigration, and other historical developments. While much of the course is devoted to the "American Renaissance," students also consider several contemporaneous literary traditions and their interrelationships.

### **American Drama: From O'Neill to Albee**

**LIT 2600** / Sequence III

Refer to THP 2600 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

### **Literature and the City**

**LIT 2675** / 4 credits / Alternate years / Sequence III

An examination of the relationship between urban life and literary creation. How have writers dealt with the changes brought on by urbanization in different places? In what ways has the city changed how writers write and people read? These and other questions are explored through the study of modern writers and cities in the Americas and Europe. *Also offered as FRE 2675.*

### **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](#) (School of Film and Media Studies) for description.

## **Modernism and the Metropolis**

**LIT 2825** / 4 credits / Special topic (offered irregularly) / Sequence III

The relationship between the developments of urban modernity and aesthetic modernism is charted through the first half of the 20th century in three major metropolitan centers: Paris, London, and New York. The focus is on British and American modernist poetry and novels.

## **Happiness: Philosophy, Film, Literature**

**LIT 2835** Refer to PHI 2835 in [Philosophy Courses](#) for description.

## **Birds: Literature, Ornithology**

**LIT 2850** / 4 credits / Special topic (offered irregularly)

A study of the cultural, literary, and natural history of birds. Students read poems and essays, study ornithology texts and field guides, and occasionally go into the field to look at birds. Owning a pair of binoculars would be helpful. *Also offered as ENV 2850.*

## **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.*

## **Introduction to Israeli Literature and Film: Gender Roles**

**LIT 2876** Refer to JST 2876 in [Jewish Studies Courses](#) for description.

## **Theatre Histories I**

**LIT 2885** / Sequence I

Refer to THP 2885 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/Courses1000-2999.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/Courses1000-2999.aspx).

## **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.

## **Lesbian and Gay Poetry**

**LIT 3004** / 4 credits / Special topic (offered irregularly)

A writing-intensive course in which students study the poetry of queer-identified writers through the lenses of sexuality, culture, identity, history, and poetic technique. *Also offered as GND 3004.*

## **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.

## **Literature of the Arab-Israeli Conflict**

**LIT 3037** Refer to JST 3037 in [Jewish Studies Courses](#) for description.

## **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. *Also offered as FRE 3065.*

## **French Caribbean Literature**

**LIT 3067** Refer to FRE 3067 in [French Courses](#) for description.

## **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.

## **Immigration and Ethnicity in U.S. Literature**

**LIT 3093** / 4 credits / Alternate years

We are “a nation of immigrants,” wrote John F. Kennedy. Beginning in the 1880s and continuing to the present, this course explores issues surrounding immigration, ethnicity, and nationality through the lens of immigrant writing. Students look at shifts and continuities over time and among diverse ethnic groups and explore how America creates ethnicity and immigrants create America.

## **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' *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.

### **Early Modern English Poetry**

**LIT 3127** / 4 credits / Alternate years (Fall) / Sequence I

An exploration of representative poems in English and associated poetical theories from the late medieval and early modern period (c. 1450–1660), including erotic and religious lyrics, epic and narrative poems, and the emergence of women poets. Poets studied include Wyatt, Spenser, Philip, Robert and Mary Sidney, Southwell, Greville, Raleigh, Shakespeare, Donne, Wroth, Herbert, and Crashaw.

### **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 THP 3140 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) 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 “prophecy” 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](#) (School of Film and Media Studies) 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.

## **Romanticism and Empire**

**LIT 3355** / 4 credits / Special topic (offered irregularly) / Sequence II

An advanced course examining the construction of India and other "Oriental" spaces in the British imagination during the first phase of imperialism in India (1757–1857). This period coincides with the Romantic movement in England; therefore, British Romanticism and also nonliterary writing in Britain during this period are considered in the context of Empire. Topics include otherness, difference, exoticism, transculturation, assimilation, and hybridity.

## **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.

## **The Literature of Journalism**

**LIT 3374** Refer to JOU 3374 in [Journalism Courses](#) for description.

## **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.

## **Global Metafictions**

**LIT 3415** / 4 credits / Special topic (offered irregularly) / Sequence III

Metafictions "radically call attention to their status as fictions." They are hardly new, despite their association with "postmodernity"—Cervantes' *Don Quixote* is an example of early metafiction. This course focuses on contemporary texts in the global context: *The Wind-up Bird Chronicle*, Murakami; *The Hakawati*, Alameddine; *My Name is Red*, Pamuk; *Underworld*, Delillo. *Considerable experience with literature is helpful.*

## **Modern Poetry**

**LIT 3420** / 4 credits / Special topic (offered irregularly) / Sequence III

This sweeping view of modern poetry in English begins with the founders of poetic modernity in the mid-to-late 19th century (Whitman, Hopkins), includes the great modernists (Yeats, Stevens, Pound, Eliot, and many others), and moves up to the edge of the contemporary (Roethke, Bishop).

## **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 and College Writing Courses](#) for description.

## **Contemporary British Drama**

**THP 3460** / Sequence III

Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) 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*.

## **Black American Drama**

**LIT 3495** / Sequence III

Refer to THP 3495 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

## **Gothic**

**LIT 3497** / Sequence II

Refer to ARH 3497 in [Art History Undergraduate Courses](#) for description.

## **Life and Death in Modern Jewish Literature**

**LIT 3513** / Sequence III

Refer to JST 3513 in [Jewish Studies 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](#) (School of Film and Media Studies) for description.

## **Decolonization and Fundamentalism**

**LIT 3537** / 4 credits / Special topic (offered irregularly) / Sequence III

Explores the process of decolonization in the context of the emergence of India and Pakistan in South Asia and traces the origin of fundamentalism in this region. Students examine the impact that fundamentalism has

on religious, regional, and class identity through the works of both literary and nonliterary writers (e.g., Gandhi, Nehru, Jinnah, Nandy, Adiga, Sidhwa, Desai).

### **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?

### **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, Yeziarska, 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 THP 3620 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) 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*.

**Writing Women:**

**Women Fiction Writers of the 20th and 21st Centuries**

**LIT 3653** / Sequence III

Refer to CWR 3653 in [Creative Writing Courses](#) for description.

**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 and CIN 3680.*

**Modern Novel of Latin America** (in English)

**LIT 3685** / Sequence III



Refer to SPA 3685 in [Spanish Courses](#) for description.

### **The Idea of Latin America**

**LIT 3687** Refer to SPA 3687 in [Spanish Courses](#) for description.

### **American Theatre in Our Time**

**LIT 3690** / Sequence III

Refer to THP 3690 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) 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 English

Refer to SPA 3705 in [Spanish Courses](#) for description.

### **Theatrical Representations of the Holocaust**

**LIT 3709** / Sequence III

Refer to JST 3709 in [Jewish Studies Courses](#) for description.

### **Cervantes**

**SPA 3710** / Sequence I / Taught in Spanish

Refer 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 III

Refer to JST 3725 in [Jewish Studies Courses](#) for description.

### **Adapting Literature for Performance**

**LIT 3730** Refer to THP 3725 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

## **European Drama in Our Time**

**LIT 3751** Refer to THP 3750 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) 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.

## **The Personal Essay**

**LIT 3785** Refer to LWR 3785 in [Expository and 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.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/Courses3000-3999.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/Courses3000-3999.aspx).

## **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.

### **Medieval Culture and Society**

**LIT 4030** / 4 credits / Special topic (offered irregularly) / Sequence I

A study of the literature and culture of the 12th century in their social contexts. The court, the monastery, and the urban scene are examined as sites of cultural production. Taught with online collaboration between Purchase College and students and faculty at McGill University (Montreal, Canada). *Also offered as HIS 4030.*

**Prerequisite:** Permission of instructor

### **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.

### **Marcel Proust**

**LIT 4200** / 4 credits / One time only / Sequence III

An exploration of Marcel Proust's *Remembrance of Things Past*, a fresco of late 19th and early 20th-century Parisian society and culture. The course focuses on how Proust's characterizations point to the triumph of the bourgeoisie and situates Proust's modernity in his images, sentences, and meditations on memory and human behavior. *Also offered as FRE 4201.*

### **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 THP 4450 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) 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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/Courses4000-4999.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/Courses4000-4999.aspx).

## 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

Jared Russel, M.A., John Jay College of Criminal Justice, City University of New York

Jennifer K. Uleman, Ph.D., University of Pennsylvania

For additional information:

[School of Humanities Faculty](#)

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For updates during 2011–2013, please 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, excluding the senior project, within the Philosophy Program.
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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/AcademicRequirements.aspx).

## **Minors in the Philosophy Program**

Two minors are offered by the Philosophy Program:

1. [Philosophy](#)
2. [Philosophy and the Arts](#)

Students interested in pursuing a minor offered by the Philosophy Program should submit a completed [Application for a Program of Minor Study](#) (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 designed for students with a general interest 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 (e.g., PHI 2110, 3211, or 3212)
- c. Three elective courses in philosophy (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 designed for students with a particular interest in philosophy and the arts.

#### **Academic Requirements for the Minor in Philosophy and the Arts**

Six courses, to include:

- a. Three arts-related philosophy courses, chosen from the list below
- b. Two additional courses in philosophy\*
- c. One complementary course in studio art or art history\*

\*These courses are to be chosen in consultation with the minor advisor.

#### **Arts-Related Philosophy Courses**

PHI 1720/Tragedy and Philosophy  
PHI 2710/Philosophy and the Arts: Modernism and Postmodernism  
PHI 2780/Philosophy of Art: From Plato to Postmodernism  
PHI 2835/Happiness: Philosophy, Film, Literature  
PHI 3120/Fantasy, Film, and Reality  
PHI 3275/Light and Truth: Film, Photography, and Reality  
PHI 3650/Philosophy and Literature  
PHI 3716/Philosophy and Film  
PHI 3785/Art and Morality

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/Minors.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/Minors.aspx).

## **The Philosophy Program: Courses**

### **Homer to Dante**

**PHI 1120** / 4 credits / Alternate years

A study of important literary and philosophical texts from archaic Greece to the Renaissance. Themes considered include notions of destiny, fate, and chance; cultural notions of what it means to be an individual self; agency and responsibility; relations of humans and the divine and many others.

### **Freedom and Equality: A History**

**PHI 1125** / 4 credits / Special topic (offered irregularly)

A look at the history of two key modern oppositions: freedom vs. bondage and equality vs. hierarchy. How have the terms of these oppositions changed over time? How have societies realized ideals of freedom and equality, and how have they failed? Moral and political philosophical texts are supplemented by historical and literary documents and a film.

### **Political Subjects**

**PHI 1130** / 4 credits / Special topic (offered irregularly)

Political subjects (people subject to political rule) are examined as conceived by different thinkers. Beginning with ancient Greek understandings of politics and political subjects, the course proceeds to the role of monotheistic religions in shaping political subjectivity. While the course draws mainly on primary texts from these traditions, some Chinese texts and some contemporary writers are also examined.

### **Good and Evil**

**PHI 1135** / 4 credits / Alternate years

Readings from important philosophers who have written in the area of ethics, from Plato and Aristotle in ancient Greece to Sartre and Rawls in the 20th century. This course also serves as a general introduction to philosophy: What does it mean to live a well-lived human life? What is the basis for ethics? Is it objective or subjective? Why should we obey moral rules?

### **Challenges to Western Modernity**

**PHI 1140** / 4 credits / Special topic (offered irregularly)

Beginning with Darwin, primary source materials by deeply influential authors who undercut the synthesis usually called “modern” are read. Students look at Marx, Weber, Einstein, Freud, and Sartre to understand their effect in producing the anxiety that proverbially characterizes the contemporary age. The course concludes with contemporary philosophers examining the postmodern contemporary condition.

### **From Jerusalem to Florence**

**PHI 1145** / 4 credits / Special topic (offered irregularly)

This course looks at the great texts, philosophic and literary, that came from the city centers of Western civilization from biblical times through the Renaissance. The primary theme involves the changing roles of women and men and differing views of love and marriage. Though the texts are diverse, the investigation is philosophic.

### **Religion, Science, and Modernity**

**PHI 1160** / 4 credits / Spring

Examines the complex and evolving relationship between modern science and religion from the 16th century to the present. Topics include the influence of the Reformation on emerging secular culture; the modern philosophical debate over the existence of God; “disenchantment” as a defining feature of modern experience; and Darwinian evolutionary theory, humanism, and conflicts between secularism and fundamentalism in the 21st century.

### **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.

### **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. The focus is on reading a selection of key historical texts—by Aristotle, Machiavelli, Locke, Rousseau, Marx, and Mill, for instance—in light of questions posed by 20th-century developments.

### **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 Western culture through the study of tragic drama, Plato’s dramatic dialogues, and philosophical reflections on tragedy. The focus is on the possibilities and limitations of human action. Topics include the relations of individual to city, mortal to divine, and male to female; and the roles of knowledge and desire in human conduct. Homer, Aeschylus, Sophocles, Euripides, Plato, Shakespeare, Nietzsche, and Toni Morrison are included.

### **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.

### **Race, Religion, and Social Transformation**

**PHI 2370** / 4 credits / Special topic (offered irregularly)

The work of African-American and Third World thinkers is used to focus on the roles of race and religion in social transformations of the 20th century and beyond. Special attention is paid to understanding the contributions of African civilization and its intersections with gender equality and political democracy.

### **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.*

### **Happiness: Philosophy, Film, Literature**

**PHI 2835** / 4 credits / Special topic (offered irregularly)

An interdisciplinary examination of the subject of happiness, using a variety of ancient and modern literary and philosophical works as well as films. Students analyze the texts and films for their specific content but also for a deepened sense of the possible relationships between visual and discursive representations of narratives.

*Also offered as CIN 2835 and LIT 2835.*

**Prerequisite:** Permission of instructor

### **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. *Also offered as HIS 3009.*

### **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.

### **Fantasy, Film, and Reality**

**PHI 3120** / 4 credits / Special topic (offered irregularly)

Drawing on philosophy, film theory, and psychoanalysis, this course explores the epistemological, ontological, and ethical issues in mapping the relations of fantasy, film, and reality. *Also offered as CIN 3120.*

### **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 gender 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](#) (School of Film and Media Studies) for description.

### **Existential Phenomenology**

**PHI 3580** / 4 credits / Special topic (offered irregularly)

An intensive study of three major texts in 20th-century European philosophy: Martin Heidegger, *Being and Time*; Jean-Paul Sartre, *Being and Nothingness*; and Maurice Merleau-Ponty, *Phenomenology of Perception*.

### **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. *Also offered as GND 3725.*

## **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 gender 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

### **Nietzsche Seminar**

**PHI 4150** / 4 credits / Alternate years (Spring)

Writing in the latter half of the 19th century, Friedrich Nietzsche has exercised extraordinary influence on subsequent philosophy. He is a powerful thinker and an intriguing writer. This seminar involves an intensive examination of the full range of his work.

### **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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/Courses.aspx).

## **The Expository and College Writing Program**

Reading and writing are essential and inseparable features of all academic disciplines. The undergraduate core curriculum/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. Entering students may only be exempted from College Writing by achieving an AP score of 4 or higher. For additional information, refer to the College Writing AP policy for freshmen.

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 3730/Adapting Literature for Performance
7. 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 Program or the Dramatic Writing Program.

Bill Baskin, Ph.D., New School for Social Research  
(Associate Provost for Academic Affairs and Director of Assessment)  
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 2011–2013, please 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 Lab**

**LWR 1105** / 1 credit / Fall

A writing lab designed specifically for Educational Opportunity Program (EOP) freshmen enrolled in LWR 1110. Students receive supplemental instruction in critical thinking and writing, writing mechanics, organization, and style. They also learn techniques for effective workshoping and provide regular feedback on each other's work.

**Corequisite:** LWR 1110

### **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 workshoped 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

### **Adapting Literature for Performance**

**LWR 3730** Refer to THP 3725 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

### **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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/Humanities/ExpositoryAndCollegeWriting/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/Humanities/ExpositoryAndCollegeWriting/Courses.aspx).

## **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). 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, six majors are offered: 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. Optional concentrations are also available, ranging from evolutionary and behavioral biology, bioresearch technology, and marine biology/ecology to developmental psychology and cognitive neuroscience.

### **Social Sciences**

Within the social sciences, four majors are offered: anthropology, economics, political science, and sociology, with optional concentrations in such areas as world cultures; anthropology and the arts; Islam and the Middle East; human rights; globalization, communities, and social change; and social and health advocacy. Through their coursework, students are introduced to both traditional and innovative research techniques and 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 such areas as Asian studies, gender studies, and Latin American studies ([Interdisciplinary Studies](#)), and in new media and media, society, and the arts (in the [School of Film and Media Studies](#)).

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### **Administration**

Dr. Ronnie Halperin, *Chair, School of Natural and Social Sciences*

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For updates during 2011–2013, please 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 fluorescence 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 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 natural sciences lab—the Planetarium 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 students majoring in new media and students enrolled in computer science courses. Both the Planetarium and New Media Labs are managed by Campus Technology Services. 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 and externally to the Internet. 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 computer labs are located in the Social Sciences Building. One is an instructional lab with a connected projector and interactive whiteboard. Both labs, which are also connected to the campus network and the Internet, are managed by Campus Technology Services.

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For additional information and updates during 2011–2013, please visit the natural sciences program sites at [www.purchase.edu/sciences](http://www.purchase.edu/sciences) and the Campus Technology Services computer labs site, [www.purchase.edu/Departments/cts/ctscomputerlabs.aspx](http://www.purchase.edu/Departments/cts/ctscomputerlabs.aspx).

## **School of Natural and Social Sciences: Courses**

### **Natural Sciences:**

[Biochemistry](#) (BCM)

[Biology](#) (BIO)

[Chemistry](#) (CHE)

[Environmental Studies](#) (ENV)

[General Natural Science](#) (NSC)

[Mathematics/Computer Science](#) (MAT)

[Physics](#) (PHY)

[Psychology](#) (PSY)

### **Social Sciences:**

[Anthropology](#) (ANT)



Economics (ECO)  
Political Science (POL)  
Sociology (SOC)

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For the current (or upcoming) semester schedule, search the schedule of classes at [Student Services](http://studentservices.purchase.edu) ([studentservices.purchase.edu](http://studentservices.purchase.edu)).

## **The Anthropology B.A. Program**

Anthropology is the study of human differences and commonalities in a world of global and transnational connections. Cultural anthropologists study a wide range of contemporary concerns from identity and community formation to popular culture and political economy. They engage in long-term ethnographic research in rural, urban, and suburban environments around the world and apply critical cultural analysis to their field experiences.

Anthropology at Purchase College takes the study of culture to be an inherently interdisciplinary practice, drawing not only on other social sciences, but also the natural sciences, the humanities, and the arts. Courses in the Anthropology Program provide the core of a broad liberal arts education for students majoring in anthropology. These courses also introduce students from a range of other disciplines to the vital connections between anthropology and their own fields of study.

Our graduates go on to careers in social work, development, and activism for nonprofit and nongovernmental organizations, curatorial and archival work at museums and historical societies, consumer research and creative communications for marketing and advertising firms, end-user practices for product design firms, and teaching at colleges and universities.

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### **Anthropology Faculty (Board of Study)**

Ahmed Afzal, Ph.D., Yale University  
Rudolf Gaudio, Ph.D., Stanford University  
Lorraine Plourde, Ph.D., Columbia University

#### *Contributing Faculty:*

Shaka McGlotten: [Media, Society, and the Arts](#)\*  
Jason A. Pine: [Media, Society, and the Arts](#)\*  
Richard Gioiso: [Sociology](#)

\*School of Film and Media Studies

For additional information:

[School of Natural and Social Sciences Faculty](#)

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For additional information and updates during 2011–2013, please 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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/DoubleMajor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/DoubleMajor.aspx)

## **The Anthropology B.A. Program: Academic Requirements**

In addition to meeting general degree requirements, all anthropology majors must complete the following requirements (39–43 credits):

1. The following courses must be completed with a grade of C or higher:
  - ANT 1500/Introduction to Social and Cultural Anthropology: 3 credits
  - ANT 3150/Classics in Anthropological Literature: 4 credits
  - ANT 3560/Fieldwork: Qualitative Methods: 4 credits
  - ANT 4070/Current Anthropological Literature: 4 credits
  - Four anthropology electives in the student's chosen concentration: 12–16 credits
  - One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
2. ANT 4990/Senior Project in Anthropology (must be taken for two semesters): 8 credits

### **Concentration 1: General Anthropology**

The four anthropology electives must include at least one course in the each of the other three concentrations

**Note:** New and reinstated courses may be added to the following concentrations. Students should consult their advisor to determine whether a new or reinstated course counts toward a specific concentration.

### **Concentration 2: World Cultures**

ANT 1010/Nigerian/Hausa Language and Culture I  
ANT 1020/Nigerian/Hausa Language and Culture II  
ANT 2055/Urban Life in Africa  
ANT 2235/Islam in the American Imagination  
ANT 2330/New Immigrants in the United States  
ANT 2410/Environment and Sustainable Development in South Asia  
ANT 3190/Urban Anthropology  
ANT 3490/Anthropology of Europe  
ANT 4860/Special Topic: Geographic Area\*  
\*semester topic: Culture and Media in Italy

### **Concentration 3: Anthropology and the Arts**

ANT 2250/Film and Anthropology  
ANT 2320/Performing Arts in Cross-Cultural Perspective  
ANT 2470/Museum Anthropology  
ANT 2550/Magic, Witchcraft, and Religion  
ANT 2610/Introduction to Ethnomusicology  
ANT 3070/Myth and Ritual  
ANT 3185/Global Media, Local Cultures  
ANT 3275/Los Angeles/Mumbai: Cinematic City Cross-Culturally  
ANT 3345/Theatre and Performance in Africa  
ANT 3410/Anthropology of Art and Aesthetics  
ANT 3415/Anthropology of Music and Sound  
ANT 3600/Contemporary Japan: Aesthetics, Politics, Modernity  
ANT 3610/Gender and Popular Culture in South Asia

### **Concentration 4: Kinship, Identities, and Power**

ANT 2175/Language, Culture, and Society  
ANT 2340/Drugs, Bodies, Design  
ANT 2755/Global Sexualities  
ANT 3390/Critical Perspectives on Language and Culture  
SOC 3755/Sexuality and Society

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/AcademicRequirements.aspx).

### **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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/Minor.aspx).

## **The Anthropology Program: Courses**

### **Nigerian/Hausa Language and Culture I**

**ANT 1010** / 4 credits / Alternate years (Fall)

Hausa is one of the most important African languages, spoken by more than 50 million people in Nigeria and numerous other countries. This course offers intensive first-year instruction in the Hausa language while introducing students to the customs, beliefs, and concerns of Nigerian Hausa speakers as expressed through various media. *Also offered as HAU 1010.*

### **Nigerian/Hausa Language and Culture II**

**ANT 1020** / 4 credits / Alternate years (Spring)

In this continuation of ANT 1010, development of oral skills remains the primary objective. This course completes an intensive first-year of instruction in the Hausa language and the customs, beliefs, and concerns of Nigerian Hausa speakers as expressed through various media. *Also offered as HAU 1020.*

### **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 / Special topic (offered irregularly)

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.

### **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 / Alternate years

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 / Special topic (offered irregularly)

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 / Special topic (offered irregularly)

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.

### **Islam in the American Imagination**

**ANT 2235** / 3 credits / Alternate years (Spring)

An introduction to the representations of Muslims in the U.S. and abroad during the 20th and the 21st centuries. Topics include the place of Islam in the American imagination; the relationships among race, gender, religion, and citizenship in the U.S.; public and popular discourse on Muslim immigrants; U.S. foreign policy and the Muslim world.

### **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.*

### **New Immigrants in the United States**

**ANT 2330** / 3 credits / Alternate years

Drawing on anthropological studies, students examine how refugees, immigrants, guest workers, and undocumented workers have shaped U.S. society through their interaction with the U.S. government, with communities already in the U.S., with each other, and with communities and ideologies originating beyond the borders of the U.S. The focus is on the contemporary Muslim, Asian, and Latino immigrant experience.

**Prerequisite:** ANT 1500 or permission of instructor

### **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.

## **Environment and Sustainable Development in South Asia**

**ANT 2410** / 3 credits / Alternate years (Fall)

An introduction to environmental issues and sustainable development in South Asia. Topics include relationships among geography, natural environment, and cultural life and traditions; "Mother Earth"; and human ecology in India; sacred cow complex; ecofeminism and the Chipko Movement; ecotourism in the Himalayas; environmental security, impact assessments, and large-scale industrial projects; and international development agencies and sustainable development projects in India, Pakistan, Bangladesh, and Nepal. *Also offered as ENV 2410.*

**Prerequisite:** ANT 1500 or an introductory-level course in environmental studies

## **Museum Anthropology**

**ANT 2470** / 3 credits / Alternate years (Fall)

An introduction to the poetics of representation, display, and performance in museums. Students critically analyze museums as spaces of encounter and culture contact; consider the political economy of museums and their links to the education, tourism, and entertainment industries; and participate in and report on curatorial projects at the Neuberger Museum of Art. *Also offered as MSA 2470 and ARH 2470.*

**Prerequisite:** ANT 1500 or MSA 1050

## **Urban Sociology**

**ANT 2500** Refer to SOC 2500 in [Sociology Courses](#) for description.

## **Magic, Witchcraft, and Religion**

**ANT 2550** / 3 credits / Special topic (offered irregularly)

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.

## **Introduction to Ethnomusicology**

**ANT 2610** / 3 credits / Alternate years (Fall)

A survey of theoretical orientations and methodologies for the study of musical production, performance, and consumption in particular cultural contexts and within global flows of materials, ideas, cultural forms, and people. Focuses on music as a communication medium and collective poetic process. Students attend and critically engage musical performances and/or engage directly in musical production and performances. *Also offered as MSA 2610 and MUS 2610.*

**Prerequisite:** ANT 1500 or MSA 1050

## **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.

## **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 1050

### **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 1050 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

### **Los Angeles/Mumbai: Cinematic City Cross-Culturally**

**ANT 3275** / 4 credits / Alternate years (Fall)

Examines the relationship between the city and cinema through case studies of Los Angeles and Mumbai, global cities that are home to two of the largest film industries in the world. Students explore the interconnections between the city and cinematic representations of Los Angeles and Mumbai, and the relationship between cinema and urban life, cultural forms and traditions. *Also offered as MSA 3275.*

**Prerequisite:** ANT 1500 or MSA 1050 or permission of instructor

### **Theatre and Performance in Africa**

**ANT 3345** / 4 credits / Alternate years

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 1050 or permission of instructor

### **Critical Perspectives on Language and Culture**

**ANT 3390** / 4 credits / Alternate years (Spring)

Students perform close readings and engage in in-depth discussions of theoretical texts, illustrative ethnographic works, and audio/video recordings on the relationships between language and culture. Questions explored include: What assumptions about culture are implicit in any given method of analyzing language practices? What lies beyond the reach of language? Topics covered include affect, gesture, semiotics, and symbolic violence. *Also offered as MSA 3390.*

**Prerequisite:** ANT 1500

### **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.

### **Anthropology of Music and Sound**

**ANT 3415** / 4 credits / Special topic (offered irregularly)

An anthropological and ethnomusicological approach to sound, listening, and modernity, with emphasis on recent scholarship concerning aural/audio cultures. Topics include avant-garde sound poetry, noise and war, soundscapes and urban noise, silence and deafness, listening practices and mobility in urban space (Walkman, iPod), background music (Muzak), and sound art and installations. *Also offered as MSA 3415.*

**Prerequisite:** Permission of instructor

### **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.

### **Contemporary Japan: Aesthetics, Politics, Modernity**

**ANT 3600** / 4 credits / Alternate years (Fall)

Drawing on scholarly texts, novels, films, and music, this course critically examines the aesthetics and politics of modernity in Japan. Topics include fascism and aesthetics in interwar Japan; folk art and Japanese imperialism; criminality and the everyday in postwar Japan; public spectacles (Tokyo Olympics, Osaka Expo); postwar avant-garde movements; consumer culture and department stores.

**Prerequisite:** ANT 1500

### **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 / Special topic (offered irregularly)

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

### **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.

### **Human Ecology**

**ANT 3801** Refer to ENV 3800 in [Environmental Studies Courses](#) for description.

### **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.

### **Special Topic: Geographic Area**

**ANT 4860** / 4 credits / Special topic (offered irregularly)

Special anthropological topics by geographic area.

*Topic: Culture and Media in Italy*

Focuses on cultural forms drawn from literature, film, music, and the visual arts across two centuries of Italian history to the present. Students examine, in Italy and elsewhere, various representations and performances of gender, race and ethnicity, region, and diaspora that produce "Italians."

### **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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/anthropology/courses.aspx).

## **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

Stephen A. Cooke, Ph.D., University of Exeter

Elizabeth Rose Middleton, M.S., Yale University

Joseph Skrivanek, Ph.D., Pennsylvania State University

#### *Contributing Faculty:*

Elysse Craddock: [Biology](#)

James G. Daly: [Biology](#)

Lee Ehrman: [Biology](#)

Joanne Tillotson: [Biology](#)



For additional information:

School of Natural and Social Sciences Faculty

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For updates during 2011–2013, please 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. Other courses required for the biochemistry major, including support courses but excluding the senior project, must be completed with a grade of C- or higher.

In addition to meeting general degree requirements, all biochemistry majors must complete the following requirements (83.5–85.5 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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biochemistry/Requirements.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biochemistry/Requirements.aspx).

## **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.

### **Bioorganic Mechanisms**

**BCM 4600** Refer to CHE 4600 in [Chemistry Courses](#) for description.

### **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 Learning Assistant**

**BCM 4899** / 1–2 credits / Every semester

Students who have received a grade of B+ or higher in the relevant course are eligible for BCM 4899.

Assignments may include tutoring students or assisting faculty in labs. This assistantship is recommended for students anticipating graduate school. Four credits in BCM 4899 may be applied toward the minimum required for graduation.

### **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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biochemistry/Courses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biochemistry/Courses.aspx).

## **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 core curriculum 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)**

Elysse 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 P. Kraemer, Ph.D., University of California, Los Angeles  
Maryann McEnroe, Ph.D., University of California, Davis  
Joanne Kivela Tillotson, Ph.D., Michigan State University

#### *Contributing Faculty:*

Joseph Skrivanek: Chemistry

For additional information:

School of Natural and Social Sciences Faculty

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For additional information and updates during 2011–2013, please 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. General Biology I and II and the six upper-level electives in the “biology courses” category must be passed with a grade of C- or higher. Students must attain at least a 2.0 (C) GPA in courses used to satisfy the requirements for the major, including the “biology courses” category (excluding the senior project) and the “basic science support courses” category. Students majoring in biology may choose a concentration, but one is not required.

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.

### 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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/MajorsAndConcentrations.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/MajorsAndConcentrations.aspx).

## The Biology B.S. Program: Academic Requirements

### B.S. Academic Requirements

There are two categories of requirements for all biology majors: biology courses and basic science support courses. General Biology I and II and the eight upper-level electives in the “biology courses” category must be passed with a grade of C- or higher. Students must attain at least a 2.0 (C) GPA in courses used to satisfy the requirements for the major, including the “biology courses” category (excluding the senior project) and the “basic science support courses” category. Students majoring in biology may choose a concentration, but one is not required.

A minimum of 120 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.

### **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).

For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/BSDegree.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/BSDegree.aspx).

## **The Biology B.A. and B.S. Programs: Concentrations**

### **Biology Concentrations**

Concentrations allow students to focus their coursework in any of several areas of study. They are available to both B.A. and B.S. degree students 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 4670/Cellular and Molecular Techniques
  - BIO 4770/Scanning Electron Microscopy and Digital Imaging
  - 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 4770/Scanning Electron Microscopy and Digital Imaging
  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 4770/Scanning Electron Microscopy and Digital Imaging
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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/Concentrations.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/Concentrations.aspx).

**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 4720/Evolution  
BIO 4770/Scanning Electron Microscopy and Digital Imaging  
ENV 3805/Conservation Biology  
ENV 3820/Animal Behavior  
ENV 4460/Marine Ecology  
PSY 3660/Physiological Psychology

### **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](#). Other biology students must take only one course beyond Organic Chemistry (e.g., CHE 3150, 3510, or 4610).

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/BiologyMinor.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/BiologyMinor.aspx).

## **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

### **Neuroscience**

**BIO 3695** Refer to PSY 3595 in [Psychology Courses](#) for description.

### **Animal Behavior**

**BIO 3810** Refer to ENV 3820 in [Environmental Studies Courses](#) for description.

### **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

### **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

## Scanning Electron Microscopy and Digital Imaging

**BIO 4770** / 5.5 credits / Spring

Preparation and examination of biological and other materials for scanning electron microscopy. Lectures consider theoretical aspects of microscopy and imaging. Labs includes the techniques of tissue preparation; operation of the microscope; and digital image collection, image processing, and image analysis. Interpretation of micrographs is emphasized, and a project and report are required. *A lab section is required*, and students pay for some lab supplies.

**Prerequisite:** One upper-level science course is suggested

## Biology Learning Assistant

**BIO 4899** / 1–2 credits / Every semester

Students who have received a grade of B+ or higher in the relevant course are eligible for BIO 4899.

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 4899 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](#) ([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; details are available on the Shoals website.

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/Courses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/Courses.aspx).

## 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

Stephen A. Cooke, Ph.D., University of Exeter

Elizabeth Rose Middleton, M.S., Yale University

Joseph Skrivanek, Ph.D., Pennsylvania State University

#### *Contributing Faculty:*

Elysse Craddock: [Biology](#)

Joanne Tillotson: [Biology](#)

For additional information:

[School of Natural and Social Sciences Faculty](#)

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For additional information and updates during 2011–2013, please 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. Other courses required for the chemistry major, including support courses but excluding the senior project, must be completed with a grade of C- or higher.

In addition to meeting [general degree requirements](#), all chemistry majors must complete the following requirements:

#### **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 3520/Physical Chemistry II: 4 credits
  - CHE 3740/Medicinal Chemistry: 3 credits
  - CHE 3780/Psychopharmacology: 4 credits
  - CHE 3900/Independent Study: 1–3 credits
  - CHE 4600/Bioorganic Mechanisms: 4 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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/MajorsAndConcentrations.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/MajorsAndConcentrations.aspx).

### **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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/Minor.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/Minor.aspx).

### **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

## **Psychopharmacology**

**CHE 3780** / 4 credits / Alternate years

An interdisciplinary approach to topics in psychopharmacology. The field of psychopharmacology involves the evaluation of the effects of natural and synthetic compounds on the brain, mind, and human behavior. The method by which neurotransmitters and pharmaceuticals interact with receptors and enzymes, as well as their effects on behavior, are discussed. *Also offered as PSY 3780.*

**Prerequisite:** CHE 3320 or PSY 1530, and permission of instructor

## **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.

## **Bioorganic Mechanisms**

**CHE 4600** / 4 credits / Special topic (offered irregularly)

The mechanisms by which enzymes catalyze reactions in biological systems are examined. Examples may include how a synthase catalyzes a Claisen condensation or a dehydratase catalyzes an elimination reaction in the biosynthesis of fatty acids. Stereochemical, kinetic, and thermodynamic aspects of enzymes are also covered. *Also offered as BCM 4600.*

**Prerequisite:** CHE 3320 and 4610



## **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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/Courses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/Courses.aspx).

## **The Economics B.A. Program**

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 contemporary Austrian, behavioral, Keynesian, and neoclassical theoretical approaches, 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 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 also encouraged to pursue [internships](#) and [study abroad](#) programs during their four years at Purchase.

Many of our alumni pursue graduate training in economics, public policy, business or law; others want a broad-based liberal arts education in economics, but do not pursue advanced work after graduation. Alumni of the Economics Program have gone on to successful careers in a variety of fields, including finance, journalism, the arts, education, government, law, and entrepreneurship.

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## **Economics Faculty (Board of Study)**

Cédric Ceulemans, Ph.D., Université Libre de Bruxelles, European Center for Advanced Research in Economics and Statistics (Belgium)  
Sanford Ikeda, Ph.D., New York University  
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 2011–2013, please 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**

### **Math Fluency for Economics Majors**

Math fluency is a prerequisite for ECO 1500, 1510, 3010, and 3260.

### **Academic Requirements**

In addition to meeting general degree requirements, all economics majors must complete the following requirements (48–52 credits):

1. Two introductory-level theory courses (8 credits); a grade of C or higher is required in each:  
ECO 1500/Macroeconomic Theory I  
ECO 1510/Microeconomics I
2. Two intermediate-level theory courses (8 credits):  
ECO 3010/Macroeconomic Theory II  
ECO 3260/Microeconomics II
3. One statistics course: PSY 2320/Behavioral Statistics (4 credits)
4. ECO 3070/Econometrics *or*  
ECO 3360/History of Economic Thought (4 credits)
5. Four electives in economics\* (12–16 credits)  
\*Refer to the list below for examples.
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 (must be taken for two semesters): 8 credits

### **Economics Electives**

The following are examples of elective courses in economics. New courses may be added to this list every year.

ECO 2085/Arts and Entertainment in Economics  
ECO 2223/Economies of Latin America  
ECO 2230/Cultural Economics  
ECO 2280/Environmental Economics  
ECO 2350/Labor Economics  
ECO 3100/Cities, Culture, and the Economy  
ECO 3190/Money and Banking  
ECO 3195/Financial Economics  
ECO 3200/The Global Economy  
ECO 3400/Business, Government, and Society  
ECO 3600/Behavioral Economics

### **Additional notes for economics majors:**

1. In addition to the grade requirement in the two introductory courses, economics majors must maintain an average GPA of 2.0 (C) or higher in required courses, but not necessarily in any one course.
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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/AcademicRequirements.aspx).

## 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 two introductory-level courses: ECO 1500 and ECO 1510.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/Minor.aspx).

## The Economics Program: Courses

**Math Fluency Prerequisites:** Please note that [math fluency](#) is a prerequisite in some economics courses. In such cases, all students must satisfy this requirement before enrolling in the course.

### The Great Transformation: Money, Business, and Markets I

**ECO 1000** / 4 credits / Every year

A study of the social and economic history of the great transformation of European civilization from the preindustrial world to the era of industrialization and the shifts in the ideas, ideologies, and social and economic policies that accompanied it.

### 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:** [Math fluency](#)

### 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:** [Math fluency](#)

### Arts and Entertainment in Economics

**ECO 2085** / 4 credits / Spring

A survey course that reviews economic and financial aspects of the film, music, performing arts, sports, radio, and broadcasting industries. *Also offered as AMG 2085.*

**Prerequisite:** ECO 1510

### 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 / Special topic (offered irregularly)

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.

## **Cultural Economics**

**ECO 2230** / 4 credits / Fall

Examines the economics of the cultural sector, including differences between U.S. and European policies of government support. Other topics include intellectual property rights, including copyright; emerging trends in art and online; artists' labor markets (e.g., are artists poor? why do superstars exist?); the economics of religion; and the economics of language.

**Prerequisite:** ECO 1510

## **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 / Special topic (offered irregularly)

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 / Special topic (offered irregularly)

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.*

## **Econometrics**

**ECO 3070** / 4 credits / Spring

An introduction to econometric theory and methods. Particular emphasis is placed on multiple regression techniques widely used in economic research. These include hypothesis testing, choice of functional form, distributed lags, instrumental variable estimation techniques, dummy variables, and two-stage least squares. Problems associated with autocorrelation, heteroscedasticity, and multicollinearity are also discussed.

**Prerequisite:** An introductory statistics course

## **Game Theory**

**ECO 3080** / 4 credits / Spring

An overview of game theory concepts with emphasis on how successful outcomes of decisions in economics and other disciplines are influenced by the behavior of others. Examples include the "prisoner's dilemma" and a Nash equilibrium. Students develop analytical tools that allow them to formally analyze outcomes in strategic situations.

**Prerequisite:** ECO 1510

## **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 math fluency

## **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

## **The Political Economy of Women**

**ECO 3150** / 4 credits / Special topic (offered irregularly)

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:* An economics course and GND 1200

## **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 math fluency

## **History of Economic Thought**

**ECO 3360** / 4 credits / Spring

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 / Special topic (offered irregularly)

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

**Wealth and Poverty in the Global Economy:****The Economic Development of the Third World****ECO 3500** / 4 credits / Special topic (offered irregularly)

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 or 1510

**Behavioral Economics****ECO 3600** / 4 credits / Fall

An introduction to behavioral economics that examines how the economic decisions of economic agents are influenced by cognitive, emotional, and social forces, and how these decisions influence resource allocation and well-being in ways that are often at variance from the analysis of standard economics. Topics include hyperbolic discounting, choice architecture, hedonic pricing, and public policy.

**Prerequisite:** ECO 1510

**Service Learning in Labor Economics****ECO 3898** / 4 credits / Special topic (offered irregularly)

Students with some background (or concurrent experience) in labor economics are placed with labor-related organizations in New York City (e.g., unions, worker's centers, and community-based groups working for economic justice). Requirements include a weekly seminar, placement group conferences, working at the placement for at least four hours weekly, journals, and midterm and final evaluation papers. *A prior or concurrent course in labor economics is strongly recommended.*

**Prerequisite:** Permission of instructor

**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.

**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

ECO 4803/Marketing Management

ECO 4804/Money, Banking, and Capital Markets

ECO 4805/Managerial Communications

ECO 4806/Business Statistics

ECO 4807/Fundamentals of Management Information Systems

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/Courses.aspx).

## **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

Susan Letcher, Ph.D., University of Connecticut, Storrs

Ryan Taylor, Ph.D., Oregon State University

David Yozzo, Ph.D., University of Virginia

#### *Research Faculty:*

Joel Tenenbaum, Ph.D., Harvard University

For additional information:

**School of Natural and Social Sciences Faculty**

#### *Contributing Faculty:*

Casey Haskins: **Philosophy**

Sanford Ikeda: **Economics**

Matthew Immergut: **Sociology**

Keith Landa, Ph.D., University of Michigan, Ann Arbor (Director of Instructional Technology)

Connie Lobur: **Political Science**

Maryann McEnroe: **Biology**

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For additional information and updates during 2011–2013, please visit

## **The Environmental Studies B.A. Program: Academic Requirements**

In addition to meeting general degree requirements, environmental studies majors must complete the required courses listed below; a minimum 2.0 (C) GPA is required in these courses, excluding the senior project. In addition, a suite of elective courses, chosen by students in consultation with their advisor, is required. Electives count toward the general B.A. degree requirement of 120 total credits. Electives at the 3000- and 4000-level count toward the general B.A. degree requirement of 45 upper-level credits.

### **Required Foundation Courses**

The required core of the environmental studies B.A. curriculum consists of the following 11 foundation courses (five courses in the first category, three courses each in the next two categories):

#### **1. Natural Sciences:**

ENV 1500/Introduction to Environmental Science  
BIO 1550 and 1560/General Biology I and II (with labs)  
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  
ENV 3880/Environmental Studies Junior Seminar

### **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. One of the following courses:  
ENV 3045/Environmental Impact Assessment or  
ENV 3300/Environmental Regulations
3. ENV 3980/Internship in Environmental Studies (at least 2 credits)
4. 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, and economics. The choice of focal or cognate field reflects the student's personal interests and career goals. In consultation with an advisor, each student selects the suite of courses, including at least one upper-level course in an allied discipline and two upper-level environmental studies courses.

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 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 4770/Scanning Electron Microscopy and Digital Imaging  
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  
ENV 2040/Introduction to Renewal Energy  
ANT/ENV 2410/Environment and Sustainable Development in South Asia  
ANT 3190/Urban Anthropology  
ANT 3715/Anthropology of Poverty  
ECO 1510/Microeconomics I  
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 3235/Globalization, Development, and Poverty  
POL 3300/Development and Politics of Latin America  
SOC 1500/Introduction to Sociology

### **Other recommended electives:**

JOU/ENV 3260/Environmental Journalism  
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

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/MajorsAndConcentrations.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/MajorsAndConcentrations.aspx).

## **Minor in Environmental Studies**

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 3030/Environmental Policy or  
ENV 3300/Environmental Regulations
3. ENV 3110/Geology (with lab) or

For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/Minor.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/Minor.aspx).

## **The Environmental Studies Program: Courses**

### **Introduction to Environmental Science**

**ENV 1500** / 4 credits / Fall

A survey of the physical, biological, and cultural dimensions of current and past environmental problems. The nature of scientific inquiry and principles that apply to the study of the environment are covered, with emphasis on developing facility in interpreting environmental data. *Includes one mandatory Saturday field exercise.*

### **Computer Applications in the Sciences**

**ENV 2030** / 2 credits / Alternate years (Spring)

Introduces techniques for advanced use of software commonly employed in the analysis and presentation of lab and field data. Microsoft Office (Excel, Word, PowerPoint), image analysis (ImageTool, Gap Light Analyzer), and high-end presentation software (SigmaPlot) are covered.

**Prerequisite:** Sophomore standing

### **Introduction to Renewable Energy**

**ENV 2040** / 4 credits / Special topic (offered irregularly)

Renewable energy sources—including solar-thermal, photovoltaic, wind, wave, hydrogen, biomass, and geothermal energies—are discussed. The course outlines current practices as well as limitations—engineering, economic, social, and ecological—of extracting useable energy. Topics include practical solutions on both the large scale and the scale of the individual homeowner.

### **Environmental Justice**

**ENV 2080** Refer to POL 2080 in [Political Science 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.

### **Art and the Environment**

**ENV 2260** / 3 credits / Special topic (offered irregularly)

A participatory course that explores how the environmental art movement in North America has evolved from depicting the environment as subject to incorporating it as a medium and targeting it as intended audience. Students learn about major artists, their key works, and their influence on the ecosystems that inspired them. Material is drawn from the disciplines of art history, ecological restoration, and environmental policy.

### **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.

### **Environment and Sustainable Development in South Asia**

**ENV 2410** Refer to ANT 2410 in [Anthropology Courses](#) for description.

### **Looking at Cities: Jane Jacobs and Beyond**

**ENV 2610** Refer to ECO 2610 in [Economics Courses](#) for description.

### **Philosophy of the Environment**

**ENV 2820** Refer to PHI 2820 in [Philosophy Courses](#) (School of Humanities) for description.

### **Birds: Literature, Ornithology**

**ENV 2850** Refer to LIT 2850 in [Literature Courses: 1000–2999](#) (School of Humanities) 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 or POL 1570, and junior standing or permission of instructor

### **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 BIO 1560, and junior standing 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 and 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:** Junior standing and a working knowledge of Windows, or permission of instructor

*Recommended:* ENV 1500

### **GIS Certification Lab**

**ENV 3153** / 1 credit / Spring

Provides reinforcement and additional development of key technical skills acquired during ENV 3150. Students engage in a series of self-paced, online, instructor-supported learning modules that assess their proficiency in applying Geographic Information System (GIS) technology. Upon completion, students receive third-party certification of their abilities from ESRI, the world's leading manufacturer of GIS software.

**Prerequisite:** Junior or senior standing, and ENV 3150 or permission of instructor

### **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, and junior standing

### **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.

**Prerequisite:** ENV 1500 or PSY 1530

### **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:** ENV 1500 and junior standing, or permission of instructor

### **Environmental Journalism**

**ENV 3260** Refer to JOU 3260 in [Journalism Courses](#) (School of Humanities) for description.

### **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 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

### **Watershed Science**

**ENV 3640** / 5 credits / Alternate years (Fall)

The lecture establishes relationships between changes in terrestrial landscapes and changes in the chemical, physical, and biological characteristics of associated freshwater systems. Lab work provides technical proficiency in standard methods for assessing the sources and impacts of pollution in freshwater environments. Throughout the semester, land-use decisions are discussed within the context of public policy.

**Prerequisite:** Junior standing and either ENV 1500, ENV 3720, or CHE 1560

### **Natural Resources**

**ENV 3700** / 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

### **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 and junior standing, 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:** ENV 1500 and BIO 1560 and junior standing, 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. *Also offered as BIO 3810.*

**Prerequisite:** BIO 1560 or permission of the instructor

### **Environmental Studies Junior Seminar**

**ENV 3880** / 3 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:** ENV 1500 and 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 and ENV 3120 and junior standing, or permission of instructor

### **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 1500 and ENV 3120 and junior standing, 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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/Courses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/Courses.aspx).

## **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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/GeneralNaturalScience/courses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/GeneralNaturalScience/courses.aspx).

## **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 & Social 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 core curriculum courses, 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)**

#### School of Natural and Social Sciences:

William H. Flank, Ph.D., University of Delaware

Martin Lewinter, Ph.D., City University of New York

Jeanine Meyer, Ph.D., New York University

Irina Shablinsky, Ph.D., St. Petersburg State University (Russia)

#### School of Film and Media Studies:

Peter Ohring, Ph.D., University of Colorado

#### Research Faculty:

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 2011–2013, please 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; a grade of C- or higher is required in these courses, excluding the senior project:

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. Four upper-level electives (16 credits) in mathematics/computer science. One of the four electives may be fulfilled by a tutorial or independent study.
6. Two science courses
7. MAT 4880 and 4890/Mathematics Senior Seminar I and II
8. MAT 4990/Senior Project (two semesters)

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For updates during 2011–2013, please visit [www.purchase.edu/](http://www.purchase.edu/)

## 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:

- MAT 1500 and 1510/Calculus I and II
  - MAT 1520/Computer Science I
  - Two mathematics/computer science electives (3000-level or above)
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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/Minor.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/Minor.aspx).

## The Mathematics/Computer Science Program: Courses

**Math Fluency Prerequisites:** Please note that [math fluency](#) is a prerequisite in some mathematics/computer science courses. In such cases, all students must satisfy this requirement before enrolling in the course.

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### Communicating Quantitative Information

**MAT 1020** / 4 credits / Every semester

Students learn basic concepts in quantitative reasoning (numbers, probabilities, basic statistics) and the creation, use, and evaluation of quantitative information (databases, searches, spreadsheets, interactive graphics). This course prepares students for civic engagement by using current events (past and current news stories) as the focal point of study. Students are required to post to online discussion forums, complete short writing assignments, and make presentations on topics involving quantitative reasoning.

### Mathematics for Contemporary Life

**MAT 1060** / 4 credits / Every semester

Students learn basic concepts in quantitative reasoning (number systems, data manipulation, basic statistics), with emphasis on problem solving using computational methods. This course uses a textbook and focuses on applications related to consumer issues to develop computational and problem-solving skills. Students learn to transform data into information and apply quantitative methods to evaluate information and solve real-world problems.

### 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.

**Prerequisite:** [Math fluency](#)

### 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. *Also offered as NME 1420.*



## **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. *Also offered as NME 1520.*

## **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. *Also offered as NME 2730.*

## **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. *Also offered as NME 3440.*

**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. *Also offered as NME 3525.*

**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. *Also offered as NME 3530.*

**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. *Also offered as NME 3540.*

**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

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

**MAT 3560** Refer to NME 3560 in [New Media Courses](#) (School of Film and Media Studies) for description.

### **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, 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 Kerberos-type tools. *Also offered as NME 3650.*

**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. *Also offered as NME 3670.*

**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 core curriculum 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

### **Mobile Media**

**MAT 3765** Refer to NME 3765 in New Media Courses (School of Film and Media Studies) for description.

### **Games for Change**

**MAT 3780** Refer to NME 3780 in New Media Courses (School of Film and Media Studies) for description.

### **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

### **Computability**

**MAT 4520** / 4 credits / Alternate years (Fall)

An introduction to concepts and methods of theoretical computer science: what it means for something to be computable (finite state automata, formal languages, Turing machines) and how to measure resources used to solve problems (Big Oh notation, P, NP). This course brings together the two parts of the major in mathematics/computer science and provides historical background as well as insight into current issues.

**Prerequisite:** MAT 1540

### **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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/Courses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/Courses.aspx).

## **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** / 4 credits / Fall

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

**Prerequisite:** MAT 1150

**Corequisite** for premedical students: PHY 1510.10

### **Introductory Physics I Lab**

**PHY 1510.10** / 1 credit / Fall

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

**Prerequisite or corequisite:** PHY 1510

### **Introductory Physics II**

**PHY 1520** / 4 credits / Spring

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

**Prerequisite:** PHY 1510

**Corequisite** for premedical students: PHY 1520.10

### **Introductory Physics II Lab**

**PHY 1520.10** / 1 credit / Spring

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

**Prerequisite or corequisite:** PHY 1520

### **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 2011–2013, please 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**

Political science is known as the study of laws and governments, yet it includes much more. Why did the U.S. invade Iraq? Why do many U.S. citizens feel animosity toward immigrants? What are the advantages and disadvantages of globalization for developing countries? In what manner are human rights abused around the globe, and what can be done about it? What are the causes and consequences of political violence and state terrorism? What are the political aspirations of citizens in Muslim-populated countries? These are a few of the many interesting questions that a political science student explores at Purchase College.

The Political Science Program offers students the opportunity to engage in a variety of courses in American, comparative, and international politics. Students also study age-old political questions concerning equality, rights, and justice and learn how to conduct political science research.

The Political Science Program closely collaborates with other interdisciplinary programs at Purchase College, including Latin American studies, environmental studies, and gender studies. Because politics are intertwined with economic and social issues, many students choose to double-major in [economics](#), [sociology](#), [history](#), or [journalism](#). Members of the political science faculty have broad and diverse backgrounds, have won numerous awards, and have published more than 50 books and articles.

The major in political science is particularly designed for students who:

- are interested in exploring different social and political issues by taking a range of American and internationally-based courses, or
- want to have a focused study of human rights or Islam and the Middle East.

Students graduating with a degree in political science often enter public service, working for government agencies, nonprofit or nongovernmental organizations (NGOs), or elected officials. Many political science alumni enroll in law school or graduate programs that focus on international affairs, while others may enter the fields of teaching or journalism.

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### **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  
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 additional information and updates during 2011–2013, please 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 a minimum of nine courses with a grade of C or higher and an 8-credit senior project (38–43 credits total) as follows:

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. An economics course (4 credits)
5. Two courses in U.S. politics and law, 2000-level or above (6–8 credits)
6. Three courses in comparative politics and international relations, 2000-level or above (9–12 credits)
7. POL 4990/Senior Project (must be taken for two semesters; 8 credits)

**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.

### Optional Concentrations

New and reinstated courses may be added to the lists in the following concentrations. Students should consult their advisor to determine whether a new or reinstated course counts toward a specific concentration.

#### Concentration 1: Islam and the Middle East (42–47 credits)

Political science majors who declare a concentration in Islam and the Middle East must fulfill requirements 1 through 7 listed above. In meeting requirement 6, students in this concentration select **four** courses from the following list:

POL 2105/Citizens Living Under Islamic Laws  
POL 2115/Islam: Culture and Politics  
POL 2117/Iraq and the Arab World  
POL 3240/Gender Politics and Islam  
POL 3255/The Islamic State, Gender, and Sexuality  
POL 3257/The Islamic State, Heresy, and Freedom of Speech  
POL 3375/Democratization in the Arab World  
POL 3430/Politics of South Asia  
POL 3740/The Middle East

#### Concentration 2: Human Rights (42–47 credits)

Political science majors who declare a concentration in human rights must fulfill requirements 1 through 7 listed above. In meeting requirements 5 and 6, students in this concentration select **four** courses from the following list:

POL 2080/Environmental Justice  
POL 3125/Women's Rights as Human Rights  
POL 3235/Globalization, Development, and Poverty  
POL 3245/Gender and Health: International Issues  
POL 3307/Politics and Memoir  
POL 3315/Constitutions and Rights: U.S. and China  
POL 3360/Cuba and the U.S.  
POL 3390/Democratization: Latin America  
POL 3570/Human Rights  
POL 3573/States, Citizens, Human Rights, and Literature

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/PoliticalScience/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/PoliticalScience/AcademicRequirements.aspx).

### 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 (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 Minors:**

Environmental Studies

Gender Studies

Latin American Studies

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/PoliticalScience/Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/PoliticalScience/Minor.aspx).

## **The Political Science Program: Courses**

### **Capitalism, Socialism, and Democracy**

**POL 1020** / 4 credits / Alternate years (Spring)

In modern times, ideological debates have revolved around capitalism, socialism, and democracy and were intensified during the Cold War by the U.S.-U.S.S.R. rivalry. Focusing on the development of capitalism and socialism in the West and their relationship to democracy, students examine different conceptualizations of democracy, the global impact of Western developments, and arguments on the compatibility of capitalism with authoritarianism.

### **The West Meets the Non-West**

**POL 1120** / 4 credits / Alternate years

An examination of historical events, social movements, and intellectual ideas that have shaped modernity from 1500 to the present. The focus is on the evolution of ideas that have influenced both Western and non-Western civilizations.

### **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 / Alternate years (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 / Spring

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 (Spring)

Islam, a popular world religion, is not well known or understood in the U.S. In the public mind, it is typically associated with violence, jihad, and terrorism. This course introduces the origin and main principles of Islam and analyzes its development as a civilization and a political ideology. Topics include secularism, women's rights, social justice, and democratization in relation to the philosophical and political divisions within Islam.

## **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 (Spring)

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 (Spring)

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.

### **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** / 4 credits / Alternate years

Examines American social and political history during the last half of the 20th century and the early 21st century as represented in films. Such topics as dissent, censorship, war and peace, and the role of government as creator and arbiter of culture serve as the conceptual center of the discussion. *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.*

### **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

### **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 / Fall

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 / Alternate years

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.

### **Political Protest and Ideologies**

**POL 3290** / 4 credits / Alternate years (Spring)

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.

### **Politics and Memoir**

**POL 3307** / 4 credits / Alternate years

A study of memoirs by male and female authors, politicians, activists, and ordinary citizens describing childhood, communities, social changes, and revolutions. Works are drawn from South Africa, South America, Asia, Cuba, and the U.S. The rubric is the non-West’s interaction with the West, a north-south divide.

### **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

### **Democratization: Latin America**

**POL 3390** / 4 credits / Special topic (offered irregularly)

During the 1980s, Latin America struggled with dictatorial rule and civil war. Today, most countries in the region have elected governments. Taught as a seminar with student-led discussions, this course examines the idea of democracy; how democracy emerged in Europe and the U.S.; and the process, successes, and limitations of two decades of democratization in Latin America. *Also offered as LST 3390.*

**Prerequisite:** One course on Latin America (in political science, history, sociology, or anthropology)

### **Health Care Crisis**

**POL 3400** / 4 credits / Special topic (offered irregularly)

Why does health care cost so much? Why are so many people without health insurance? Why do so many racial/ethnic disparities in health exist in the U.S.? These and other questions are examined as the current crisis in the U.S. health care system is investigated and proposals for reform are evaluated.

### **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.

### **Politics of South Asia**

**POL 3430** / 4 credits / Alternate years

Examines the politics of Pakistan, India, Bangladesh, Kashmir, and Afghanistan. The British occupation from 1857 to 1947 is studied, together with the partition of Pakistan and India. Issues of religion, caste, gender, and militarization are an additional focus. Nuclear states, Pakistan, and India are also part of class discussions.

### **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.

### **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 any four additional courses required for the political science major, completed with a 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

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 / Spring

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.

**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 Spanish Inquisition, the Nazis, military dictatorships, World War I, colonialism and imperialism in Africa, genocide in Rwanda, life and death in North Korea, presidential abuse of power in the U.S.).

**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 complement in-class discussion.

**Immigration Debated: A Seminar****POL 3665** / 4 credits / Alternate years

A detailed examination of theories, issues, and policy debates about immigration, taught in a seminar format with student-led discussions. In the first part, students examine general immigration issues, including history, impact on the economy, and traditional hostility toward immigrants. The main body of the course focuses on current immigration policy and reform, and the last part is built around student papers. *Also offered as SOC 3665.*

**Prerequisite:** Permission of instructor

**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 (Spring)

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.

### **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 3500, completed with a grade of C or higher

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/PoliticalScience/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/PoliticalScience/Courses.aspx).

## **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  
Joseph Skrivanek, 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 2011–2013, please 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 on campus.

### **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  
Meagan Curtis, Ph.D., Dartmouth College  
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  
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

#### *Contributing Faculty:*

Patricia Rind, Ph.D., New York University

For additional information:

[School of Natural and Social Sciences Faculty](#)

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For additional information and updates during 2011–2013, please visit

[www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Psychology/](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Psychology/)rements 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, excluding the senior project, and in electives that are 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 Cognitive Neuroscience**

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.

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Psychology/AcademicRequirements.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Psychology/AcademicRequirements.aspx).

### **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.

*Subtopic: **Violence and Terror***

Violence and terror are widespread and have many causes and consequences. This course examines different forms of violence through lectures, discussions, and a variety of media. The goals are to provide students with background on how violence and terrorism can be approached as areas of study; to expose students to a diverse range of sources, perspectives, and related topics; and to encourage a critical analysis and examination of pressing issues.

### **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 may also be used to satisfy the statistics requirement for economics and environmental studies majors, and it counts as a basic science support course for biology majors.

**Prerequisite:** Math fluency

### **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.

**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 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.*

**Psychology of Problem Solving****PSY 3070 / 4 credits / Special topic (offered irregularly)**

Problem solving plays a major role in human life. In this in-depth exploration of problem-solving history and theories, topics include general problem solving, insight, impasse, incubation, transfer, expertise, and brain-imaging findings.

**Prerequisite:** PSY 1530

**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 Film****PSY 3240 / 4 credits / Special topic (offered irregularly)**

Why does film succeed in standing in for reality? Students explore answers to this question through semiotics, classical cognitive film theory, and both computational and ecological perceptual theory.

**Prerequisite:** PSY 1530 or permission of instructor

### **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

### **Psychology of Music**

**PSY 3405** / 4 credits / Special topic (offered irregularly)

Explores the cognitive processes that underlie musical behaviors. Topics include auditory parsing, pitch perception, acculturation, memory, absolute pitch, amusia (tone deafness), music as a communicative device, emotional responses and mood regulation, cognitive similarities with language, music therapy, the relationship between musical training and intelligence, and evolutionary theories.

**Prerequisite:** PSY 1530 or permission of instructor

### **Program Evaluation**

**PSY 3410** / 4 credits / Alternate years (Fall)

Covers theoretical and practical aspects of program evaluation and its role in informing policymakers. The readings, which include a textbook and journal articles, cover theory and basic methodology. In addition, students collect, organize, and write about the evaluations they conduct. The applications component focuses on programs in education, childcare, and criminal justice.

**Prerequisite:** PSY 1530 or SOC 1500, and PSY 2320

### **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

**Neuroscience****PSY 3695** / 4 credits / Every year

Provides students with comprehensive knowledge of the mammalian nervous system, focusing on the structure and function of the human brain. Topics include in-depth coverage of neural transmission, movement, brain plasticity, memory, emotion, and sleep. *Also offered as BIO 3695.*

**Prerequisite:** PSY 1530, BIO 1550, and permission of instructor

**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**

Personality psychologists study consistent ways people think, feel, and behave. This course focuses on classic and contemporary theoretical approaches to personality and how theory influences the research questions psychologists ask, the methods they employ, and their interpretation of results. An examination of research findings furthers understanding of commonalities as well as individual differences in people's thoughts, feelings, and behaviors.

**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

**Cognitive Psychology in Education****PSY 3775 / 4 credits / Special topic (offered irregularly)**

Covers theories and findings in the cognitive psychology literature that have implications for and/or applications to the quality of college students' academic learning and performance. Topics include students' memory for passages of text, the usefulness of taking lecture notes, how testing is involved in learning, and the use of multimedia in learning situations.

**Prerequisite:** Permission of instructor

**Psychopharmacology**

**PSY 3780** Refer to CHE 3780 in [Chemistry Courses](#) for description.

**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

**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 gender 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 Neurocognitive Aging**

**PSY 4180** / 4 credits / Alternate years (Fall)

The topic of aging and cognition is explored by examining work in cognitive psychology and cognitive neuroscience. Major theories of cognitive aging are reviewed, age-related decline in specific areas of cognition is discussed, and students are familiarized with multiple methodological approaches to understanding both healthy and pathological aging.

**Prerequisite:** PSY 1530 and 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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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Psychology/Courses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Psychology/Courses.aspx).

## **The Sociology B.A. Program**

Do you want to create a better world? Are you fascinated by such topics as race, social class, gender, globalization, the environment, education, social work, or social change? These subjects and others that deal with social relationships, culture, and the nature of society comprise the discipline of sociology. As a broad and eclectic field of inquiry, sociology uses many different approaches, ranging from cultural and historical studies to survey research.

The sociology major at Purchase College is designed to give students maximum exposure to the breadth of the field. Optional concentrations—Globalization, Communities, Social Change; Social and Health Advocacy; and Education and Society—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.

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

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### **Sociology Faculty (Board of Study)**

Leslie M. Brody, Ph.D., Emory University  
Richard Gioioso, Ph.D., Florida International University  
Matthew Immergut, Ph.D., Drew University  
Chrys Ingraham, Ph.D., Syracuse University  
Kristen Karlberg, Ph.D., University of California, San Francisco  
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  
Alexis Maxine Stang Silver, Ph.D., University of North Carolina

#### *Contributing Faculty:*

Mary Kosut: [Media, Society, and the Arts](#)

For additional information:

[School of Natural and Social Sciences Faculty](#)

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For additional information and updates during 2011–2013, please visit  
[www.purchase.edu/departments/AcademicPrograms/LAS/socsci/sociology/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/sociology/).

### **The Sociology B.A. Program: Academic Requirements**

In addition to meeting [general degree requirements](#), all sociology majors must complete one of the following concentrations (41–47 credits) with a grade of C or higher in each course, excluding the senior project:

1. [Sociology](#) (general major)
2. [Globalization, Communities, Social Change](#)
3. [Social and Health Advocacy](#)
4. [Education and Society](#)

#### **Concentration 1: Sociology (41–44 credits)**

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3015/Proseminar in Sociology: 1 credit
3. SOC 3405/Research Methods: 4 credits
4. SOC 3850/Sociological Theory: 4 credits
5. At least four sociology electives, chosen from [Group A, B, and C](#) (at least one in each group): 13–16 credits
6. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
7. SOC 3885/Sociology Junior Seminar: 4 credits
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 3054/Personal Transformation and Social Change  
SOC 3455/Conflict Management and Mediation

#### **Group B: Social Institutions**

SOC 3045/Sex, Politics, and Health  
SOC 3235/Social Organizations  
SOC 3175/Science, Medicine, Culture  
SOC 3435/Religion, Culture, and Society  
SOC 3500/Sociology of Education  
SOC 3615/Families, Communities, Cultures

#### **Group C: Inequality and Change**

SOC 1030/Cultural Activism in Latin America  
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 2440/Class, Power, Privilege  
 SOC 2500/Urban Sociology  
 SOC 3052/Community Organizing, Action, Service  
 SOC 3056/Global Social Movements  
 SOC 3145/Social Entrepreneurship  
 SOC 3155/Sociology of the Body and Embodiment (*new in Fall 2013*)  
 SOC 3237/The Arts for Social Change  
 SOC 3535/Public Sociology  
 SOC 3565/Society and Public Policy  
 SOC 3585/Communities, Ethnicities, and Exclusion  
 SOC 3660/International Migration Today  
 SOC 3705/Masculinities: Feminist Perspectives  
 SOC 3725/Globalization, Culture, Social Change  
 SOC 4030/Seminar in Sociological Issues

### **Concentration 2: Globalization, Communities, Social Change (41–43 credits)**

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3015/Proseminar in Sociology: 1 credit
3. SOC 3405/Research Methods: 4 credits
4. SOC 3850/Sociological Theory: 4 credits
5. Three of the following courses, including at least one upper-level course (10–12 credits):
  - SOC 2255/Environmental Sociology
  - SOC 2500/Urban Sociology
  - SOC 3052/Community Organizing, Action, Service
  - SOC 3054/Personal Transformation and Social Change
  - SOC 3056/Global Social Movements
  - SOC 3145/Social Entrepreneurship
  - SOC 3455/Conflict Management and Mediation
  - SOC 3585/Communities, Ethnicities, and Exclusion
  - SOC 3660/International Migration Today
  - SOC 3725/Globalization, Culture, Social Change
  - SOC 4030/Seminar in Sociological Issues
  - Any relevant anthropology course
  - Any relevant environmental studies course
6. One of the following courses (3 credits):
  - SOC 2140/Race and Ethnicity
  - SOC 2210/Sociology of Gender
  - SOC 2440/Class, Power, Privilege
7. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
8. SOC 3885/Sociology Junior Seminar: 4 credits
9. SOC 4990/Senior Project (two semesters required): 8 credits

### **Concentration 3: Social and Health Advocacy (46–47 credits)**

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3015/Proseminar in Sociology: 1 credit
3. SOC 3405/Research Methods: 4 credits
4. SOC 3850/Sociological Theory: 4 credits
5. Three of the following courses (12 credits):
  - SOC 3035/Birth and Death
  - SOC 3045/Sex, Politics, and Health
  - SOC 3155/Sociology of the Body and Embodiment (*new in Fall 2013*)
  - SOC 3175/Science, Medicine, Culture
  - SOC 3435/Religion, Culture, and Society

SOC 3535/Public Sociology  
SOC 3585/Communities, Ethnicities, and Exclusion  
SOC 3615/Families, Communities, Cultures  
Any relevant policy-based political science course

6. Two of the following courses (6–7 credits):

SOC 2020/Human Sexuality  
SOC 2140/Race and Ethnicity  
SOC 2210/Sociology of Gender  
SOC 2440/Class, Power, Privilege  
SOC 3455/Conflict Management and Mediation

7. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits

8. SOC 3885/Sociology Junior Seminar: 4 credits

9. SOC 4990/Senior Project (two semesters required): 8 credits

#### **Concentration 4: Education and Society (45–47 credits)**

1. SOC 1500/Introduction to Sociology: 3 credits

2. SOC 3015/Proseminar in Sociology: 1 credit

3. SOC 3405/Research Methods: 4 credits

4. SOC 3850/Sociological Theory: 4 credits

5. Three of the following courses (11–12 credits):

SOC 3203/Introduction to Teaching  
SOC 3455/Conflict Management and Mediation  
SOC 3500/Sociology of Education  
SOC 3585/Communities, Ethnicities, and Exclusion  
SOC 3615/Families, Communities, Cultures  
SOC 3660/International Migration Today  
PSY 2500/Adolescent Psychology or  
PSY 2650/Child Development

6. Two of the following courses (6–7 credits):

SOC 2140/Race and Ethnicity  
SOC 2210/Sociology of Gender  
SOC 2440/Class, Power, Privilege  
HIS/SOC 3466/To Enjoy Our Freedom:  
African American History Since 1865 or  
HIS 3635/Race, Ethnicity, and Identity in the U.S.

7. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits

8. SOC 3885/Sociology Junior Seminar: 4 credits

9. SOC 4990/Senior Project (two semesters required): 8 credits

**Note:** An additional writing course is recommended for students in Concentration 4.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/sociology/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/sociology/AcademicRequirements.aspx).

### **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:

SOC 1500/Introduction to Sociology

Plus four elective courses in sociology, chosen in consultation the sociology faculty.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/sociology/Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/sociology/Minor.aspx).

## **The Sociology Program: Courses**

### **Cultural Activism in Latin America**

**SOC 1030** / 3 credits / Alternate years (Spring)

What does Latin American hip-hop have to do with social change? How do *murga* dances in Argentina and Uruguay or “theatre of the oppressed” performances in Brazil challenge “social authoritarianism”? Why are Greenpeace campaigns so successful in raising awareness about the Amazon? Why are carnivals in Oruro, Bolivia, or in Santiago del Estero, Argentina, still so lively and engaging? This class explores the relationship between activism and “culture” in different Latin American countries.

### **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.

### **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.*

### **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.*

### **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 / Alternate years (Fall)

"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.

### **Proseminar in Sociology**

**SOC 3015** / 1 credit / Fall

This professional orientation for sociology majors includes sessions with each member of the sociology faculty on such topics as professional presentation and communication skills, preparation for graduate school, and faculty research. *Graded on a pass/no credit basis.*

**Prerequisite:** Junior standing or permission of instructor

### **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, ANT 1500, or GND 1200

### **Sex, Politics, and Health**

**SOC 3045** Refer to POL 3045 in [Political Science Courses](#) for description.

### **Community Organizing, Action, Service**

**SOC 3052** / 4 credits / Alternate years (Spring)

The dynamics of community life and strategies for grassroots activism are explored. Readings include theoretical works and case studies about urban and rural community issues and organizations. Efforts, tactics, and successes are assessed. Coursework includes visits to local community organizations and guest lectures by grassroots leaders. Assignments include direct involvement with a campus or regional change organization.

**Prerequisite:** SOC 1500

### **Personal Transformation and Social Change**

**SOC 3054** / 4 credits / Alternate years (Fall)

An investigation of the relationship between personal transformation and social change. Students examine theories of social change and read case studies of social movements and works by secular, spiritual, and religious leaders. Students also learn contemplative practices, apply techniques of mindfulness, assess activist efforts, and examine how internal experiences can nurture social activism.

**Prerequisite:** SOC 1500

### **Global Social Movements**

**SOC 3056** / 4 credits / Alternate years (Spring)

How do groups mobilize to act for social change and against injustice? This course focuses on contemporary movements that emerge within and outside the United States, e.g., in Latin America. Case studies focus on human rights, feminism, environmentalism, landless rural workers, indigenous peoples, and global justice movements, with a particular focus on how these movements emerge, (re)create their identities, and frame injustice. The class analyzes how 21st-century movements are both global and local.

**Prerequisite:** SOC 1500

### **Social and Cultural Studies of Food**

**SOC 3125** / 4 credits / Alternate years (Spring)

Investigates the meanings, production, distribution, and consumption of food by human beings. Special

attention is paid to social solidarity—the racial, ethnic, and gender relations of food preparation and celebration. Social stratification is examined to understand social inequality in relation to food, particularly in terms of labor and hunger.

**Prerequisite:** SOC 1500, ANT 1500, or GND 1200

### **Social and Cultural Studies of Food: Italian Gastronomy**

**SOC 3126** / 4 credits / Special topic (offered irregularly, Summer, in [Italy](#))

Food—its production, consumption, and representation—is used as a lens to understand politics, culture, sociality, identities, geographies, and economies. Taking the geographical area of Pisciotta, Italy, as a starting point and ultimately as an ethnographic case study, this course engages students in the local and regional landscape. From visits to the local weekly market to field trips to the local mozzarella or olive oil producers, students interpret how food, as a way of life, has shaped the village.

### **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.

### **Sociology of the Body and Embodiment**

**SOC 3155** / 4 credits / Alternate years (new in Fall 2013)

Contemporary sociological studies of the body consider how bodies become social entities through membership in communities and how these bodies are valued according to their gender, social class, religion, and racial, ethnic, and national status. This course attends to bodies, engaging with a growing corpus of material on embodiment, embodied experiences, body regulation, bodywork, representations of bodies, and cultural exposures of the body.

**Prerequisite:** SOC 1500 or ANT 1500, and permission of instructor

### **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

### **The Arts for Social Change**

**SOC 3237** Refer to VIS 3500 in [General Visual Arts Courses](#) (School of Art+Design) for description.

**Prerequisite:** Junior or senior standing

### **Science, Technology, and Queer Theory**

**SOC 3287** Refer to GND 3287 in [Gender Studies Courses](#) for description.

### **Research Methods**

**SOC 3405** / 4 credits / Fall

Classical experimental research design and alternative designs for nonexperimental 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.

### **To Enjoy Our Freedom: African-American History Since 1865**

**SOC 3466** Refer to HIS 3466 in [History Courses](#) (School of Humanities) for description.

### **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.*

### **Communities, Ethnicities, and Exclusion**

**SOC 3585** / 4 credits / Alternate years

Using the key concept of "boundary," students explore the intersection of community studies and race/ethnicity studies. While community and race/ethnicity define who belongs within the boundary, they also construct who does not belong, creating social, economic, and political exclusions. Readings draw extensively from work done on immigrants in the U.S.

**Prerequisite:** SOC 1500 or ANT 1500

### **Families, Communities, Cultures**

**SOC 3615** / 4 credits / Alternate years

Focuses on the diversity of families, the challenges they face, their relationship to social institutions and communities, and how they interact with society at large. Students explore how social norms and public policy have benefited or constrained particular familial structures over time and examine how contemporary family formations are shifting normative social structures.

**Prerequisite:** SOC 1500 or ANT 1500

### **International Migration Today**

**SOC 3660** / 4 credits / Alternate years

An examination of the various causes and consequences of international migration on migrants, their sending communities, and their destination countries. Topics include immigration debates, the social structures and economic and social conditions that facilitate labor migration, undocumented migration, refugee migration and forced migration. New York is an amazing place to explore migration, providing firsthand knowledge about migrant communities.

**Prerequisite:** SOC 1500 or ANT 1500

### **Immigration Debated: A Seminar**

**SOC 3665** Refer to POL 3665 in [Political Science Courses](#) for description.

### **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

### **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.

### **Sexuality and Society**

**SOC 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 1200, SOC 2020, or ANT 3750

### **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.

### **Seminar in Sociological Issues**

**SOC 4030** / 4 credits / Every semester

Offers an in-depth focus on a specific sociological issue, which varies each semester. Includes research, readings, and writings on a topic related to the particular expertise of the faculty member.

**Prerequisite:** Junior or senior standing, and permission of instructor

### **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

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/sociology/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/sociology/Courses.aspx).

## **Interdisciplinary Studies**

### **Interdisciplinary Majors**

Within the School of Liberal Arts and Sciences, it is possible to major in one of two interdisciplinary B.A. degree programs:

1. [Gender Studies](#)
2. 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 College.

### **Interdisciplinary Minors**

Students majoring in any discipline at Purchase College may enrich their studies through these interdisciplinary minors:

Asian Studies  
Gender Studies  
Latin American Studies

### **Undergraduate Degree Completion Program**

These interdisciplinary liberal arts majors are specially designed for adults and transfer students who want to complete their B.A. degree. For information, refer to the School of Liberal Studies & Continuing Education section of this catalog:

Liberal Studies  
Liberal Studies: Arts  
Liberal Studies: Communications/Media Studies  
Liberal Studies: Legal Studies

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/](http://www.purchase.edu/Departments/AcademicPrograms/LAS/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 the humanities and social sciences.

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, anthropology, Chinese language (strongly suggested), cinema, economics, literature, philosophy, and politics.

### **Courses available for the minor in Asian studies include:**

#### Anthropology (School of Natural and Social Sciences):

ANT 2235/Islam in the American Imagination  
ANT 2330/New Immigrants in the United States  
ANT 2400/Anthropology of South Asia  
ANT/ENV 2410/Environment and Sustainable Development  
in South Asia  
ANT/MSA 3185/Global Media, Local Cultures  
ANT 3600/Contemporary Japan: Aesthetics, Politics  
ANT 3610/Gender and Popular Culture in South Asia

#### Art History (School of Humanities):

ARH 2795/Introduction to East Asian Art  
ARH 3760/Chinese Calligraphy: History and Practice  
ARH 4710/Exoticism in Modern Art

#### Chinese Language (School of Humanities):

CHI 1010/Beginning Chinese I  
CHI 1020/Beginning Chinese II  
CHI 2010/Intermediate Chinese I  
CHI 2020/Intermediate Chinese II  
CHI 3010/Advanced Chinese I  
CHI 3020/Advanced Chinese II

#### Cinema Studies (School of Film and Media Studies):

CIN 3757/New Waves of East Asian Cinema

CIN 3760/Japanese Cinema  
CIN 3753/Indian Cinema: From Art Cinema to Bollywood  
CIN 3763/Contemporary Asian Cinema

**History** (School of Humanities):

HIS 2250/Introduction to Asian Studies  
HIS 2600/History of Modern Japan  
HIS 2830/Modern East Asia  
HIS 3269/Vietnam and Modern America  
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  
HIS 3835/Confucianism and Chinese Culture

**Literature** (School of Humanities):

LIT 3215/South Asian Literature

**Philosophy** (School of Humanities):

PHI 2430/Classical Buddhist Philosophy  
PHI 3290/Chinese Philosophy: From Confucius through the  
Neo-Confucian Synthesis of the Sung Dynasty

**Political Science** (School of Natural and Social Sciences):

POL/GND 2105/Citizens Living Under Islamic Laws  
POL/GND 3255/The Islamic State, Gender, and Sexuality  
POL 3257/The Islamic State, Heresy, and Freedom of Speech  
POL 3425/Southeast Asian Politics  
POL 3573/States, Citizens, Human Rights, and Literature

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/AsianStudies.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/AsianStudies.aspx).

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

The Gender Studies Program, which offers a major leading to the B.A. degree as well as a minor, examines gender using an interdisciplinary approach. Consisting of a variety of courses drawn from across the College, the program offers students the opportunity to study gender in a variety of historical periods and geographical areas using different academic, political, and feminist perspectives. The program equips students with reading, writing, research, and analytical skills that enable them to:

- identify and analyze the links among gender, sexuality, identity, power, and social justice;
- identify and analyze intersections among gender and sexuality and other categories of difference, such as class, race, religion, nationality, and physical ability;
- situate gender and sexuality in broader historical and geopolitical contexts;
- write or otherwise present (depending on the field of study) analyses of gender and sexuality in specific visual, literary, and theoretical works; and
- design and execute a senior project that demonstrates these competencies within a theoretical framework of gender and sexuality.

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## **Gender Studies Faculty (Board of Study)**

**School of Film and Media Studies:**

Mary Kosut, Ph.D., New School for Social Research  
Shaka McGlotten, Ph.D., University of Texas, Austin  
Michelle Stewart, Ph.D., University of Minnesota

**School of Humanities:**

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  
Paula Halperin, Ph.D., University of Maryland  
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., State University of New York, Stony Brook  
Gaura Narayan, Ph.D., Columbia University  
Diana Reinhard, Ph.D., Temple University  
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  
Karen Baird, Ph.D., University of Houston  
Rudolf Gaudio, Ph.D., Stanford University  
Chrys Ingraham, Ph.D., Syracuse University  
Suzanne Kessler, Ph.D., City University of New York  
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  
Patricia Rind, Ph.D., New York University  
Rachel Simon, M.F.A., Sarah Lawrence College

**School of Art+Design:**

Nancy Bowen, M.F.A., Hunter College, City University of New York

**Conservatory of Theatre Arts:**

Kay Ellen Capo, Ph.D., Northwestern University  
Lenora Champagne, Ph.D., New York University  
Karima Robinson, Ph.D., Northwestern University

***Office of the Provost & Academic Affairs:***

Bill Baskin, Ph.D., New School for Social Research (Associate Provost)

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For additional information and updates during 2011–2013, please visit  
[www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/  
GenderStudies/default.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/GenderStudies/default.aspx).

## **The Gender Studies B.A. Program: Academic Requirements**

In addition to meeting **general degree requirements**, all gender studies majors must complete a minimum of eight courses with a grade of C or higher and an 8-credit senior project (36–40 credits total), as follows:

- GND 1200/Introduction to Gender and Sexuality: 4 credits
- Four **electives** in gender studies, with no more than three chosen from one school or conservatory: 12–16 credits
- One upper-level **theory** course: 4 credits
- One upper-level course on **gender across time or cultures**: 4 credits
- GND 3890/Gender Studies Junior Seminar: 4 credits
- GND 4990/Senior Project in Gender Studies: 8 credits

### **Examples of Electives**

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

**School of Film and Media Studies:**

CIN/GND 3540/Queer Cinema (also offered under PHI)  
MSA/GND 3120/Riot Grls and Radical Women

**School of Humanities:**

HIS/GND 3685/Sex and Gender in Latin America  
LIT/GND 3655/American Women Writers  
PHI/GND 2500/Gender and Power

**School of Natural and Social Sciences:**

ANT/GND 2755/Global Sexualities  
POL/GND 3045/Sex, Politics and Health  
PSY/GND 3840/Psychology of Gender  
SOC/GND 3705/Masculinities: Feminist Perspectives

**Conservatory of Theatre Arts:**

THP/GND 3300 Women in Performance

**Examples of Upper-Level Theory Courses**

Courses in the following list are subject to change, and new courses may be added. Students should consult with their faculty advisor when choosing the upper-level theory course.

GND 3130/Feminist Theory  
PHI/GND 3725/Theories of Sexuality

**Examples of Upper-Level Courses on Gender Across Time or Cultures**

Courses in the following list are subject to change, and new courses may be added. Students should consult with their faculty advisor when choosing the upper-level course on gender across time or cultures.

ANT/GND 3750/Sexuality in Western Culture  
HIS/GND 3080/The Lives of Women  
HIS/GND 3727/History of Feminist Movements

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/Interdisciplinary/GenderStudies/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/Interdisciplinary/GenderStudies/AcademicRequirements.aspx).

**Minor in Gender Studies**

Students majoring in any discipline may pursue a minor in gender studies, which offers a variety of courses drawn from across the College. Students have the opportunity to study gender in a variety of historical periods and geographical areas using different academic, political, and feminist perspectives.

Students interested in this minor must submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”) and should plan their program of study in consultation with the gender studies faculty in their major field or with the coordinator of the Gender Studies Program.

**Academic Requirements for the Minor in Gender Studies**

Five courses, as follows:

- a. GND 1200/Introduction to Gender and Sexuality
- b. Four elective courses in gender studies

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/Interdisciplinary/GenderStudies/Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/Interdisciplinary/GenderStudies/Minor.aspx).

**The Gender Studies Program: Courses**

Additional courses may be crosslisted under GND each semester: students can search the schedule of classes on [Student Services](#) ([studentservices.purchase.edu](http://studentservices.purchase.edu)). Please refer to the [academic requirements](#) for lists of courses in various disciplines that fulfill requirements for the gender studies major.

## **Introduction to Gender and Sexuality**

**GND 1200** / 4 credits / Every semester

An introductory and foundational course on the key concepts, themes, and theories of studies of gender and sexuality. Students engage with materials that are social, scientific, historical, literary, autobiographical, artistic, and/or philosophical in examinations of themes of human gender, sexual relationships, and the intersection of gender and sexual identity.

## **Human Sexuality**

**GND 2020** Refer to SOC 2020 in [Sociology Courses](#) (School of Natural and Social Sciences) 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. *Also offered as PED 2035.*

## **Women and Politics**

**GND 2040** Refer to POL 2040 in [Political Science Courses](#) (School of Natural and Social Sciences) for description.

## **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.

## **Citizens Living Under Islamic Laws**

**GND 2105** Refer to POL 2105 in [Political Science Courses](#) (School of Natural and Social Sciences) for description.

## **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.

## **Women in America**

**GND 2490** Refer to HIS 2490 in [History Courses](#) (School of Humanities) for description.

## **Gender and Power**

**GND 2500** Refer to PHI 2500 in [Philosophy Courses](#) (School of Humanities) for description.

## **Global Sexualities**

**GND 2755** Refer to ANT 2755 in [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

## **Psychology of Women**

**GND 2860** Refer to PSY 2860 in [Psychology Courses](#) (School of Natural and Social Sciences) for description.

## **Women Artists and Feminist Criticism**

**GND 2885** Refer to ARH 2885 in [Art History Undergraduate Courses](#) (School of Humanities) for description.

## **Women in Developing Countries**

**GND 3000** Refer to POL 3000 in [Political Science Courses](#) (School of Natural and Social Sciences) for description.

## **Lesbian and Gay Fiction**

**GND 3001** Refer to LIT 3001 in [Literature Courses: 3000–3999](#) (School of Humanities) for description.

## **Lesbian and Gay Poetry**



**GND 3004** Refer to LIT 3004 in [Literature Courses: 3000–3999](#) (School of Humanities) for description.

### **Women and Film**

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

### **Birth and Death**

**GND 3035** Refer to SOC 3035 in [Sociology Courses](#) (School of Natural and Social Sciences) for description.

### **Sex, Politics, and Health**

**GND 3045** Refer to POL 3045 in [Political Science Courses](#) (School of Natural and Social Sciences) for description.

### **Women and War in the 20th Century**

**GND 3075** Refer to HIS 3075 in [History Courses](#) (School of Humanities) for description.

### **The Lives of Women**

**GND 3080** Refer to HIS 3080 in [History Courses](#) (School of Humanities) for description.

### **Race, Gender, and the Law**

**GND 3090** Refer to POL 3090 in [Political Science Courses](#) (School of Natural and Social Sciences) for description.

### **Riot Grrls and Radical Women**

**GND 3120** Refer to MSA 3120 in [Media, Society, and the Arts Courses](#) (School of Film and Media Studies) for description.

### **Women's Rights as Human Rights**

**GND 3125** Refer to POL 3125 in [Political Science Courses](#) (School of Natural and Social Sciences) 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 1200 or LIT 2310

### **The Political Economy of Women**

**GND 3150** Refer to ECO 3150 in [Economics Courses](#) (School of Natural and Social Sciences) for description.

### **Queer Media Convergence**

**GND 3160** Refer to MSA 3160 in [Media, Society, and the Arts Courses](#) (School of Film and Media Studies) for description.

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

**GND 3235** Refer to JST 3235 in [Jewish Studies Courses](#) (School of Humanities) for description.

### **Gender Politics and Islam**

**GND 3240** Refer to POL 3240 in [Political Science Courses](#) (School of Natural and Social Sciences) for description.

### **Gender and Health: International Issues**

**GND 3245** Refer to POL 3245 in [Political Science Courses](#) (School of Natural and Social Sciences) for description.

### **The Islamic State, Gender, and Sexuality**

**GND 3255** Refer to POL 3255 in [Political Science Courses](#) (School of Natural and Social Sciences) for description.

### **The Gentileschi Files**

**GND 3265** Refer to ARH 3265 in [Art History Undergraduate Courses](#) (School of Humanities) for description.

### **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

### **Women in China**

**GND 3295** Refer to PHI 3295 Refer to PHI 3295 in [Philosophy Courses](#) (School of Humanities) for description.

### **Women in Performance**

**GND 3300** Refer to THP 3300 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

### **Women in French Film**

**GND 3330** Refer to FRE 3330 in [French Courses](#) (School of Humanities) for description.

### **“Aren’t I a Woman?”: The Construction of Womanhood in the U.S.**

**GND 3375** Refer to HIS 3375 in [History Courses](#) (School of Humanities) for description.

### **Culture and Values**

**GND 3405** Refer to ANT 3405 in [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **Rebels, Freaks, and Prophets: Deviance Revisited**

**GND 3430** Refer to ANT 3430 in [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **Identity and Difference: Studies in Feminist Philosophy**

**GND 3450** Refer to PHI 3450 in [Philosophy Courses](#) (School of Humanities) for description.

### **Queer Cinema**

**GND 3540** Refer to CIN 3540 in [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

### **Women and Drama**

**GND 3600** Refer to THP 3600 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

### **Gender and Popular Culture in South Asia**

**GND 3610** Refer to ANT 3610 in [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **Feminism and Culture**

**GND 3655** Refer to LIT 3655 in [Literature Courses: 3000–3999](#) (School of Humanities) for description.

### **American Women Writers**

**GND 3665** Refer to LIT 3665 in [Literature Courses: 3000–3999](#) (School of Humanities) for description.

### **Sex and Gender in Latin America**

**GND 3685** Refer to HIS 3685 in [History Courses](#) (School of Humanities) for description.

### **History of Gender and Sexuality in the United States**

**GND 3695** Refer to HIS 3695 in [History Courses](#) (School of Humanities) for description.

### **Masculinities: Feminist Perspectives**

**GND 3705** Refer to SOC 3705 in [Sociology Courses](#) (School of Natural and Social Sciences) for description.

### **Theories of Sexuality**

**GND 3725** Refer to PHI 3725 in [Philosophy Courses](#) (School of Humanities) for description.

### **History of Feminist Movements**

**GND 3727** Refer to HIS 3727 in [History Courses](#) (School of Humanities) for description.

**Wives, Widows, Workers**

**GND 3730** Refer to HIS 3730 in [History Courses](#) (School of Humanities) for description.

**Wives, Workers, Warriors**

**GND 3740** Refer to HIS 3740 in [History Courses](#) (School of Humanities) for description.

**Sexuality in Western Culture**

**GND 3750** Refer to ANT 3750 in [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

**Sexuality and Society**

**GND 3755** Refer to SOC 3755 in [Sociology Courses](#) (School of Natural and Social Sciences) for description.

**Seminar in Buddhism and Feminist Philosophy**

**GND 3825** Refer to PHI 3825 in [Philosophy Courses](#) (School of Humanities) for description.

**Psychology of Gender**

**GND 3840** Refer to PSY 3840 in [Psychology Courses](#) (School of Natural and Social Sciences) for description.

**Gender Development**

**PSY 3845** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.

**Feminist Approaches to Art and Theory**

**GND 3885** Refer to ARH 3885 in [Art History Undergraduate Courses](#) (School of Humanities) for description.

**Gender Studies Junior Seminar**

**GND 3890** / 4 credits / Spring

Students develop analytic, writing, research, and bibliographic skills in preparation for the senior project.

**Prerequisite:** GND 1200

**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 1200

**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](#) (School of Natural and Social Sciences) for description.

**Senior Project in Gender Studies**

**GND 4990** / 4 credits (per semester) / Every semester

Students work with individual faculty members to develop their senior projects. Senior projects are interdisciplinary in nature and involve either representation of gender experiences through performance or visual arts, or library or field research on a subject or issue of particular relevance to gender studies. *Two semesters required (8 credits total).*

**Note:** Students completing requirements for the former major in women's studies take WOM 4990/Senior Project in Women's Studies.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/Interdisciplinary/GenderStudies/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/Interdisciplinary/GenderStudies/Courses.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 interested in pursuing this minor must submit a

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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. HIS/LST 1600/Introduction to Latin American Studies
- b. Plus four electives, chosen from the lists below. (Courses in the following lists are subject to change, and new courses will be added.)

### **Elective courses available for the minor in Latin American studies include:**

#### Anthropology:

ANT 2330/New Immigrants in the United States

ANT/MSA/ARH 2470/Museum Anthropology

ANT 3185/Global Media, Local Cultures

#### Art History:

ARH 3815/Mexican Art From the Revolution to the NAFTA Era

ARH 4590/Pre-Columbian Aesthetics in Modern Latin American Art

ARH 4775/Performance Art in the West African Diaspora

#### Cinema Studies:

CIN 3000/Cinema and Revolution

CIN 3080/Mexican Cinema

SPA/CIN 3211/Spanish and Latin American Cinema

#### Economics:

ECO 2223/Economies of Latin America

#### History:

HIS 2005/Modern Latin America

HIS/LST 2540/Society and Culture in Modern Brazil

HIS 3005/Representations of Latinos and Latinas in American Film,  
1930–2000

HIS 3355/Latin American Intellectuals in the Era of the Revolution

HIS/LST 3625/Slaves and Enslavement in the Americas

HIS/GND 3685/Sex and Gender in Latin America

#### Language and Culture (Latin American Literature):

##### French Language and Culture:

FRE/LIT 3067/French Caribbean Literature

##### Spanish Language and Culture:

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/LIT 3687/The Idea of Latin America

SPA 3700/The Latin American Short Story\*

SPA 3740/Women in Latin American Literature\*

*\*Taught in Spanish*

#### Music:

SOA 2580/World Music and Jazz Traditions

#### Political Science:

POL 2190/Immigration: Policies, Problems, and Politics

POL 2230/The Dominican Republic:

Between Latin America and the U.S.

POL 3300/Development and Politics of Latin America

POL 3307/Politics and Memoir  
POL 3340/U.S./Latin American Relations  
POL 3360/Cuba and the U.S.  
POL/LST 3390/Democratization: Latin America  
POL 3665/Immigration Debated: A Seminar  
POL 3570/Human Rights  
POL 3735/Special Topics in Latin America

**Sociology:**

SOC 1030/Cultural Activism in Latin America  
SOC 2140/Race and Ethnicity  
SOC 3056/Global Social Movements  
SOC 3660/International Migration Today  
SOC 3725/Globalization, Culture, Social Change

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**Latin American Studies Faculty**

**School of Film and Media Studies:**

Carmen Oquendo-Villar, Ph.D., Harvard University  
Agustin Zarzosa, Ph.D., University of California, Los Angeles

**School of Humanities:**

Marc Brudzinski, Ph.D., Duke University  
Paula Halperin, Ph.D., University of Maryland  
Gari LaGuardia, Ph.D., University of Pennsylvania

**School of Natural and Social Sciences:**

John Gitlitz, Ph.D., University of North Carolina, Chapel Hill  
Chrys Ingraham, Ph.D., Syracuse University  
Veronica Perera, Ph.D., New School for Social Research

**Conservatory of Music:**

James McElwaine, M.M., Yale University

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For additional information and updates during 2011–2013, please visit  
[www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/  
LatinAmericanStudies.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LatinAmericanStudies.aspx).

**The Latin American Studies Program: Courses**

Additional courses may be crosslisted under LST each semester: students can search the schedule of classes on [Student Services](#) (*studentservices*.

*purchase.edu*). Please refer to the [academic requirements](#) for lists of courses in various disciplines that fulfill requirements for the Latin American studies minor.

**Introduction to Latin American Studies**

**LST 1600** Refer to HIS 1600 in [History Courses](#) (School of Humanities) for description.

**Society and Culture in Modern Brazil**

**LST 2540** Refer to HIS 2540 in [History Courses](#) (School of Humanities) for description.

**Experiential Learning in Latin American Studies**

**LST 3050** / 4 credits / Every semester

Students select from an array of experiential options in Latin American studies in consultation with their Latin American studies advisor. Options include service learning, independent study, study abroad, and Project Focus.

**Corequisite:** LST 3055

**Experiential Learning Seminar**

**LST 3055** / 1 credit / Every semester

Students engaged in LST 3050 attend this collaborative seminar to examine the issues that arise from working across cultures and cultural differences.

**Corequisite:** LST 3050

**Democratization: Latin America**

**LST 3390** Refer to POL 3390 in Political Science Courses (School of Natural and Social Sciences) for description.

**Slaves and Enslavement in the Americas**

**LST 3625** Refer to HIS 3625 in History Courses (School of Humanities) for description.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/Interdisciplinary/LST-courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/Interdisciplinary/LST-courses.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, gender studies, Jewish studies, and Latin American studies—currently offering 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 School of Liberal Arts and Sciences and the School of the Arts. Although individualized in nature, all proposals must:

1. include relevant theoretical and methodological courses in the proposed area(s) of study
2. incorporate the teaching specialties of the Purchase College faculty
3. demonstrate why established majors or programs of study at Purchase College cannot accommodate the student's needs

A senior project is required of all 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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LiberalArts.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LiberalArts.aspx).

**Interdisciplinary Courses (IDI)**

These IDI courses are offered through Student Affairs:

- **IDI 1500** and **1510/ESL I** and **II**
- **IDI 1550/Career Planning and Decision Making**
- **IDI 2030/Going Global: Intercultural Communication**
- **IDI 3000/Practicum in Peer Advising**
- **IDI 3250/Fundamentals of Leadership**

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*The following 1000-level IDI courses are typically limited to freshmen:*

**Culture and Society in the West**

**IDI 1000** / 4 credits / Special topic (offered irregularly)

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.

### **Revolutions in Painting and Poetry:**

#### **Romanticism, Futurism, Modernism, Surrealism, and Beyond**

**IDI 1010** / 4 credits / Special topic (offered irregularly)

Traces several of the explosive developments in European and American poetry and painting between the beginning of the 19th century and the middle of the 20th. Students examine the social and historical contexts of these developments and investigate how artists and poets responded to parallel challenges. Readings are drawn chiefly from primary sources and include excerpts from Keats, Baudelaire, van Gogh, Rilke, Marinetti, Breton, and Mondrian.

### **Gender, Class, and Conflict in Western Arts and Culture**

**IDI 1020** / 4 credits / Spring

An examination of literature and the arts is essential to a complete understanding of Western European culture and thought. Students study an eclectic mix of opera, film, psychoanalysis, and drama, examining constructs of class and gender and the ways in which some artists have attempted to dismantle them.

### **Crossroads of Culture**

**IDI 1030** / 4 credits / Spring

Surveys important intersections of human civilization, particularly the interactions of Western Europe with global culture. Art and technology are emphasized, including Greek theatre, Anglo-Saxon poetry, Iberian caliphate science and aesthetics, comparative world faiths, conurbation aspects, print and paint technologies, perspective and polyphony, intellectual property, and immersive culture. Several external writing workshops are required. As a final project, students create collaborative original works using cultural attributes studied.

### **Landmarks in the Development of the West**

**IDI 1040** / 4 credits / Special topic (offered irregularly)

The development of the West is traced from its earliest historical origins through 1500. This course begins with study of ancient Mesopotamia, the “cradle of Western civilization,” proceeds with investigations of the ancient Hebrews, Greeks, and Romans, and then considers early Christian and Islamic culture and society. Finally, currents in medieval Europe leading up to the Renaissance are examined. Art and literature are studied, in addition to historical texts.

### **Engaging Texts**

**IDI 1080** / 4 credits / Special topic (offered irregularly)

Exploring texts in humanistic fields, this course looks at the way authors have engaged various fields in the modern and postmodern worlds. Students read primary source material and have an opportunity to see how particular texts develop the conversations in at least one of the following areas: history, literature, philosophy, art history, and cinema studies.

### **Texts From Western Traditions**

**IDI 1090** / 4 credits / Special topic (offered irregularly)

An examination of what have been called the major texts of Western civilization—from the early Greek materials of Hesiod and Homer through Dante’s *Divine Comedy*, which marks the transition from the medieval period to the Renaissance.

### **The Development of the West: The Early Years**

**IDI 1105** / 4 credits / Special topic (offered irregularly)

The ancient and medieval worlds are explored through historical, philosophic, literary, and artistic works. These works are used to examine the development of the West and its relation to the developing Near, Middle, and Far East. While the emphasis varies, this course draws on the instructor’s areas of expertise to investigate the development of the culture, as well as the social, economic, and political history of the West.

### **The West Since the Renaissance**

**IDI 1110** / 4 credits / Special topic (offered irregularly)

What is the meaning of the Enlightenment and the subsequent developments in history, literature, politics, economics, and science? How are exploration, colonization, and imperialism related? This course explores both the nature of the Enlightenment and the world that emerged from it, with attention to the challenges that face Enlightenment certainties and views.

### **Conquest and Freedom: Legacies of the West**

**IDI 1120 / 4 credits / Special topic (offered irregularly)**

Examines the evolution of Euro-American society from the 15th to the 20th centuries. Expansion, colonialism, and industrial capitalism were justified by the language of enlightenment, yet both European and American identity developed in relation to the encounter with and conquest of other peoples. The development of Euro-American cultural identity is explored by analyzing historical, philosophical, political, and literary texts and visual and performing arts.

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/IDCourses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/IDCourses.aspx).

**School of the Arts**

The School of the Arts provides the highest level of education in order to forge the next generation of visual and performing artists, arts managers, and citizens devoted to the arts. 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, and the School of Art+Design cultivate, nurture, and prepare students through rigorous and comprehensive studio practice informed by theoretical, conceptual, and historical study. The professional degree programs (B.F.A., Mus.B., M.F.A., M.M.) challenge students to be reflective and articulate, productive and entrepreneurial, and creative and innovative practitioners of their respective art forms. The B.A. and B.S. degree programs provide an overview of contemporary research methods and cultural theory, history, and studio practice in a broad liberal arts context designed to introduce students to creative, analytic, and critical thinking. In addition, the School offers students in other disciplines exposure to the practice of the arts through specialized courses in studio practice.

**Academic Organization and Degrees**

The School of the Arts includes the arts management program; the Conservatories of Dance, Music, and Theatre Arts; and the School of Art+Design. Its majors, which are described in detail in the respective school/conservatory sections of this catalog, lead to the following degrees:

- School of the Arts: B.A. ([arts management](#))
- [Conservatory of Dance](#): B.F.A. (dance); M.F.A. (dance)
- [Conservatory of Music](#): Mus.B. (instrumental performance, jazz studies, voice/opera studies, composition, studio composition, studio production); M.M. (music; areas of concentration: instrumental performance, jazz studies, voice/opera studies, composition, studio composition)
- [Conservatory of Theatre Arts](#): B.F.A. (acting, dramatic writing,\* theatre design/stage technology); B.A. (theatre and performance); M.F.A. (theatre design/stage technology)  
*\*Students currently enrolled in the dramatic writing major may complete the B.F.A., as currently published, through 2013. A revised program leading to a B.A. degree is anticipated (pending SUNY approval).*
- [School of Art+Design](#): B.F.A. (graphic design, painting/drawing, photography, printmaking, sculpture, interdisciplinary visual arts); B.S. (visual arts); M.F.A. (visual arts)

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 four minors that are open to students in all disciplines, with specific entrance requirements:

- [Arts management](#) (through the School of the Arts)
- [Music](#) (through the Conservatory of Music)
- [Theatre and performance](#) (through the Conservatory of Theatre Arts)
- [Visual arts](#) (through the School of Art+Design)

**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.

**Arts Courses Open to All Students**

Most courses offered by the B.A. programs in the School of the Arts—like those in the School of Liberal Arts and Sciences—are open to students in other disciplines at Purchase College. These are offered under the regular course prefix for the discipline (e.g., AMG for arts management; THP for theatre and performance).



Many courses offered by the B.F.A. and Mus.B. programs in the School of the Arts are also open to students in other disciplines at Purchase College, in most cases 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: SOA courses

School of Art+Design: SOA courses

For courses offered by the B.F.A. program in film that are open to students in other disciplines, please refer to the School of Film and Media Studies: SOA Courses.

### **Administration**

Kenneth Tabachnick, *Dean, School of the Arts*

Dr. Suzanne Farrin, *Director, Conservatory of Music*

Ravi Rajan, *Director, School of Art+Design and*

*Associate Dean, School of the Arts*

Dr. Gregory Taylor, *Director, Conservatory of Theatre Arts*

Wallie Wolfgruber, *Director, Conservatory of Dance*

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For updates during 2011–2013, please visit [www.purchase.edu/arts](http://www.purchase.edu/arts).

## **The Arts Management B.A. Program**

The B.A. program in arts management at Purchase College prepares a new generation of engaged managers by emphasizing critical inquiry, creative thinking, and the development of skills necessary to support the arts and entertainment industry. Designed for students seeking a foundation for further education or employment, the Arts Management Program develops ethical and responsive professionals who value the arts and express a commitment to the creative process.

The curriculum integrates:

- business courses focused on building the core knowledge and skills vital to leading and supporting a wide variety of arts-based initiatives
- history and current issues relevant to the visual and performing arts
- opportunities to develop leadership potential and to pursue individual interests and career goals through two internships and a year-long independent project
- a broad-based education in the liberal arts and sciences

Arts management students aspire to careers in which they lead organizations that span the nonprofit and commercial arts industries, including opera, dance, orchestra, and theatre companies; galleries and museums; festival and concert venues; performing and community art centers; record companies and artist management agencies; and film, television, marketing, and new media–based businesses. The tradition of artistic excellence and diversity at Purchase College, along with its proximity to the vast cultural resources in Westchester and Manhattan, are among the outstanding features enhancing this program.

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### **Arts Management Faculty (Board of Study)**

Lawrence A. Berglas, J.D., Pace University School of Law

Antonio C. Cuyler, Ph.D., Florida State University

Elizabeth Edelson, M.A., Teachers College, Columbia University

Annmarie Gatti, B.A., City College, City University of New York

Maria Guralnik, M.N.O., Case Western Reserve University

Barbara Hauptman, M.F.A., Yale University

Linda Solomon, M.B.A., Fordham University

Jeff Taylor, Ph.D., Central European University

Robert F. Thompson, D.M.A., Eastman School of Music, University of Rochester

For additional information:

School of the Arts Faculty

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For updates during 2011–2013, please visit [www.purchase.edu/](http://www.purchase.edu/)

## **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 (42–44 credits).

### *Freshman and Sophomore Years (8 credits):*

1. AMG 1100/Introduction to Arts Management: 4 credits
2. AMG 2085/Arts and Entertainment in Economics or  
AMG 2200/Finance for the Arts: 4 credits

### *Junior and Senior Years (34–36 credits):*

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 3780/Arts Management Internship and Seminar *or*  
AMG 3980/Arts Management Internship: 4 credits
6. AMG 3980/Arts Management Internship: 4 credits
7. AMG 4990/Senior Project: 8 credits

### **Note:**

1. Students must maintain a cumulative GPA of 2.5 or higher in AMG 1100, AMG 2085 or 2200, and AMG 3520. In addition, students must earn a grade of C or higher in all courses required for the major, excluding the internships and senior project. Students who do not meet these standards must repeat the course(s) or complete acceptable substitutes (for example, AMG 2085 instead of AMG 2200), chosen in consultation with the program faculty.
2. Students are strongly encouraged to take additional courses in the performing and visual arts and in arts management, beyond those required for the major.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/academicprograms/arts/artsmanagement/AcademicRequirements.aspx](http://www.purchase.edu/departments/academicprograms/arts/artsmanagement/AcademicRequirements.aspx).

## **Minor in Arts Management**

The minor in arts management is designed for students in all disciplines who are interested in exploring the field of arts management and gaining the foundational knowledge and skills necessary to promote and support the arts. Students interested in pursuing this minor must submit a completed Application for a Program of Minor Study (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”) to the faculty coordinator of the Arts Management Program. Upon admission to the minor, the student will be assigned a minor advisor from the arts management faculty.

### **Academic Requirements for the Minor in Arts Management**

Five courses, as follows:

1. AMG 1100/Introduction to Arts Management
2. AMG 3100/Fundraising and Development in the Arts
3. AMG 3170/Arts and Entertainment Law
4. AMG 3520/Marketing the Arts
5. An elective course in arts management

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For updates during 2011–2013, please visit [www.purchase.edu/departments/academicprograms/arts/artsmanagement/Minor.aspx](http://www.purchase.edu/departments/academicprograms/arts/artsmanagement/Minor.aspx).

## **The Arts Management Program: Courses**

### **Introduction to Arts Management**

**AMG 1100** / 4 credits / Every semester

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, financial practices, strategic planning and programming, marketing and public relations, fundraising and development, volunteerism, and arts and entertainment law. Attention is given to the application of management principles common to arts organizations in both the nonprofit and commercial sectors.

### **Renowned Arts Leaders**

**AMG 1110** / 4 credits / Special topic (offered irregularly)

The study of six 20th-century originators of theatre and dance and their impact on the performing arts landscape: Zelda Fichandler, Arena Stage; Hal Prince, Broadway; Joseph Papp, The Public Theater; Lincoln Kirstein, New York City Ballet; Harvey Lichtenstein, Brooklyn Academy of Music; and Alvin Ailey, Alvin Ailey American Dance Theater. Assignments include research papers and presentations on other arts innovators.

### **Arts Management Policy and Practice in the European Union**

**AMG 1145** / 3 credits / Special topic (offered irregularly, Summer, in [Spain](#))

An introduction to the historical context and the cultural policies and issues affecting arts organizations, managers, and artists in the European Union. Visits to leading visual arts and cultural institutions in Madrid, meetings with administrators, and work on independent creative projects enhance students' understanding of the competencies possessed by effective arts managers as well as the market for the arts in Europe.

### **International Business**

**AMG 1150** / 3 credits / Special topic (offered irregularly, Summer, in [Spain](#))

An introduction to the international perspective of businesses. Students examine the international aspects of businesses and place them in foreign and international contexts. Topics include the competitive environment of the international marketplace; international organizations; cultural, political-economic, and labor factors affecting international business; and management techniques to be successful in a global economy.

### **Creative Producing**

**AMG 2060** / 4 credits / Special topic (offered irregularly)

A student-centered course in which teams collaborate to explore the creative process by envisioning a nonprofit performing or visual arts organization, conceiving it from mission statement to the first body of work. As projects progress, students develop innovative and critical thinking skills while applying basic principles of arts management to sustain their ventures in today's cultural environment.

**Prerequisite:** AMG 1100 or permission of instructor

### **Arts and Entertainment in Economics**

**AMG 2085** Refer to ECO 2085 in [Economics Courses](#) (School of Natural and Social Sciences) for description.

### **Finance for the Arts**

**AMG 2200** / 4 credits / Every semester

To do more than survive in a competitive economy, artists and their managers must learn business strategies for the financial side of their profession. Students are introduced to the basics of budgets, financial management, and accounting concepts that translate into usable information with practical significance for financial decision-making.

**Prerequisite:** [Math fluency](#)

### **Making the Case for the Arts**

**AMG 3010** / 3 credits / Special topic (offered irregularly)

Communicating the power of the arts to engage and enhance the lives of individuals and communities in a global economy is central to the success of today's arts leaders, educators, and practitioners. Students explore U.S. cultural policy, law, social values, and market forces affecting the arts and entertainment industry as they develop a theoretical framework and advocacy skills to support arts participation as a fundamental human right.

**Prerequisite:** AMG 1100 or permission of instructor

### **The Arts in Society**

**AMG 3020** / 4 credits / Fall

Students contemplate the question "What is the value of the arts to society?" as they examine, critically reflect on, and discuss the arts to determine their personal position on the value of artistic contributions to society and humanity. Upon completion of the course, students will have further developed their complex reasoning, critical thinking, and writing skills.

### **Fundraising and Development in the Arts**

**AMG 3100** / 4 credits / Every semester

An exploration of fundraising and development for nonprofit arts organizations, including donor cultivation, prospect research, proposal development, annual fundraising campaigns, special events, corporate support and sponsorship, and Internet-based fundraising. Students also examine the history of U.S. arts and cultural philanthropy. Guest speakers and case studies give students an opportunity to apply concepts and techniques to real-world arts organizations.

**Prerequisite:** AMG 1100 or permission of instructor

**Arts and Entertainment Law****AMG 3170** / 4 credits / Every semester

An introduction to fundamental legal and business concepts that affect artists and arts managers, with emphasis on copyright protection and infringement. Students study and analyze artist agreements, 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, plus other important areas of the law that affect the arts community.

**Prerequisite:** AMG 1100 or permission of instructor

**Marketing the Arts****AMG 3520** / 4 credits / Every semester

Provides an overview of fundamental marketing concepts and strategies relevant to promoting artists, events, and creative products. Topics include market research and audience development; advertising and mailing campaigns; and public image enhancement through branding, community relations, strategic partnerships, grassroots initiatives, and press coverage. Course materials and assignments are designed to illuminate current field practice while building promotional skills and salesmanship.

**Prerequisite:** AMG 1100 or permission of instructor

**Gallery Management****AMG 3530** / 4 credits / Every semester

Students learn the fundamentals of operating commercial art galleries, including curating, artist contracts, and developing client relationships. Additional topics include connoisseurship, detecting fakes in the secondary (antique) art market, and the current regimen of high-profile art fairs. Texts, class discussions, and practical assignments are applicable to a wide variety of visual arts-based careers.

**Prerequisite:** AMG 1100 or permission of instructor

**Social Media and the Arts****AMG 3610** / 4 credits / Every semester

A hands-on approach to creating social media marketing campaigns. Topics include Facebook, Twitter, blogging, YouTube and viral videos, SEO (search engine optimization), SEM (search engine marketing), and virtual realities, as well as integration strategies and tactics. Viral theories, trends, and case studies are also explored.

**Prerequisite:** AMG 1100 or permission of instructor

**Arts Management Internship and Seminar****AMG 3780** / 4 credits / Every semester

Students' leadership and team skills are developed through the production, promotion, and administrative support of arts events hosted on campus. In addition to the hours required for the internship, students attend monthly seminars exploring innovative solutions to common challenges facing today's arts managers. *To register for this course, students must obtain an Internship Program Learning Contract from the Career Development Center.*

**Prerequisite:** AMG 1100

**Commercial Theatrical Producing****AMG 3800** / 4 credits / Special topic (offered irregularly)

Students learn how to commercially produce a play or musical. Topics include optioning, finding investors, creating a collaborative team, casting/staffing, budget planning, royalty structures, rehearsal periods, marketing and audience development, press relations, opening nights, maintaining the quality of the production, and touring potential. Guest professional producers describe how their shows were developed, marketed, and reviewed.

**Prerequisite:** Permission of instructor

**Arts Management Junior Seminar****AMG 3880** / 4 credits / Spring

Prepares students to complete their senior projects in arts management by strengthening analytic, writing, and research skills. Students conceptualize their senior project proposals through an intensive examination of arts management research while increasing their awareness of issues challenging the creative sector. Upon completion of this course, students will have prepared a solid senior-project proposal.

**Prerequisite:** AMG 1100 or permission of instructor

### **Arts Management Internship**

**AMG 3980** / 4 credits / Every semester

Provides students with practical experience in an area related to their interests through direct work with a nonprofit or commercial arts organization. *To register for this course, students must obtain an Internship Program Learning Contract from the Career Development Center.*

### **Senior Project in Arts Management**

**AMG 4990** / 4 credits (per semester) / Every semester

In this year-long independent study, students apply creative and reflective thinking to a theoretical and/or practice-based research project of their choice. The senior project provides meaningful contributions to practitioners in the arts and entertainment industry while enhancing students' career options. Guidelines, including specific expectations, are available upon request from the faculty coordinator or other members of the arts management faculty.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/academicprograms/arts/artsmanagement/courses.aspx](http://www.purchase.edu/departments/academicprograms/arts/artsmanagement/courses.aspx).

## **Conservatory of Dance**

The Conservatory of Dance at Purchase College 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 DVD or YouTube link. For additional information, updates, and audition schedules during 2011–2013, please visit or contact the [Office of Admissions](#) ([www.purchase.edu/admissions](http://www.purchase.edu/admissions)).

### **After Purchase College**

Alumni of the Conservatory of Dance 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, Mark Morris Dance Group, Houston Ballet, Doug Varone and

Dancers, Pilobolus, Ballet Municipal de Santiago, Buglisi Dance Theatre, Trisha Brown 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, and Twyla Tharp and Dancers, and in 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**

Wallie Wolfgruber, *Director, Conservatory of Dance*

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For updates during 2011–2013, please visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

### **Conservatory of Dance: SOA Courses, 1000–4999**

These courses, offered by the Conservatory of Dance, are open to students in all disciplines (excluding dance majors, unless otherwise noted). Additional courses may be added each semester.

**Note:** There are also undergraduate courses in the dance B.F.A. curriculum that are open to students in other disciplines with permission of instructor, when noted in the description.

#### **Introduction to Ballet**

**SOA 1250** / 1.5 credits / Every semester

Classical ballet course designed especially for students in all disciplines.

#### **Intermediate Ballet**

**SOA 1260** / 1.5 credits / Every semester

Intermediate-level course in classical ballet, designed especially for students in all disciplines.

#### **Hip-Hop**

**SOA 1270** / 1.5 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.”

#### **Jazz Dance**

**SOA 1275** / 1.5 credits / Special topic (offered irregularly)

Designed for all students interested in the technique and practice of jazz dance in the contemporary styles used in theatre today.

#### **Introduction to Modern Dance**

**SOA 1280** / 1.5 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.

#### **Topics in Music**

**SOA 1300** and **1301** Refer to DPD 1655 and 1665 in the [DPD 1000–4999](#) B.F.A. courses for description.

#### **The Best of 20th- and 21st-Century Dance**

**SOA 1310** / 3 credits / Every semester

Examines pivotal works in dance, physical theatre, and multimedia in 20th- and 21st-century dance through lectures, videos, discussions, and live performance.

#### **Western Dance History I and II**

**SOA 2260** and **2270** Refer to DPD 2060 and 2070 in the [DPD 1000–4999](#) B.F.A. courses for description.

#### **Your Brain on Art: Explorations in Neuroaesthetics**

**SOA 3280** / 4 credits / Special topic (offered irregularly)

In this exploration of neuroaesthetics, students examine the ways in which new advances in cognitive research have enriched people's understanding and appreciation of art making. Art forms covered include dance, music, and visual arts.

#### **Music III**

**SOA 3300** Refer to DPD 3650 in the [DPD 1000–4999](#) B.F.A. courses for description.

**Prerequisite:** One year of music history

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For updates during 2011–2013, please visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## **Undergraduate Dance Courses: DPB 1000–4999**

### **Ballet Vocabulary**

**DPB 1000** / 1 credit / Fall

A lecture course focusing on the knowledge of ballet nomenclature.

### **Ballet Technique I**

**DPB 1010** and **1020** / 1.5 credits (per semester) / Every year

A year-long technique class that provides intermediate-level training for students in Level I ballet technique. Emphasis is placed on correct body alignment, awareness of musical phrasing and performance, knowledge of classical ballet vocabulary, and understanding of training principles. Placement audition required; placement by faculty. 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)

Special topic (offered irregularly)

Emphasis on the basic techniques of classical ballet.

### **Ballet Technique: Advanced Pointe I/Freshmen**

**DPB 1400** / 1 credit / Every semester

Proper use of ballet technique while on pointe. Includes ballet barre warm-up and strengthening exercises at the barre and in the center, followed by classical phrases and/or variations.

### **Ballet Partnering (Pas de Deux)**

**DPB 1600** and **1610** / .5 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/Variation**

**DPB 1655** and **1665** / 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** and **1820** / 1 credit (per semester) / Every year

Classical ballet technique class for freshman dance majors.

### **Ballet Technique II**

**DPB 2010** and **2020** / 1.5 credits (per semester) / Every year

A year-long technique class that provides advanced-level training for students in Level II ballet technique. Emphasis is placed on correct body alignment, awareness of musical phrasing and performance, knowledge of classical ballet vocabulary, and understanding of training principles. Placement audition required; placement by faculty. 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** / 1.5 credits (per semester) / Every year

A year-long technique class that provides advanced/professional level training for students in Level III ballet technique. Emphasis is placed on correct body alignment, awareness of musical phrasing and performance, knowledge of classical ballet vocabulary, and understanding of training principles. Placement audition required; placement by faculty. In the fall, students register for DPB 1230 and are then assigned to the appropriate Ballet Technique level.

### **Purchase Dance Company**

**DPB 3055** / Variable credits / 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.*

### **Ballet Technique: Advanced Pointe I**

**DPB 3530** and **3535** / 2 credits (per semester) / Every year

A continuation of DPB 1400. Audition required.

**Ballet Technique: Advanced Pointe II/Variation**

**DPB 3540** and **3545** / 2 credits (per semester) / Every year

A continuation of DPB 3530 and 3535. Audition required.

**Prerequisite:** DPB 3535

**Special Ballet Technique**

**DPB 3800** and **3820** / 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)

Special topic (offered irregularly)

A year-long 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** / .5 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** / .5 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 2011–2013, please 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, taught through directed improvisation, lecture, and discussion. This course, which explores movement improvisational approaches and methodologies, is an entry into the creative trajectory that leads to composition and dance making. *Open to students in other disciplines with permission of instructor.*

**Pilates I**

**DPC 1300** and **1350** / .5 credit (per semester) / Every year

The authentic Pilates mat workout, a technique for core conditioning, for novice or entry-level students. This course is the basis for the Pilates method of body conditioning. The class sessions include work on the Pilates exercises and address the history, philosophy, and methodology of Joseph H. Pilates. *Open to students in other disciplines with permission of instructor.*

**Pilates II**

**DPC 1310** and **1360** / 1 credit (per semester)

Special topic (offered irregularly)

The authentic Pilates mat workout for students with prior Pilates experience. This course is the basis for the Pilates method of body conditioning. In each class session, students work out; examine the history of the Pilates method and its creator, Joseph H. Pilates; discuss the six principles of the method and the importance of the Powerhouse; and incorporate the five elements of the mind. *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**

2 credits (per semester) / Every year

A year-long course, required for all sophomore dance majors, that explores basic compositional structures and movement development techniques. DPC 2015 and 2025 focus on formations in space specific to the



ballet idiom. 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)

Special topic (offered irregularly)

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**

2 credits (per semester) / Every year

A year-long course, required for all junior dance majors. Deepens the choreographic skill set and intuitive awareness in students, preparing them for their junior composition project. 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**

1 credit (per semester) / Every year

A year-long course, required for all dance majors except those in the dance production concentration. Develops students' unique artistic voice as they create group dances in varied styles in preparation for their senior composition project.

**Prerequisite:** DPC 3010 and 3020, or DPC 3015 and 3025

### **Participation in Senior Project**

**DPC 4890** / .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** / .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 year-long graduation requirement for the dance performance and ballet concentrations. 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 the *Senior Project Guidelines* booklet 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 the *Senior Project Guidelines* booklet for details.

### **Senior Project** (Dance Production Concentration)

**DPC 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 2011–2013, please visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## **Undergraduate Dance Courses: DPD 1000–4999**

### **Documenting Dance: A Video Production Guide for Choreographers**

**DPD 1070** / 2 credits / Every semester

In the first semester, students learn the basic tools of video production and how they apply to archiving, grant proposals, and promotional materials. The second semester is devoted to creating dances for the camera and the application of nonfiction filmmaking techniques to documentation of the choreographic process.

### **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** / 3 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 covering the basic elements of music: melody, harmony, and the relationship of musical and dance rhythm. Basic notation skills. Functional emphasis on relating music to dance. *Required for all freshman dance majors.*

### **Topics in Music**

**DPD 1655** and **1665** / 2 credits (per semester)

Special topic (offered irregularly)

A year-long eclectic exploration of music's many dimensions as they relate to the professional dancer. Such concepts as line, symmetry, balance, form, tension and release, and force of gravity serve as a bridge between the two disciplines. Landmark musical works are studied, as well as the way various choreographers have approached them. DPD 1655 focuses more on fundamental musical skills (e.g., rhythm, score reading, harmony), while DPD 1665 pursues broader philosophical issues (e.g., the idea of narrative, antinarrative, texture, and historical style). *Offered as SOA 1300 and 1301 for students in other disciplines.*

### **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** / 2 credits (per semester) / Every year

An in-depth exploration of historical style and the elements of music. Fall: Musical masterworks from the Baroque, Classical, and Romantic eras, with an analysis of their compositional techniques, along with examples of choreographic works and approaches especially suited to the music cited. Spring: Musical masterworks from the 20th and 21st centuries. The approaches covered include Impressionism, Expressionism, atonality, folk- and jazz-inflected works, Cubist and Dadaist movements, neoclassicism,

midcentury experimentalism, indeterminacy, electronic, minimalism, and the influence of world music.

**Prerequisite:** DPD 1650 and 1660

### **Dance History in Music, Performance, and Choreography**

**DPD 3110 and 3120** / 2 credits (per semester)

Special topic (offered irregularly)

A year-long course that examines the elements of 20th- and 21st-century choreography historically, musically, and aesthetically through videos, library research, research papers, and discussion.

### **20th- and 21st-Century Performance**

**DPD 3330 and 3331** / 2 credits (per semester) / Every year

Examines the elements of 20th- and 21st-century performance through videos, library research, research papers, and discussion.

**Prerequisite:** DPD 2060 and 2070

### **Music III**

**DPD 3650** / 3 credits / Special topic (offered irregularly)

Enables dancers to communicate effectively about music; review scores and recordings; select music for choreography; and increase the musical sensibility of their dancing. Fundamental elements of music across multiple cultures are tied together, and music from the 20th century to the present is explored in the context of important choreography. Student read/perform rhythms in single and mixed meters. *Offered as SOA 3300 for students in other disciplines.*

**Prerequisite:** DPD 2650 and 2660

### **Junior Project**

**DPD 3880** / .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

### **Senior Seminar**

**DPD 4885** / 1 credit / Fall

A seminar for dancers in preparation for their transition into the professional field. Lectures include guest speakers who address relevant issues in career building.

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For updates during 2011–2013, please visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## **Undergraduate Dance Courses: DPM 1000–4999**

### **Modern Dance Technique I**

**DPM 1010 and 1020** / 1.5 credits (per semester) / Every year

A year-long technique course that provides intermediate-level training for students in Level I modern technique. Students improve and reinforce technical proficiency, artistic growth, and performance skills. They also build and retain a movement range and vocabulary that demonstrates an increase in strength, agility, flexibility, and endurance through classical and contemporary modern dance techniques. Placement audition required; placement by faculty. In the fall, students register for DPM 1230 and are then assigned to the appropriate Modern Technique level.

### **Contact Improvisation**

**DPM 1330** / .5 credit / Every semester

Introduces dancers to the fundamentals of contact improvisation technique and explores contact improvisation as a dance and performance practice in duet, group, and solo form.

### **Modern Partnering**

**DPM 1510 and 1520** / .5 credit (per semester) / Every year

Explores the movement ranges of modern partnering, trust, and the physical expertise required through choreographed combinations mastered weekly in class.

### **Somatic Practice for Dancers**

**DPM 1550** / .5 credit / Every semester

Somatic practice for dancers, including Continuum, the Feldenkrais Method, Alexander Technique, yoga, and massage therapy.

### **Special Modern Technique: First Year**

**DPM 1800** and **1820** / 1 credit (per semester) / Every year

Class in modern/contemporary dance technique for freshman dance majors.

### **Modern Dance Technique II**

**DPM 2010** and **2020** / 1.5 credits (per semester) / Every year

A year-long technique course that provides advanced-level training for students in Level II modern technique. Students improve and reinforce technical proficiency, artistic growth, and performance skills. They also build and retain a movement range and vocabulary that demonstrates an increase in strength, agility, flexibility, and endurance through classical and contemporary modern dance techniques. Placement audition required; placement by faculty. 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** / 1.5 credits (per semester) / Every year

A year-long technique course that provides intermediate/professional-level training for students in Level III modern technique. Students improve and reinforce technical proficiency, artistic growth, and performance skills. They also build and retain a movement range and vocabulary that demonstrates an increase in strength, agility, flexibility, and endurance through classical and contemporary modern dance techniques. Placement audition required; placement by faculty. In the fall, students register for DPM 1230 and are then assigned to the appropriate Modern Technique level.

### **Modern Repertory**

**DPM 3050** and **3060** / .5 credit (per semester) / Every year

Students work under the direction of faculty and/or guest choreographers on repertory material designed for this course. Content includes artistic interpretation, style, musicality, and coaching relevant to the movement presented weekly and developed throughout the semester.

### **Purchase Dance Company**

**DPM 3055** Refer to DPB 3055 in [DPB 1000–4999](#) courses for description.

### **Special Modern Technique: Upper Level**

**DPM 3800** and **3820** / 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)

Special topic (offered irregularly)

A year-long 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 2011–2013, please visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## **Graduate Dance Courses: DPC 5000–5999**

### **Advanced Improvisation**

**DPC 5010** / 1 credit / Special topic (offered irregularly)

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 2011–2013, please visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## **Graduate Dance Courses: DPD 5000–5999**

### **Documenting Dance: A Video Production Guide for Choreographers**

**DPD 5070** / 2 credits / Every semester

In the first semester, students learn the basic tools of video production and how they apply to archiving, grant proposals, and promotional materials. The second semester is devoted to creating dances for the camera and the application of nonfiction filmmaking techniques to documentation of the choreographic process.

### **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 study pedagogy of dance technique and 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. Students also create their own syllabi for college-level composition 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 their own syllabi and course proposals for college-level choreography classes.

**Prerequisite:** DPD 5245 (for DPD 5345) and 5345 (for DPD 5445)

### **Student/Teacher Practicum**

**DPD 5450 and 5455** / 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 5460 and 5465** / 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.

### **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.

### **Independent Study**

**DPD 5900** / Variable credits / Every semester

Designed by each student with the M.F.A. director and advisor to implement the student's training and enable the student to pursue specific curricular interests.

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For updates during 2011–2013, please 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.

### **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 a dance residency plan.

### **Graduate Presentation II** (Choreography Track)

**DPG 5210** / 2 credits / Spring

A continuation of DPG 5110. A produced concert in the Dance Theatre Lab.

### **Graduate Presentation II** (Performance/Teaching Track)

**DPG 5215** / 2 credits / Spring

A continuation of DPG 5115. A produced concert in the Dance Theatre Lab.

### **Graduate Seminar II**

**DPG 5220** / 1 credit / Spring

A seminar with units focusing on the dance profession today, with emphasis on dance administration and the role of the producer.

### **Your Brain on Art: Explorations in Neuroaesthetics**

**DPG 5280** / 4 credits / Special topic (offered irregularly)

In this exploration of neuroaesthetics, students examine the ways in which new advances in cognitive research have enriched people's understanding and appreciation of art making. Art forms covered include dance, music, and visual arts.

### **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, produces, and presents 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 2011–2013, please visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

**Graduate Dance Courses: DPM 5000–5999****Contact Improvisation****DPM 5330** / .5 credit / Every semester

Introduces dancers to the fundamentals of contact improvisation technique and explores contact improvisation as a dance and performance practice in duet, group, and solo form.

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For updates during 2011–2013, please 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 successful 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). Graduation is dependent on the successful completion of course requirements, which include a minimum of 30 liberal arts credits, 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.

### **Performance**

Performance is an integral and required part of the professional training program. The Purchase Dance Company (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 Company's 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*, *Junction*, and *Company B*; 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*, *Possession*, and *Rise*; Lin Hwai Min's *Crossing the Black Water*; and the annual *Nutcracker* production; as well as work created for the Purchase Dance Company by Luca Veggetti, Shen Wei, Stanton Welch, Lauri Stallings, Helen Pickett, Pam Tanowitz, 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.

### **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.

### **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.

### **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.

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## Music

The Conservatory of Dance has a strong commitment to the musical training of its students. This is reflected in the curriculum, which includes a historical survey of musical resources and courses that explore the shared elements of temporal arts (meter, tempo, rhythm, dynamics, texture, phrase, form, etc.), coaching for musicality, and score reading, together with extensive listening and analysis.

## Dance History

In addition to training in technique and composition, students study the history of dance as an evolving form. Eight credits of dance history are a requirement for graduation. These 8 credits may count toward the 30-credit liberal arts requirement.

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For updates during 2011–2013, please visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## 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:

- complete 6 credits of *Purchase Dance Company*, *Participation in Senior Project*, and/or *Participation in M.F.A. Project*; and
- 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.)

As a minimum technique requirement for graduation, students must complete a 3000-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 1000/Ballet Vocabulary
3. DPB 1400/Ballet Technique: Advanced Pointe I/Freshmen and/or  
DPB 1800 and 1820/Special Ballet Technique: First Year and/or  
DPM 1800 and 1820/Special Modern Technique: First Year
4. DPC 1010 and 1020/Improvisation/Composition I
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
9. DPM 1550/Somatic Practice for Dancers

### Sophomore Year

1. DPB —/Ballet Technique, according to level
2. DPB 3530 and 3535/Ballet Technique: Advanced Pointe I and/or  
DPB 3540 and 3545/Ballet Technique: Advanced Pointe II/Variation and/or  
DPB 3800 and 3820/Special Ballet Technique and/or  
DPM 3800 and 3820/Special Modern Technique: Upper Level
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. DPM —/Modern Dance Technique, according to level
7. DPM 1330/Contact Improvisation
8. DPM 1550/Somatic Practice for Dancers

\*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 3530 and 3535/Ballet Technique: Advanced Pointe I and/or  
DPB 3540 and 3545/Ballet Technique: Advanced Pointe II/Variation and/or  
DPB 3800 and 3820/Special Ballet Technique and/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 3330 and 3331/20th- and 21st-Century Performance
5. DPD 3880/Junior Project
6. DPM —/Modern Dance Technique, according to level
7. DPM 1550/Somatic Practice for Dancers

### **Senior Year**

1. DPB —/Ballet Technique, according to level
2. DPB 3530 and 3535/Ballet Technique: Advanced Pointe I and/or  
DPB 3540 and 3545/Ballet Technique: Advanced Pointe II/Variation and/or  
DPB 3800 and 3820/Special Ballet Technique and/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 1655 and 1665/Men's Class/Variation: All men are required to register for men's class for a minimum of the first two years (four semesters) of study.
2. Partnering: All women are required to complete a minimum of two semesters of either modern or ballet partnering. All men are required to complete two to three years (four to six semesters) of partnering, as advised and placed.
3. Advanced Pointe: All women in the ballet concentration are required to take pointe every semester.

For updates during 2011–2013, please 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 this invitation. Students may also request to be considered as candidates for the ballet concentration.

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 Company;
2. perform ballet repertory in major concerts;
3. take pointe, ballet partnering, and variations each semester;
4. qualify for the 3000-level ballet technique course in the final two years; and
5. maintain a minimum grade of B in ballet technique, pointe, ballet partnering, and variations courses.

Once accepted in the ballet concentration, students must change to the current ballet concentration advisor. Approval to continue in the ballet concentration may be determined at any time by the faculty, based on the student's work ethic and improvement.

#### **Freshman Year** (provisional)

Students take all scheduled ballet classes, as well as Friday morning ballet class, pointe, and ballet partnering, and audition for all ballet repertory.

#### **Sophomore Year** (provisional)

Students in the ballet concentration take:

- weekly ballet classes as assigned, including two special two-hour classes designed to strengthen pointe work, variation, and/or men's technique;
- weekly modern classes as assigned; and
- pointe and ballet partnering.

They also audition for all ballet repertory. After one semester or at the end of sophomore year, students in the ballet concentration may choose to return to the performance concentration. If students are approved and elect to remain in the ballet concentration, they will remain so through to graduation.

### **Junior Year**

Students must qualify for level III ballet technique; take weekly ballet and modern classes as assigned, including two special two-hour classes, pointe, and ballet partnering; and audition for all ballet repertory.

### **Senior Year**

Same as the junior year. Senior project repertory must be ballet.

For updates during 2011–2013, please visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## **B.F.A. in Dance: Composition Concentration**

### **Prerequisites**

1. Students who apply for the composition concentration (in the second semester of their sophomore year) should have a strong motivation for, and evidenced talent in, the art of choreography.
2. 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+.
3. During the second semester of *Composition II*, students must notify their composition teacher if they intend to apply for composition concentration.
4. Students who receive a grade of Incomplete or a grade lower than a B+ in *Improvisation/Composition I* or *Composition II* or who fail any other Conservatory of Dance course taken during their sophomore year are not eligible to apply for the composition concentration.

### **Application Process**

1. Applications must be submitted by students to the administrative assistant in the Conservatory of Dance main office by the last Friday in February. The application consists of:
  - a letter from the student explaining why he or she wishes to pursue the composition concentration
  - the student's grade transcripts (attached to the letter)
2. The administrative assistant distributes the applications to the Composition Committee, which is composed of all members of the composition and improvisation faculty.
3. The committee evaluates the applications and sends its recommendations to the board of study.
4. Within three weeks of the application submission, the committee will inform students of its provisional decision.

### **Audition Process**

1. During composition class time in the spring semester, the Composition Committee and the Conservatory of Dance director will view the preliminary showing by sophomores of a piece for three to five dancers (3 to 5 minutes), with music recommended by the composition teacher.
2. A student who has been provisionally accepted in the composition concentration will present a second audition piece on the last Tuesday in October (during the first semester of *Composition III*).
  - Students will present one duet or trio (maximum 5 minutes) and one larger work for a maximum of eight dancers (maximum 7 minutes). One work will have music of the choreographer's choice; one work will have music recommended by the composition teacher.
  - The Composition Committee, two additional board-of-study representatives, and the Conservatory of Dance director will view these second audition pieces.
3. On the basis of this second showing, the provisional student will be accepted or denied for the composition concentration.

### **Composition Concentration Requirements**

Students must meet all general degree requirements as well as Conservatory requirements for graduation. Students accepted in the performance concentration remain with their original academic advisor and must:

1. complete one summer composition workshop, and audit one semester of another composition teacher's course; or  
audit two semesters of another composition teacher's courses; or  
complete an equivalent requirement as determined by the Composition Committee.  
*All workshops must be approved by the Composition Committee and the Conservatory of Dance director.*
2. maintain a minimum GPA of B+ in all composition courses. (Students who do not maintain this minimum GPA will be dropped from the composition concentration.)
3. complete a one-semester course in art history, and/or  
a one-semester course in aesthetics or another art history course, and/or  
at least one semester of DPD 1070/*Documenting Dance: A Video Production Guide for Choreographers*, as advised by the composition teacher and/or Composition Committee.
4. complete one year of level III ballet or modern technique and 2 credits of repertory as a minimum requirement for graduation.

## Junior Year

### Fall:

Each student prepares a work to be shown to the Composition Committee, two additional board-of-study representatives, and the Conservatory of Dance director. The nature of this work is determined by the student and the composition teacher and/or Composition Committee and designed to challenge the student's talents.

### Spring:

Each student prepares a showing for the Composition Committee, two additional board-of-study representatives, and the Conservatory of Dance director. This showing takes place during the third week in March and consists of:

- a work determined by the student and the composition teacher and/or Composition Committee and designed to further challenge the student's talents
- a junior composition project that follows the *Junior Composition Showing Guidelines*.

## Senior Year

- The student's mentor for the senior project must be a member of the composition faculty.
- The student choreographs three to four works as advised by the composition teacher and/or Composition Committee and presents two of these works during a Senior Project Weekend, which is shared with other dance students in their senior year.
- The composition teacher and/or Composition Committee may assign additional choreographic challenges, tailored to further enrich and deepen the student's developing artistry.

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For updates during 2011–2013, please 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 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 2000-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. DPB 3530 and 3535/Ballet Technique: Advanced Pointe I and/or  
DPB 3540 and 3545/Ballet Technique: Advanced Pointe II/Variation and/or

- DPB 3800 and 3820/Special Ballet Technique and/or
- DPM 3800 and 3820/Special Modern Technique: Upper Level
- 3. DPC 3010 and 3020/Modern Composition III
- 4. DPD 3330 and 3331/20th- and 21st-Century Performance
- 5. DPD 3900/Independent Study in Dance Production (two semesters)
- 6. DPM 1550/Somatic Practice for Dancers

### Senior Year

- 1. DPB —/Ballet Technique\* and/or  
DPM —/Modern Technique\*
- 2. DPB 3530 and 3535/Ballet Technique: Advanced Pointe I and/or  
DPB 3540 and 3545/Ballet Technique: Advanced Pointe II/Variation and/or  
DPB 3800 and 3820/Special Ballet Technique and/or  
DPM 3800 and 3820/Special Modern Technique: Upper Level
- 3. DPD 1070/Documenting Dance: A Video Production Guide for Choreographers
- 4. DPD 3900/Independent Study in Dance Production (two semesters)
- 5. 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 2011–2013, please 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, studio and composition 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 DVD or YouTube link 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 application instructions available online at the Office of Admissions, [www.purchase.edu/admissions](http://www.purchase.edu/admissions).

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For updates during 2011–2013, please visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## **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 5115, 5215, 5315, 5415/Choreography
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 5800 and 5820/Graduate Dance Technique
7. DPD 5900/Independent Study
8. DPM 5330/Contact Improvisation
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 5120, 5220, 5320, 5420/Choreology
  2. DPD 5120, 5220, 5320/Music Seminar
  3. DPD 5125, 5225, 5230/Studio Pedagogy
  4. DPD 5145, 5245, 5345, 5445/Composition Pedagogy
  5. DPD 5510, 5610, 5810, 5815/Repertory and Rehearsal
  6. DPD 5800 and 5820/Graduate Dance Technique
  7. DPD 5900/Independent Study
  8. DPM 5330/Contact Improvisation
  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 2011–2013, please 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.

### **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**

Dr. Suzanne Farrin, *Director, Conservatory of Music*

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For additional information and updates during 2011–2013, please visit [www.purchase.edu/music](http://www.purchase.edu/music).

## **Conservatory of Music: Courses**

### **Undergraduate Courses:**

[Composition](#) (MCO)

[Performance, Ensemble](#) (MPE)

[Music History, Theory, and Musicianship](#) (MTH)

[Additional Studies](#) (MUS)

[Music courses open to students in all disciplines](#) (SOA)

### **Graduate Courses:**

[Composition](#) (MCO)

[Performance, Ensemble](#) (MPE)

[Music History, Theory, and Musicianship](#) (MTH)

[Additional Studies](#) (MUS)

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For the current (or upcoming) semester schedule, search the schedule of classes at [Student Services](#) ([studentservices.purchase.edu](http://studentservices.purchase.edu)).

## **Music Courses Open to Students in All Disciplines**

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.

[SOA 1000–2999](#) (lower level)

[SOA 3000–4999](#) (upper level)

### **Lower Level**

#### **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.

#### **Klezmer Ensemble**

**SOA 1510** / 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.

*Offered as MPE 1360 for music majors.*

**Prerequisite:** Permission of instructor

### **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.*

### **Purchase Symphonic Winds**

**SOA 1525** / 2 credits / Every semester

An ensemble comprised of wind, brass, and percussion instrumentalists. Repertoire is chosen from the vast spectrum of literature written and transcribed for concert band setting. The ensemble engages in rigorous preparation that culminates in an end-of-semester concert performance. Membership is by audition for all Purchase College students as well as community residents. *Offered as MPE 1800 for music majors.*

**Prerequisite:** Permission of instructor

### **Purchase Latin Jazz Orchestra**

**SOA 1530** / 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. *Offered as MPE 1600 for music majors.*

**Prerequisite:** Permission of instructor

### **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

### **Survey of Music History I and II**

**SOA 2500** and **2505** / 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. SOA 2500 and 2505 may be taken in either order. *Offered as MTH 2510 and 2520 for music majors.*

### **Music and Politics 1800–1950**

**SOA 2560** / 2 credits / Special topic (offered irregularly)

Human beings are political animals, and it stands to reason that works of art can have political messages. In this course, students explore major musical works from significant points in the history of the West. The meaning of each composition—in its own time and over the course of time—is examined through discussion and written assignments. *Offered as MTH 2130 for music majors.*

**Prerequisite:** LWR 1110

### **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.

### **Upper Level**

#### **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.*

**Prerequisite:** Permission of instructor

#### **Melody Writing**

**SOA 3505** / 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. *Offered as MCO 3415 for music majors.*

**Prerequisite:** Permission of instructor

#### **The Music of Beethoven**

**SOA 3540** / 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). *Offered as MTH 3620 for music majors.*

**Prerequisite:** SOA 2500 and 2505 or equivalent, and LWR 1110

#### **Berlioz, Wagner, and Liszt**

**SOA 3541** / 2 credits / Special topic (offered irregularly)

A study of the lives, output, and philosophies of the three composers of largely programmatic music who comprised the New German School and were opposed strongly by Brahms and Eduard Hanslick. The rich

corpus of prose works (primarily those printed in *Die neue Zeitschrift für Musik*) left by these composers is used to interrogate their musical scores. *Offered as MTH 3630 for music majors.*

**Prerequisite:** SOA 2500 and 2505 and LWR 1110

### **Electroacoustic Music I**

**SOA 3550** / 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. *Offered as MTH 3180 for music majors.*

**Prerequisite:** Permission of instructor

### **Electroacoustic Music II**

**SOA 3555** / 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. *Offered as MTH 3190 for music majors.*

**Prerequisite:** SOA 3550 or permission of instructor

### **Ritmica Method**

**SOA 3560** / 2 credits / Every semester

Develops in students a deeper understanding of rhythm as a musical element, moving beyond the arithmetic function of rhythm to explore its melodic and intuitive functions. *Offered as MUS 3060 for music majors.*

**Prerequisite:** Permission of instructor

### **The Music of J.S. Bach**

**SOA 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. *Offered as MTH 3600 for music majors.*

**Prerequisite:** SOA 2500 and 2505 and LWR 1110

### **Private Study**

**SOA 4500** / 3 credits / Every semester

Please refer to [Private Lessons and Recitals](#), and contact the Conservatory of Music for further information.

**Prerequisite:** Permission of the Conservatory of Music director

### **Opera History I and II**

**SOA 4590** and **4595** / 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. *SOA 4590 is offered as MTH 4211 and SOA 4595 is offered as MTH 4212 for music majors.*

### **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.*

**Prerequisite:** Junior or senior standing, or permission of instructor

### **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.*

**Prerequisite:** Junior or senior standing, or permission of instructor

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For updates during 2011–2013, please visit

[www.purchase.edu/departments/AcademicPrograms/Arts/music/SOAcourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/SOAcourses.aspx).

## **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 studio composition and studio production students, consisting of six sequential courses (I–IV only for studio production). Studies in musical structure and syntax. An integrated presentation of melody, rhythm, harmony, counterpoint, and timbre. This course begins to explain the universal principles of proportion and beauty in all music.

- 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

### **Jazz Theory I and II**

**MCO 1015 and 1025** / 3 credits (per semester)

I: Fall; II: Spring

The core music theory curriculum for jazz studies students provides a basic foundation leading to proficiency within jazz harmony. Students gain complete facility in major, minor, and dominant seventh scales in every interval, in all 12 keys. Application includes comprehensive abilities within basic foundational harmony, often referred to as II–7, V7, I. This understanding of harmony is immediately put to practical use in standard song forms, some of which are also learned in all 12 keys. *Limited to jazz studies majors.*

### **Studio Composition I**

**MCO 1310** / 2 credits / Fall

The fundamental information needed to function as an engineer/producer in today's digitally driven recording environment. Includes an overview of the recording studio and in-depth technical information on the properties of sound, microphone design, cabling, digital audio converters, the Nyquist theorem, consoles, and signal processors. Students gain the working knowledge needed to be comfortable in the studio, together with skills in troubleshooting, maintenance, and engineering. *Open to students in all disciplines with permission of instructor.*

### **Studio Composition II**

**MCO 1320** / 2 credits / Spring

In this technical exploration of the computer, how it is constructed, and its purpose in a modern recording studio, students gain a transparent view and working knowledge of technology, allowing for greater creative potential. Music-production software programs are explored, e.g., Digital Performer, Logic, Ableton Live, Reason, and Native Instruments. Students learn to troubleshoot and be comfortable in front of any modern computer system with multiple production software programs installed.

**Prerequisite:** MCO 1310 or permission of instructor

### **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. Grading is on a pass/no credit basis.*

### **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

Making technology transparent to musical composition. From the foundation of MIDI signal flow, MIDI editing, and sound-programming theory, students learn to translate compositions into a professional MIDI sequence. Emphasis is on synthesis methods, sampling techniques, and an introduction to instrumentation and orchestration within a MIDI performance. *Open to students in all disciplines with permission of instructor.*

**MIDI Composition II****MCO 2320** / 2 credits / Spring

A continuation of MCO 2310, with emphasis on instrumentation and orchestration. Students learn advanced MIDI sequencing and sampling techniques for the creation of convincing arrangements and compositions within varying musical scenarios. The acoustical properties of various instrument groups are also addressed.

**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

Advanced recording and production technology, with an emphasis on digital multitracking. Large-format “out of the box” consoles and advanced signal path and gain structures are discussed. Includes acoustics and studio design seminars, with soundproofing and construction considerations; and advanced microphone and electronics selection, technique, theory, and practice. Students track a variety of instruments together. Culminates in a complex overdubbed class project.

**Prerequisite:** MCO 1320 and 4360, or permission of instructor

**Studio Production II****MCO 3340** / 2 credits / Spring

Advanced mixing and mastering, including plug-in automation, audio restoration, and mixing in 5.1 surround sound, with an emphasis on troubleshooting, professionalism, and meticulous attention to production values. Discussions include analog processing and its relevance to digital workstations; the role of the engineer and producer in a modern studio environment; and ethics, technique, and real-time production constraints.

**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

**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. *Offered as SOA 3505 for students in other disciplines.*

**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 the technical and creative aspects of production and engineering, with an emphasis on sound for motion pictures. Topics include production sound, automated dialogue replacement (ADR), SFX, Foley, file formats and Sync, stem mixes, spotting and scoring, mixing to picture, and delivery formats. The course includes demonstrations and a group recording project. Collaborative work with Purchase College film students is encouraged.

**Prerequisite:** MCO 3500 or permission of instructor

## **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.*

## **Jazz Composition I**

**MCO 4030** / 2 credits / Fall

A writing course covering the basics of composition as they relate to the jazz idiom. Song forms, harmonic and melodic structure, genre-specific compositional traits, and the work of both specific bebop-era jazz composers and composers in the Great American Songbook are studied. Compositions from different genres within the jazz idiom are broken down into their common components for comparison and contrast. All assignments are delivered via Finale or Sibelius notation software. *Limited to jazz studies majors.*

**Prerequisite:** MCO 1015, 1025, 2015, and 2025; MUS 4410 and 4420

## **Jazz Composition II**

**MCO 4035** / 2 credits / Spring

A writing course covering more contemporary concepts of composition as they relate to the jazz idiom. Song forms, harmonic and melodic structure, genre-specific compositional traits, and the work of specific modern post-bop jazz composers are studied. Compositions from different genres within the jazz idiom are broken down into their common components for comparison and contrast. All assignments are delivered via Finale or Sibelius notation software. *Limited to jazz studies majors.*

**Prerequisite:** MCO 1015, 1025, 2015, and 2025; MUS 4410 and 4420

### **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** / 2 credits / Fall

A "Pro Tools 101" course covering digital audio workstation (DAW) essentials, in which intensive digital editing and DAW skills are developed. Includes specific instruction in Pro Tools shortcuts, file types and digital audio formats, edit modes, groups, playlists, session management, and safe data-file management skills, along with background history on tape vs. digital recording techniques. *Open to students in all disciplines with permission of instructor.*

### **Digital Audio II**

**MCO 4360** / 2 credits / Spring

How to equip and set up a modern digital recording studio. Topics include equipment, project, and professional studio design and logistics for stereo and multitrack recording; setting up and running a tracking session; microphone techniques and cue mix strategies; an overview of mixing and mastering, including automation, region manipulation, time-division multiplexing (TDM), and AudioSuite and Real-Time AudioSuite (RTAS) plug-in basics; and advanced signal processing.

**Prerequisite:** MCO 4350 or permission of instructor

### **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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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/UndergradCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/UndergradCourses.aspx).

## **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, 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 (excluding jazz studies). Grading is on a P/NC basis.

**Prerequisite:** MCO 2010, MTH 2050, or MTH 2435 and permission of faculty advisor or conservatory director

**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.

### **Studio Chart Reading**

**MPE 1030** / 1 credit / Spring

Focuses on the art of reading and performing music notation written for and by studio musicians. Topics include techniques in reading and performing numeric charts, reading and writing music shorthand, and sight-reading charts. This course recreates real-life studio conditions for ensembles and prepares players to participate in the professional opportunities of the recording studio.

### **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 contemporary works by established composers for diverse instruments, in all styles. *Open to all undergraduate music majors.*

**Prerequisite:** Permission of instructor

### **Purchase New Music**

**MPE 1165** / 2 credits / Every semester

Presents the opportunity to study and perform contemporary works by student composers 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. *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.

**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

**Jazz Saxophone Doubling**

**MPE 1295** / 1 credit / Every semester

A comprehensive overview of playing techniques for the common saxophone doubles, especially clarinet and flute. Specifics on embouchures, fingerings, tone production, and performance practice are facilitated by weekly in-class readings of repertoire, études, and technical exercises.

**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.  
*Offered as SOA 1510 for 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.

### **Harp Performance Class**

**MPE 1420** / 1 credit / Every semester

A weekly gathering of harpists, providing a forum for performance, discussion, and examination of the many facets of harp technique and interpretation. Repertoire may include solo, chamber, and orchestral works. Audition techniques, performance traditions, and instrument maintenance are also covered.

### **Piano Performance Class**

**MPE 1480** / 2 credits / Every semester

Covers the full range of solo repertoire for piano. Students perform and actively participate in the analytical and critical process for pedagogical purposes.

**Prerequisite:** MPE 0300

### **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

### **Purchase 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. *Offered as SOA 1530 for students in other disciplines.*

**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.*

### **Purchase Symphonic Winds**

**MPE 1800** / 2 credits / Every semester

An ensemble comprised of wind, brass, and percussion instrumentalists. Repertoire is chosen from the vast spectrum of literature written and transcribed for concert band setting. The ensemble engages in rigorous preparation that culminates in an end-of-semester concert performance. Membership is by audition for all

Purchase College students as well as community residents. *Offered as SOA 1525 for students in other disciplines.*

**Prerequisite:** Permission of instructor

### **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. *Offered as SOA 2550 and 2555 for students in other disciplines with no corequisite.*

**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 performance, vocal performance, and composition 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. *Limited to jazz studies majors.*

**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.

### **Music and Politics 1800–1950**

**MTH 2130** / 2 credits / Special topic (offered irregularly)

Human beings are political animals, and it stands to reason that works of art can have political messages. In this course, students explore major musical works from significant points in the history of the West. The meaning of each composition—in its own time and over the course of time—is examined through discussion and written assignments. *Offered as SOA 2560 for students in other disciplines.*

**Prerequisite:** LWR 1110

### **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. *Offered as SOA 2500 and 2505 for students in other disciplines.*

**Corequisite** (for classical music 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

### **Techniques of Composition for Performers**

**MTH 3170** / 2 credits / Alternate years (Spring)

An opportunity for instrumentalists to experience writing music. Each project is based on an existing work that students absorb and analyze before creating a work of their own. Through compositional models, students explore contemporary theory and the compositional thought process, which will enrich their lives as interpreters. All student pieces are performed in class.

### **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. *Offered as SOA 3550 for students in other disciplines.*

### **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. *Offered as SOA 3555 for students in other disciplines.*

**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. *Limited to jazz studies majors.*

### **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 Since 1900**

**MTH 3510** / 2 credits / Special topic (offered irregularly)

Examines major developments and trends in 20th-century musical style, including impressionism, primitivism, expressionism, and neoclassicism. Studies include an examination of cultural and social movements as expressed through other art forms.

**Prerequisite:** MTH 2520

### **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. *Offered as SOA 3600 for students in other disciplines.*

**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). *Offered as SOA 3540 for students in other disciplines.*

**Prerequisite:** MTH 2510 and 2520 and LWR 1110

### **Berlioz, Wagner, and Liszt**

**MTH 3630** / 2 credits / Special topic (offered irregularly)

A study of the lives, output, and philosophies of the three composers of largely programmatic music who comprised the New German School and were opposed strongly by Brahms and Eduard Hanslick. The rich corpus of prose works (primarily those printed in *Die neue Zeitschrift für Musik*) left by these composers is used to interrogate their musical scores. *Offered as SOA 3541 for students in other disciplines.*

**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.

### **Shostakovich and the Soviet Era**

**MTH 3680** / 2 credits / Special topic (offered irregularly)

Examines the works of Dmitri Shostakovich, the greatest of the Soviet-era Russian composers and one of the top symphonists of the 20th century. Soviet politics are examined in relation to the arts, Shostakovich's official condemnations and rehabilitations, and his major works for opera, ballet, piano, chamber, symphonic, and vocal repertoire.

**Prerequisite:** MTH 2510 and 2520 and LWR 1110

### **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

### **Post-Tonal Theory and Analysis**

**MTH 4075** / 2 credits / Alternate years (Spring)

Students examine and contextualize many of the important works from the Second Viennese School and beyond. Special emphasis is given to the impact of such early 20th-century figures as Schoenberg and Stravinsky, opera, innovations in the work of Olivier Messiaen, and music by living composers. Major political and social changes during the century are factored into the musical discussions.

**Prerequisite:** Permission of instructor

### **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. *MTH 4211 is offered as SOA 4590 and MTH 4214 is offered as SOA 4595 for students in other disciplines.*

### **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.

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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. *Limited to jazz studies majors.*

### **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).*

**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. *Limited to jazz studies majors.*

**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. *Limited to jazz studies majors.*

**Prerequisite:** MUS 2050

**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.*

**Introduction to Ethnomusicology**

**MUS 2610** Refer to ANT 2610 in [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

**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

### **Ritmica Method**

**MUS 3060** / 2 credits / Every semester

Develops in students a deeper understanding of rhythm as a musical element, moving beyond the arithmetic function of rhythm to explore its melodic and intuitive functions. *Offered as SOA 3560 for students in other disciplines.*

**Prerequisite:** Permission of instructor

### **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. *Limited to jazz studies majors.*

### **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.

*Limited to jazz studies majors.*

### **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. *Limited to jazz studies majors.*

### **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. *Limited to jazz studies majors.*

### **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.

### **Israeli Music: Contesting National Culture**

**MUS 3400** Refer to JST 3400 in [Jewish Studies Courses](#) (School of Humanities) for description.

### **Music and Cultural Expression in the Middle East**

**MUS 3405** Refer to JST 3405 in [Jewish Studies Courses](#) (School of Humanities) for description.

### **Studio Apprenticeship**

**MUS 3770** / 2 credits / Every semester

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. *Limited to jazz studies majors.*

### **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.

### **The Business of Music**

**MUS 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

### **Topics in Professional Development**

**MUS 4455** / .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.

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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.

### **Contemporary Trends in Jazz Composition**

**MCO 5180** / 2 credits / Fall

Students write and perform their own compositions in the jazz vernacular and critically discuss each other's work. In addition, various compositional models are analyzed, including compositions of Wayne Shorter, Kenny Wheeler, Andy Laverne, Bill Evans, John Abercrombie, and others. Compositions from the Great American Songbook are also analyzed with regard to thematic development and harmonic motion. *Limited to graduate jazz studies students; open to other graduate music majors with permission of instructor.*

### **Jazz Composition Workshop**

**MCO 5190** / 2 credits / Spring

Students write and perform for specific instrumental groupings and form ensembles designed to interpret their original work. Composers and performers are encouraged to give input and jointly engage in the creative process by sharing different viewpoints. These collaborations provide insight into the complete process of writing, arranging, and performing an original work from start to end. *Limited to graduate jazz studies students; open to other graduate music majors with permission of instructor.*

### **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. *Grading is on a pass/no credit basis.*

## **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.

## **Lyric Writing**

**MCO 5420** / 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.

## **Practical Techniques in Studio Composition**

**MCO 5445** / 2 credits / Alternate years (Spring)

An in-depth study of specific compositional devices that enhance the quality of a writer's output, regardless of style. The course focuses on scale selection, melodic development, nontraditional harmony, dynamic markings, and contrapuntal devices to facilitate well-crafted composition. Projects include integrating classroom assignments into original works. The course objective is to synthesize cognitive and "ear" writing methods into one fluid process.

## **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.

### **Jazz Saxophone Doubling**

**MPE 5295** / 1 credit / Every semester

A comprehensive overview of playing techniques for the common saxophone doubles, especially clarinet and flute. Specifics on embouchures, fingerings, tone production, and performance practice are facilitated by weekly in-class readings of repertoire, études, and technical exercises.

### **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** / 2 credits / Every semester

Covers the full range of solo repertoire for piano. Students perform and actively participate in the analytical and critical process for pedagogical purposes.

### **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 contemporary works by established composers for diverse instruments, in all styles. *Open to all graduate music majors with permission of instructor.*

### **Purchase New Music**

**MPE 5565** / 2 credits / Every semester

Presents the opportunity to study and perform contemporary works by student composers 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.

**Purchase 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

**Klezmer Ensemble**

**MPE 5660** / 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.

**Prerequisite:** Permission of instructor

**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.*

**Purchase Symphonic Winds**

**MPE 5750** / 2 credits / Every semester

An ensemble comprised of wind, brass, and percussion instrumentalists. Repertoire is chosen from the vast spectrum of literature written and transcribed for concert band setting. The ensemble engages in rigorous preparation that culminates in an end-of-semester concert performance. Membership is by audition for Conservatory of Music students as well as area music teachers and professionals at the invitation of the instructor.

**Prerequisite:** Permission of instructor

**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

### **History and Theory of Baroque Performance Practice**

**MTH 5055** / 2 credits / Special topic (offered irregularly)

Illustrates the most important principles of Baroque performance practice, from early monody through Bach. The key concepts and skills discussed include special playing techniques, theories of articulation and accentuation, improvisation (including improvised ornamentation), execution of symbolized ornaments, and basso continuo realization. Lectures are enlivened by occasional hands-on exercises.

**Prerequisite:** MTH 5000

### **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.

### **Post-Tonal Theory and Analysis**

**MTH 5075** / 2 credits / Alternate years (Spring)

Students examine and contextualize many of the important works from the Second Viennese School and beyond. Special emphasis is given to the impact of such early 20th-century figures as Schoenberg and Stravinsky, opera, innovations in the work of Olivier Messiaen, and music by living composers. Major political and social changes during the century are factored into the musical discussions.

**Prerequisite:** Permission of instructor

### **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.

### **Techniques of Composition for Performers**

**MTH 5270** / 2 credits / Alternate years (Spring)

An opportunity for instrumentalists to experience writing music. Each project is based on an existing work that students absorb and analyze before creating a work of their own. Through compositional models, students explore contemporary theory and the compositional thought process, which will enrich their lives as interpreters. All student pieces are performed in class.

### **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.

### **Improvisation for Classical Musicians**

**MTH 5570** / 2 credits / Alternate years (Spring)

Students are set on a path of lifelong learning with the goal of being able to improvise in all the genres they perform. Instructors provide a graded series of tasks that begins with rudimentary ornamentation of existing lines and concludes with the improvisation of convincing fantasias, cadenzas, and dance-based pieces. *Open to graduate students in the classical instrumental performance, voice/opera studies, and composition concentrations.*

### **The Music of Alban Berg**

**MTH 5610** / 2 credits / Alternate years (Spring)

An intensive graduate course in the vocal and instrumental music of Berg, examining both his orchestral and previously unpublished early vocal works and his operas *Wozzeck* and *Lulu*. Topics include the influence of

Freud, Weill's opera *Mahagonny*, Berg's satire of capitalism, the conventions of expressionist cinema, and source study of Wedekind, Brecht, and Pabst. Knowledge of German is helpful.

### **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.

### **History Specialization: Major**

**MTH 5990** / Variable credits / Every semester

Students choose a topic for an advanced individual project related to their area of study.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/GradCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/GradCourses.aspx).

## **Graduate Music Courses: MUS 5000–5999**

### **Ritmica Method**

**MUS 5060** / 2 credits / Every semester

Develops in students a deeper understanding of rhythm as a musical element, moving beyond the arithmetic function of rhythm to explore its melodic and intuitive functions.

**Prerequisite:** Permission of instructor

### **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**

**MUS 5370** / 2 credits / Fall

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.

### **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.

### **Jazz Pedagogy Practicum**

**MUS 5381** / 2 credits / Spring

This practicum affords the student the opportunity to gain firsthand teaching experience at the college level, under the supervision of a senior faculty member. Each person in the group gives a lecture on his or her topic. The lectures are critiqued by the professor and discussed by the class. In addition, each student submits a paper on his or her assigned topic.

### **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

### **The Business of Music**

**MUS 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 Professional Development**

**MUS 5455** / .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.

### **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 conservatory director

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/GradCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/GradCourses.aspx).

## **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, 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

For updates during 2011–2013, please visit [Facilities](#)

([www.purchase.edu/departments/AcademicPrograms/Arts/music/facilities.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/facilities.aspx)) on the Conservatory of Music site.

### **Conservatory Recording Facilities**

The Conservatory of Music maintains five digital recording studios. Additional recording facilities include The Recital Hall, a 15-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.

For more detailed information and updates during 2011–2013, please visit [Recording Facilities](#)

([www.purchase.edu/departments/AcademicPrograms/Arts/music/recordingfacilities.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/recordingfacilities.aspx)) on the Conservatory of Music site.

### **Entrance Audition Requirements**

Students are accepted in the Conservatory of Music by audition only, and a student's application for admission must be submitted before beginning the audition process.

#### **Prescreening Auditions**

All programs require a prescreening audition recording, which applicants submit online at [Slideroom](#) ([purchase.slideroom.com](http://purchase.slideroom.com)). There is a nonrefundable audition fee (\$57 as of Fall 2011), which is subject to annual increases approved by the State University of New York. Applicants who wish to audition for more than one program in the Conservatory of Music must submit a separate prescreening audition recording and audition fee for each program.

#### **Live Auditions**

If the prescreening audition is successful, the applicant will be selected for a live audition. Applicants selected for live auditions will be notified by e-mail by the Conservatory of Music and will be assigned a live audition date at that time. All live auditions take place in the Music Building on campus.

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Please visit [www.purchase.edu/music](http://www.purchase.edu/music) or contact the Conservatory, (914) 251-6700, [music@purchase.edu](mailto:music@purchase.edu), for:

1. audition dates and deadlines
2. updates during 2012–2013 on the nonrefundable audition fee
3. specific audition requirements by major or area of study, including technical requirements for prescreening materials

### **Minor in Music**

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

The minor in music requires 21 to 25 credits, depending on the area of study. The course of study includes:

- Four semesters of private or master class instruction in the area of specialization
- Two semesters of theory or models

- Two semesters of solfège or ear training
- Two semesters of secondary piano\*  
\*for students in areas other than piano performance
- Two semesters of music history (any courses)
- Two semesters of ensemble (placement by audition)

### 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 the Conservatory of Music audition process. There is a nonrefundable audition fee (\$57 as of Fall 2011), which is subject to annual increases approved by the State University of New York.

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”) and at the Office of the Registrar.

### Additional Required Fees

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 rates as of Fall 2011.

Updates on fees during 2012–2013 may be obtained from the Office of Student Financial Services ([www.purchase.edu/Departments/EnrollmentServices/FinancialServices/](http://www.purchase.edu/Departments/EnrollmentServices/FinancialServices/)), (914) 251-7000.

#### 1. Applied Music Fee

An applied music fee of \$1,219.87 per semester is assessed to all students registering for private study or master classes with a Purchase College faculty member or visiting affiliate artist. Students assessed this fee are guaranteed 13 private lessons or master classes per semester without additional out-of-pocket costs.

#### 2. Music Performance Lab Fee

The \$37 per-semester performance lab fee is designed to cover the costs associated with recording student concerts, instrument inventory, instrument maintenance, and instrument rental.

### 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.

For additional information and updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/musicminor.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/musicminor.aspx).

## 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 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, and there are many opportunities to perform.

The College-wide core curriculum/general education program supports the Conservatory curriculum and provides a broad education that enhances the musical education and better prepares students to function successfully as thoughtful, responsible, and contributing members of society.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/programs.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/programs.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

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/GraduatePrograms.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/GraduatePrograms.aspx).

## **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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/ArtistDiploma.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/ArtistDiploma.aspx) and [www.purchase.edu/departments/AcademicPrograms/Arts/music/PerformersCertificate.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/PerformersCertificate.aspx).

### **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 visiting affiliate 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 head 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 director of the Conservatory of Music.

### **Applied Music Fee**

An applied music fee of \$1,219.87 per semester (rate effective Fall 2011), which is subject to annual increases, is assessed to all students registering for private study or master classes with a Purchase College faculty member or visiting affiliate artist. Students assessed this fee are guaranteed 13 private lessons or master classes per semester without additional out-of-pocket costs.

### **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 director of the Conservatory of Music.

### **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: For students in other disciplines

**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

### **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

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For updates during 2011–13, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/private-lessons.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/private-lessons.aspx).

Updates on the applied music fee during 2012–2013 may also be obtained from the [Office of Student Financial Services](http://www.purchase.edu/Departments/EnrollmentServices/FinancialServices/) ([www.purchase.edu/Departments/EnrollmentServices/FinancialServices/](http://www.purchase.edu/Departments/EnrollmentServices/FinancialServices/)), (914) 251-7000.

### **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. The curriculum of both the undergraduate and graduate programs includes exposure and opportunities in contemporary music, early music, intensive chamber music, collaborative string and piano music, and orchestral training (excerpts and auditions), in addition to solo training and orchestral experience. The mentoring provided by our Faculty String Quartet also gives our students ideas and inspiration for their own work.

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### **String Faculty**

Timothy Cobb, B.Mus., Curtis Institute of Music (bass)  
Julia Lichten, M.M., New England Conservatory of Music (cello)  
Beatriz Martin-Ruiz, Performance Diploma and Artist Diploma, Real Conservatorio Superior de Musica, Madrid (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)  
Carmit Zori (violin)

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

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For additional information and updates during 2011–2013, please 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 (105 credits). Of the 105 credits, up to 8 credits of music history can be counted toward the liberal arts requirement (30 credits minimum) for the Mus.B. degree.

### **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

**Junior Year: 26 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 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
MTH —/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 1240/String Performance Class	1 credit
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MPE 3991/Junior Recital	1 credit

**Senior Year: 23 credits**

<i>Fall:</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
MTH —/Music history elective	2 credits
MUS 4450/The Business of Music	2 credits

<i>Spring:</i>	<i>11 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 —/Music history elective	2 credits
MPE 4991/Senior Recital	1 credit

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/bm.aspx).

**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 (102–103 credits). Of the 102–103 credits, up to 8 credits of music history can be counted toward the liberal arts requirement (30 credits minimum) for the Mus.B. degree.

**Freshman Year: 27 credits**

<i>Fall:</i>	<i>13.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1010/Keyboard Studies I	1 credit
MPE 1201/Symphony Orchestra	2 credits
MPE 1420/Harp Performance Class	1 credit
MTH 1010/Music Theory I	2 credits
MTH 1410/Solfège I	1.5 credits
MTH 2510/Survey of Music History I	3 credits

<i>Spring:</i>	<i>13.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1020/Keyboard Studies II	1 credit
MPE 1201/Symphony Orchestra	2 credits
MPE 1420/Harp Performance Class	1 credit
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MPE 0200/Freshman Jury	0 credit

### **Sophomore Year: 23 credits**

<i>Fall:</i>	<i>10.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1420/Harp Performance Class	1 credit
MPE 2010/Keyboard Studies III	1 credit
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits

<i>Spring:</i>	<i>12.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1420/Harp Performance Class	1 credit
MPE 2020/Keyboard Studies IV	1 credit
MTH 2420/Solfège IV	1.5 credits
MTH 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>11.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music Class or MPE 1165/Purchase New Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1420/Harp Performance Class	1 credit
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits

<i>Spring:</i>	<i>14.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music Class or MPE 1165/Purchase New Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1420/Harp Performance Class	1 credit
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MTH —/Music history elective	2 credits
MPE 3991/Junior Recital	1 credit

### **Senior Year: 26–27 credits**

<i>Fall:</i>	<i>12 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music Class or MPE 1165/Purchase New Music	2 credits

MPE 1201/Symphony Orchestra	2 credits
MPE 1420/Harp Performance Class	1 credit
MTH —/Music history electives	4 credits

*Spring:* 14–15 credits

MPE 4200/Private Study: Harp	3 credits
MPE 1420/Harp Performance Class	1 credit
MPE 1110/Chamber Music Class or MPE 1165/Purchase New Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MTH —/Music history elective	2 credits
AMG —/Arts management elective	3–4 credits
MPE 4991/Senior Recital	1 credit

For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/bm2.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/bm2.aspx).

## **M.M. Concentration in Strings: Academic Requirements**

Graduate music majors who concentrate in strings must meet the following Conservatory requirements (46 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5565.

### **First Year: 22 credits**

<i>Fall:</i>	10 credits
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5565/Purchase New Music	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>	12 credits
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5565/Purchase New Music	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>	12 credits
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or MPE 5565/Purchase New Music	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>	12 credits
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music or MPE 5205/Camerata or	

MPE 5565/Purchase New Music	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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/mm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/mm.aspx).

### **M.M. Concentration in Harp: Academic Requirements**

Graduate music majors who concentrate in harp must meet the following Conservatory requirements (46 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5565.

#### **First Year: 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 5565/Purchase New Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MTH 5000/Research and Writing for the Modern Musician	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MUS 5455/Topics in Professional Development	.5 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 5565/Purchase New Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MUS 5455/Topics in Professional Development	.5 credit
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 5565/Purchase New Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MTH 5 —/Music theory/analysis electives	4 credits
MUS 5455/Topics in Professional Development	.5 credit
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 5565/Purchase New Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MUS 5455/Topics in Professional Development	.5 credit
MPE 5991/Master's Recital	2 credits

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For updates during 2011–2013, please visit [www.purchase.edu/](http://www.purchase.edu/)



## **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 5565/Purchase New Music	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

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For updates during 2011–2013, please visit the Artist Diploma and Performers Certificate sections at [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 5565/Purchase New Music	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

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For updates during 2011–2013, please visit the Harp Artist Diploma and Performers Certificate sections at [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

Stephanie Brown, B.Mus., The Juilliard School  
Steven Lubin, Ph.D., New York University  
Derin Oge, M.M., Purchase College  
Paul Ostrovsky, M.M., Moscow State Conservatory of Music

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

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For additional information and updates during 2011–2013, please 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 (99–101 credits). Of the 99–101 credits, up to 8 credits of music history can be counted toward the liberal arts requirement (30 credits minimum) for the Mus.B. degree.

## Freshman Year: 21 credits

<i>Fall:</i>	<i>10.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1850/Sight Reading Workshop	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

<i>Spring:</i>	<i>10.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1850/Sight Reading Workshop	1 credit
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MPE 0200/Freshman Jury	0 credit

### **Sophomore Year: 21 credits**

<i>Fall:</i>	<i>10.5 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

<i>Spring:</i>	<i>10.5 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 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Jury	0 credit
MPE 0310 Midpoint Assessment	0 credit

### **Junior Year: 33 credits**

<i>Fall:</i>	<i>16.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1480/Piano Performance Class	2 credits
MPE 2570/Keyboard Literature III	2 credits
MPE 2610/Collaborative Piano	1.5 credits
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
MTH —/Music history elective	2 credits

<i>Spring:</i>	<i>17 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1480/Piano Performance Class	2 credits
MPE 2580/Keyboard Literature IV	2 credits
MPE 2610/Collaborative Piano	1.5 credits
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MUS 1160/Piano Pedagogy	2 credits
MPE 3991/Junior Recital	1 credit

### **Senior Year: 24–26 credits**

<i>Fall:</i>	<i>12.5–14.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1480/Piano Performance Class	2 credits
MPE 2610/Collaborative Piano	1.5 credits
MTH —/Music history or theory elective	2 credits
MUS 4450/The Business of Music or AMG —/Arts management elective	2–4 credits

<i>Spring:</i>	<i>11.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1480/Piano Performance Class	2 credits
MPE 2610/Collaborative Piano	1.5 credits
MTH —/Music history elective	2 credits
MPE 4991/Senior Recital	1 credit

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/bm.aspx).

## **The Performance Mus.B. Program: Organ or Harpsichord Academic Requirements**

In addition to meeting general degree requirements, undergraduate music performance majors who concentrate in organ or harpsichord must complete the following Conservatory requirements (90 professional credits).

### **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

*Spring:* 13.5 credits

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

*Fall:* 10 credits

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

*Spring:* 10 credits

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

For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/bm2.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/bm2.aspx).

### M.M. Concentration in Piano: Academic Requirements

Graduate music majors who concentrate in piano must meet the following Conservatory requirements (46 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. MPE 5565 may be taken in a different semester, in consultation with the chair of the Piano Program.

### First Year: 23 credits

*Fall:* 10.5 credits

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

*Spring:* 12.5 credits

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

## **Second Year: 23 credits**

<i>Fall:</i>	<i>12 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	2 credits
MPE 5495/Harpsichord/Fortepiano/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 5565/Purchase New Music	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/piano/mm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/piano/mm.aspx).

## **M.M. Concentration in Organ or Harpsichord: Academic Requirements**

Graduate music majors who concentrate in organ or harpsichord must meet the following Conservatory requirements (46 credits) 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 5 —/Music theory/analysis electives	4 credits
MUS 5455/Topics in Professional Development	0.5 credit
<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 5 —/Music theory/analysis elective	2 credits
MUS 5455/Topics in Professional Development	0.5 credit
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 5 —/Music theory/analysis electives	4 credits
MUS 5455/Topics in Professional Development	0.5 credit
MTH 5840/Graduate Exit Exam: Classical	0 credit
<i>Spring:</i>	<i>11.5 credits</i>
MPE 5240 or 5350/Private Study:	

Harpichord or Organ	3 credits
MPE 5205/Camerata or or MPE 5 —/Music performance elective	2 credits
MTH 5 —/Music theory/analysis electives	4 credits
MUS 5455/Topics in Professional Development	0.5 credit
MPE 5991/Master's Recital	2 credits

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/mm2.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/mm2.aspx)

### **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 5565/Purchase New Music	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 5610/Collaborative Piano	1.5 credits
MUS 5455/Topics in Professional Development	.5 credit
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 5140/Chamber Music	2 credits
MPE 5565/Purchase New Music	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 5610/Collaborative Piano	1.5 credits
MUS 5455/Topics in Professional Development	.5 credit
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

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For updates during 2011–2013, please visit the Artist Diploma and Performers Certificate sections at [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/).

### **Organ or Harpsichord: Artist Diploma and Performers Certificate**

To earn the post-master's Artist Diploma or postbaccalaureate Performers Certificate in organ or harpsichord, 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:	

Harpsichord or Organ	3 credits
MPE 5140/Chamber Music	2 credits
Graduate music electives	4 credits

*Spring:* 9 credits

MPE 5240 or 5350/Private Study:

Harpsichord 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**

*Fall:* 9 credits

MPE 5240 or 5350/Private Study:

Harpsichord or Organ	3 credits
MPE 5140/Chamber Music	2 credits
Graduate music electives	4 credits

*Spring:* 9 credits

MPE 5240 or 5350/Private Study:

Harpsichord 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

For updates during 2011–2013, please visit the Organ/Harpsichord Artist Diploma and Performers Certificate sections at [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.

### **Brass Faculty and Visiting Affiliate Artists**

Timothy Albright (trombone)  
 Graham Ashton, Performance Diploma, Royal Academy of Music (trumpet)  
 Richard Clymer (trumpet)  
 Denson Paul Pollard, D.M.A., University of Iowa (trombone)  
 Peter Reit (French horn)  
 Weston Sprott, B.Mus., Curtis Institute of Music (trombone)  
 Kyle Turner (tuba)

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

For additional information and updates during 2011–2013, please 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 (105–107 credits). Of the 105–107 credits, up to 8 credits of music history can be counted toward the liberal arts requirement (minimum 30 credits) for the Mus.B. degree.

### **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 1112/Brass Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MTH 1010/Music Theory I	2 credits
MTH 1410/Solfège I	1.5 credits

<i>Spring:</i>	<i>12.5 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
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>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 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 1112/Brass Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MPE 2020/Keyboard Studies IV	1 credit
MTH 2420/Solfège IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Jury	0 credit
MPE 0310/Midpoint Assessment	0 credit

### **Junior Year: 26 credits**

<i>Fall:</i>	<i>13.5 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
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
MTH —/Music history elective	2 credits

<i>Spring:</i>	<i>12.5 credits</i>
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MPE 4 —/Private Study: Instrument	3 credits
MPE 1112/Brass Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MPE 3991/Junior Recital	1 credit

### Senior Year: 23–25 credits

<i>Fall:</i>	<i>12–14 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
MUS 4450/The Business of Music or AMG —/Arts management elective	2–4 credits
Music history elective	2 credits

<i>Spring:</i>	<i>11 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
MTH —/Music history elective	2 credits
MPE 4991/Senior Recital	1 credit

For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/bm.aspx).

### M.M. Concentration in Brass: Academic Requirements

Graduate music majors who concentrate in brass must meet the following Conservatory requirements (46 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5565.

### First Year: 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 5565/Purchase New Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5221/Brass Instrumental Lab	0.5 credit
MPE 5465/Brass Performance and Ensemble	1 credit
MTH 5000/Research and Writing for the Modern Musician	2 credits

<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 5565/Purchase New Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5221/Brass Instrumental Lab	0.5 credit
MPE 5465/Brass Performance and Ensemble	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	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 5565/Purchase New Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5221/Brass Instrumental Lab	0.5 credit
MPE 5465/Brass Performance and Ensemble	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MTH 5840/Graduate Exit Exam: Classical	0 credit

<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 5565/Purchase New Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5221/Brass Instrumental Lab	0.5 credit
MPE 5465/Brass Performance and Ensemble	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital	2 credits

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/mm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/mm.aspx).

## 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

<i>Fall:</i>	<i>9 credits</i>
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

<i>Spring:</i>	<i>9 credits</i>
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

<i>Fall:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5565/Purchase New Music	2 credits
Graduate music elective	2 credits

<i>Spring:</i>	<i>9 credits</i>
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	

For updates during 2011–2013, please visit the Artist Diploma and Performers Certificate sections at [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.

### Percussion Faculty and Visiting Affiliate Artists

Dominic Donato, D.M.A., Manhattan School of Music

Pablo Rieppi

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

For additional information and updates during 2010–2013, please 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 (102 credits). Of the 102 credits, up to 8 credits of music history can be counted toward the liberal arts requirement (30 credits minimum) for the Mus.B. degree.

### 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>
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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

*Spring: 14.5 credits*

MPE 4220/Private Study: Percussion	3 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	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: 29 credits**

*Fall: 15.5 credits*

MPE 4220/Private Study: Percussion	3 credits
MPE 1160/Contemporary Ensemble or MPE 1165/Purchase New Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	1 credit
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
MTH —/Music history elective	2 credits
SOA 1500/Hand Drumming Workshop	1 credit

*Spring: 13.5 credits*

MPE 4220/Private Study: Percussion	3 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	1 credit
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MTH —/Music history elective	2 credits
MPE 3991/Junior Recital	1 credit

**Senior Year: 21 credits**

*Fall: 11 credits*

MPE 4220/Private Study: Percussion	3 credits
MPE 1160/Contemporary Ensemble or MPE 1165/Purchase New Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	1 credit
MUS 4450/The Business of Music	2 credits

*Spring: 10 credits*

MPE 4220/Private Study: Percussion	3 credits
MPE 1160/Contemporary Ensemble or MPE 1165/Purchase New Music	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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/percussion/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/percussion/bm.aspx).

## **M.M. Concentration in Percussion: Academic Requirements**

Graduate music majors who concentrate in percussion must meet the following Conservatory requirements (46 credits) 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 or MPE 5565/Purchase New Music	2 credits
MTH 5000/Research and Writing for the Modern Musician	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MUS 5455/Topics in Professional Development	0.5 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 5 —/Music theory/analysis elective	2 credits
MUS 5455/Topics in Professional Development	0.5 credit
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 or MPE 5565/Purchase New Music	2 credits
MCO or MPE 5 —/Music composition or performance elective	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MUS 5455/Topics in Professional Development	0.5 credit
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 5 —/Music theory/analysis elective	2 credits
MUS 5455/Topics in Professional Development	0.5 credit
MPE 5991/Master's Recital	2 credits

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Percussion/mm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Percussion/mm.aspx).

## **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 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 or MPE 5565/Purchase New Music	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 5995/Diploma Recital	2 credits

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For updates during 2011–2013, please visit the Artist Diploma and Performers Certificate sections at [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 Visiting Affiliate Artists**

Bob Ingliss (oboe)  
Cynde Iverson, M.M., The Juilliard School (bassoon)  
Humbert Lucarelli (oboe)  
Tara Helen O'Connor, D.M.A., State University of New York, Stony Brook (flute)  
Ayako Oshima Neidich, B.Mus., Toho School of Music, Tokyo (clarinet)

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

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For additional information and updates during 2011–2012, please 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 (105 credits). Of the 105 credits, up to 8 credits of music history can be counted toward the liberal arts requirement (30 credits minimum) for the Mus.B. degree.

### 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 1210/Woodwind 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 1210/Woodwind 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 1210/Woodwind Performance Class	1 credit
MPE 2010/Keyboard Studies III	1 credit
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits
MTH 2510/Survey of Music History I	3 credits

<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 1210/Woodwind 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: 26 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 1210/Woodwind Performance Class	1 credit
MTH 3410/Solfège V	1.5 credits



MTH 4050/Music Theory V	2 credits
MTH —/Music history elective	2 credits
<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
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MPE 3991/Junior Recital	1 credit

### **Senior Year: 23 credits**

<i>Fall:</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 1210/Woodwind Performance Class	1 credit
MTH —/Music history elective	2 credits
MUS 4450/The Business of Music	2 credits
<i>Spring:</i>	<i>11 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
MTH —/Music history elective	2 credits
MPE 4991/Senior Recital	1 credit

For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/woodwinds/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/woodwinds/bm.aspx).

### **M.M. Concentration in Woodwinds: Academic Requirements**

Graduate music majors who concentrate in woodwinds must meet the following Conservatory requirements (46 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5565.

### **First Year: 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 5565/Purchase New Music	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 5565/Purchase New Music	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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## **Second Year: 23 credits**

<i>Fall:</i>	<i>10.5 credits</i>
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MPE 5 —/Private Study: Instrument	3 credits
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MPE 5140/Chamber Music or	
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MPE 5205/Camerata or	
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MPE 5565/Purchase New Music	2 credits
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MPE 5201/Symphony Orchestra	2 credits
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MPE 5450/Woodwind Performance Class	1 credit
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MPE 5211/Woodwind Instrumental Lab	0.5 credit
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MTH 5 —/Music theory/analysis elective	2 credits
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MTH 5840/Graduate Exit Exam: Classical	0 credit
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<i>Spring:</i>	<i>12.5 credits</i>
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MPE 5 —/Private Study: Instrument	3 credits
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MPE 5140/Chamber Music or	
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MPE 5205/Camerata or	
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MPE 5565/Purchase New Music	2 credits
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MPE 5201/Symphony Orchestra	2 credits
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MPE 5450/Woodwind Performance Class	1 credit
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MPE 5211/Woodwind Instrumental Lab	0.5 credit
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MTH 5 —/Music theory/analysis elective	2 credits
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MPE 5991/Master's Recital	2 credits
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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/woodwinds/mm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/woodwinds/mm.aspx).

## **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>
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MPE 5 —/Private Study: Instrument	3 credits
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MPE 5140/Chamber Music	2 credits
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MPE 5201/Symphony Orchestra	2 credits
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Graduate music elective	2 credits
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<i>Spring:</i>	<i>9 credits</i>
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MPE 5 —/Private Study: Instrument	3 credits
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MPE 5140/Chamber Music	2 credits
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MPE 5201/Symphony Orchestra	2 credits
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MPE 5994/Certificate Recital or	
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MPE 5995/Diploma Recital	2 credits
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### **Second Year: 18 credits**

<i>Fall:</i>	<i>9 credits</i>
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MPE 5 —/Private Study: Instrument	3 credits
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MPE 5201/Symphony Orchestra	2 credits
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MPE 5565/Purchase New Music	2 credits
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Graduate music elective	2 credits
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<i>Spring:</i>	<i>9 credits</i>
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MPE 5 —/Private Study: Instrument	3 credits
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MPE 5140/Chamber Music	2 credits
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MPE 5201/Symphony Orchestra	2 credits
MPE 5994/Certificate Recital or MPE 5995/Diploma Recital	2 credits

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For updates during 2011–2013, please visit the Artist Diploma and Performers Certificate sections at [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Woodwinds/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Woodwinds/).

## 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.

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### Classical Guitar Faculty

Frederic Hand, B.Mus., Mannes College of Music

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

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For additional information and updates during 2011–2013, please 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 (97 credits). Of the 97 credits, up to 8 credits of music history can be counted toward the liberal arts requirement (30 credits minimum) for the Mus.B. degree.

### 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 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
MTH —/Music history elective	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
MTH 4010/Seminar in Analysis	2 credits
Music history elective	2 credits
MPE 3991/Junior Recital	1 credit

### **Senior Year: 19 credits**

<i>Fall:</i>	<i>11 credits</i>
MPE 4210/Private Study: Guitar	3 credits
MPE 1110/Chamber Music Class	2 credits
MPE 1400/Guitar Performance Class	2 credits
MUS 4450/The Business of Music	2 credits
Music elective	2 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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/guitar/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/guitar/bm.aspx).

### **M.M. Concentration in Classical Guitar: Academic Requirements**

Graduate music majors who concentrate in classical guitar must meet the following Conservatory requirements (46 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5565.

### **First Year: 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 5565/Purchase New Music	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 5565/Purchase New Music	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 5565/Purchase New Music	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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Guitar/mm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Guitar/mm.aspx).

## **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
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## **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

For updates during 2011–2013, please visit the Artist Diploma and Performers Certificate sections at [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.

## **Jazz Studies Faculty and Visiting Affiliate Artists**

### *Saxophone:*

Eric Alexander, B.Mus., William Paterson University  
Jon Gordon  
Ralph Lalama, B.M.Ed., Youngstown State University  
Steve Wilson, studied at Virginia Commonwealth University  
Mark Vinci

### *Trumpet:*

Jon Faddis, honorary Ph.D., Manhattan School of Music  
Scott Wendholt

### *Trombone:*

John Fedchock, M.M., Eastman School of Music

### *Guitar:*

John Abercrombie, B.Mus., Berklee College of Music  
Randy Johnston  
Doug Munro, M.F.A., Purchase College

### *Piano:*

Charles Blenzig, studied with Roland Kohloff at Manhattanville College  
Hal Galper, Diploma, Berklee College of Music  
Kevin Hays  
David Hazeltine, B.A., University of Wisconsin  
Pete Malinverni, M.M., Purchase College

### *Bass:*

Scott Colley, B.Mus., California Institute for the Arts  
Todd Coolman, Ph.D., New York University

David Ruffels  
Doug Weiss

*Drums:*

Richie Morales, M.F.A., Purchase College  
John Riley, M.M., Manhattan School of Music  
Kenny Washington, studied with Rudy Collins

*Latin Jazz Orchestra:*

David DeJesus, M.M., Manhattan School of Music (conductor)

*Vibraphones:*

Ted Piltzecker, M.M., Manhattan School of Music

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

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For additional information and updates during 2011–2013, please 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 (100 credits), as outlined below by semester and year. Of the 100 credits, up to 8 credits of music history can be counted toward the liberal arts requirement (30 credits minimum) for the Mus.B. degree.

### **Freshman Year: 28 credits**

<i>Fall:</i>	<i>14 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MCO 1015/Jazz Theory 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 1025/Jazz Theory 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

### **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: 17 credits**

<i>Fall:</i>	<i>9 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1700/Jazz Combos	2 credits
MUS 4070/Jazz Repertoire VII	2 credits
Music elective	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

For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/jazz/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/jazz/bm.aspx).

## **M.M. Concentration in Jazz Studies: Academic Requirements**

Graduate music majors who concentrate in jazz studies must meet the following Conservatory requirements (46 credits) 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
MCO 5180/Contemporary Trends in Jazz Composition	2 credits
MPE 5700/Jazz Combos	2 credits
MUS 5350/Topics in Jazz Seminar	3 credits

<i>Spring:</i>	<i>12 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MCO 5190/Jazz Composition Workshop	2 credits
MPE 5700/Jazz Combos	2 credits
MUS 5360/Seminar in Jazz Styles	3 credits
MPE 5992/Master's Recital	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
Graduate music elective	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

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/jazz/mm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/jazz/mm.aspx).

## 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

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For updates during 2011–2013, please visit the Artist Diploma and Performers Certificate sections at [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 and have won several annual National Opera Association awards (most recently, in 2010 for the production of *Die Zauberflöte*).

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### Voice/Opera Studies Faculty and Visiting Affiliate Artists

Thomas Baird, B.A., Empire State College, State University of New York  
Derek Greten-Harrison, M.M., Purchase College  
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 & Visiting Affiliate Artists](#)

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For additional information and updates during 2011—2013, please 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 (115 credits). Of the 115 credits, up to 8 credits of music history can be counted toward the liberal arts requirement (30 credits minimum) for the Mus.B. degree. Language courses (FRE, GER, ITA) may also be applied toward this requirement.

#### 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: 29 credits**

<i>Fall:</i>	<i>14 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 4050/Music Theory V	2 credits

<i>Spring:</i>	<i>15 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 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: 18 credits**

<i>Fall:</i>	<i>8.5 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

<i>Spring:</i>	<i>9.5 credits</i>
MPE 4300/Private Study: Voice	3 credits
MPE 3260/Opera Coaching	0.5 credit

MPE 3350/Opera Workshop	2 credits
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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/voice/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/voice/bm.aspx).

### **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) 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 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/mm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/mm.aspx).

### **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

For updates during 2011–2013, please visit the Artist Diploma and Performers Certificate sections at [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/).

## **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.

### **Composition Faculty**

Suzanne Farrin, D.M.A., Yale University  
 Laura Kaminsky, M.A., City College of New York  
 Huang Ruo, D.M.A., The Juilliard School  
 Joel Thome, M.A., University of Pennsylvania  
 Du Yun, Ph.D., Harvard University

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

For additional information and updates during 2011–2013, please visit  
[www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Comp/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Comp/).

## **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). Of the 97 credits, up to 8 credits of music history can be counted toward the liberal arts requirement (30 credits minimum) for the Mus.B. degree.

### **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: 27 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
MTH —/Music history elective	2 credits
MUS 1250/Chorus or an instrumental ensemble elective	2 credits

<i>Spring:</i>	<i>12.5 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
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>
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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

*Spring:* 12.5 credits

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: 17 credits**

*Fall:* 8 credits

MPE 4110/Private Study: Composition	3 credits
MCO 3010/Composition Seminar	1 credit
MUS 4450/The Business of Music	2 credits
Music elective	2 credits

*Spring:* 7 credits

MPE 4110/Private Study: Composition	3 credits
MCO 3010/Composition Seminar	1 credit
MTH —/Music history elective	2 credits
Music elective	2 credits
MPE 4991/Senior Recital	1 credit

For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/comp/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/comp/bm.aspx).

**M.M. Concentration in Composition:  
Academic Requirements**

Graduate music majors who concentrate in composition must meet the following Conservatory requirements (46 credits) and earn a minimum 3.0 cumulative GPA at Purchase College.

**First Year: 22 credits**

*Fall:* 10 credits

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

*Spring:* 12 credits

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 MUS 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>	<i>12 credits</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

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/comp/mm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/comp/mm.aspx).

## **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.

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## **Studio Composition Faculty and Visiting Affiliate Artists**

Allyson Bellink, M.M., Purchase College  
 Annmarie Gatti, B.A., City College, City University of New York  
 David Gluck, M.F.A., Purchase College  
 Ryan Homsey, Mus.B., Purchase College  
 James Koeppel, M.M., Purchase College  
 James McElwaine, M.M., Yale University  
 Ted Piltzecker, M.M., Manhattan School of Music  
 Richard Sussman  
 Joel Thome, M.A., University of Pennsylvania



For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

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For additional information and updates during 2011–2013, please 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). Of the 99–100 credits, up to 8 credits of music history can be counted toward the liberal arts requirement (30 credits minimum) for the Mus.B. degree.

### **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/Studio 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/Studio Composition Master Class	3 credits
MPE 1020/Keyboard Studies II	1 credit
MTH 1425/Studio Ear Training II	1.5 credits
MUS 1330/Songwriting II	2 credits
MPE 0202/Freshman 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/Studio Composition Master Class	3 credits
MPE 2010/Keyboard Studies III	1 credit
MTH 2415/Studio Ear Training III	1.5 credits
MTH 2510/Survey of Music History I	3 credits
MUS 1250/Chorus or 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/Studio Composition Master Class	3 credits
MPE 2020/Keyboard Studies IV	1 credit
MTH 2425/Studio Ear Training IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MUS 1250/Chorus or an instrumental ensemble elective	2 credits
MPE 0302/Sophomore Jury	0 credit
MPE 0312/Midpoint Assessment	0 credit

### **Junior Year: 25 credits**

<i>Fall:</i>	<i>12 credits</i>
MCO 3020/Models V	3 credits
MCO 3550/Studio Arranging I	2 credits
MCO 4120/Studio Composition Master Class	3 credits
MTH 3180/Electroacoustic Music I	2 credits
MTH 4120/History of Recorded Music I	2 credits

<i>Spring:</i>	<i>13 credits</i>
MCO 3030/Models VI	3 credits
MCO 3555/Studio Arranging II	2 credits
MCO 4120/Studio Composition Master Class	3 credits
MTH 3190/Electroacoustic Music II	2 credits
MTH 4130/History of Recorded Music II	2 credits
MPE 3993/Junior Recital	1 credit

### **Senior Year: 18–19 credits**

<i>Fall:</i>	<i>10–11 credits</i>
MCO 4120/Studio Composition Master Class	3 credits
MTH —/Music history elective	2 credits
MUS 4450/The Business of Music or a music elective	2 credits
AMG —/Arts management elective	3–4 credits

<i>Spring:</i>	<i>8 credits</i>
MCO 4120/Studio Composition Master Class	3 credits
Music electives	4 credits
MPE 4993/Senior Recital	1 credit

For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/studiocomposition/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/studiocomposition/bm.aspx).

### **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) 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>
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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 5450/The Business of Music	2 credits

<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

For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/studiocomposition/mm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/studiocomposition/mm.aspx).

## The Studio Production Program

The undergraduate major in studio production is among the leading programs of its kind in the United States. The faculty and alumni alike are established artists and producers, and many studio production students are professionals before they graduate. The hallmarks of the Studio Production Program include:

- hands-on studio experience
- thorough training in most musical genres, from hip-hop to Mozart
- small-group study with professional producers
- music theory and musicianship for producers

The curriculum offers hands-on lessons in each of the state-of-the-art recording facilities housed in the Conservatory of Music, plus a thorough grounding in the business of music. Additionally, studio production students engineer dozens of recitals for their fellow students in the Conservatory, creating a synergy that is virtually exclusive to Purchase College.

Central to the program's success are internships 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.

### Studio Production Faculty

Silas Brown, Mus.B., Purchase College  
 Peter Denenberg, B.P.S, Empire State College, State University of New York  
 Joe Ferry, Ph.D., Kennedy-Western University  
 Jonathan Jetter, M.M., Purchase College

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

For additional information and updates during 2011–2013, please 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 (97 credits). Of the 97 credits, up to 8 credits of music history can be counted toward the liberal arts requirement (30 credits minimum) for the Mus.B. degree.

### 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
MCO 4350/Digital Audio I	2 credits
MPE 1010/Keyboard Studies I	1 credit
MTH 1415/Studio Ear Training I	1.5 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
MCO 4360/Digital Audio II	2 credits
MPE 1020/Keyboard Studies II	1 credit
MTH 1425/Studio Ear Training II	1.5 credits
MPE 0203/Freshman Jury	0 credit

### **Sophomore Year: 29 credits**

<i>Fall:</i>	<i>13.5 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

<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: 20 credits**

<i>Fall:</i>	<i>10.5 credits</i>
MCO 2310/MIDI Composition I	2 credits
MCO 4125/Production Master Class	3 credits
MCO 4711/Creative Production Techniques I	1.5 credits
MTH 4120/History of Recorded Music I	2 credits
MUS 1250/Chorus or an instrumental ensemble elective	2 credits

<i>Spring:</i>	<i>9.5 credits</i>
MCO 2320/MIDI Composition II	2 credits
MCO 4125/Production Master Class	3 credits
MCO 4721/Creative Production Techniques II	1.5 credits
MTH 4130/History of Recorded Music II	2 credits
MPE 3995/Junior Production	1 credit

### **Senior Year: 23 credits**

<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
MTH —/Music history elective	2 credits
MUS 3770/Studio Apprenticeship	2 credits

<i>Spring:</i>	<i>12 credits</i>
MCO 3510/Film Scoring II	2 credits

MCO 3722/Touring, Promotion, and Distribution	2 credits
MCO 4125/Production Master Class	3 credits
MUS 3770/Studio Apprenticeship	2 credits
Music elective	2 credits
MPE 4950/Senior Production	1 credit

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/studioproduction/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/studioproduction/bm.aspx).

## Conservatory of Theatre Arts

### Overview of Programs

The Conservatory of Theatre Arts offers intensive, highly focused B.F.A. training programs in **acting** and **dramatic writing**\* and both a B.F.A. and an M.F.A. training program in **theatre design/stage technology** for a limited number of students who seek to pursue professional careers in these fields. As one of four schools in the Consortium of Professional Theatre Training Programs, Purchase is one of a handful of colleges in the world capable of training artists at this level—and of drawing a faculty from the ranks of professional theatre.

*\*Students currently enrolled in the dramatic writing major may complete the B.F.A., as currently published, through 2011–12. A revised program leading to a B.A. degree is anticipated for Fall 2012 (pending SUNY approval).*

In addition, the Conservatory offers a B.A. program in **theatre and performance** for students interested in exploring the history and aesthetics of world drama and performance and the possibilities of theatrical expression—as performers, directors, and playwrights—within a broader liberal arts context. A minor in theatre and performance—open to students in all disciplines at Purchase College—provides an opportunity for students to pursue an interest in the discipline without committing to the full array of requirements for the major.

### 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.

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### Administration

Dr. Gregory Taylor, *Director, Conservatory of Theatre Arts*

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For additional information and updates during 2011–2013, please visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

## Conservatory of Theatre Arts: Courses

### Undergraduate Courses:

Acting (TAC)

Dramatic Writing (DWR)

Theatre Design/Stage Technology (TDT)

Theatre History/Critical Studies (THC)

Theatre and Performance (THP)

Theatre arts courses open to students in all disciplines (SOA)

Offered by the B.F.A. programs

**Note:** Many courses offered by the Theatre and Performance B.A. Program (THP) are open to students in all disciplines.

### Graduate Courses:

Theatre Design/Stage Technology (TDT)\*

Theatre History/Critical Studies (THC)\*

\*Graduate course numbers and titles are online. For graduate course descriptions, please contact the Theatre Design/Stage Technology Office, (914) 251-6850, [destech@purchase.edu](mailto:destech@purchase.edu), in the Conservatory of Theatre Arts.

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For the current (or upcoming) semester schedule, search the schedule of classes at [Student Services](http://student.services.purchase.edu) ([student.services.purchase.edu](http://student.services.purchase.edu)).

## Theatre Arts Courses Open to Students in All Disciplines

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Theatre and performance courses (THP) are generally open to students in all disciplines on a space-available basis. The following courses, offered by the the B.F.A. programs in Conservatory of Theatre Arts, are open to students in all disciplines (excluding acting, dramatic writing, and theatre design/stage technology B.F.A. majors, respectively). Additional courses may be added each semester.

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SOA 1000–2999 (lower level)

SOA 3000–4999 (upper level)

### *Lower Level*

#### **Fundamentals of Acting**

**SOA 1750** / 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

#### **Introduction to Theatre Design**

**SOA 1800** / 4 credits / Every semester

An exploration of the basic ideas and concepts involved in designing for theatre productions.

#### **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, 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 warm-up, improvisation, and other technical exercises, plus mask-making and monologues.

**Prerequisite:** SOA 1750 or 2760

### *Upper Level*

#### **Creative Expression**

**SOA 3760** / 3 credits / Special topic (offered irregularly)

Students create original stories from various sources of inspiration and gain the theatrical tools to tell them. The course focuses on ensemble creation and covers such areas as mime, heightened character, *triteaux*, soundscapes, and object manipulation. Requirements include performing, directing, writing, and making props. Designed to help students get in touch with their creative side in a supportive group atmosphere. A background in performance/high school theatre is beneficial but not required.

#### **Costume Design Seen Through Film**

**SOA 3775** / 4 credits / Spring

A survey of costume design that covers the creation of icons and myths as well as attempts to reinvent history by exploring self-definitions as individuals and groups, and by looking at people's need to express their subconscious and define themselves in historical context. R-rated films may contain some adult material (hard language, intense or persistent violence, sexually oriented nudity, drug abuse or other elements).

#### **Transmedia and Performance**

**SOA 3780** / 4 credits / Special topic (offered irregularly)

Transmedia narrative can be described as storytelling across multiple forms of media, with each element

making distinctive contributions to a user's understanding of the story world. The course combines this with a study of immersive performance environments that wrap around viewers and production practices that blend video, photography, games, and music to extend the project's meaning and theatricality.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/SOAcourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/SOAcourses.aspx).

## Theatre History/Critical Studies Courses

These two undergraduate courses, which are support studies for B.F.A. programs in the Conservatory of Theatre Arts, may be counted toward the liberal arts requirement (30 credits minimum) 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 Theatre Design/Stage 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 updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/TheatreHistoryCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/TheatreHistoryCourses.aspx).

## 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, 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 • Sherry Stringfield • Stanley Tucci

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### **Acting Faculty (Board of Study)**

David Bassuk, M.F.A., Southern Methodist University  
Robin Christian-McNair, M.F.A., Rutgers University  
Richard Crawford, studied at Rose Bruford College and Ecole Jacques Lecoq  
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  
J. Allen Suddeth, B.F.A., Ohio University  
Charles Tuthill, B.F.A., New York University  
David Wells

For additional information:

[Conservatory of Theatre Arts Faculty](#)

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For additional information and updates during 2011–2013, please visit  
[www.purchase.edu/departments/AcademicPrograms/Arts/taf/acting.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/acting.aspx).

### **B.F.A. in Acting: Academic Requirements**

In addition to meeting [general degree requirements](#), all acting majors must successfully complete the following requirements (110 credits). Of the 110 credits, 102 are professional credits. The remaining 8 credits (THC 1050 and 2010) may be counted toward the liberal arts requirement (30 credits minimum) for the B.F.A. degree.

#### [Policy on casting and production](#)

#### **Freshman Year: 26 credits**

<i>Fall:</i>	<i>16 credits</i>
TAC 1010/Acting I	3 credits
TAC 1030/Script Analysis I	2 credits
TAC 1160/Speech I	2 credits
TAC 1210/Voice I	2 credits
TAC 1310/Movement I	2 credits
TAC 1355/Stage Combat I	1 credit
THC 1050/Dramatic Structure	4 credits

<i>Spring:</i>	<i>10 credits</i>
TAC 1020/Acting I*	3 credits
TAC 1170/Speech I*	2 credits
TAC 1220/Voice I*	2 credits
TAC 1320/Movement I*	2 credits
TAC 1670/Improvisation I	1 credit

*\*Part Two*

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

<i>Fall:</i>	<i>11 credits</i>
TAC 2010/Acting II	3 credits
TAC 2160/Speech II	2 credits
TAC 2210/Voice II	2 credits
TAC 2310/Movement II	2 credits
TAC 2325/Lecoq I	1 credit
TAC 2610/Stage Makeup	1 credit



<i>Spring:</i>	<i>16 credits</i>
TAC 2020/Acting II*	3 credits
TAC 2170/Speech II*	2 credits
TAC 2220/Voice II*	2 credits
TAC 2320/Movement II*	2 credits
TAC 2335/Lecoq I*	1 credit
TAC 2620/Stage Makeup*	1 credit
TAC 2700/Introduction to Rehearsal and Performance	1 credit
THC 2010/History of the Theatre	4 credits
<i>*Part Two</i>	

### **Junior Year: 29 credits**

<i>Fall:</i>	<i>16 credits</i>
TAC 3010/Acting III	3 credits
TAC 3160/Speech III	2 credits
TAC 3210/Voice III	2 credits
TAC 3310/Movement III	2 credits
TAC 3365/Stage Combat II	1 credit
TAC 3700/Rehearsal and Performance I	3 credits
TAC 3710/Rehearsal and Performance I*	3 credits
<i>*Part Two</i>	

<i>Spring:</i>	<i>13 credits</i>
TAC 3020/Acting III*	3 credits
TAC 3170/Speech III*	2 credits
TAC 3220/Voice III*	2 credits
TAC 3320/Movement III*	2 credits
TAC 3670/Improvisation II	1 credit
TAC 3720/Rehearsal and Performance I (Part Three)	3 credits
<i>*Part Two</i>	

### **Senior Year: 28 credits**

<i>Fall:</i>	<i>14 credits</i>
TAC 4010/Acting IV	3 credits
TAC 4250/Voice and Speech IV	2 credits
TAC 4310/Movement IV	2 credits
TAC 4550/Acting for Camera	1 credit
TAC 4700/Rehearsal and Performance II	3 credits
TAC 4710/Rehearsal and Performance II*	3 credits
<i>*Part Two</i>	

<i>Spring:</i>	<i>14 credits</i>
TAC 4020/Acting IV*	3 credits
TAC 4255/Voice and Speech IV*	2 credits
TAC 4320/Movement IV*	2 credits
TAC 4500/The Business of Acting	1 credit
TAC 4720/Rehearsal and Performance II (Part Three)	3 credits
TAC 4730/Rehearsal and Performance II (Part Four)	3 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.

## 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, unless otherwise noted. 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** / 3 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.

### Acting Workshop for Film and Design/Technology

**TAC 1050** and **1060** / 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.

### 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.

### Movement I

**TAC 1310** and **1320** / 2 credits (per semester) / Every year

Teaches the actor how to actualize essential information and awareness through exercises that explore relaxation, breathing, muscular stretching, and alignment work. The practice of kinesthetic sense development and spatial relationships, along with awareness of body language and the sharpening of the senses, helps support the development of other skills (e.g., voice, speech, alternate movement styles).

### Stage Combat I

**TAC 1355** / 1 credit / Fall

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.

### Improvisation I

**TAC 2700** / 1 credit / Spring

An intensive workshop focused on building an understanding of the techniques and applications of improvisatory practice.

### Acting II

**TAC 2010** and **2020** / 3 credits (per semester) / Every year

A continuation and extension of first-year work, with particular emphasis on characterization, text analysis, and techniques of various stylistic demands. TAC 2020 leads to performance in a full stage production.

**Prerequisite:** TAC 1020

### History of the Theatre

**THC 2010** Refer to [Theatre History/Critical Studies Courses](#) for description.

## **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

## **Movement II**

**TAC 2310 and 2320** / 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.

**Prerequisite:** TAC 1320

## **Lecoq**

**TAC 2325 and 2335** / 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.

## **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.

## **Introduction to Rehearsal and Performance**

**TAC 2700** / 1 credit / Spring

Rehearsal and added performance of selected plays produced before the public.

## **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** / 2 credits (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** / 2 credits (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

### **Movement III**

**TAC 3310 and 3320** / 2 credits (per semester) / Every year

Third-year, intermediate-level modern dance technique. Students are given combinations that are lengthier, with more intricate floor patterns and spatial relationships between dancers, gesture articulation at a more advanced level, richer musical and dynamic choices, a deeper vocabulary of movement, and an introduction to partnering techniques.

**Prerequisite:** TAC 2320

### **Stage Combat II**

**TAC 3365** / 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 1355

### **Improvisation II**

**TAC 3670** / 1 credit / Spring

Continued exploration of improvisatory technique for advanced acting students.

### **Rehearsal and Performance I**

**TAC 3700 and 3710** / 3 credits (per course) / Fall

**TAC 3720** / 3 credits / Spring

Rehearsal and performance of selected plays produced before the public. *This three-course sequence is required of all acting majors in their junior year.* It covers separate Conservatory productions, which are presented across a two-semester period.

**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** / 2 credits (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** / 2 credits (per semester) / Every year

The culmination of all previous movement classes, plus an introduction of basic yoga techniques that include meditation and the ability to focus.

**Prerequisite:** TAC 3320

### **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** and **4710** / 3 credits (per course) / Fall

**TAC 4720** and **4730** / 3 credits (per course) / Spring

Rehearsal and performance of selected plays produced before the public. *This four-course sequence is required of all acting majors in their senior year.* It covers separate Conservatory productions, which are presented across a two-semester period.

**Prerequisite:** TAC 3720

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/ActingCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/ActingCourses.aspx).

## **The Dramatic Writing B.F.A. Program**

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**Please note:** Students who are currently enrolled in this program may complete the B.F.A. degree in dramatic writing, as currently published, through 2013. A revised program leading to a B.A. is anticipated (pending SUNY approval).

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*Jacob Burns Foundation Founding Sponsor*

Dramatic writing is a highly selective, four-year B.F.A. program, offered by the Conservatory of Theatre Arts. 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 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)**

#### Conservatory of Theatre Arts

##### *Playwriting Faculty:*

Kip Fagan

Linsay Firman, M.F.A., California Institute of the Arts

Sylvan Oswald, M.F.A., Brown University

Kathleen Tolan, M.F.A., Brooklyn College, City University of New York

##### *Contributing Faculty:*

Kay Ellen Capo: Theatre and Performance

#### School of Film & Media Studies

##### *Screenwriting Faculty:*

A. Dean Bell, B.F.A., Purchase College

Eric Mandelbaum, B.F.A., Purchase College

Edward Pomerantz, M.F.A., Yale School of Drama

J.D. Zeik, B.A., Purchase College

## The Dramatic Writing B.F.A. Program: Academic Requirements

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Students currently enrolled in the dramatic writing major may complete the B.F.A., as currently published, through 2013. A revised program leading to a B.A. degree is anticipated (pending SUNY approval).

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In addition to meeting general degree requirements, dramatic writing majors must successfully complete the following requirements (97 credits\*).

- Of the 97 credits, 95 are professional credits. (THP 2890, formerly DRA 2780, counts as professional credit.)
- The remaining 4 credits, in THP 2885 (formerly DRA 2880), count toward the liberal arts requirement (30 credits minimum) for the B.F.A. degree.
- DRA 2880/THP 2885 also satisfies the pre-Fall 2011 Humanities core curriculum requirement.

*\*Effective Fall 2011, THP 2885 and 2890 are reduced from 4 to 3 credits each.*

### Freshman Year: 26 credits (through 2009–10)

<i>Fall:</i>	<i>11 credits</i>
DWR 1010/Screenwriting I	4 credits
DWR 2310/Acting for Writers	3 credits
CIN 2760/Cinematic Expression I*	4 credits
<i>*course prefix changed from TFI Fall 2011</i>	

<i>Spring:</i>	<i>15 credits</i>
DWR 1000/Playwriting I	4 credits
DWR 1250/Plays and Playgoing I	4 credits
DWR 2500/The Collaborative Process I	3 credits
CIN 2770/Cinematic Expression II*	4 credits
<i>*course prefix changed from TFI Fall 2011</i>	

### Sophomore Year: 29 credits\* (through 2010–11)

<i>Fall:</i>	<i>15 credits*</i>
DWR 2010/Playwriting II	4 credits
DWR 2100/Screenplay Analysis	4 credits
DWR 2250/Plays and Playgoing II	4 credits
THP 2885/Theatre Histories I*	3 credits*

<i>Spring:</i>	<i>14 credits*</i>
DWR 2000/Screenwriting II	4 credits
DWR 2120/The Writer and the Documentary I	4 credits
DWR 2510/The Collaborative Process II	3 credits
THP 2890/Theatre Histories I*	3 credits*

*\*Effective Fall 2011: DRA 2880 changed to THP 2885; DRA 2780 changed to THP 2890; both courses changed from 4 to 3 credits each*

### Junior Year: 24 credits (through 2011–12)

<i>Fall:</i>	<i>12 credits</i>
DWR 3000/Screenwriting III	4 credits
DWR 3105/Writers' Scene Workshop I: Writing	4 credits
DWR 4120/The Writer and the Documentary II	4 credits

<i>Spring:</i>	<i>12 credits</i>
DWR 3010/Playwriting III or CIN, LIT, or DRA/THP elective	4 credits
DWR 3115/Writers' Scene Workshop II: Production	4 credits

DWR 4000/Writing for Television 4 credits

**Senior Year: 18 credits** (through 2012–13)

*Fall:* 8 credits

DWR 4170/Senior Seminar: Showcase Prep 4 credits

DWR 4180/Senior Project: Playwriting or  
DWR 4190/Senior Project: Screenwriting 4 credits

*Spring:* 10 credits

DWR 4100/The Business of Writing 2 credits

DWR 4171/Senior Seminar: Showcase Prep\* 4 credits

DWR 4181/Senior Project: Playwriting\* or  
DWR 4191/Senior Project: Screenwriting\* 4 credits

\*Part Two

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/DramaticWriting/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/DramaticWriting/AcademicRequirements.aspx).

## **The Dramatic Writing B.F.A. Program: Courses**

**Note:** In two-semester course sequences offered every year, successful completion of the first course is a prerequisite for the second course.

### **Playwriting I**

**DWR 1000** / 4 credits / Fall

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

### **Screenwriting I**

**DWR 1010** / 4 credits / Fall

An introduction to the basic techniques of writing for the screen, beginning with the story. The elements of the story, including character, plot, theme, image, and voice, are analyzed. Students learn the proper screenplay format, write short assignments weekly, and analyze a classic screenplay and its realization in film in their study of screenplay structure.

### **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.

### **Screenwriting II: Adaptation**

**DWR 2000** / 4 credits / Spring

The use of old stories—which is as old as the story itself—develops the ability to analyze how a successful story works. Students delineate the elements of a story, experience their importance and power, and translate an original prose narrative into a piece for a narrative film. Students then choose a scene they have written and analyze it as a film director, gaining another perspective on approaches to the medium and enriching their understanding of the craft.

**Prerequisite:** DWR 1010

### **Playwriting II: Theory and Practice**

**DWR 2010** / 4 credits / Fall

Students study some key texts and theories, including Aristotle's *Poetics*, Brecht's Epic Theatre, Artaud's Theatre of Cruelty, and Boal's Theatre of the Oppressed. Students attend plays on campus and in New York City, weighing and analyzing the work through the lenses of the theorists studied. Playwriting assignments explore and incorporate ideas from each and include a 30-page play that incorporates at least one of the central ideas of the seminal theatre artists studied.

**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.

### **The Writer and the Documentary I**

**DWR 2120** / 4 credits / Spring

Defines the writer's role in the production of documentary films. Documentary films are screened and analyzed in class. Field assignments involve research and interview sessions; written assignments include narration exercises, documentary summaries, and scripts.

### **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

### **Shakespeare Then and Now**

**THP 2205** Refer to [Theatre and Performance Courses](#) for description.

### **Acting for Writers**

**DWR 2310** / 3 credits / Fall

Explores the elements of acting to acquaint dramatic writers with the problems involved in bringing their words to life.

### **The Collaborative Process**

**DWR 2500** / 3 credits / Spring

Dramatic writing cannot be effective without an understanding of the collaborative process. Students direct, act, and write in this course, which is taught by a professional theatre director. Each student directs a scene from dramatic literature, writes scenes to be directed and acted by fellow classmates, learns some fundamental exercises for the actor, and develops the beginning vocabulary and techniques of the theatre director.

### **Cinematic Expression I and II**

**CIN 2760** and **2770** Refer to [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

### **Theatre Histories I and II**

**THP 2885** and **2890** Refer to [Theatre and Performance Courses](#) for description.

### **Screenwriting III**

**DWR 3000** / 4 credits / Fall

An introduction to full-length narrative and the three-act structure employed by Hollywood. Students learn how to correlate the tenets of Aristotle's *Poetics* to the Los Angeles paradigm. The art and craft of screenwriting are developed through narrative analysis, and through developing, writing, and rewriting a full-length screenplay (30 to 40 pages). Techniques covered include overlapping dialogue, establishing shots, the use of voice-over, montages, and the seeding and follow-through of elements to create tension and payoff.

**Prerequisite:** DWR 2000 or permission of instructor

### **Playwriting III**

**DWR 3010** / 4 credits / Spring

Completion of a full-length work. Collaboration with actors and directors from the Conservatory of Theatre Arts is encouraged.

**Prerequisite:** DWR 3000

*Offered for dramatic writing B.F.A. majors only, through Spring 2012; discontinued after Spring 2012. Other students should refer to DWR 3200.*

### **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

### **Playwriting III**

**DWR 3200** / 3 credits / Spring

Students submit plays to be developed in a reading series with actors and a director. Each class is devoted to one play—rehearsed by the actors and director, read for the class, and discussed by all. The collaborative process and vocabulary of constructive criticism are developed. Writers revise their plays during the semester and actors develop crucial play-reading techniques and flexibility.

**Prerequisite:** DWR 2010 or permission of instructor

### **Directing for Screenwriters: Production**

**DWR 3215** / 4 credits / Every year

Students write and direct a narrative (fiction) short scene in digital video. Emphasis is on writers learning to look at their work from the perspective of the director and the actor. Students learn to interpret a text and use that interpretation in all subsequent directorial and editing decisions. Students also learn the fine anatomy of writing and directing the scene.

**Prerequisite:** DWR 2000

### **Writing for Television**

**DWR 3300** / 4 credits / Spring

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

### **Documentary Theatre: Performing Real Life**

**DWR 3500** Refer to THP 3500 in [Theatre and Performance Courses](#) for description.

### **Adapting Literature for Performance**

**THP 3725** Refer to [Theatre and Performance Courses](#) for description.

### **Writing for Television**

**DWR 4000** / 4 credits / Spring

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

*Offered for dramatic writing B.F.A. majors only, through Spring 2012; discontinued after Spring 2012. Other students should refer to DWR 3300.*

### **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.

### **The Writer and the Documentary II**

**DRW 4120** / 4 credits / Fall

Students put the research and writing competencies achieved in DWR 2120 to practical use by writing and completing short audio and video documentary assignments. Classroom instruction includes techniques for working with audio and visual material as well as utilizing applicable computer programs.

### **Senior Seminar: Showcase Prep**

**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

*Offered for dramatic writing B.F.A. majors only, through Spring 2013; discontinued after Spring 2013.*

### **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 meet regularly with their mentor and write an outline and rough draft of a full-length play, culminating in a reading of the draft. The spring semester is devoted to revision of the play.

### **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. In the fall, students meet regularly with their mentor and write an outline and rough draft of a full-length screenplay, culminating in a reading of the draft. The spring semester is devoted to revision of the screenplay.

### **Advanced Studies in Screenwriting**

**DWR 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 updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/DramaticWriting/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/DramaticWriting/Courses.aspx).

## **The Theatre Design/Stage 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. 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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### **Theatre Design/Stage Technology Faculty (Board of Study)**

Narda E. Alcorn, M.F.A., Yale School of Drama

Robert John Andrusko, B.F.A., Purchase College

Joel Brandwine, B.F.A., Boston University

Tracy Christensen, M.F.A., Rutgers University

Karl Eigsti, M.A., University of Bristol (England)

David Finley, B.F.A., Purchase College

Joseph Forbes, B.F.A., University of North Carolina, Greensboro

Lana Fritz, M.F.A., University of North Carolina, Chapel Hill

David Grill, B.F.A., Purchase College  
Andy Hall, M.F.A., New York University  
Dan Hanessian, M.F.A., Purchase College  
Justin Herminghouse, B.F.A., Purchase College  
Santo Loquasto, M.F.A., Yale University  
Jason Lyons, B.F.A., Purchase College  
Brian MacDevitt, B.F.A., Purchase College  
Ina Mayhew, B.F.A., Purchase College  
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 Romeo  
John Sochocky, B.F.A., Purchase College  
Tom Sullivan, M.F.A., Yale School of Drama  
Mark Viola, B.F.A., Purchase College  
Lori R. Wekselblatt, M.S., Baruch College, City University of New York  
Anita Yavich, M.F.A., Yale School of Drama

For additional information:

[Conservatory of Theatre Arts Faculty](#)

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For additional information and updates during 2011–2013, please visit  
[www.purchase.edu/Departments/AcademicPrograms/Arts/TAF/DT/default.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/TAF/DT/default.aspx).

## **The Theatre Design/Stage Technology B.F.A. Program: Academic Requirements**

In addition to meeting [general degree requirements](#), all undergraduate theatre design/stage technology majors must complete the following requirements. THC 1050 and 2010 may be counted toward the liberal arts requirement (30 credits minimum) for the B.F.A. degree.

### **Freshman Year (all students): 25 credits**

<i>Fall:</i>	<i>13 credits</i>
TDT 1100/Stagecraft*	3 credits
TDT 1120/Production I*	3 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>12 credits</i>
TDT 1080/Drafting	3 credits
TDT 1110/Stagecraft*	3 credits
TDT 1130/Production I*	3 credits
TDT 1210/Design Fundamentals*	3 credits

*\*Part Two*

### **Sophomore through Senior Year: Academic Requirements by Concentration**

[Scenic Design](#)

[Costume Design](#)

[Lighting Design](#)

[Costume Technology](#)

[Stage Management](#)

[Technical Direction/Production Management](#)

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/BFA-AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/BFA-AcademicRequirements.aspx).

## **The Theatre Design/Stage Technology B.F.A. Program: Scenic Design Concentration**

In addition to meeting general degree requirements, all undergraduate theatre design/stage technology majors concentrating in scenic design must complete the following requirements (99 credits). THC 1050 (freshman year) and THC 2010 may be counted toward the liberal arts requirement (30 credits minimum) for the B.F.A. degree.

### **Freshman year: 25 credits**

*The freshman year requirements are the same for all undergraduate theatre design/stage technology majors.*

### **Sophomore Year: 30 credits**

<i>Fall:</i>	<i>16 credits</i>
TDT 2120/Production II*	3 credits
TDT 2180/Properties Construction I	2 credits
TDT 2200/Scene Design I	3 credits
TDT 2300/Costume Design I	3 credits
TDT 2440/Rendering and Graphic Techniques*	2 credits
TDT 2540/Sources of Stage Design	3 credits

<i>Spring:</i>	<i>14 credits</i>
TDT 2130/Production II*	3 credits
TDT 2150/Scene Painting	2 credits
TDT 2210/Scene Design I*	3 credits
TDT 2460/Rendering and Graphic Techniques*	2 credits
THC 2010/History of the Theatre	4 credits
<i>*Part One and Two (two-semester course)</i>	

### **Junior Year: 22 credits**

<i>Fall:</i>	<i>11 credits</i>
TDT 2080/Theatre Technology I	3 credits
TDT 2140/Scene Painting	2 credits
TDT 3120/Production III*	3 credits
TDT 3200/Scene Design II*	3 credits

<i>Spring:</i>	<i>11 credits</i>
TDT 3130/Production III*	3 credits
TDT 3210/Scene Design II*	3 credits
TDT 3710/CAD for the Theatre	3 credits
TDT 4460/Collaborative Process	2 credits
<i>*Part One and Two (two-semester course)</i>	

### **Senior Year: 22 credits**

<i>Fall:</i>	<i>9 credits</i>
TDT 2400/Lighting Design I	3 credits
TDT 4120/Production IV*	3 credits
TDT 4200/Scene Design III*	3 credits

<i>Spring:</i>	<i>13 credits</i>
TDT 3720/Computer Graphics and Techniques	3 credits
TDT 4130/Production IV*	3 credits
TDT 4210/Scene Design III*	3 credits
TDT 4770/Seminar in Production Design/Art Direction	3 credits
TDT 4880/Portfolio	1 credit
<i>*Part One and Two (two-semester course)</i>	

## **The Theatre Design/Stage Technology B.F.A. Program: Costume Design Concentration**

In addition to meeting general degree requirements, all undergraduate theatre design/stage technology majors concentrating in costume design must complete the following requirements (101 credits). THC 1050 (freshman year) and THC 2010 may be counted toward the liberal arts requirement (30 credits minimum) for the B.F.A. degree.

### **Freshman year: 25 credits**

*The freshman year requirements are the same for all undergraduate theatre design/stage technology majors.*

### **Sophomore Year: 32 credits**

<i>Fall:</i>	<i>17 credits</i>
TDT 2120/Production II*	3 credits
TDT 2160/Costume Construction I*	3 credits
TDT 2200/Scene Design I	3 credits
TDT 2300/Costume Design I*	3 credits
TDT 2440/Rendering and Graphic Techniques*	2 credits
TDT 2540/Sources of Stage Design	3 credits

<i>Spring:</i>	<i>15 credits</i>
TDT 2130/Production II*	3 credits
TDT 2170/Costume Construction I*	3 credits
TDT 2310/Costume Design I*	3 credits
TDT 2460/Rendering and Graphic Techniques*	2 credits
THC 2010/History of the Theatre	4 credits

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

### **Junior Year: 22 credits**

<i>Fall:</i>	<i>10 credits</i>
TAC 2610/Stage Makeup*	1 credit
TDT 3120/Production III*	3 credits
TDT 3160/Costume Construction II*	3 credits
TDT 3300/Costume Design II*	3 credits

<i>Spring:</i>	<i>12 credits</i>
TAC 2620/Stage Makeup*	1 credit
TDT 3130/Production III*	3 credits
TDT 3170/Costume Construction II*	3 credits
TDT 3310/Costume Design II*	3 credits
TDT 4460/Collaborative Process	2 credits

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

### **Senior Year: 22 credits**

<i>Fall:</i>	<i>9 credits</i>
TDT 2400/Lighting Design I	3 credits
TDT 4120/Production IV*	3 credits
TDT 4300/Costume Design III*	3 credits

<i>Spring:</i>	<i>13 credits</i>
TDT 3720/Computer Graphics and Techniques	3 credits
TDT 4130/Production IV*	3 credits
TDT 4310/Costume Design III*	3 credits
TDT 4770/Seminar in Production Design/Art Direction	3 credits
TDT 4880/Portfolio	1 credit

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

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Costume-Design.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Costume-Design.aspx).

## **The Theatre Design/Stage Technology B.F.A. Program: Lighting Design Concentration**

In addition to meeting general degree requirements, all undergraduate theatre design/stage technology majors concentrating in lighting design must complete the following requirements (97 credits). THC 1050 (freshman year) and THC 2010 may be counted toward the liberal arts requirement (30 credits minimum) for the B.F.A. degree.

### **Freshman year: 25 credits**

*The freshman year requirements are the same for all undergraduate theatre design/stage technology majors.*

### **Sophomore Year: 20 credits**

<i>Fall:</i>	<i>14 credits</i>
TDT 2080/Theatre Technology I	3 credits
TDT 2120/Production II*	3 credits
TDT 2400/Lighting Design I*	3 credits
TDT 2440/Rendering and Graphic Techniques*	2 credits
TDT 2540/Sources of Stage Design	3 credits

<i>Spring:</i>	<i>14 credits</i>
TDT 2130/Production II*	3 credits
TDT 2410/Lighting Design I*	3 credits
TDT 2460/Rendering and Graphic Techniques*	2 credits
TDT 2500/Introduction to Sound Design	2 credits
THC 2010/History of the Theatre	4 credits
<i>*Part One and Two (two-semester course)</i>	

### **Junior Year: 20 credits**

<i>Fall:</i>	<i>12 credits</i>
TDT 2200/Scene Design I	3 credits
TDT 3120/Production III*	3 credits
TDT 3400/Lighting Design II*	3 credits
TDT 3700/CAD for the Theatre	3 credits

<i>Spring:</i>	<i>8 credits</i>
TDT 3130/Production III*	3 credits
TDT 3410/Lighting Design II*	3 credits
TDT 4460/Collaborative Process	2 credits
<i>*Part One and Two (two-semester course)</i>	

### **Senior Year: 24 credits**

<i>Fall:</i>	<i>14 credits</i>
TDT 2300/Costume Design I	3 credits
TDT 2600/Introduction to Stage Management	3 credits
TDT 3520/Vector Works	2 credits
TDT 4120/Production IV*	3 credits
TDT 4400/Lighting Design III*	3 credits

<i>Spring:</i>	<i>10 credits</i>
TDT 3720/Computer Graphics and Techniques	3 credits
TDT 4130/Production IV*	3 credits
TDT 4410/Lighting Design III*/TD>	3 credits
TDT 4880/Portfolio	1 credit
<i>*Part One and Two (two-semester course)</i>	

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Lighting-Design.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Lighting-Design.aspx).

## **The Theatre Design/Stage Technology B.F.A. Program: Costume Technology Concentration**

In addition to meeting general degree requirements, all undergraduate theatre design/stage technology majors concentrating in costume technology must complete the following requirements (99 credits). THC 1050 (freshman year) and THC 2010 may be counted toward the liberal arts requirement (30 credits minimum) for the B.F.A. degree.

### **Freshman year: 25 credits**

*The freshman year requirements are the same for all undergraduate theatre design/stage technology majors.*

### **Sophomore Year: 29 credits**

<i>Fall:</i>	<i>14 credits</i>
TDT 2160/Costume Construction I*	3 credits
TDT 2120/Production II*	3 credits
TDT 2300/Costume Design I*	3 credits
TDT 2440/Rendering and Graphic Techniques*	2 credits
TDT 2540/Sources of Stage Design	3 credits

<i>Spring:</i>	<i>15 credits</i>
TDT 2170/Costume Construction I*	3 credits
TDT 2130/Production II*	3 credits
TDT 2310/Costume Design I*	3 credits
TDT 2460/Rendering and Graphic Techniques*	2 credits
THC 2010/History of the Theatre	4 credits

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

### **Junior Year: 25 credits**

<i>Fall:</i>	<i>12 credits</i>
TDT 2200/Scene Design I	3 credits
TDT 3120/Production III*	3 credits
TDT 3160/Costume Construction II	3 credits
TDT 3300/Costume Design II*	3 credits

<i>Spring:</i>	<i>13 credits</i>
TDT 2190/Properties Construction I	2 credits
TDT 3130/Production III*	3 credits
TDT 3170/Costume Construction II*	3 credits
TDT 3310/Costume Design II*	3 credits
TDT 4460/Collaborative Process	2 credits

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

### **Senior Year: 20 credits**

<i>Fall:</i>	<i>10 credits</i>
TAC 2610/Stage Makeup	1 credit
TDT 2400/Lighting Design I	3 credits
TDT 4120/Production IV*	3 credits
TDT 4160/Costume Construction III*	3 credits

<i>Spring:</i>	<i>10 credits</i>
TDT 4130/Production III*	3 credits
TDT 4170/Costume Construction IV*	3 credits
TDT 4770/Seminar in Production Design/Art Direction	3 credits
TDT 4880/Portfolio	1 credit

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

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Costume-Technology.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Costume-Technology.aspx).

## **The Theatre Design/Stage Technology B.F.A. Program: Stage Management Concentration**

In addition to meeting general degree requirements, all undergraduate theatre design/stage technology majors concentrating in stage management must complete the following requirements (98 credits). THC 1050 (freshman year) and THC 2010 may be counted toward the liberal arts requirement (30 credits minimum) for the B.F.A. degree.

### **Freshman year: 25 credits**

*The freshman year requirements are the same for all undergraduate theatre design/stage technology majors.*

### **Sophomore Year: 29 credits**

<i>Fall:</i>	<i>11 credits</i>
TAC 1050/Acting Workshop	2 credits
TDT 2120/Production II*	3 credits
TDT 2400/Lighting Design I	3 credits
TDT 2600/Introduction to Stage Management	3 credits

<i>Spring:</i>	<i>18 credits</i>
TDT 2130/Production II*	3 credits
TDT 2170/Costume Construction I	3 credits
TDT 2190/Properties Construction I	2 credits
TDT 2500/Introduction to Sound Design	2 credits
TDT 2610/Introduction to Stage Management	3 credits
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 Year: 22 credits**

<i>Fall:</i>	<i>11 credits</i>
TDT 2200/Scene Design I	3 credits
TDT 3120/Production III*	3 credits
TDT 3550/Directing for Stage Managers	2 credits
TDT 3600/Advanced Stage Management*	3 credits

<i>Spring:</i>	<i>11 credits</i>
TDT 3130/Production III*	3 credits
TDT 3610/Advanced Stage Management*	3 credits
TDT 3660/Production Management	3 credits
TDT 4460/Collaborative Process	2 credits
<i>*Part One and Two (two-semester course)</i>	

### **Senior Year: 22 credits**

<i>Fall:</i>	<i>12 credits</i>
TDT 2540/Sources of Stage Design	3 credits
TDT 4140/Stage Management/Tech/Design Production*	6 credits
TDT 4605/Stage Management Seminar*	3 credits

<i>Spring:</i>	<i>10 credits</i>
TDT 4150/Stage Management/Tech/Design Production*	6 credits
TDT 4615/Stage Management Seminar*	3 credits
TDT 4880/Portfolio	1 credit
<i>*Part One and Two (two-semester course)</i>	

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Stage-Management.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Stage-Management.aspx).

## **The Theatre Design/Stage Technology B.F.A. Program: Technical Direction/Production Management Concentration**

In addition to meeting general degree requirements, all undergraduate theatre design/stage technology majors concentrating in technical direction/production management must complete the following requirements (100 credits). THC 1050 (freshman year) and THC 2010 may be counted toward the liberal arts requirement (30 credits minimum) for the B.F.A. degree.

### **Freshman year: 25 credits**

*The freshman year requirements are the same for all undergraduate theatre design/stage technology majors.*

### **Sophomore Year: 31 credits**

<i>Fall:</i>	<i>14 credits</i>
TDT 2080/Theatre Technology I*	3 credits
TDT 2120/Production II*	3 credits
TDT 2250/Stage Carpentry	2 credits
TDT 2400/Lighting Design I	3 credits
TDT 2600/Introduction to Stage Management	3 credits

<i>Spring:</i>	<i>17 credits</i>
TDT 2090/Theatre Technology I*	3 credits
TDT 2130/Production II*	3 credits
TDT 2190/Properties Construction I	2 credits
TDT 2500/Introduction to Sound Design	2 credits
TDT 3710/CAD for the Theatre	3 credits
THC 2010/History of the Theatre	4 credits

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

### **Junior Year: 25 credits**

<i>Fall:</i>	<i>9 credits</i>
TDT 2200/Scene Design I	3 credits
TDT 3080/Theatre Technology II*	3 credits
TDT 3120/Production III*	3 credits

<i>Spring:</i>	<i>16 credits</i>
TDT 2150/Scene Painting	2 credits
TDT 2170/Costume Construction I	3 credits
TDT 3090/Theatre Technology II*	3 credits
TDT 3130/Production III*	3 credits
TDT 3660/Production Management	3 credits
TDT 4460/Collaborative Process	2 credits

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

### **Senior Year: 19 credits**

<i>Fall:</i>	<i>12 credits</i>
TDT 2540/Sources of Stage Design	3 credits
TDT 4080/Theatre Technology III*	3 credits
TDT 4140/Stage Management/Tech/Design Production*	6 credits

<i>Spring:</i>	<i>7 credits</i>
TDT 4090/Theatre Technology III*	3 credits
TDT 4130/Production IV	3 credits
TDT 4880/Portfolio	1 credit

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

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Technical-Direction.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Technical-Direction.aspx).

## **The Theatre Design/Stage 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.

### **Drafting**

**TDT 1080** / 3 credits / Spring

Basic drafting skills for professional theatrical applications. Lettering, line weight, measuring, drawing with accuracy and clarity, drafting conventions, dimensioning, and drafting simple units and theatre plans and sections. Ground plans and elevations of each flat with details of door and panel moldings, all with descriptive cross-sections showing dimensions. Students must purchase their own supplies.

**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** / 3 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 in which a broad spectrum of plays is assigned. Includes script and character analysis, the development of visual concepts, sketches, and renderings, and the use of color and motif.

### **Music Reading for Stage Managers**

**MUS 2045** Refer to [Undergraduate Music Courses: MUS 1000–4999](#) (Conservatory of Music) for description.

### **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** / 3 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 (per semester) / Every year

Craft training in the construction of stage properties: learning basic approaches to upholstery and drapery, learning different sculpturing techniques, and creating prop lists with an emphasis on research, both historical and pictorial. Visual resources are used to push students out of their comfort zone in the ways they approach projects (both independently and in groups, depending on the project). (This is not a two-semester sequence: TDT 2180, offered in the fall, is the same course as TDT 2190, offered in the spring.)

### **Scene Design I**

**TDT 2200 and 2210** / 3 credits (per semester) / Every year

Basic principles and practice of scene design, including script analysis. Composition and focus in scene design, developing acting areas, entrances, exits, and movement patterns. Research period architecture, art, and dress while refining drafting skills: complete ground plans and sections with masking, fully drafted elevations, color sketches, and a white model. All of these areas have preliminary, refined, and finished stages. Fall: Greek play with classical elements in period and Molière play with limitations of period style. Spring: Modern plays, one with exterior and one with period interior box set with ceiling.

**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 concept-based lighting design in the theatre. Through play analysis and practical lab exercises, students begin to comprehend the connections between color, equipment, angles of light, etc. and how these are used to support their ideas and feelings on stage. Students also obtain a basic knowledge of lighting rendering, equipment, history, theory, drafting, etc., and have the opportunity to observe working professionals during technical and dress rehearsals of outside productions.

### **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

### **Introduction to Sound Design**

**TDT 2500** / 2 credits / Spring

An introduction to audio for the theatre, covering the basic principles of sound design, reinforcement, equipment and technology, live recording, editing, and show control.

### **Sources of Stage Design**

**TDT 2540** / 3 credits / Fall

Lectures and research assignments in historical modes of decorative art and ornamentation (Greek through 18th century).

### **Introduction to Stage Management**

**TDT 2600 and 2610** / 3 credits (per semester) / Every year

An introduction to the fundamental skills of stage management through each phase of the production process: preproduction, first rehearsal, rehearsal period, preparing for the tech, technical rehearsals, previews, opening, running of the show, and closing.

**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** / 3 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

## **Costume Construction II**

**TDT 3160** and **3170** / 3 credits (per semester) / Every year

Familiarizes students who are interested in a career in costume construction and/or design with the basics of textiles and related crafts. Focuses on textile identification, fiber classifications and painting, distressing/aging, and other related textile crafts.

**Prerequisite:** Permission of instructor

## **Scene Design II**

**TDT 3200** and **3210** / 3 credits (per semester) / Every year

Students learn to develop a cohesive, unified design for a multiset show. Topics include finding design elements that flow through each set to give the sense of style and unity, working out ground plans and scene changes to assure speed and practicality, and using historical plays from several periods to evoke a sense for period style. Full drafting and model building with intensive work on sketching and rendering techniques to develop presentation-quality sketches.

**Prerequisite:** TDT 2210 and permission of instructor

## **Costume Design II**

**TDT 3300** and **3310** / 3 credits (per semester) / Every year

A continuation of TDT 2310, with emphasis on character and script analysis and on developing skills in color, line, proportion, scale, movement, and rhythm. Study involves historical reality and stylization with projects that address design theory and practical problems, research and chart making, as well as conceptualizing designs for dance, drama, and opera. Rendering technique workshops are included.

**Prerequisite:** TDT 2310 and permission of instructor

## **Lighting Design II**

**TDT 3400** and **3410** / 3 credits (per semester) / Every year

Continued study of lighting design principles, with emphasis on drafting and design of full-scale, concept-based light plots for the theatre.

**Prerequisite:** TDT 2410 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

## **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

Thinking like a stage manager; the psychology of management; critical thinking, collaboration, conflict resolution, problem solving, principled negotiation, and leadership tools. Advanced stage management skills, e.g., calling a show, public speaking, scheduling, theatrical unions and contracts, preparing a Broadway musical, and the ins and outs of working as a professional freelance stage manager.

**Prerequisite:** TDT 2610 and permission of instructor

## **Production Management**

**TDT 3660** / 3 credits / Spring

This detailed look at the position of a production manager on Broadway takes students from the design process to the load-out of a show and introduces them to the inner workings of a Broadway musical and play.

**Prerequisite:** Permission of instructor

## **CAD for the Theatre**

**TDT 3700** and **3710** / 3 credits / Every year

An introduction to the theories and practices of computer-aided drafting for theatrical productions, including how to draw and organize DWG files so that a designer can express his or her designs to anyone working in the field. Emphasis is also placed on communication skills to help students become comfortable discussing projects with directors, other designers, and future employers. Includes in-class participation, lectures, practical exercises, and critiques. (This is not a two-semester sequence: TDT 3700, offered in the fall, is the same course as TDT 3710, offered in the spring.)

**Prerequisite:** TDT 1080 and permission of instructor

## **Computer Graphics and Techniques**

**TDT 3720** / 3 credits / Spring

Focuses on creating the skill sets necessary to adapt students' existing manual drawing and painting talents to the realm of computer-assisted media.

## **Design/Technology Internship**

**TDT 3980** / 4 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

## **Theatre Technology III**

**TDT 4080** and **4090** / 3 credits (per semester) / Every year

A seminar covering a mixture of advanced scenery construction techniques and the set of managerial skills required to be a working professional in the industry. Typically includes field trips to production venues in New York City, including shops, theatres, and studios, together with mock interviews and production/shop scenarios.

**Prerequisite:** TDT 3090 and permission of instructor

## **Production IV**

**TDT 4120** and **4130** / 3 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

Fall: Construction techniques for dance costumes using stretch fabrics, including patterning, cutting, sewing, and fitting techniques. Also basic principles and construction of tutus and other classical dance costumes.

Spring: Tailoring with an overview of the development of the three-piece suit (style details and construction). Basic techniques used in traditional tailoring and an exploration of theatrical methods of tailoring. Alteration techniques and some pattern making are included.

**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. Furthers the skill sets needed to become a working professional in the many mediums of scenic design.

**Prerequisite:** TDT 3210 and permission of instructor

### **Advanced Scenic Design Seminar**

**TDT 4250** / 1 credit / Spring

An advanced seminar in scenic design techniques and practices of leading industry professionals.

### **Costume Design III**

**TDT 4300** and **4310** / 3 credits (per semester) / Every year

Advanced design projects developed to meet the needs of each student. Furthers the skill sets needed to become a working professional in the many mediums of costume design.

**Prerequisite:** TDT 3310 and permission of instructor

### **Lighting Design III**

**TDT 4400** and **4410** / 3 credits (per semester) / Every year

Advanced work in concept-based lighting design, preparing students to enter the professional community. Through class projects, lab exercises, guest lectures, and field trips, students master a wide range of lighting design mediums (e.g., theatre, opera, dance, television, video, corporate theatre, architectural). Students are exposed to automated and advanced lighting equipment, control consoles, channel assignment theory, the business of lighting, and industry leaders.

**Prerequisite:** TDT 3410 and permission of instructor

### **Directed Studies in Collaborative Process**

**TDT 4460** / 2 credits / Spring

An analysis of current theatrical practices and the interaction of designer, technician, stage manager, actor, and director. Guest lecturers include leading industry figures who stress the various methods of collaboration.

**Prerequisite:** Permission of instructor

### **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 4770** / 3 credits / Spring

Advanced studies in the art of scenery for film and television. Explores similarities to and differences from the theatrical model involved in the creation of the changing frame with varying camera angles.

**Prerequisite:** Permission of instructor

### **Portfolio**

**TDT 4880** / 1 credit / Spring

Discussion of the skill sets, techniques, and requirements needed to enter the professional community.

**Prerequisite:** Permission of the board of study

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Undergrad-Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Undergrad-Courses.aspx).

## **The Theatre Design/Stage 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 Theatre Design/Stage 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.

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**Faculty:** Refer to the [B.F.A. Program](#) for a list of the theatre design/stage technology faculty.

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For additional information and updates during 2011–2013, please visit  
[www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/MFA.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/MFA.aspx).

### The Theatre Design/Stage Technology M.F.A. Program: Course List

Graduate course descriptions are available upon request from the Theatre Design/Stage Technology Office, [destech@purchase.edu](mailto:destech@purchase.edu), (914) 251-6850, in the Conservatory of Theatre Arts.

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 updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Grad-Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Grad-Courses.aspx).

## **The Theatre and Performance B.A. Program**

The B.A. major in theatre and performance is designed for the intellectually curious and creative student whose interests, while including traditional theatre, extend into making new and cutting-edge theatrical and interdisciplinary work. The program is also designed to attract students who possess an entrepreneurial spirit and the ability to creatively address the challenges of mounting exciting work with limited resources.

In the foundation courses of the major, students gain a strong base in theatre history and dramatic literature, together with a production practicum. Courses in performance practice range from Fundamentals of Acting to Performing the Self in Society. An advanced directing course offers the opportunity to work with digital media projections, while courses in writing for the stage include exposure to both well-known plays and nontraditional performance practices.

Our students study what theatre and performance art has been, explore what it is now, and think about what it might be. They acquire knowledge of world theatre and performance and often choose to experiment with their own creativity as performers, directors, and playwrights.

### **Working Onstage and Backstage**

Students may audition for and work backstage on student- and faculty-directed productions and may eventually choose to write or direct their own. Students who participate onstage or behind the scenes can apply to receive independent-study credits. Occasionally, an outstanding student may have the opportunity to assist on a B.F.A. or B.A. production as a dramaturge or assistant director.



## **Studying Abroad and Across the Disciplines**

Students are encouraged to take advantage of study-abroad opportunities; being socially conscious and globally aware is vitally important in our interconnected world. To broaden their knowledge, students are also encouraged to pursue relevant courses in such areas as anthropology; art history; arts management; cinema studies; dance; gender studies; language and culture; literature; media, society, and the arts; new media; sociology; Asian studies; Latin American studies; and the visual arts.

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

The major in theatre and performance 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 this major is not a professional training program, workshops and limited production opportunities are offered in acting/performance, writing for the stage, 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 Theatre and Performance B.A. Program and the Acting B.F.A. Program**

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

*Admission to the Theatre and Performance B.A. Program is separate from admission to the Acting B.F.A. Program and does not increase the likelihood of being admitted to the Acting B.F.A. Program.*

## **Performance Venues and Opportunities**

There are several performance venues and opportunities at Purchase College. Professional companies perform at [The Performing Arts Center](#), and the Conservatory of Theatre Arts offers performances at the Center and in the Dance Theatre Lab. The Theatre and Performance Program contributes to performance on campus with senior projects and faculty- and student-directed shows, which take place in a variety of venues. These are usually staged in the Humanities Theatre, although some senior projects may be appropriately staged elsewhere, including nontraditional theatre spaces. The theatre and performance faculty also encourages students to develop their own projects and to participate in the Drama League, a student club, and in other clubs and organizations that present student-based performances. While performance space is in high demand, spaces are available for student groups and individuals on campus.

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## **Theatre and Performance 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  
Constance Zaytoun, Ph.D., City University of New York Graduate Center

For additional information:

[Conservatory of Theatre Arts Faculty](#)

*Contributing Faculty:*

Robin Christian-McNair: [Acting](#)

Gary Waller: [Literature](#)

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For additional information and updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/DramaStudies/default.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/DramaStudies/default.aspx).

## **The Theatre and Performance B.A. Program: Academic Requirements**

In addition to meeting [general degree requirements](#), all theatre and performance majors must meet the

following requirements (43–47 credits):

### **Five foundation courses: 16 credits**

1. THP 2020/Introduction to Theatre and Performance Studies: 3 credits
2. THP 2205/Shakespeare Then and Now: 3 credits
3. THP 2885/Theatre Histories I: 3 credits
4. THP 2890/Theatre Histories II: 3 credits
5. THP 2895/Production Practicum: 4 credits

### **Five elective courses: 16–20 credits**

Students choose five electives in consultation with their faculty advisor. Independent studies and internships cannot be used to satisfy this requirement. At least three of these electives must be upper level (3000 or 4000), including at least one in dramatic literature or theory. In most cases, courses taken to fulfill this upper-level electives requirement also fulfill the senior project prerequisites.

### **Synthesis courses: 11 credits**

- THP 3890/Junior Seminar: 3 credits
- THP 4990/Senior Project: 8 credits

Internships and study abroad are highly recommended. Courses in other disciplines (outside the major) may count toward requirements for the major if approved in advance by the faculty coordinator.

Transfer students may meet some requirements for the major with courses taken elsewhere, subject to approval by the faculty coordinator and the registrar.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/TAF/DramaStudies/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/TAF/DramaStudies/AcademicRequirements.aspx).

### **The Theatre and Performance B.A. Program: Production Options**

The Theatre and Performance B.A. Program welcomes students with or without performing or production experience. All students are required to take THP 2895/Production Practicum, preferably in the freshman year, to obtain basic empirical experience in mounting and running a production. No other production experience is required of theatre and performance majors.

For those who seek it, however, there are a variety of other opportunities. Theatre and performance majors are eligible to audition for student- and faculty-directed productions, for which they may receive course credit. They may receive a maximum of 4 credits of independent study (with the approval of a theatre and performance faculty member) in playwriting, 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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/TAF/DramaStudies/ProductionOptions.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/TAF/DramaStudies/ProductionOptions.aspx).

### **The Theatre and Performance B.A. Program: The Junior Seminar and Senior Project**

Students normally take the junior seminar (THP 3890) in the spring of their junior year, during which they develop and submit their senior project proposal for approval. The senior project (THP 4990) is normally completed during the fall and spring of the senior year (4 credits per semester, 8 credits total) in one of the following areas (or a combination of these areas):

- Directing
- Writing for the stage or performance composition
- Production (including stage managing or designing and executing the design for a production)

- Performance practice (including acting a major role in a faculty-supervised student production or a faculty-directed production)
- Alternative performance practices (e.g., solo or devised performance)
- Theatre history, theory, or criticism (an academic essay)
- Dramaturgy

All creative senior projects (in acting, directing, solo performance, design and writing for the stage) require a statement of artistic aims, a contextual research essay, and technical essay evaluating the process and results of the creative project.

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

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

Advanced students who plan to explore the intersections of two or more areas in their senior project should consult with their faculty advisor well in advance to shape an acceptable course of study and senior project.

The following elective courses are prerequisites for the senior project. *In most cases, courses taken to fulfill the upper-level electives requirement for the major also fulfill these senior project prerequisites.*

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

### **Directing:**

*Prerequisites (12 credits):*

1. SOA 1800/Introduction to Theatre Design (4 credits)
2. THP 3680/Directing I (4 credits)
3. THP 3681/Directing II (4 credits)

*Recommended:*

Internship, dramaturge, or assistant director experience with acting productions in the Conservatory of Theatre Arts (junior or senior year)

### **Writing for the stage:**

*Prerequisites (8 credits):*

1. THP 3590/Playwriting I (4 credits)
2. THP 3591/Playwriting II (4 credits) or  
an alternative, approved course in performance composition

### **Production:**

*Prerequisites (9–10 credits):*

1. SOA 1800/Introduction to Theatre Design (4 credits) or  
THP 2800/Managing the Production (3 credits)
2. THP 2780/Fundamentals of Stage Design (3 credits)
3. An additional design or management course\* (3 credits)

\*Students who successfully complete SOA 1800, THP 2780, and THP 2895 may be allowed to enroll one of the following theatre design/stage technology courses:

- TDT 2080/Theatre Technology I
- TDT 2200/Scene Design I
- TDT 2300/Costume Design I
- TDT 2400/Lighting Design I

## **Performance practice:**

*Prerequisites (15 credits):*

1. SOA 1750/Fundamentals of Acting (3 credits)
2. SOA 2760/Movement for Actors (2 credits)
3. THP 2400/Voice and Speech for the Performer (3 credits)
4. TAC 3070/Acting Scene Study (3 credits)
5. One course in performance composition, directing, or writing for the stage (4 credits)

## **Alternative performance practices:**

*Prerequisites (11–12 credits):*

1. SOA 1750/Fundamentals of Acting (3 credits)
2. SOA 2760/Movement for Actors (2 credits)
3. THP 3305/Approaching Character through Movement and Sound or THP 3315/Vocal Exploration for the Actor (3 credits)
4. THP —/One alternative performance-practices course in performance composition; for example:  
THP 3510/Solo Performance: Performing the Self in Society (4 credits) or  
THP 3685/Ensemble Creation (3 credits)

## **Theatre history, theory, or criticism:**

*Prerequisites (8 credits):*

1. THP 3250/Theories of Drama and Performance (4 credits)
2. An upper-level course in dramatic literature (4 credits)

Students who are planning a senior project in performance studies should consult with their faculty advisor about additional course options.

## **Dramaturgy:**

*Prerequisites (8 credits):*

1. THP 3000/Dramaturgy (4 credits)
2. THP 3500/Documentary Theatre: Performing Real Life (4 credits) or  
THP 3590/Playwriting I (4 credits) or  
THP 3680/Directing I (4 credits)

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/TAF/DramaStudies/SeniorProject.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/TAF/DramaStudies/SeniorProject.aspx).

## **Minor in Theatre and Performance**

The minor in theatre and performance provides students with the opportunity to pursue an interest in the discipline without committing to the full array of requirements for the major. Students interested in the minor should consult with a member of the theatre and performance faculty, then submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”). Upon admission to the minor, the student will be assigned a minor advisor from the theatre and performance faculty.

### **Academic Requirements for the Minor in Theatre and Performance**

Five courses, to include:

- Three of the following lower-level foundation courses:  
THP 2020/Introduction to Theatre and Performance Studies (3 credits)  
THP 2205/Shakespeare Then and Now (3 credits)  
THP 2885/Theatre Histories I (3 credits)  
THP 2890/Theatre Histories II (3 credits)  
THP 2895/Production Practicum (4 credits)
  - Plus two upper-level (3000–4000) electives in theatre and performance
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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/TAF/DramaStudies/Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/TAF/DramaStudies/Minor.aspx).

## **The Theatre and Performance Program: Courses**

### **Fundamentals of Acting**

**SOA 1750** Refer to [Theatre Arts SOA Courses](#) for description.

### **Introduction to Theatre Design**

**SOA 1800** Refer to [Theatre Arts SOA Courses](#) for description.

### **Dramatic Shifts:**

#### **Drama in the West From the Ancient World Through the Middle Ages**

**THP 1200** / 4 credits / Fall

Drama and poetry are used to explore the development of Western civilization from the ancient world through the Middle Ages. The cultural context of each play and poem is found in the architecture, visual arts, philosophy, music, and history of the era. Topics include the lives, social roles, and interests of men and women; the relationship of human beings to God (or gods); issues of personal freedom and responsibility; concepts of justice; the passions; Nature; and gaining knowledge and wisdom (divine and human).

#### **Dramatic Expression in Western Civilization: From the Renaissance to the 20th Century**

**THP 1210** / 4 credits / Spring

In this survey of Western civilization from the Renaissance to the 20th century, works of dramatic literature are used to probe the cultural values of each historical period. The social and artistic background of each period provides the context for readings of works by Shakespeare, Jonson, Molière, Voltaire, Ibsen, Wilde, Chekhov, Brecht, and Wilson. Emphasis is placed on close reading of texts, writing, and class participation.

#### **Modern Culture Onstage and in Life, 1880–1914**

**THP 1220** / 4 credits / Spring

Many scientific, technological, artistic, and literary advances that dominated the 20th century came to light between 1880 and 1914. During this period of great experimentation, dramatists were among those pushing European social and intellectual values in new directions. This course uses the plays of Ibsen, Strindberg, Wilde, Chekhov, Wedekind, Jarry, and Feydeau to investigate the cultural crosscurrents swirling throughout the Western world at the dawn of the modern age.

### **From Page to Stage**

**THP 1230** / 4 credits / Fall

Studies the relationship of dramatic texts and performance from the Greeks through Shakespeare to the present, using readings and performances on or near the campus, as well as film and video.

### **Acting the Classics**

**THP 2000** / 4 credits / Spring

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

### **Introduction to Theatre and Performance Studies**

**THP 2020** / 3 credits / Fall

An introduction to dramatic literature and theory and to seeing, writing about, and participating in theatre and performance.

### **Shakespeare Then and Now**

**THP 2205** / 3 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 2205.*

### **Performing Oral History and Poetry**

**THP 2380** / 4 credits / Alternate years

Students learn to transform poetry and personal stories into short plays and performance pieces. Poetry and movement are used to create choreopoems. Students also develop interview theatre pieces. Readings and/or video viewings include works by Ntozake Shange, Eve Ensler, and Anna Deavere Smith.

### **Voice and Speech for the Performer**

**THP 2400** / 3 credits / Every year

Focuses on the process and practice of breath, vocal production, and articulation.

### **American Drama: From O'Neill to Albee**

**THP 2600** / 4 credits / Alternate years

American drama considered primarily as a critique of American society, values, and life. Covers the period from 1916 to 1964, including plays by Susan Glaspell, Eugene O'Neill, Clifford Odets, Lillian Hellman, Gertrude Stein, Thornton Wilder, Tennessee Williams, Arthur Miller, Lorraine Hansberry, Adrienne Kennedy, and Edward Albee. *Also offered as LIT 2600.*

### **Movement for Actors**

**SOA 2760** Refer to [Theatre Arts SOA Courses](#) for description.

### **Fundamentals of Stage Design**

**THP 2780** / 3 credits / Every year

An introduction to the materials and concepts of design, including color, texture, shape and line, as they apply to set, lighting, and costume design for the stage.

### **Managing the Production**

**THP 2800** / 3 credits / Every year

An introduction to stage management, production, and company management. Students who successfully complete this course may be allowed to take TDT 2600.

### **Performance and Culture in a Global World**

**THP 2860** / 4 credits / Special topic (offered irregularly)

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 and occasionally view plays, ethnographies, and reviews and consider issues involved in their production. Issues may include tourism, gender, interculturalism, and cultural capital.

### **Performance of Dramatic Literature**

**THP 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.

### **Theatre Histories I**

**THP 2885** / 3 credits / Fall

Western and world theatre from ancient Greece to 1642, when the theatres of Shakespeare's time were finally closed. What would now be called actors, playwrights, producers, directors, designers, and theatre architects are all considered. *Also offered as LIT 2885.*

### **Theatre Histories II**

**THP 2890** / 3 credits / Spring

Western and world theatre from the 17th to the 20th centuries. Playwrights, actors, directors, producers, and designers; neoclassicism, romanticism, realism, naturalism, expressionism. This course begins where THP 2885 leaves off, but either can be taken independently.

### **Production Practicum**

**THP 2895** / 4 credits / Every semester

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:** Limited to freshman and sophomore majors in theatre and performance; others by permission of instructor

### **Dramaturgy**

**THP 3000** / 4 credits / Every year

Focuses on the relationships among text, social context, production history, and directorial concept in staging a production. Includes play analysis, theoretical readings, research, student presentations, and analysis and discussion of campus productions. Research, writing, and oral presentations required.

### **Acting Scene Study**

**TAC 3070** Refer to [Acting Courses](#) for description.

### **Commedia and Pantomime**

**THP 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 THP 2870 or SOA 1750

### **Gameplay and Performance**

**THP 3120** / 4 credits / Special topic (offered irregularly)

Explores the genre of alternate reality or pervasive gaming currently used as an alternative to traditional performance by contemporary theatrical and visual artists, dancers, and musicians. The blurring distinctions between game and narrative are examined, opening new possibilities for performance. Students design and stage their own live alternate-reality game as a means of storytelling or extend an existing narrative through transmedia. *Also offered as NME 3120.*

### **Medieval and Renaissance English Drama**

**THP 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.*

### **Theories of African Diaspora: African/Caribbean Performance**

**THP 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.

### **African Theatre and Performance: History and Practice**

**THP 3226** / 4 credits / Alternate years

The performance traditions of Africa, specifically South Africa, Kenya, Nigeria, and Ghana, are examined through the lens of the impact of colonialism on African performance traditions and on major playwrights from the region. Students read dramatic texts and learn about ritual performance, contemporary film, music, and dance.

### **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 in Literature. The course culminates in a student performance of selected scenes and excerpts, staged in an ancient piazza.

### **Theories of Drama and Performance**

**THP 3250** / 4 credits / Fall

Focuses on postmodern theory and performance. Historical and cross-cultural study of how theatre artists and critical thinkers have addressed issues of aesthetics, representation, style, space, and time.

### **Women in Performance**

**THP 3300** / 4 credits / Alternate years

This course considers 20th- and 21st-century performance work by women in dance, theatre, and the visual art world (performance art) from a historical and theoretical perspective. Critical and theoretical feminist essays and other writings are assigned. Students read original texts, view documentation, and analyze contemporary works by women writers, choreographers, performance artists, and theatre directors. *Also offered as GND 3300.*

### **Approaching Character Through Movement and Sound**

**THP 3305 / 3 credits / Alternate years**

An introduction to Grotowski's plastiques, Linklater voice work, and meditative practice as techniques for deepening artistic practice.

**Prerequisite:** SOA 1750 or THP 2870

**Masks and Movement****THP 3310 / 3 credits / Special topic (offered irregularly)**

Explores the neutral mask and commedia dell'arte, as informed by Lecoq technique. The neutral mask focuses on finding a bodily sense of calm and openness, helps build the actor's presence on stage, and highlights physical habits that can hinder expression. Commedia dell'arte calls on the actor's timing, ability to improvise, and humor, and requires big physical choices and delving into the idiosyncrasies of type.

**Vocal Exploration for the Actor****THP 3315 / 3 credits / Every year**

Explores the fundamental connection between voice and text, based on Linklater technique. Using technical and imagistic exercises, students find a free connection to breath, develop resonance and range, release jaw, tongue, and throat tensions, and build vocal strength.

**Concepts in Costuming****THP 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.

**Advanced Movement for Performers****THP 3330 / 2 credits / Spring**

Continued sensory-actualization technique to increase the physical awareness needed to create authentic theatre and characters. Classes include warm-up, technical exercises, improvisations, and monologues.

**Prerequisite:** Basic work in acting and/or movement, or permission of instructor

**Contemporary British Drama****THP 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 50 years, studying how British playwrights expressed the concerns of their changing society. Dramatists considered include Osborne, Pinter, Orton, Bond, Churchill, and Kane.

**Black American Drama****THP 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, Kia Corthron, and Lorraine Hansberry. *Also offered as LIT 3495.*

**Documentary Theatre: Performing Real Life****THP 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](#) (School of Humanities) for description.

**Solo Performance: Performing the Self in Society****THP 3510 / 4 credits / Spring**

Considers the history of performance art and offers a creative process for developing solo and group performances from memory, personal material, and issues in contemporary society. Requirements include both academic and creative projects.

**Prerequisite:** Permission of instructor

**Gay and Lesbian Theatre and Performance****THP 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 plays, mostly by contemporary American dramatists. *Also offered as GND 3520.*

### **Playwriting I**

**THP 3590** / 4 credits / Fall

Playwriting exercises and extensive reading and discussion of significant one-act plays. The focus is on exploring playwriting strategies and finding a voice. Students present scenes in class and revise them; the final assignment is a one-act play.

**Prerequisite:** A dramatic literature course and permission of instructor

### **Playwriting II**

**THP 3591** / 4 credits / Spring

Further development of the playwright's craft, with attention to plot, character, and language. Students present scenes in class and revise them; the final assignment may be a one-act or full-length play.

**Prerequisite:** THP 3590 or permission of instructor

### **Women and Drama**

**THP 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**

**THP 3610** / 4 credits / Special topic (offered irregularly)

Students study, attend, and create contemporary performance works.

### **Shakespeare and Film**

**THP 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:** THP 2205

### **New Theatre and Performance**

**THP 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, Meredith Monk, Richard Foreman, and the Wooster Group. 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.

### **Directing I**

**THP 3680** / 4 credits / Fall

Introduction to staging. After a brief overview of directing history, students are introduced to elements of directing (including the Viewpoints) and strategies for working with actors, staging short scenes, and using a minimum of technical elements in a final scene. *Required for students with a directing concentration; open to other majors with junior standing.*

**Prerequisite:** Permission of instructor

### **Directing II**

**THP 3681** / 4 credits / Spring

Theory and practice of directing, with lectures and practical focus on exercises. *Required for theatre and performance majors who are considering production senior projects.*

**Prerequisite:** THP 3680 or permission of instructor

### **Ensemble Creation**

**THP 3685** / 3 credits / Fall

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

### **American Theatre in Our Time**

**THP 3690** / 4 credits / Alternate years

American theatre and society during the last 50 years. Plays by Jones (Baraka), Mamet, Shepard, Hwang,

Kushner, Fornes, Marsha Norman, Sarah Ruhl, and August Wilson. *Also offered as LIT 3690.*

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

### **Theatre and Revolutions**

**THP 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.

### **Theatrical Representations of the Holocaust**

**THP 3709** Refer to JST 3709 in [Jewish Studies Courses](#) (School of Humanities) for description.

### **Modern Hispanic Theatre**

**THP 3715** Refer to SPA 3715 in [Spanish Courses](#) (School of Humanities) for description.

### **Performance of Narrative**

**THP 3720** / 4 credits / Alternate years

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

### **Adapting Literature for Performance**

**THP 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. *Also offered as LIT 3730 and LWR 3730.*

### **Non-Western Theatre History and Practice**

**THP 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 theatre and performance, acting, and theatre design/stage technology majors.*

### **European Drama in Our Time**

**THP 3750** / 4 credits / Spring

Malaise, futility, despair, and, sometimes, hope in the plays of Pirandello, Brecht, Giraudoux, Beckett, Ionesco, Genet, Osborne, Pinter, Churchill, and others, from World War I to somewhere short of tomorrow. *Also offered as LIT 3751.*

### **Poetry in Performance**

**THP 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.

### **Criticism/Reviewing Workshop**

**THP 3780** / 4 credits / Alternate years

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.*

### **Transmedia and Performance**

**SOA 3780** Refer to [Theatre Arts SOA Courses](#) for description.

### **Junior Seminar**

**THP 3890** / 3 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 with annotated bibliography are required. *Required for all junior theatre and performance majors, and normally open only to them.*

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

## **Performance Practicum**

**THP 3895** / 4 credits / Every semester

Students rehearse and perform a role or work on the production of a main-stage show directed by a faculty member or other professional director. *Students may enroll only after they have been cast or assigned to the production.*

**Prerequisite:** Audition or assignment by faculty

## **Advanced Shakespeare Workshop**

**THP 4450** / 4 credits / Fall

Advanced study of one Shakespeare play that will be mounted in the spring by the acting program. 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. *Also offered as LIT 4451.*

**Prerequisite:** Open to acting, literature, and theatre and performance majors with permission of instructor

## **Senior Project**

**THP 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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## **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**

Ravi Rajan, *Director, School of Art+Design*

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For additional information and updates during 2011–2013, please visit [www.purchase.edu/art+design](http://www.purchase.edu/art+design).

## **School of Art+Design: Courses**

## **Undergraduate Courses:**

General (VIS)

Design (VDE)

Drawing (VDR)

Painting (VPA)

Photography (VPH)

Printmaking (VPR)

Sculpture (VSC)

Visual arts courses open to students in all disciplines (SOA)

## **Graduate (MFA) Courses**

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For the current (or upcoming) semester schedule, search the schedule of classes at [Student Services](http://studentservices.purchase.edu) ([studentservices.purchase.edu](http://studentservices.purchase.edu)).

## **School of Art+Design: SOA Courses, 1000–4999**

These courses, offered by the School of Art+Design, are open to students in all disciplines (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. (Also offered as NME 1140 for new media majors.)

#### **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

### **Crossover I and II**

**SOA 2040** and **3040** Refer to VIS 2120 and 3120 in the [General \(VIS\)](#) section for description.

**Prerequisite:** Permission of instructor

### **Wordless Books: The Original Graphic Novel**

**SOA 2050** Refer to VIS 2050 in the [General \(VIS\)](#) section for description.

### **Art in the Age of Electronic Media**

**SOA 3001** Refer to VIS 3000 in the [General \(VIS\)](#) section for description.

### **Special Topic Colloquium**

**SOA 3170** Refer to VIS 3470 in the [General \(VIS\)](#) section for description.

### **Contemporary Art Theory**

**SOA 3200** Refer to VIS 3400 in the [General \(VIS\)](#) section for description.

### **The Arts for Social Change**

**SOA 3237** Refer to VIS 3500 in the [General \(VIS\)](#) section for description.

**Prerequisite:** Junior or senior standing

### **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.

### **Photography II**

**SOA 2110** Refer to VPH 2030 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.

### **Exchange and Pictorial Language**

**SOA 2120** / 4 credits

Special topic (offered irregularly, Summer, in [Spain](#))

This digital photography course explores the student's relationship to light and color and how these subtle nuances can be used to create visually exciting images that relate directly to a specific region. The final result will be a combination of photography, found imagery, and cultural collage presented in class for discussion and critique. *Students must bring their own digital camera (with at least six-megapixel resolution).*

### **Looking at Photographs**

**SOA 2130** Refer to VPH 2320 in [Photography Courses](#) for description.

## **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:**

### **Introduction to Wood**

**SOA 1200** Refer to VSC 1020 in [Sculpture 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.

### **Aural Electronics**

**SOA 2220** / 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 are studied with an emphasis on craft and experimentation.

### **Woodturning**

**SOA 2230** Refer to VSC 2230 in [Sculpture 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.

**Note:** Students must have access to and be able to use a DV camcorder, Webcam, camera phone, or other video-recording device that can capture moving images of decent quality and upload them to a computer for editing.

**Prerequisite:** Experience in shooting and editing digital video

### **Sound/Interactive Media I**

**SOA 3210** Refer to VSC 3630 in [Sculpture Courses](#) for description.

### **Sound/Interactive Media II**

**SOA 3220** Refer to VSC 3640 in [Sculpture Courses](#) for description.

**Prerequisite:** SOA 3210

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/SOA-Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/SOA-Courses.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.*

### **Wordless Books: The Original Graphic Novel**

**VIS 2050** / 3 credits / Special topic (offered irregularly)

Wordless books, or novels in pictures, are from the early 20th century. Using the medium of woodcuts, artists like Frans Masereel were able to create complex narratives told only with images. This course examines the history of these books and how they are relevant today. Students learn how to effectively plan, develop, and create a hand-printed woodcut novel. *Offered as SOA 2050 for students in other disciplines.*

### **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 offered as SOA 2040 for students in other disciplines. VIS 3120 is designed for students who wish to pursue in greater depth the issues exemplified in VIS 2120, and is offered as SOA 3040 for students in other disciplines.*

**Prerequisite:** Permission of instructor

### **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.*

### **Art in the Age of Electronic Media**

**VIS 3000** / 4 credits / Special topic (offered irregularly)

An overview of electronic media and its relationship to the fine arts. This course covers the genre from its infancy to the present and focuses on the study of the art and artists critical to the genre's development. Lectures, hands-on demonstrations, and visiting artists are augmented by assigned readings, critical writing, and examinations. *Offered as NME 3000 for new media majors and SOA 3001 for students in all other disciplines.*

### **Internet as Public Art**

**VIS 3040** Refer to NME 3040 in [New Media Courses](#) (School of Film and Media 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

### **Real-Time Media Processing**

**VIS 3230** Refer to NME 3230 in [New Media Courses](#) (School of Film and Media Studies) for description.

### **Contemporary Art Theory**

**VIS 3400** / 3 credits / Special topic (offered irregularly)

Contemporary art theory is examined in a historical context, illustrating how theory illuminates, defines, and shapes the meaning of images. The roots of modern and postmodern art theory are examined through critical readings, lectures, slide presentations, and artists' documents. Assignments include group discussions based on the readings and presentations, critical papers, and a final research paper. *Offered as SOA 3200 for students in other disciplines.*

### **Video Performance**

**VIS 3435** Refer to NME 3435 in [New Media Courses](#) (School of Film and Media Studies) 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; offered as SOA 3170 for students in other disciplines.*

### **The Arts for Social Change**

**VIS 3500** / 3 credits / Special topic (offered irregularly)

Public art is used in this course to promote community engagement and cross-cultural interaction. Students use established, recognized methods of collaboration to explore local community issues, concluding with the physical implementation and exhibition of student-led solutions. *Offered as SOC 3237 for sociology majors and SOA 3237 for students in other disciplines.*

**Prerequisite:** Junior or senior standing

### **Community-Centered Media**

**VIS 3545** Refer to NME 3545 in [New Media Courses](#) (School of Film and Media Studies) for description.

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

**VIS 3720** Refer to NME 3720 in [New Media Courses](#) (School of Film and Media Studies) for description.

### **Experimental Web Practice**

**VIS 3770** Refer to NME 3770 in [New Media Courses](#) (School of Film and Media 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/VP/SC 3950](#)) may be applied toward the B.F.A. degree.

**Prerequisite or corequisite:** VIS 4010

### **Artist Assistant**

**VIS 3920** / Variable credits / Special topic (offered irregularly)

Students assist visiting resident artists in the School of Art+Design or the Neuberger Museum of Art with the creation of a new work. Duties are assigned, overseen, and evaluated by the faculty sponsor and may include fabrication, technical support, rendering, printing, or other artistic practices.

**Prerequisite:** Permission of instructor

### **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. *Student-funded travel required.*



### **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 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 director of Art+Design

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VisCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VisCourses.aspx).

## **The B.F.A. Program**

The School of Art+Design offers four-year curricula in graphic design, painting/drawing, photography, printmaking, sculpture, and interdisciplinary visual arts. Each of these majors leads to the Bachelor of Fine Arts degree (B.F.A.):

[Graphic Design](#)

[Painting/Drawing](#)

[Photography](#)

[Printmaking](#)

[Sculpture](#)

[Visual Arts: Interdisciplinary](#)

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.

### **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 director in the School of Art+Design regarding eligibility.

### **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.
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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 core curriculum 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**

First-year requirements for B.F.A. students include a foundation program consisting of a freshman seminar; studio courses in drawing, design, and 3-D and digital media; and ARH 1020/History of Art Survey II, which also satisfies the humanities requirement in the core curriculum. Students are also required to complete two additional courses that satisfy core curriculum requirements: LWR 1110/College Writing (Fall) and an approved course in another core curriculum category (Spring).

#### **Freshman-Year Withdrawal Policy**

Please note that students may not withdraw from any foundation program courses. If extenuating circumstances exist, a student may petition his or her advisor for permission to withdraw. Withdrawal will only be allowed with the permission of both the student's advisor and the associate dean of the School of the Arts.

### **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 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.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/BFA.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/BFA.aspx).

### **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 academic advisor in the School of Art+Design

#### **Applying for Admission to the Minor**

Admission to the minor in visual arts is through the application and review process only. Students must apply for admission to the minor program after completing the prerequisite courses, and acceptance is not

automatic. To apply, students who have completed the prerequisite courses must submit the following to the Art+Design main office:

- a completed Application for a Program of Minor Study (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms")
- an advising transcript
- a written statement, and
- a portfolio (the guidelines, available on the School of Art+Design site, may also be obtained from the Art+Design main office)

For more information, please contact the School of Art+Design, (914) 251-6750, Visual Arts Building, second floor.

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For the portfolio guidelines and updates during 2011–2013, please 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 (School of Humanities).

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/ArtHistoryMinorAndConcentration.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/ArtHistoryMinorAndConcentration.aspx).

## **The Visual Arts B.S. Program**

Distinct from the professional B.F.A programs, the B.S. major in visual arts provides an overview of

contemporary art-based research methods and cultural theories, art history, and studio practice in a broad liberal arts context designed to introduce students to analytic and critical thinking.

The B.S. program combines courses in studio foundation, studio electives, art history, and art theory. Students can choose from other art electives offered by the School of Art+Design, as long as they have taken the prerequisite courses. Twenty-six credits of electives outside the visual arts make it possible for students to complete a minor in the humanities, natural sciences, social sciences, or performing arts. This freedom offers students access to the full range of programs at Purchase College.

The Neuberger Museum of Art and Performing Arts Center on campus serve as active resources and integral components of the curriculum. Study abroad programs may provide enrichment and global perspectives to the course of study. Internships may also provide a practical connection between academic studies and potential career paths.

Academically engaged, visually perceptive, and skillful students who wish to pursue this course of study will be admitted by portfolio review. Upon completion of the program, students may pursue careers in such cultural organizations as museums, galleries and nonprofit organizations; art journalism and publishing, marketing and advertising; and other professions that require creative problem solving and inventive solutions. Graduates of this B.S. program will also be prepared to continue study in graduate and professional programs.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/BSVA.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/BSVA.aspx).

## **B.S. in Visual Arts: Academic Requirements**

In addition to fulfilling general requirements for the B.S. degree, undergraduate students majoring in the visual arts B.S. program must complete the following requirements (49–65 credits), as outlined below. VIS 1030 satisfies the Freshman Seminar core curriculum requirement for incoming freshmen in B.S. degree programs.

### *Freshman Year*

- VIS 1030/Art+Design Freshman Seminar: 0 credits
- Three of the following foundation courses: 12 credits
  - VDE 1150/Design I
  - VDR 1010/Drawing I
  - VSC 1010/Sculpture I
  - VPR 1600/Extended Media
- One of the following art history survey courses: 3–5 credits
  - ARH 1010/History of Art Survey I
  - ARH 1020/History of Art Survey II
  - ARH 1065/Globalism in the Visual Arts

### *Sophomore Year*

- Two visual arts studio electives: 8 credits
- One of the following art history courses: 3–4 credits
  - ARH 2050/Introduction to Modern Art
  - ARH 2060/Art Since 1945

### *Junior and Senior Years*

- Upper-level visual arts studio electives: 8–16 credits
- Electives in art history, theory, or criticism; at least 4 credits
  - must be upper level: 7–12 credits
- V— 4990/Senior Project (senior year, two semesters): 8 credits

## **Notes on the Curriculum**

### **Foundation Courses**

Students in the B.S. program take three of the four foundation courses currently required of B.F.A. students, based on their interests. They may take elect to take the fourth foundation course as a visual arts studio elective.

## Visual Arts Studio Electives

The requirements include 16–24 credits of visual arts studio electives, 8–16 of which are upper level. These electives can be taken within a particular area of study or spread among the various disciplines in the School of Art+Design.

## Art History Courses

Two art history courses are required: one survey course and one course covering modern or contemporary art. An additional 7–12 credits in art history, theory, and/or criticism are required, 4 of which must be upper-level.

## Core Curriculum

The core curriculum provides students in the B.S. program with a foundation in the liberal arts. VIS 1030 (required for the major) satisfies the Freshman Seminar core curriculum requirement for incoming freshmen in B.S. degree programs.

## Electives and Minors

Requirements for the degree include 26 elective credits outside of the visual arts, some of which must be upper level. Students are encouraged to pursue a minor in the humanities, natural sciences, social sciences, or performing arts. A minor provides a more interdisciplinary framework for the study of visual arts and more depth within a particular discipline than courses in the core curriculum alone can offer. While four of the five courses required for the minor in art history are included in the major requirements, students are encouraged to explore other minors. Students who complete a five-course minor in a field other than art history will normally have room for only two electives in their course of study.

## Upper-Level Credits

A total of 45 upper-level credits are required for the B.S. degree. This includes upper-level visual arts studio, art history, core curriculum, and elective courses, as well as the senior project.

## Internships

Students may take two 4-credit internships with an organization, company, or working visual arts professional. These credits may be applied toward the visual arts studio elective requirements or the upper-level elective requirements. Internships are optional and subject to an academic sponsor's approval.

## Senior Project

Students are encouraged to pursue a senior project that combines two areas of study, one within the visual arts and one within a minor area. Such an interdisciplinary project would involve visual analysis, research, critical thinking, writing, and methods of documentation. Students may also choose to complete all 8 credits of their senior project in the visual arts or in their minor area of study, as long as the subject matter pertains in some way to the visual arts. The senior project for the B.S. in visual arts does not require an exhibition component.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/BSVA-AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/BSVA-AcademicRequirements.aspx).

## The Graphic Design B.F.A. 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, and video).

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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  
Sarah Foley, M.F.A., School of Visual Arts  
Warren Lehrer, M.F.A., Yale University  
Robin Lynch, M.F.A., Yale University  
James Mulligan, B.F.A., Pratt Institute  
YuJune Gina Park, M.F.A., Yale University  
Timothy Samara, B.F.A., University of the Arts  
Leonard Seastone, M.F.A., Purchase College  
Jessica Wexler, M.F.A., California Institute of the Arts

For additional information:

[School of Art+Design Faculty](#)

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Design.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Design.aspx).

### **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 (100 credits):

#### **Foundation Courses: 16 credits**

VIS 1030/Art+Design Freshman Seminar: 0 credits

#### *Studio Courses:*

VDE 1150/Design I: 4 credits

VDR 1010/Drawing I: 4 credits

VPR 1600/Extended Media: 4 credits

VSC 1010/Sculpture I: 4 credits

#### **Art History Courses: 12 credits**

ARH 1020/History of Art Survey II: 5 credits

ARH —/Two art history electives: 7 credits\*

*At least one semester of contemporary art history is required.\**

#### **Design Studio Courses: 36 credits**

VDE 2450 and 2460/Digital Media for Designers I and II: 4 credits

VDE 2500 and 2600/Word and Image I and II: 8 credits

VDE 3200/Advanced Typography: 4 credits

VDE 3300/History of Graphic Design Survey: 4 credits\*

VDE 3450/Production for Designers: 4 credits

VDE 3510 and 3610/Word and Image III and IV: 8 credits

VDE 4100/Community Design: 4 credits

#### **Studio Electives: 24 credits**

VDR —/Drawing elective: 4 credits

V —/Visual arts electives: 20 credits

#### **Synthesis Courses: 12 credits**

VDE 4090/Senior Seminar: 4 credits

VIS 4991/Senior Project: 8 credits

*\*VDE 3300 can be used to fulfill either the contemporary art history requirement or 4 credits of the visual arts studio requirements.*

### **Sophomore Review**

Students who choose to major in graphic design are required to complete a mid-program sophomore review, conducted during the spring semester. This allows students who pass the review to preregister for required junior-level courses in the major. Students should contact the board-of-study coordinator for specific information on the review process and timeline. Students who do not successfully pass the sophomore review are encouraged to work with the School of Art+Design administration and faculty to find another major that will better fit their educational goals.

### **Internship Credits**

Students majoring in graphic design may count a maximum of 4 hours of internship credit toward graduation.

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For updates during 2011–2013, please 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 NME 1140 for new media majors and SOA 1140 for students in other disciplines.*

### **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. Offered as NME 3301 for new media 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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VdeCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VdeCourses.aspx).

## **The Painting and Drawing B.F.A. 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)**

Jackie Gendel, M.F.A., Yale University

Sharon Horvath, M.F.A., Tyler School of Art, Temple University

Julian Kreimer, M.F.A., Rhode Island School of Design

Elizabeth Livensperger, M.F.A., Yale University

Drew Lowenstein, M.A., New York University

Leonard Stokes, M.F.A., Yale University  
Michael Torlen, M.F.A., The Ohio State University  
Christopher Ulivo, M.F.A., Rhode Island School of Design

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

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Painting.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Painting.aspx).

## **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 credits):

### **Foundation Courses: 16 credits**

VIS 1030/Art+Design Freshman Seminar: 0 credits

#### *Studio Courses:*

VDE 1150/Design I: 4 credits

VDR 1010/Drawing I: 4 credits

VPR 1600/Extended Media: 4 credits

VSC 1010/Sculpture I: 4 credits

### **Art History Courses: 12 credits**

ARH 1020/History of Art Survey II: 5 credits

ARH —/Two art history electives: 7 credits

*At least one semester of contemporary art history is required.*

### **Painting/Drawing Studio Courses: 32 credits**

One of the following:

VPA 1010/Painting I: 4 credits

VPA 1020/Drawing II: 4 credits

One of the following:

VPA 1020/Painting II: 4 credits

VDR 2150/Intermediate Drawing: 4 credits

VDR 3150/Drawing Concepts I: 4 credits

One of the following:

VDR 2050/Figure Drawing I: 4 credits

VPA 2010/Painting III: 4 credits

VIS 2110/Color Seminar: 4 credits

VDR or VPA 3500 and 3510/Junior Studio I and II: 8 credits\*

VDR or VPA —/Two upper-level drawing and/or painting electives: 8 credits

VIS 4470/Field Trips or one upper-level art history course: 4 credits

*\*Junior Studio is a required course for all painting/drawing majors; students may choose to take one or both semesters. If they choose to take one semester only, they must also complete an additional 4-credit, upper-level drawing or painting elective.*

### **Studio Electives: 28 credits**

V —/Five visual arts electives: 20 credits

V —/Two upper-level visual arts electives: 8 credits

### **Synthesis Courses: 12 credits**

VDR or VPA 4400/Senior Seminar and Critique: 4 credits

VIS 4990/Senior Project: 8 credits

### **Sophomore Review**

Students who choose to major in painting/drawing are required to complete a mid-program sophomore review, conducted during the spring semester. This allows students who pass the review to preregister for required junior-level courses in the major. Students should contact the board-of-study coordinator for specific information on the review process and timeline. Students who do not successfully pass the sophomore review are encouraged to work with the School of Art+Design administration and faculty to find another major that will

better fit their educational goals.

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For updates during 2011–2013, please 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 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.

**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

Observational drawing of the figure is a vehicle to comprehend drawing as visual language. Drawing fundamentals are employed as tools in intense observation of the human form. Such elements as gesture, contour, line, mass, and movement are introduced in critiques and slide presentations. Materials include pencil, charcoal, wash, and various wet and dry media.

**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. Drawing fundamentals are employed in the study of the human figure. Materials include wet and dry drawing media.

**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)

Explores themes and a variety of approaches to style, form, and content. Themes are subject to change; examples include science and art; ornament, pattern, and decoration; and politics and cultural identity. Students research and create a body of work expressive of the theme(s). Classroom work, lectures, critiques, readings, and illustrated discussions augment the thematic research. A range of drawing materials and approaches are encouraged.

**Prerequisite:** Two semesters of drawing and/or painting

### **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

### **Drawing Concepts I**

**VDR 3150** / 4 credits / Special topic (offered irregularly)

A conceptual study of drawing, employing research of established artists' work to develop such themes as the portrait, artist's studio, mirrors/veils, 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**

**VDR 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 figure on a large scale from direct observation of the model and various sculptural, two-dimensional, or digitally based sources. Form, gesture, and composition are stressed in large-scale, fast-to-slow drawing. Assignments in anatomy, photography, narrative, memory, and art history are used to develop concepts for representation of the figure. Analysis, critique, and experimentation are components of the course.

### **Special Topics: Museum Drawing**

**VDR 3260** / 4 credits / Special topic (offered irregularly)

The collections of New York's museums are used as sources for drawing studies. Particular focus is on sculptural forms and their representation in painting and drawing, as well as the development of students' relationship to art history.

**Prerequisite:** Permission of instructor

### **Onsite Drawing**

**VDR 3270** / 2 credits / Special topic (offered irregularly)

Students work outside the studio from direct observation. Invention and unique responses are encouraged. Sites have included Grand Central Station, the Museum of Natural History, 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 the concept of drawing as an art form are pushed in these courses. Students are expected to already be directed in their primary medium(s) of interest (painting, sculpture, printmaking, design, or photography) and to be able to pursue drawing in relation to those or as an independent discipline. *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 2011–2013, please 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. Emphasis is on the role of technique, style, color, and composition in painting. Students' work is based on art historical models, concepts, and direct observation. 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

### **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, choosing their subjects and approach to painting under the guidance of a faculty member. Critical thinking is promoted in critiques and discussion of readings. Students' work is considered in the context of contemporary painting as they attempt to define their individual sensibility and concerns in preparation for 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 / Special topic (offered irregularly)

Issues are figure/ground, identity/context, and the diverse roles of the figure in art. Using varied methods and approaches, students explore the wide-ranging possibilities of figuration, drawing from the model and other sources. The history and traditions of figurative art are examined in slide presentations and gallery visits.

**Prerequisite:** Permission of instructor

## **Onsite Painting**

**VPA 3270** / 4 credits / Special topic (offered irregularly)

Students work outside the studio from direct observation. Invention and unique responses are encouraged. Sites have included Grand Central Station, the Rockefeller Estate, the Westchester County Airport, and various locations on campus.

**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. They gather stimuli to nourish their studio practice by collecting, sorting, and recording thematic topics and investigating images and information. The outcome of the course is a personal archive of drawings and visual material. *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 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VpaCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VpaCourses.aspx).

## **The Photography B.F.A. 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.

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)**

Jed Devine, M.F.A., Yale University  
Marcia Due, M.F.A., Yale University  
Robert Kozma, B.F.A., Purchase College  
John Lehr, M.F.A., Yale University  
Deborah Mesa-Pelly, M.F.A., Yale University  
Kristine Potter, M.F.A., Yale University  
Jo Ann Walters, M.F.A., Ohio University

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

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Photography.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Photography.aspx).

## **B.F.A. in Photography: Academic Requirements**

In addition to fulfilling [general degree requirements](#), undergraduate students majoring in photography must complete the following requirements (100 credits):

### **Foundation Courses: 16 credits**

VIS 1030/Art+Design Freshman Seminar: 0 credits

#### *Studio Courses:*

VDE 1150/Design I: 4 credits

VDR 1010/Drawing I: 4 credits

VPR 1600/Extended Media: 4 credits

VSC 1010/Sculpture I: 4 credits

### **Art History Courses: 12 credits**

ARH 1020/History of Art Survey II: 5 credits

ARH —/Two art history electives: 7 credits

*At least one semester of contemporary art history is required.*

### **Photography Studio Courses: 36 credits**

VPH 1010 and 2030/Photography I and II: 8 credits

VPH 2320/Looking at Photographs: 4 credits

VPH —/Six photography electives: 24 credits

**Studio Electives: 20 credits**

VDR —/Drawing elective: 4 credits

V —/Four visual arts electives: 16 credits

**Synthesis Courses: 16 credits**

VPH 3690/Junior Seminar: 4 credits

VPH 4400/Senior Seminar and Critique: 4 credits

VIS 4990/Senior Project: 8 credits

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For updates during 2011–2013, please 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. All VPH courses are limited to photography majors.

**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. *Offered as SOA 2110 for students in other disciplines.*

**Prerequisite:** VPH 1010

**Looking at Photographs**

**VPH 2320** / 4 credits / Every semester

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. *Offered as SOA 2130 for students in other disciplines.*

**Prerequisite:** VPH 2030

**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.

**Prerequisite:** VPH 2030

**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.

**Prerequisite:** VPH 2030

## **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:** VPH 3260 or permission of instructor

## **Special Photography Workshop**

**VPH 2700** / 4 credits / Special topic (offered irregularly)

An extensive study of a particular topic or technique in photography. Topics vary each semester. *May be taken a second time for credit.*

## **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 or 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:** VPH 2030 or 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:** VPH 2030 or 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 2030 or 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:** VPH 2030 or 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:** VPH 2030 or 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:** VPH 2030 or 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 or 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 or 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:** VPH 2030 or 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 or 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:** VPH 2030 or 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 or 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:** VPH 2030 or 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:** VPH 2030 or 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 or 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 2030 or 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:** VPH 2030 or permission of instructor

### **Independent Projects**

**VPH 3800** / 4 credits / Special topic (offered irregularly)

For juniors and seniors who are focused on creating a photographic body of work. With guidance from the faculty member, each student pursues a series of independent projects leading toward a cohesive exhibition. Coursework includes intensive critiques, weekly technical work, and assigned projects appropriate for each student's work.

**Prerequisite:** VPH 2030 and 2320

### **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:** VPH 2030 or 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 or 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:** VPH 3690 or 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:** VPH 2030 or permission of instructor

### **Special Topics in Photography**

**VPH 4500 and VPH 4501** (second time) / 4 credits

Special topic (offered irregularly)

Extensive study of a particular topic or technique in photography; topics vary each semester. *May be taken a second time for credit (VPH 4501).*

**Prerequisite:** VPH 2030 and 2320, and junior standing

### **Digital Photography III**

**VPH 4660** / 4 credits / Special topic (offered irregularly)

In this continuation of VPH 3660, advanced techniques of digital photography are applied directly towards each student's photographic body of work. Printing methods may include inkjet, digital C, photo book, and nonsilver. Includes hands-on assignments and theory appropriate to each student's body of work.

**Prerequisite:** VPH 3660

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VphCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VphCourses.aspx).

## **The Printmaking B.F.A. 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.

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### **Printmaking/Art of the Book Faculty (Board of Study)**

William Abdale, M.F.A., Hunter College, City University of New York

Stella Ebner, M.F.A., Rhode Island School of Design

Karen Guancione, M.F.A., Purchase College

Cassandra Hooper, M.F.A., Purchase College

Sarah Saltzman, M.F.A., Rhode Island School of Design

Murray Zimiles, M.F.A., Cornell University

For additional information:

[School of Art+Design Faculty](#)

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Printmaking.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Printmaking.aspx).

## **B.F.A. in Printmaking: Academic Requirements**

In addition to fulfilling [general degree requirements](#), undergraduate students majoring in printmaking must complete the following requirements (100 credits):

### **Foundation Courses: 16 credits**

VIS 1030/Art+Design Freshman Seminar: 0 credits

#### *Studio Courses:*

VDE 1150/Design I: 4 credits

VDR 1010/Drawing I: 4 credits

VPR 1600/Extended Media: 4 credits

VSC 1010/Sculpture I: 4 credits

### **Art History Courses: 12 credits**

ARH 1020/History of Art Survey II: 5 credits

ARH —/Two art history electives: 7 credits

*At least one semester of contemporary art history is required.*

### **Printmaking Studio Courses: 44 credits**

VPR 2010/Introduction to Intaglio and Silkscreen: 4 credits

VPR 2020/Introduction to Lithography and Woodcut: 4 credits

VPR 3750 and 3800/Advanced Printmaking Studio I and II: 8 credits

*For any of the following courses, students may substitute a printmaking or visual arts studio elective, in consultation with their faculty advisor:*

VPR 2250/Introduction to Papermaking: 4 credits

VPR 3330/Printmaking Now: 4 credits

VPR 3550/The Monotype: 4 credits

VPR 3670/Art of the Book I: 4 credits

VPR 4750/Advanced Printmaking Studio III: 4 credits

VPR 4800/Advanced Printmaking Studio IV: 4 credits

VPR —/Printmaking elective: 4 credits

### **Studio Electives: 20 credits**

VDR —/Drawing elective: 4 credits

V —/Four visual arts electives: 16 credits\*

*\*Strongly recommended visual arts electives:*

VPH 1010/Photography I: 4 credits

VIS 2110/Color Seminar: 4 credits

### **Synthesis Course: 8 credits**

VIS 4990/Senior Project: 8 credits

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PrintmakingAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PrintmakingAcademicRequirements.aspx).

### **Undergraduate Printmaking 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. *Student-funded travel required.*

**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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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VprCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VprCourses.aspx).

## **The Sculpture B.F.A. Program**

Exploring contemporary concerns, sculpture 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 Faculty (Board of Study)**

Nancy Bowen, M.F.A., Hunter College  
Donna Dennis, B.A., Carleton College  
Kate Gilmore, M.F.A., School of Visual Arts  
Thomas Hartung, M.F.A., Columbia University  
Philip Listengart, M.F.A., Brooklyn College  
Liz Phillips, B.A., Bennington College  
Michael Puryear, B.A., Howard University  
Christopher Robbins, M.F.A., Rhode Island School of Design

For additional information:

[School of Art+Design Faculty](#)

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Sculpture.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Sculpture.aspx).

## **B.F.A. in Sculpture: Academic Requirements**

In addition to fulfilling [general degree requirements](#), undergraduate students majoring in sculpture must complete the following requirements (100 credits):

### **Foundation Courses: 16 credits**

VIS 1030/Art+Design Freshman Seminar: 0 credits

#### *Studio Courses:*

VDE 1150/Design I: 4 credits

VDR 1010/Drawing I: 4 credits

VPR 1600/Extended Media: 4 credits

VSC 1010/Sculpture I: 4 credits

### **Art History Courses: 12 credits**

ARH 1020/History of Art Survey II: 5 credits

ARH —/Two art history electives: 7 credits

*At least one semester of contemporary art history is required.*

### **Sculpture Studio Courses: 34 credits**

VSC 2040/Sculpture II: 4 credits

VSC 1030/Introduction to Wood: Sculptural Techniques: 4 credits

VSC 2080/Direct Metal: Introductory: 4 credits

VSC 3550 and 3560/Junior Sculpture Studio I and II: 8 credits

VSC —/One course each in Group I, II, and III: 12 credits

VSC —/One sculpture elective: 2 credits

### **Studio Electives: 28 credits**

VDR —/Drawing elective: 4 credits

V —/Six visual arts electives: 24 credits

### **Synthesis Courses: 10 credits**

VSC 4800/Senior Seminar: 2 credits

VIS 4990/Senior Project: 8 credits

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### **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; these can be taken in any order.

#### *Sculpture Group I:*

VSC 2420/Video Art I

VSC 3310/Digital Dimensions

VSC 3420/Video Art II

VSC 3630/Sound/Interactive Media I

VSC 3640/Sound/Interactive Media II

#### *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 3170/Environmental Site-Specific Sculpture I

VSC 3180/Environmental Site-Specific Sculpture II

VSC 3190/Shelters and Structures I

VSC 3210/Shelters and Structures II

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/SculptureAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/SculptureAcademicRequirements.aspx).

### **Undergraduate Sculpture 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

### **Video Art I**

**VSC 2420** / 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 2420 for new media majors.*

**Prerequisite:** VSC 1010

### **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 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 2420 and, for new media majors, NME 2100

### **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.*

**Prerequisite (for NME 3630):** NME 2100

## **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 2011–2013, please 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 100. Students must also find a faculty sponsor in each of the two areas.

## **Foundation Courses: 16 credits**

VIS 1030/Art+Design Freshman Seminar: 0 credits

*Studio Courses:*

VDE 1150/Design I: 4 credits

VDR 1010/Drawing I: 4 credits

VPR 1600/Extended Media: 4 credits

VSC 1010/Sculpture I: 4 credits

**Art History Courses: 12 credits**

ARH 1020/History of Art Survey II: 5 credits

ARH —/Two art history electives: 7 credits

*At least one semester of contemporary art history is required.*

**Studio Art Courses: 40 credits**

*Primary area:*

V —/Studio art course (1000 level): 4 credits

V —/Studio art course (2000 level): 4 credits

V —/Studio art course (3000 level): 4 credits

V —/Three studio art courses (3000 or 4000 level): 12 credits

*Secondary area:*

V —/Studio art course (1000 level): 4 credits

V —/Studio art course (2000 level): 4 credits

V —/Studio art course (3000 level): 4 credits

V —/Studio art course (3000 or 4000 level): 4 credits

**Studio Electives: 20 credits**

VDR —/Drawing elective: 4 credits

V —/Four visual arts electives: 16 credits

**Synthesis Courses: 12 credits**

V —/Senior seminar course: 4 credits†

VIS 4990/Senior Project: 8 credits

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**† Senior Seminars**

A senior seminar in either the primary or secondary area is required in the senior year (fall or spring, depending on when offered):

- a. Graphic Design: VDE 4090 (4 credits; Spring)
- b. Drawing: VDR 4400 (4 credits; Spring)
- c. Painting: VPA 4400 (4 credits; Spring)
- d. Photography: VPH 4400 (4 credits; Fall)
- e. Sculpture: VSC 4800 (2 credits; Fall)

If taking VSC 4800, students must take an additional 2-credit studio art course in the same semester.

Students who have chosen printmaking as their primary area should take VPR 4750 and 4800/Advanced Printmaking Studio III and IV, which serve as senior seminar equivalents.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/InterdisciplinaryMajorAndRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/InterdisciplinaryMajorAndRequirements.aspx).

**The M.F.A. Program in Visual Arts**

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.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Mfa.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Mfa.aspx).

## **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**

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**

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.

## **M.F.A. in Visual Arts/M.A. in Art History**

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Mfa.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Mfa.aspx).

## **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 (three semesters of VIS 5900; VIS 5585–5615; VIS 5990; 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 5990/M.F.A. Graduate Project	8 credits
Elective (open)	4 credits

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For updates during 2011–2013, please 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
Elective (open)	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
Studio art 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
ARH 5—/Art history elective	4 credits
ARH 5101/Proseminar: Method and Theory in Art History*	4 credits

\*ARH 5101 offered alternate years; one semester required

<i>Spring:</i>	<i>16 credits</i>
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VIS 5615/Graduate Studio Seminar IV	4 credits
VIS 5990/M.F.A. Graduate Project	8 credits
Studio art elective	4 credits

### **Third Year: 32 credits**

<i>Fall:</i>	<i>16 credits</i>
ARH 5—/Art history electives (two)	8 credits
Elective (open)	4 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 2011–2013, please 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.

#### **Proseminar: 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, III: Fall; II, IV: Spring

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 art making. Fall classes include studio visits with New York City artists. Spring classes include visits to museums and nonprofit spaces and visits with curators and writers. Students learn about the artistic practice of professional artists and are exposed to the inner workings of the New York City art world.

**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 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. *Successful completion of each graduate studio is a prerequisite for the following semester's graduate studio.*

**M.F.A. Graduate Project**

**VIS 5990** / 8 credits / Every year

An intensive independent study undertaken with faculty sponsorship, in which students pursue a particular theme or topic as a culmination of their graduate experience. A written thesis and visual documentation of the project must be submitted to the Library before graduation.

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For updates during 2011–2013, please 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 different concentrations, along with the student's faculty sponsor. Each faculty review group meets with the student for approximately 30 to 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 [program progress and professional standards](#) in the Academic Policies section of this catalog.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaAdvisingAndReview.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaAdvisingAndReview.aspx).

**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.

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For updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaThesisAndExhibition.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaThesisAndExhibition.aspx).

### **School of Liberal Studies & Continuing Education**

The School of Liberal Studies & Continuing Education at Purchase College provides lifelong learning for individuals in the surrounding communities of Westchester and Fairfield counties. The School is dedicated to delivering quality credit and noncredit courses, adult degree completion programs, professional certificate programs, and personal enrichment courses designed to enhance lives and meet the existing and emerging educational and professional needs of adults, transfer students, youth, and precollege teens.

Day, evening, weekend, online, and hybrid courses are available throughout the year. In addition to its programs in the fall and spring semesters, the School of Liberal Studies & Continuing Education offers a three-week online winter session and a full summer session, which includes noncredit youth and precollege programs in the arts. Courses are also offered at the School's extension site in Rockland County.

#### **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.

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, numerous undergraduate credit courses in the School of Liberal Arts and 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).

##### **Professional Certificate Programs**

Professional 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 professional certificate programs in:

*Credit programs:*

**Arts Management** (online)\*

**Early Childhood Development**

*\*Also available on a noncredit basis*

#### *Noncredit programs:*

- Fundraising and Board Development
- Nonprofit Management
- Social Media Marketing
- Appraisal Studies
- Interior Design
- CSP™ Home Staging
- Integrative Nutrition
- Pilates Mat Instructor
- Teaching Artists: Developing a Reflective Practice

Each of these programs can be completed within a few semesters of part-time study. For information on these certificate programs (which are subject to change) and updates during 2011–2013, visit [www.purchase.edu/ce](http://www.purchase.edu/ce) or call (914) 251-6500.

#### **Winter Session (Online)**

In the three-week online winter session—offered by the School of Liberal Studies & Continuing Education during the intersession between the fall and spring semesters—students can take a course from the comfort of their home, a beach, or any location. Winter session courses are open to all current and prospective students who wish to obtain undergraduate college-level credit. (The senior citizen “special auditor” option is not available.) Because of the intensive nature of these undergraduate courses, enrollment is limited to one 4-credit course per student. For more information and updates during 2011–2013, visit [www.purchase.edu/winter](http://www.purchase.edu/winter).

#### **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.

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.

The School also offers full-day noncredit youth and precollege programs in the arts. Programs in such areas as filmmaking, photography, creative writing, comic drawing, visual arts, musical theatre, Shakespeare, acting, pop choral singing, songwriting, and jazz are available for ages 6–18.

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 College, 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 for all nonmatriculated students, including those who are interested in the Liberal Studies B.A. Program or a credit-bearing professional certificate program at Purchase College. To schedule an appointment, call the School at (914) 251-6500.

#### **Administration**

Danielle D'Agosto, *Executive Director of Academic Programs*  
Michael DeGrazia, *Director of Finance and Administration*  
Kelly Jackson, *Director of Continuing Education*

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For updates during 2011–2013, please visit [www.purchase.edu/ce](http://www.purchase.edu/ce).

#### **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. Courses are

available during the day, evening, and weekend, and also in hybrid and online formats. 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 2011–2013, please 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 Site at Rockland Community College**

The Liberal Studies B.A. Program is also offered at an extension site at Rockland Community College in Suffern. For detailed information, please 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 from Purchase College 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 4800](#) or [CSS 4800](#)) on the Purchase College campus 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 specified requirements for their new major.

### **Core Curriculum/General Education Requirements**

Many courses completed at other institutions may be approved to satisfy [core curriculum/general education](#) requirements.

#### **Approved General Education Courses by SUNY Campus**

[www.suny.edu/provost/GeneralEducation/CourseList/mastercampuslist.cfm](http://www.suny.edu/provost/GeneralEducation/CourseList/mastercampuslist.cfm)

This site, maintained by SUNY System Administration, provides links to lists of approved general education courses at each SUNY campus, including Purchase core curriculum courses that satisfy SUNY general education requirements. Students may also 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 graduate 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., anthropology, economics, sociology), natural sciences (math, biology, 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 extension site at Rockland Community College.*

### Academic Requirements

In addition to fulfilling general degree requirements and the Senior Capstone course (AHU 4800 or CSS 4800), 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; the first and second areas must be distinct	
6. General electives (may include up to 30 non-liberal arts credits)	49 credits
<b>TOTAL:</b>	<b>120 credits</b>

Please 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, students can choose from a variety of history, production, and studio courses.

### Academic Requirements

In addition to fulfilling general degree requirements and the Senior Capstone course (AHU 4800 or CSS 4800), 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 credits
b. Liberal arts courses	12 credits
6. Liberal arts electives	10 credits
7. General electives (may include up to 30 non-liberal arts credits)	32 credits
<b>TOTAL:</b>	<b>120 credits</b>

Please 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](#) and the Senior Capstone course ([AHU 4800](#) or [CSS 4800](#)), 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 <i>or</i> MSA 1050/Introduction to Media Studies <i>or</i> JOU 1500/Introduction to Media	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. All in humanities courses <i>or</i> all in 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>

Please 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](#) and the Senior Capstone course ([AHU 4800](#) or [CSS 4800](#)), 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 <i>and</i> 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. All in humanities courses <i>or</i> all in 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



Please 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, please visit the Advising Center at [www.purchase.edu/departments/advisingcenter/prelaw](http://www.purchase.edu/departments/advisingcenter/prelaw).

### **Online 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 or joining existing organizations
- **board members and volunteers** who want to become more informed and effective

The curriculum consists of four 4-credit courses and a 3-credit internship (19 credits total), which can be completed within three semesters. Students may take individual courses without commitment to the entire program. All courses except the internship are offered online.

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). It is also recommended that students visit [www.purchase.edu/online](http://www.purchase.edu/online) to learn more about online learning at Purchase College.

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. **Introduction to Arts Management**  
[CAM 1100](#) / 4 credits / Fall
  2. **Fundraising and Development in the Arts**  
[CAM 3100](#) / 4 credits / Spring
  3. **Arts and Entertainment Law**  
[CAM 3170](#) / 4 credits / Spring
  4. **Marketing the Arts**  
[CAM 3520](#) / 4 credits / Fall
  5. **Internship in Arts Management**  
[CAM 3981](#) / 4 credits / Fall, Spring, Summer
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For forms, additional information, and updates during 2011–2013, please visit [www.purchase.edu/departments/AcademicPrograms/ce/Certificate/ArtsManagementCertificate.aspx](http://www.purchase.edu/departments/AcademicPrograms/ce/Certificate/ArtsManagementCertificate.aspx).

### **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 consists of four courses (16 credits total). Through this coursework, students are provided with broad exposure to important areas of study in general and child psychology. The practicum offers hands-on experience in working with young children at the 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, please refer to the [Psychology](#) section (School of Natural and Social Sciences).

For descriptions of courses with BPS prefixes, please refer to [Natural Sciences Courses](#) in this section.

For more information, please contact:

Dr. Peggy DeCooke  
(914) 251-6658

[peggy.decooke@purchase.edu](mailto:peggy.decooke@purchase.edu)

*The faculty coordinator is subject to change during 2011–2013.*

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/AcademicPrograms/CE/Certificate/EarlyChildhoodCertificate.aspx](http://www.purchase.edu/Departments/AcademicPrograms/CE/Certificate/EarlyChildhoodCertificate.aspx).

### Liberal Studies: Performing and Visual Arts Courses

**Note:** It is expected that each course will be offered at least once during 2011–2012 or 2012–2013.

[Acting](#)

[Arts Management](#)

[Cinema Studies](#)

[Film/Media Studies](#)

[Film/Video Production](#)

[Music](#)

[Painting and Drawing](#)

[Photography](#)

[Sculpture](#)

### 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.

### **20th-Century World Drama**

**FTA 3400** Refer to ADR 3400 under Humanities: General in [Humanities Courses](#) for description.

### **Arts Management Courses**

#### **Introduction to Arts Management**

**CAM 1100** Refer to AMG 1100 in [Arts Management Courses](#) (School of the Arts) for description.

#### **Fundraising and Development in the Arts**

**CAM 3100** Refer to AMG 3100 in [Arts Management Courses](#) (School of the Arts) for description.

**Note:** This course is not recommended for students who have taken CSS/AWR 3010, Understanding and Writing Grants.

**Prerequisite:** CAM/AMG 1100 or permission of instructor

#### **Arts and Entertainment Law**

**CAM 3170** Refer to AMG 3170 in [Arts Management Courses](#) (School of the Arts) for description. There is no prerequisite for CAM 3170.

#### **Marketing the Arts**

**CAM 3520** Refer to AMG 3520 in [Arts Management Courses](#) (School of the Arts) for description. There is no prerequisite for CAM 3520.

#### **Social Media and the Arts**

**CAM 3610** Refer to AMG 3610 in [Arts Management Courses](#) (School of the Arts) for description. There is no prerequisite for CAM 3610.

#### **Internship in Arts Management**

**CAM 3981** / 3 credits

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. *Students must be enrolled in the arts management certificate program.*

**Note:** Before registering, matriculated Purchase College 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/departments/AcademicPrograms/ce/Certificate/ArtsManagementCertificateCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/ce/Certificate/ArtsManagementCertificateCourses.aspx).

**Prerequisite:** CAM/AMG 1100 or CSS 3510; CAM/AMG or CSS 3520; and permission of instructor

### **Cinema Studies Courses**

#### **Cinematic Expression I**

**ACI 2760** Refer to CIN 2760 in [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

#### **Television Studies**

**ACI 3070** Refer to CIN 3070 in [Cinema Studies Courses](#) (School of Film and Media Studies) for description. There is no prerequisite for ACI 3070.

#### **Contemporary Global Cinema**

**ACI 3400** Refer to CIN 3400 in [Cinema Studies Courses](#) (School of Film and Media Studies) for description. There is no prerequisite for ACI 3400.

### **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.*

#### **Hollywood Morals and Morality**

**FTF 3020 / 4 credits**

The “movies vs. morality” issue is examined by considering various time periods in Hollywood history, from its peep show origins in the late 1890s to the more wholesome “all-American” productions of the post-Production Code era. The course includes: films from the early 1920s, full of vice and corruption; the sexual awakening of the 1950s and 1960s; and the shock-realism trend in contemporary films. *Also offered as CSS 3020.*

**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** Refer to CSS 3040 under Legal Studies in [Social Sciences Courses](#) for description.

**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** Refer to ALI 3085 under Literature in [Humanities Courses](#) for description.

**Frontline Reporting: Global Conflict**

**FTF 3086** Refer to ALI 3086 under Literature in [Humanities Courses](#) for description.

**African-American Cinema****FTF 3090 / 4 credits**

This focus on African-American cinema includes the work of major African-American directors and performers and the films that reflect the complex issues attending the relationship between race and film in the United States. *Also offered as CSS 3090.*

**Teenagers in Literature and Film**

**FTF 3110** Refer to ALI 3110 under Literature in [Humanities Courses](#) for description.

**Arab Cinema: Old Glories, New Challenges****FTF 3140 / 4 credits**

A study of the development and diversity of Arab cinema as an artistic and social form and as a political instrument. Different genres, common trends, and prevalent themes are explored through an in-depth study of selected films. The historical, social, political, and cultural contexts of Arab cinema are examined, from the heyday of the Egyptian musical to the contemporary North African art film. *Also offered as CSS 3140.*

**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.*

### **Musicals: Stage, Screen, and Beyond**

**FTF 3255** Refer to ADR 3255 under Humanities: General in [Humanities Courses](#) for description.

### **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 FTF 3260.*

### **Sports Films: Underdogs, Champions, and Gutter Balls**

**FTF 3265** / 4 credits

Examines the elements and messages in sports films that make people cheer for the underdog and care about teams, players, and sports. Using both big-budget Hollywood films and documentaries with a small scope, this course explores the ideas of team, sport, and athletics and investigates the grip that sports have on American culture. *Also offered as CSS 3265.*

### **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.*

### **Mass Media: A Cultural History**

**CSS 3325** Refer to Communications in [Social Sciences Courses](#) for description.

### **Contemporary Global Cinema**

**FTF 3400** Refer to CIN 3400 in [Cinema Studies Courses](#) (School of Film and Media Studies) for description. There is no prerequisite for FTF 3400.

### **East-West: Film and Literature of Cultural Formation**

**FTF 3415** Refer to ALI 3415 under Literature in [Humanities Courses](#) for description.

### **Social Psychological Theory Applied Through Film**

**FTF 3450** Refer to BNS 3450 under Natural Sciences: General in [Natural Sciences Courses](#) for description.

### **American Society and Culture on Film**

**FTF 3510** Refer to AHU 3510 under Humanities: General in [Humanities Courses](#) for description.

### **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.*

### **Romance, Love, and Sex on Film**

**FTF 3780** / 4 credits

The various styles of lovemaking that have dominated the silver screen are examined, considering them both as art and entertainment and as reflections of social mores and attitudes. Topics vary through the decades, ranging from the early “peep show” days of the film industry through eras of moralism and censorship to the more sexually liberated and explicit films of the 1950s and beyond. *Also offered as CSS 3780.*

## **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**

### **Popular Music in America: Evolution and Revolution**

**EMT 2200** Refer to AHI 2200 under History in [Humanities Courses](#) for description.

### **Music and Cultural Identity**

**EMT 3073** / 4 credits

A study of music in its cultural contexts, including how it defines and perpetuates national, cultural, ethnic, and personal identity around the world. The class examines the recording, performing, and broadcasting of music and the role of race, class, and gender in Spain, Central Asia, Australia, Europe, Africa, and the Americas. Looking through the lens of culture, students see who drives the music industry, who listens, and for what purposes. *Also offered as CSS 3073.*

### **The Great Broadway Songwriters**

**EMT 3105** Refer to AHU 3105 under Humanities: General in [Humanities Courses](#) for description.

### **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** Refer to AHI 3115 under History in [Humanities Courses](#) for description.

### **Music of Protest**

**EMT 3116** Refer to AHI 3116 under History in [Humanities Courses](#) for description.

### **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.

## **Painting and Drawing Courses**

### **Life Drawing I and II**

(Beginning, Intermediate/Advanced)

**GDR 1040 and 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 I and II**

(Beginning, Intermediate/Advanced)

**GPA 1150 and 3150** / 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.

### **Landscape Exploration: An Outdoor Workshop**

**GPA 2350 and 2360** (second time) / 3 credits (per semester)

Designed for all levels of accomplishment, students are encouraged to experiment in a variety of artistic media, including pencil, pastels, watercolor, and paint. The landscape is explored with an emphasis on how natural light affects the image and on working en plein air. Students are responsible for their own transportation to off-campus locations; a list of required materials is provided on the first day.

### **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 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.

## **Liberal Studies: Humanities Courses**

**Note:** It is expected that each course will be offered at least once during 2011–2012 or 2012–2013.

[Art History](#)

[History](#)

[Humanities: General](#)

[Jewish Studies](#)

[Journalism](#)

[Language and Culture](#)

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Literature  
Philosophy  
Writing

## **Art History Courses**

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

### **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.

### **American Art**

**AAR 3180** / 4 credits

A study of American painting and sculpture from colonial times to the present, focusing on American contributions to romanticism, realism, impressionism, abstraction, Pop Art, and postmodernism. Lectures also cover African-American art, Latino-American art, and Jewish artists as part of this opportunity to learn about American history through art.

## **20th-Century Photography**

**AAR 3193** Refer to ARH 3193 in [Art History Undergraduate Courses](#) (School of Humanities) for description. There is no prerequisite for ARH 3193.

## **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.

## **19th-Century Art**

**AAR 3511** Refer to ARH 3510 in [Art History Undergraduate Courses](#) (School of Humanities) for description. There is no prerequisite for ARH 3511.

## **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.

## **History Courses**

### **Western Civilization II**

**AHI 1020** Refer to HIS 1020 in [History Courses](#) (School of Humanities) for description.

### **History of the Hudson River Region**

**AHI 1400** / 4 credits

Dive into a more than 400-year study of “America’s First Great River.” Discover why, where, and how the Hudson River region has had—and continues to have—a vital role in shaping American history and society. The region’s history is examined through a selection of such themes as culture, exploration, art, literature, economics, industry, transportation, international relations, and the environment.

### **Understanding America**

**AHI 1500** Refer to HIS 1500 in [History Courses](#) (School of Humanities) for description.

### **Western Civilization I**

**AHI 1530** / Refer to HIS 1010 in [History Courses](#) (School of Humanities) for description.

### **Introduction to Latin American Studies**

**AHI 1600** Refer to HIS 1600 in [History Courses](#) (School of Humanities) for description.

### **American History, Society, and the Arts**

**AHI 2000** Refer to GEA 2000 in [General Core Curriculum Courses](#) 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.*

### **The Militarization of American Society**

**AHI 3130** / 4 credits

The influence of warfare is arguably the least understood aspect of human history; too often, war is considered like a sporting event—teams, winners, and losers. Students critically examine the effects of warfare on U.S. history in the 20th century. Topics include how militarization and “modern” warfare influence American society and shape its history.

### **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 Rise and Fall of Nazi Germany**

**AHI 3435** Refer to HIS 3435 in [History Courses](#) (School of Humanities) for description.

### **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 American South**

**AHI 3640** Refer to HIS 3640 in [History Courses](#) (School of Humanities) for description.

### **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**

## **History of the Modern Theatre**

**ADR 2780** / 4 credits

Theatre in the Western world from the 17th to the 20th centuries. Playwrights, actors, directors, producers, and designers; neoclassicism, romanticism, realism, naturalism, and expressionism.

## **Performance of Dramatic Literature**

**ADR 2870** Refer to THP 2870 in [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

## **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.*

## **Musicals: Stage, Screen, and Beyond**

**ADR 3255** / 4 credits

Musicals are used as the focus for comparing works of art. Broadway musicals are often based on movies, and vice versa—and both draw from literature. They also generate multiple adaptations, recordings, and broadcasts. Topics include the relationship of theatre and film, use of song and dance, and how similar ideas and stories are handled in different media and eras. *Also offered as FTF 3255.*

## **20th-Century World Drama**

**ADR 3400** / 4 credits

Explores 20th-century world drama from an end-of-the-millennium perspective. Plays are chosen from North America, Africa, Asia, and Europe for cross-cultural thematic investigations. Close reading of the plays, along with class discussions, encourages students to theorize on the inter- and intratextual nuances dramatized in the plays. The emphasis is on students' response to the works, although they are expected to become familiar with various postmodernist theories, including feminist and postcolonial studies. *Also offered as FTA 3400.*

## **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.

## **The Mediterranean Origins of Western Culture**

**AHU 3025** / 4 credits

Examines the main historical events in the Mediterranean area from late antiquity through the Renaissance. Judaism, Christianity, and Islam were born here, and the diverse peoples and cultures around its shores competed for intellectual and political dominance. These interactions resulted in the legacy of beliefs and institutions at the core of Western culture, including some issues still unresolved today.

## **Women for Change in the Middle East**

**AHU 3077 / 4 credits**

The Middle East is mired in controversy over basic human rights, particularly in the area of women's rights. A growing number of Muslim and Jewish women artists/activists, living in the Middle East or in the West, have joined the fight for equality. Using film, literature, and theatre, advocates for peace and equality are studied across ethnic, religious, and national lines. *Also offered as CSS 3077.*

**World Religions: An Anatomy of the Sacred****AHU 3110 / 4 credits**

"God is dead," Nietzsche famously proclaimed to signal the waning power of religion. In spite of the influence religion exerts, one is reminded of the lack of understanding of the world's major faiths. This course is a study of the origins, evolution, and the traditions of the major and minor religions of the world.

**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.

**Spirituality and Nature****AHU 3215 / 4 credits**

An exploration of writings, cultural traditions, activities, and lifestyles that involve spiritual interaction with nature. Through appreciating models of nature-consciousness, the goal is to deepen and sustain students' awareness of the natural world, to develop actions and voices for expressing and clarifying that awareness in the present environmental context, and to modify environmentally destructive habits.

**Buddhist Ideas and Practice****AHU 3235 / 4 credits**

Investigates practical Indian, Tibetan, and Zen teachings and their relationship to meditative practice, somatic awareness, ethical engagement, and personal and collective well-being. Students evaluate how people learn, know, and do what is good, i.e., that which promotes individual and collective health and happiness. The effects and applications of these practices and teachings are also explored.

**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.*

**God's 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.

### **Mass Media: A Cultural History**

**AHU 3325** Refer to CSS 3325 under Communications in [Social Sciences Courses](#) for description.

### **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 site 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 [Humanities: General Courses](#) for description.

### **Journalism Courses**

#### **Writing for the Mass Media**

**AJO 3305** / 4 credits

Writing for the mass media builds on the ability to tell a story about an event, person, or situation and present it to a wide and varied audience. In this course, students learn to differentiate between content produced for informational, visual (print, television, and online), audio (radio), and multimedia outlets as well as how to create content for each of them. *Also offered as CSS 3305.*

#### **Media Literacy**

**AJO 3315** / 4 credits

Media literacy encompasses the ability to access, analyze, evaluate, and create media. In this course, students learn to critically examine visual, audio, and online media while gaining an understanding of the media's effect on culture and society. *Also offered as CSS 3315.*

### **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.*

### **Frontline Reporting: Global Conflict**

**ALI 3086** / 4 credits

The past century saw two world wars and countless smaller, armed conflagrations over land, political influence, and ancient hatreds. This course focuses on a variety of post-World War II conflicts as reported by international journalists. Students learn about the atrocities in Bosnia, the Middle East, and Africa, among others, but most of all, they learn how war and conflict are reported. *Also offered as FTF 3086.*

### **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.

### **World Literature: 20th-Century Narratives of War**

**ALI 3207** / 4 credits

The emotional and physical realities of conflict are explored through literary chronicles by a range of international writers. Works from a variety of wartime periods are examined, and the voice of each writer within the social and emotional context of the time is discussed.

### **Love in Literature**

**ALI 3360** / 4 credits

From Adam and Eve to the present, numerous authors have written about love. In this course, students examine forms and expressions of both romantic and erotic love in Western literature, from the Bible and ancient Greeks to Bob Dylan. Writers studied include Shakespeare, Emily Brontë, Joyce, F. Scott Fitzgerald, and Nabokov, in addition to love poems, recent American short stories, and more.

### **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.

### **The Literature of Popular Culture**

**ALI 3455** / 4 credits

One way of identifying themes and conflicts central to American popular culture is to analyze its icons as characters and its events as scenes in a collective narrative that tells the culture's story. This course explores how literary theories can help people construct alternate interpretations of popular films, songs, and television shows. Students also examine the manipulation of language and symbolism in such media as political commercials and local news programs. Readings include excerpts from best-selling novels and essays by cultural commentators.

### **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.

### **Between West and East: Pilgrims of Russian Literature**

**ALI 3725** / 4 credits

The dualism of Russian culture and national identity is explored through the "problem of West vs. East." Determined by geographical, historical, and religious characteristics particular to Russia, this opposition generated the literary tradition of wandering, knight errantry, and pilgrimage. Students follow the travelers' routes and spiritual searches, which Russian characters make via the pages of the great literary works. All readings are in English.

### **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**

### **Introduction to Philosophy: Ideas of Human Nature**

**APH 1540** Refer to PHI 1540 in [Philosophy Courses](#) (School of Humanities) for description.

### **Methods of Reasoning**

**APH 2120** Refer to PHI 2120 in [Philosophy Courses](#) (School of Humanities) for description.

### **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 Workshop**

(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.

**Creative Nonfiction**

(Beginning, Intermediate/Advanced)

**AWR 2260 and 3260 / 4 credits (per semester)**

Students examine how experience, research, and imagination are integrated in this evolving genre. Discussions focus on traditional published works and those that play with the boundaries of the nonfiction, integrating traditional styles to create new ones. Students analyze one another’s attempts to artfully place the subjective in the context of the larger world and create their own original works.

**True Stories: The Craft of Memoir**

(Beginning, Intermediate/Advanced)

**AWR 2350 and 3350 / 4 credits (per semester)**

Students learn how to examine and write their own stories through in-class exercises and discussion of both student and published work. Beginning writers, as well as those with a particular project in mind, learn how to place their stories in the larger context of the world and employ storytelling techniques, including imagery, voice, dialogue, and character development.

**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: Natural Sciences Courses**

**Note:** It is expected that each course will be offered at least once during 2011–2012 or 2012–2013.

[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** / 1.5 credits / 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** / 1.5 credits / 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.

## **Mathematics Courses**

### **Mathematics for Contemporary Life**

**BMA 1060** Refer to MAT 1060 in [Mathematics Courses](#) (School of Natural and Social Sciences) for description.

### **Precalculus**

**BMA 1150** Refer to MAT 1150 in [Mathematics Courses](#) (School of Natural and Social Sciences) for description.

**Prerequisite:** [Math fluency](#)

### **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**

## **The Search for Life in the Universe**

**BNS 1120** / 4 credits

Explore the nature of life, examine the history of life on Earth, look for life among the rocky planets and icy moons of our solar system, hunt for extrasolar planets, and join in the Search for Extraterrestrial Intelligence (SETI). Are we alone in the universe?

## **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

## **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 of Personal and Social Change**

**BNS 3525** / 4 credits

Focuses on the evolution and development of human consciousness and self-awareness by exploring both theoretical foundations and practical techniques on the integration of body, mind, and spirit. Analysis is expanded into the contexts of family, community, and the world at large. Students study mainstream psychological theory and practice, neurotechnologies, and both Eastern and Western philosophical and spiritual traditions using didactic, interactive, and experiential modalities. *Also offered as CSO 3525.*

## **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**

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**BPS 3100** Refer to PSY 3100 in [Psychology Courses](#) (School of Natural and Social Sciences) for description. There is no prerequisite for BPS 3100.

### **Psychological Perspectives on the Self**

**BPS 3120** / 4 credits

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.

### **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** Refer to AHU 3245 under Humanities: General in [Humanities Courses](#) for description.

### **Health Psychology**

**BPS 3300** / 4 credits

An introduction to the theoretical and clinical foundations of the emerging field of health psychology. Explores contemporary approaches to the promotion of health and well-being from a multidisciplinary framework and sociocultural perspectives. Topics include co-morbidity factors (depression, anxiety) as they affect health outcomes; obstacles to health promotion, such as nonadherence; and quality of life with respect to chronic medical and mental health problems.

### **Cross-Cultural Psychology**

**BPS 3301** Refer to PSY 3300 in [Psychology Courses](#) (School of Natural and Social Sciences) for description.

**Prerequisite:** BPS 1530 or equivalent

### **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.*

### **Social Psychological Theory Applied Through Film**

**BNS 3450** Refer to [Natural Sciences: General Courses](#) for description.

### **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 Personal and Social Change**

**BNS 3525** Refer to [Natural Sciences: General Courses](#) for description.

### **Forensic Psychology**

**BPS 3540** / 4 credits

Hone critical thinking and evaluative skills in examining data, evidence, and assumptions underlying the judicial process and the application of psychological principles. Study the research and clinical practice of forensic psychology in both civil and criminal law-enforcement settings. Examine the training, roles, and responsibilities of forensic psychologists along with methods of interrogation, criminal profiling, and investigation.

### **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 Aging**

**BPS 3750** / 4 credits

Based on changes occurring throughout life-span developmental psychology, this course evaluates what is myth, stereotype, potential, and reality about old age. Students examine the theoretical and empirical developments in such areas as psychosocial functioning, including identity and personality development; cultural norms and expectations, including role and status changes; physical and intellectual change; death and dying; and health nutrition.

## **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 2011–2012 or 2012–2013.

[Anthropology](#)

[Business](#)

[Communications](#)

[Economics](#)

[Gender Studies](#)

[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.

### **Women Cross-Culturally**

**CAN 3140** / 4 credits

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.

### **Global Media, Local Cultures**

**CAN 3185** Refer to ANT 3185 in [Anthropology Courses](#) (School of Natural and Social Sciences) for description. There is no prerequisite for CAN 3185.

*Recommended:* Prior background in anthropology

### **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.

### **Masculinities: Feminist Perspectives**

**CAN 3705** Refer to SOC 3705 in [Sociology Courses](#) (School of Natural and Social Sciences) for description. There is no prerequisite for CAN 3705.

## **Business Courses**

### **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** Refer to BPS 3140 under Psychology in [Natural Sciences Courses](#) for description.

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

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** Refer to FTF 3015 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

#### **Hollywood Morals and Morality**

**CSS 3020** Refer to FTF 3020 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

#### **Women in Film**

**CSS 3040** Refer to FTF 3040 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

#### **The Lavender Frame: Gays and Lesbians on Film**

**CSS 3045** Refer to FTF 3045 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

#### **The Law and Film**

**CSS 3055** Refer to [Legal Studies Courses](#) for description.

#### **American Film, Reflections of a Century I: 1900–1949**

**CSS 3075** Refer to FTF 3075 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

**Women for Change in the Middle East**

**CSS 3077** Refer to AHU 3077 under Humanities: General in [Humanities Courses](#) for description.

**African-American Cinema**

**CSS 3090** Refer to FTF 3090 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

**Arab Cinema: Old Glories, New Challenges**

**CSS 3140** Refer to FTF 3140 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

**American Subcultures in Film**

**CSS 3160** Refer to FTF 3160 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

**American Film, Reflections of a Century II: 1950–1999**

**CSS 3175** Refer to FTF 3175 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

**The City on Film**

**CSS 3235** Refer to FTF 3235 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

**The Horror Film**

**CSS 3260** Refer to FTF 3260 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

**Sports Films: Underdogs, Champions, and Gutter Balls**

**CSS 3265** Refer to FTF 3265 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

**The Family on Film**

**CSS 3270** Refer to FTF 3270 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

**The Comedy Film**

**CSS 3280** Refer to FTF 3280 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

**Writing for the Mass Media**

**CSS 3305** Refer to AJO 3305 under Journalism in [Humanities Courses](#) for description.

**Media Literacy**

**CSS 3315** Refer to AJO 3315 under Journalism in [Humanities Courses](#) for description.

**Mass Media: A Cultural History**

**CSS 3325** / 4 credits

An interdisciplinary (social science and humanities) course that emphasizes critical thinking in understanding the social and historical effects of mass media in the U.S. and throughout the world. This course begins in 19th-century America, when print media shaped and defined the national culture, and concludes in the current century with the mass-media convergence of print, electronic, and digital multimedia that is shaping and defining our global culture. *Also offered as AHU 3325.*

**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** Refer to BPS 3369 under Psychology in [Natural Sciences Courses](#) for description.

### **Contemporary Global Cinema**

**CSS 3400** Refer to CIN 3400 in [Cinema Studies Courses](#) (School of Film and Media Studies) for description. There is no prerequisite for CSS 3400.

### **History in Film**

**CSS 3550** Refer to FTF 3550 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

### **Gender Expression in Film**

**CSS 3610** Refer to FTF 3610 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

### **Human Rights Topics in Film**

**CSS 3615** Refer to FTF 3615 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

### **Group Dynamics**

**CSS 3705** Refer to BPS 3705 under Psychology in [Natural Sciences Courses](#) for description.

### **The Great Directors**

**CSS 3750** Refer to FTF 3750 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

### **The American Crime Film**

**CSS 3760** Refer to FTF 3760 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

### **Romance, Love, and Sex on Film**

**CSS 3780** Refer to FTF 3780 under Film/Media Studies in [Performing and Visual Arts Courses](#) for description.

## **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.

## **Gender Studies Courses**

### **Introduction to Gender and Sexuality**

**CGN 1200** Refer to GND 1200 in [Gender Studies Courses](#) (School of Liberal Arts and Sciences: Interdisciplinary Studies) for description.

### **American Women Writers**

**CGN 3665** Refer to LIT 3665 in [Literature Courses: 3000–3999](#) (School of Humanities) for description.

## **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.

### **Arts and Entertainment Law**

**CAM 3170** Refer to Arts Management in [Performing and Visual Arts Courses](#) 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.

## **Introduction to Criminal Law**

**CSO 1510** / 4 credits

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.

## **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.

### **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.

### **Immigration Law**

**CSS 3390** / 4 credits

Issues related to immigration law are placed in context by reviewing their historical evolution. Students examine current law and issues related to family and labor-based petitions for permanent residence, political asylum and refugee applications, the status of undocumented workers, immigration and national security, and deportation policies and procedures.

### **Law, Order, and Disobedience**

**CSS 3420** / 4 credits

Protection of civil rights in the U.S. has been characterized by both civil disobedience and widespread violence. This course analyzes milestones in American history, periods of unrest, and the sociolegal changes associated with them. Landmark constitutional cases, law, and justice in U.S. culture are studied, and historical lawbreakers and high-profile dissidents are examined through various media.

### **Capital Punishment in America**

**CSS 3729** / 4 credits

An examination of the historical, moral, and legal issues surrounding the death penalty. Students confront the major controversial issues in the current death penalty debate and learn to form arguments from both the pro-life and pro-death penalty perspectives. Topics include retribution, deterrence, proportionality, discrimination, error, and public opinion. Students analyze Supreme Court decisions and scholarly treatments of capital punishment.

### **Law, Ethics, and the Media**

**CSS 3755** Refer to AHU 3755 under Humanities: General in [Humanities Courses](#) for description.

## **Media, Society, and the Arts Courses**

### **Introduction to Media Studies**

**CMA 1050** Refer to MSA 1050 in [Media, Society, and the Arts Courses](#) (School of Film and Media Studies) 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.

### **Iraq and the Modern World**

**CPO 2117** Refer to POL 2117 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** Refer to AHI 3156 under History in [Humanities Courses](#) for description.

### **Democratization in the Arab World**

**CPO 3375** Refer to POL 3375 in [Political Science Courses](#) (School of Natural and Social Sciences) for description. There is no prerequisite for CPO 3375.

*Recommended:* Prior coursework on the Middle East

## **Social Sciences: General Courses**

**Note:** Courses with CSS prefixes that are listed under [Communications](#) or [Legal Studies](#) may be taken for general social sciences credit.

### **Health Issues in the 21st Century**

**CSS 3005** / 4 credits

Health issues in the 21st century are presented from an interdisciplinary perspective. Topics include the origins of emerging health and related public policy issues; the impact on the local, national, and global economy and educational systems; national security; preventive efforts; and approaches to planning policy that address these health challenges now and in the future.

### **Music and Cultural Identity**

**CSS 3073** Refer to EMT 3073 under Music in [Performing and Visual Arts Courses](#) for description.

### **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.

### **The Politics of Green**

**CSS 3383** / 4 credits

Political ecology is an interdisciplinary discipline that connects politics and economy to problems of environmental control and ecological change. This course examines the essentials of political ecology: its history and emergence, its conceptual and methodological challenges, major questions that it has answered to varying degrees, and major challenges that face the field now and in the future.

### **Contemporary Global Cinema**

**CSS 3400** Refer to CIN 3400 in [Cinema Studies Courses](#) (School of Film and Media Studies) for description. There is no prerequisite for CSS 3400.



## **The Politics of American Education**

**CSS 3507** / 4 credits

Designed to familiarize students with the political foundations of education in the U.S. in historical, philosophical, and social context. This course covers the historical development of the political education system in the U.S., current political and legal trends in education policy, and problems and choices facing education in the future.

## **New York City: Society in Literature**

**CSS 3630** Refer to ALI 3060 under Literature in [Humanities Courses](#) for description.

## **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 site 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](#) or [Legal Studies](#) 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.

### **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.

### **Birth and Death**

**CSO 3036** Refer to SOC 3035 in [Sociology Courses](#) (School of Natural and Social Sciences) for description. There is no prerequisite for CSO 3036.

### **Sociology of Sex and Reproduction**

**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** Refer to AHU 3160 under Humanities: General in [Humanities Courses](#) for description.

## Research Methods

**CSO 3405** Refer to SOC 3405 in [Sociology Courses](#) (School of Natural and Social Sciences) for description.

## The Search for Equity: Race, Class, and Gender in America Since 1945

**CSO 3485** Refer to AHI 3485 under History in [Humanities Courses](#) for description.

## Psychology of Personal and Social Change

**CSO 3525** Refer to BNS 3525 under Natural Sciences: General in [Natural Sciences Courses](#) for description.

## Sociology of the Family

**CSO 3605** / 4 credits

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.

## 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.

## Sociology of Lived Bodies: Hot or Not?

**CSO 3620** / 4 credits

Often human bodies are taken for granted (for example, the experience of individual bodies in specific places at defined times in particular situations). This course explores how bodies can take different forms in cyberspace and via such technologies as plastic surgery, genetic design, gender reassignment surgery, and nanotechnologies, among others. Students examine how traditional sociological variables affect and can transform interpretation of bodies in these social spaces.

## Studies in Victimology

**CSO 3650** / 4 credits

Focuses on the central character in a criminal act—the victim. Objectives include understanding victimization and learning how to offer a victim real help. Diverse reactions are analyzed and various forms of practical help are examined. Special attention is given to such crimes as sexual assault and the various categories of abuse (child, adolescent, elder, parental, and spousal), and to the survivors of homicide victims.

## 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 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 another country often becomes one of the most treasured experiences in a college education. Language and culture can be studied in an American classroom or perfected in the streets and cafes of a foreign land. The warfare of Genghis Khan can be examined through 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 greatly enhance a student's education. Viewing the United States from another region of the world can enrich a student's understanding of his or her own country, major, and self. In addition, experience abroad can open new and unexpected career options after graduation.

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 offers summer programs in China, France, Italy, and Spain. These interdisciplinary programs feature courses that fulfill requirements for the major in language and culture and/or other general education requirements. In addition to several levels of language, courses are offered in a

variety of disciplines, like anthropology, art history, creative writing, drama, history, journalism, literature, marine biology, philosophy, photography, and political science. A marine biology program will be offered in Honduras during winter session 2012, and new summer options in Israel, Argentina, and India (Tibetan culture) will also debut in 2012.

## **2. Exchange Programs**

Eligible Purchase students can participate in exchanges with institutions affiliated with the College in Australia, China, Denmark, England, Holland, Hong Kong, Mexico, Scotland, Spain, or Taiwan. 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, eligible Purchase College students can 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 students interested in studying abroad, the Office of International Programs and Services also offers a preparatory course, [Going Global: Intercultural Communication](#).

For detailed information on these programs and updates during 2011–2013, please 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 this center was to develop more online courses with an international dimension throughout SUNY. By presenting workshops across many campuses, hosting two conferences, and receiving funding from various agencies, including the National Endowment of the Humanities and Open Society Institute, COIL engaged faculty and staff at more than 20 SUNY campuses and in more than 10 countries, helping to develop courses that were team-taught with an international partner. Students enrolled in these courses at their own institution and met online with their peers abroad, working together within a course module or over a full semester.

In 2010, COIL moved to the new SUNY Global Center in New York City, with support from external agencies, including the American Council of Education (ACE), the National Endowment for the Humanities (NEH), and the Open Society Institute (OSI), and from campuses throughout the SUNY system.

COIL embraces the new globally networked landscape of academia by supporting collaborative online international learning as a means to internationalize curricula, build global partnerships, and help prepare our students for global work and civil engagement.

For additional information and updates during 2011–2013, please visit [coilcenter.purchase.edu](http://coilcenter.purchase.edu).

## **International Dual-Diploma and Degree Completion Programs**

Purchase College is participating in or developing the following collaborations with partner institutions abroad:

### **1. 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.

### **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 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.

For additional information and updates on international dual-diploma and degree completion programs during 2011–2013, please contact:

Office of the Provost and Academic Affairs  
Purchase College, SUNY  
735 Anderson Hill Road  
Purchase, NY 10577-1400  
(914) 251-6020

## **The Core Curriculum: Undergraduate General Education at Purchase College**

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

### Requirements and Student Learning Outcomes

### Courses That Fulfill Core Curriculum Requirements

### Freshman Seminars and General Core Curriculum Courses:

FRS 1030/Freshman Seminar: Liberal Arts and Sciences  
VIS 1030/Art+Design Freshman Seminar  
LWR 1110/College Writing  
FRS 1200/Science in the Modern World  
GEA 2000/American History, Society, and the Arts

### Approved General Education Courses, by SUNY Campus

[www.suny.edu/provost/GeneralEducation/CourseList/mastercampuslist.cfm](http://www.suny.edu/provost/GeneralEducation/CourseList/mastercampuslist.cfm)

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

### Math Fluency and Foreign Language Placement Guidelines

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For updates during 2011–2013, please visit

[www.purchase.edu/departments/academicprograms/corecurriculum/](http://www.purchase.edu/departments/academicprograms/corecurriculum/).

## **Undergraduate General Education/Core Curriculum: Requirements and Student Learning Outcomes**

All Purchase undergraduates complete coursework in a common core curriculum as they progress toward graduation in their chosen majors. The core curriculum ensures that students in all majors develop a foundation in a broad range of general education knowledge and skill areas, expressed in terms of student learning outcomes (SLOs). Because these SLOs are shared across all 64 SUNY campuses, meeting a general education requirement at Purchase satisfies that requirement at any SUNY campus and vice versa. Completing the Purchase College core curriculum satisfies all SUNY general education requirements.

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

### **Core Curriculum Requirements: All Undergraduate Degree Programs (B.A., B.S., B.F.A., and Mus.B.)**

For the most current list of approved courses in each category, please consult the current semester's online course schedule at Student Services ([studentservices.edu](http://studentservices.edu)). For additional information, refer to courses that fulfill core curriculum requirements.

By taking at least 30 credits from the core curriculum's knowledge and skill areas listed below, including a minimum of **one course (at least 3 credits)** in each of the first seven areas, students simultaneously satisfy the student learning outcomes (SLOs) defining each area:

#### **1. Basic Communication:**

Freshmen complete [LWR 1110](#) or AWR 1100/College Writing in their first year.

**2. Mathematics:**

Students choose from a list of approved courses. [Math placement scores](#) may be required as prerequisites for some courses in mathematics and other natural science disciplines, in economics, and in new media.

**3. Natural Science:**

For (a) freshmen who have not declared a major and (b) freshmen in the B.A. and B.S. degree programs in the School of Liberal Arts and Sciences (except those who have declared a major in biology, chemistry, or environmental studies), [FRS 1200/Science in the Modern World](#); all other students choose from a list of approved courses.

**4. Social Sciences:**

Students choose from a list of approved courses.

**5. The Arts:**

Students choose from a list of approved courses, including arts courses approved for students in all disciplines, or B.F.A. or Mus.B. courses for which they meet the prerequisites.

**6. Humanities Group:**

Students choose from a list of approved courses in the humanities, American history, or Western civilization, including many courses specially designed and recommended for freshmen.

**7. Languages and Cultures:**

Students choose from a list of approved courses, including courses designated as “foreign language” and “other world civilizations.” Students must complete a [foreign language placement test](#) for enrollment at the appropriate foreign language level.

**8. Health and Wellness:** Students take 1–2 credits from a list of approved health, wellness, or physical education courses.



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## Student Learning Outcomes

### Knowledge and Skill Areas

[Basic Communication](#) | [Critical Thinking](#) | [Information Management](#) | [Mathematics](#) | [Natural Science](#) | [Social Science](#) | [The Arts](#) | [Humanities](#) | [American History](#) | [Western Civilization](#) | [Foreign Language](#) | [Other World Civilizations](#) | [Health and Wellness](#)

**1. BASIC COMMUNICATION:**

**Basic Communication:**

Students will:

- produce coherent texts within common college-level written forms;
- demonstrate the ability to revise and improve such texts;
- research a topic, develop an argument, and organize supporting details;
- develop proficiency in oral discourse; **and**
- evaluate an oral presentation according to established criteria.

**Critical Thinking:**

Students will demonstrate the ability to:

- identify, analyze, and evaluate arguments as they occur in their own or others' work; **and**
- develop well-reasoned arguments.

**Information Management:**

Students will:

- perform the basic operations of personal computer use;
- understand and use basic research techniques; **and**
- locate, evaluate, and synthesize information from a variety of sources.

**2. MATHEMATICS:**

Students will show competence in the following quantitative reasoning skills:

Interpret and draw inferences from mathematical models such as formulas, graphs, tables, and schematics;

- Represent mathematical information symbolically, visually, numerically, and verbally;
- Employ quantitative methods such as arithmetic, algebra, geometry, or statistics to solve problems;
- Estimate and check mathematical results for reasonableness; **and**
- Recognize the limits of mathematical and statistical methods.

### 3. **NATURAL SCIENCE:**

Students will demonstrate:

- an understanding of the methods scientists use to explore natural phenomena, including observation, hypothesis development, measurement and data collection, experimentation, evaluation of evidence, and employment of mathematical analysis; **and**
- the application of scientific data, concepts, and models in one of the natural sciences.

### 4. **SOCIAL SCIENCE:**

Students will demonstrate:

- an understanding of the methods social scientists use to explore social phenomena, including observation, hypothesis development, measurement and data collection, experimentation, evaluation of evidence, and employment of mathematical and interpretive analysis; **and**
- knowledge of major concepts, models, and issues of at least one discipline in the social sciences.

### 5. **THE ARTS:**

Students will demonstrate an understanding of at least one principal form of artistic expression and the creative process inherent therein.

### 6. **HUMANITIES GROUP:**

#### **Humanities:**

Students will demonstrate knowledge of the conventions and methods of at least one of the humanities, in addition to those encompassed by other knowledge areas required by the general education program.

#### **American History:**

Students will demonstrate:

- knowledge of a basic narrative of American history (political, economic, social, and cultural), including knowledge of the unity and diversity in American society;
- knowledge of common institutions in American society and how they have affected different groups; **and**
- an understanding of America's evolving relationship with the rest of the world.

#### **Western Civilization:**

Students will:

- demonstrate knowledge of the development of the distinctive features of the history, institutions, economy, society, culture, etc., of Western civilization; **and**
- relate the development of Western civilization to that of other regions of the world.

### 7. **LANGUAGES AND CULTURES:**

#### **Foreign Language:**

Students will demonstrate:

- basic proficiency in the understanding and use of a foreign language; **and**
- knowledge of the distinctive features of culture(s) associated with the language they are studying.

#### **Other World Civilizations:**

Students will:

- o demonstrate knowledge of **either**:  
a broad outline of world history; **or**  
the distinctive features of the history, institutions, economy, society, culture, etc., of one non-Western civilization;
- o relate the development of Western civilization to that of other regions of the world.

## 8. HEALTH AND WELLNESS:

Students will demonstrate:

- o positive health and wellness concepts and practices; **and**
- o an understanding of how such practices contribute to mental and physical well-being.

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For updates during 2011–2013, please visit

[www.purchase.edu/departments/academicprograms/CoreCurriculum/](http://www.purchase.edu/departments/academicprograms/CoreCurriculum/).

### **The Core Curriculum: Courses That Fulfill Core Curriculum Requirements**

Approved undergraduate courses in each core curriculum category are offered in a variety of disciplines and levels. To find courses that fulfill a particular core curriculum requirement, students can:

1. search the course schedule each semester, including Winter Session and Summer Session, at [studentservices.purchase.edu](http://studentservices.purchase.edu)
2. refer to [www.purchase.edu/winter](http://www.purchase.edu/winter) for current or upcoming online Winter Session courses offered by School of Liberal Studies & Continuing Education
3. refer to the Summer Session catalog, published by School of Liberal Studies & Continuing Education and available at [www.purchase.edu/ce](http://www.purchase.edu/ce)
4. consult their faculty advisor, the chair or director of their school or conservatory, the Advising Center, or the registrar
5. refer to SUNY's "General Education Requirement Approved Course Listing, by Campus," which includes Purchase core curriculum courses that satisfy SUNY general education requirements. This list is available at: [www.suny.edu/provost/GeneralEducation/CourseList/mastercampuslist.cfm](http://www.suny.edu/provost/GeneralEducation/CourseList/mastercampuslist.cfm)

#### **Please note:**

1. An independent study cannot be used to fulfill a core curriculum requirement.
2. A grade of D is acceptable in a course used to fulfill a core curriculum requirement.
3. A course used to fulfill a core curriculum requirement cannot be taken on a pass/no credit (P/NC) basis.

**For additional questions on courses that fulfill core curriculum requirements**, call or e-mail:

Noreen Mante  
Senior Transfer Credit and Degree Audit Advisor  
(914) 251-6311  
[CreditEvaluator@purchase.edu](mailto:CreditEvaluator@purchase.edu)

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For updates during 2011–2013, please visit

[www.purchase.edu/departments/academicprograms/CoreCurriculum/](http://www.purchase.edu/departments/academicprograms/CoreCurriculum/).

### **The Core Curriculum: Freshman Seminars and General Core Curriculum Courses**

Approved undergraduate courses in each core curriculum category are offered in a variety of disciplines and levels. (For more information, refer to [courses that fulfill core curriculum requirements](#).)

#### **Required Freshman Seminars**

## **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.*

**Note:** Required for incoming freshmen and selected transfer students in the B.A. and B.S. degree programs (excluding the liberal studies B.A.), as well as freshmen who have not yet declared their major. (All incoming freshmen in the School of Art+Design take [VIS 1030/Art+Design Freshman Seminar](#) in their freshman year, as part of their major requirements.)

## **General Core Curriculum Courses**

The following are general core curriculum courses that do not fall under a particular discipline:

### **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.

[College Writing AP Policy for Freshmen](#) (Academic Policies section)

## **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](#); individual descriptions are published by the Advising Center and distributed in FRS 1030/Freshman Seminar: Liberal Arts and Sciences.

## **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.

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For updates during 2011–2013, please visit

[www.purchase.edu/departments/academicprograms/CoreCurriculum/CourseDescriptions.aspx](http://www.purchase.edu/departments/academicprograms/CoreCurriculum/CourseDescriptions.aspx).

## **The Core Curriculum: Math Fluency and Foreign Language Placement Guidelines**

### **Math Fluency**

Please note that certain courses require either a prerequisite of college-level algebra or an appropriate



placement score, which can be met by any 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 College Algebra or an equivalent course at an accredited college

Students must fulfill this requirement before enrolling in any course with a math fluency prerequisite.

### **Foreign Language Placement**

All students are required to complete the College's online foreign language placement exam before enrolling in any level of a language.

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For updates during 2011–2013, please visit

[www.purchase.edu/departments/academicprograms/CoreCurriculum/](http://www.purchase.edu/departments/academicprograms/CoreCurriculum/).

### **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.

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For additional information and updates during 2011–2012, please 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. One to two credits in health and wellness, currently required in the [undergraduate core curriculum](#) at Purchase College, may be earned through approved physical education courses 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.

### **Athletic Facilities**

The modern gymnasium houses a six-lane pool with a 13.5-foot diving well and four diving boards, a state-of-the-art fitness center, three basketball courts, four racquetball courts, two squash courts, and two indoor batting cages. 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 a 3.1-mile running loop; and expansive athletic fields, including baseball and softball diamonds, which are the sites for outdoor intramural and intercollegiate competition.

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For updates during 2011–2013 and information on the intercollegiate athletics, intramural, and recreation/fitness programs, please 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.

### **Fencing II**

**PED 1025** / 2 credits / Spring

Applying the fundamental principles learned in PED 1020, students examine more detailed actions while refining the basics. The course covers advanced techniques, such as the glissade, the gain, and intercepting and yielding parries and time thrusts. During the assaults, students discover how controlling the blade, distance, and timing ensures success. The northern Italian dueling saber is introduced in the last part of the course.

**Prerequisite:** PED 1020 or permission of instructor

### **Sabre Fencing**

**PED 1035 / 2 credits / Spring**

An introductory class in classical Italian sabre fencing, focusing on sabre fundamentals: the guard, the lunge, basic footwork, attacks, defenses, and sabre technique. Toward the end of the class, students participate in sabre fencing bouts and learn sabre strategy.

**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 rewoven figure-8 knot, competently belay a climber, and demonstrate proper use of belay and climbing commands.

**Volleyball****PED 1090 / 1 credit / Spring**

Students learn advanced volleyball skills, such as set up, blocking, passing, spiking, overhead serve, digging, basic strategy, and court technique. Playing the game is emphasized as much as possible.

**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.

### **Latin and International Dance**

**PED 1435** / 2 credits / Spring

Students learn a vast array of dance fundamentals as well as communication and cooperation skills used to lead and follow in a dance. Styles include salsa, merengue, bachata, tango, and swing. World dance styles are compared and contrasted while increasing stamina and fitness levels. Students also explore the history of the international music and dance styles that are used during class.

### **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).

### **Zumba Dance Fitness**

**PED 1445** / 2 credits / Spring

Zumba is a dance-fitness program based on international rhythms, featuring interval training to tone and sculpt the body while burning fat. Students monitor the effects of dance and toning through periodic weigh-ins and taking of body measurements. The history of the world music and dance styles that are used during class is also explored.

### **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** / 1 credit / 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.

### **Introduction to Health Science/Human Performance**

**PED 1565** / 2 credits / Fall

An introduction to the basics of nutrition, anatomy, physiology, biomechanics, injury prevention, and the impact of these elements on human performance. Lectures and class activities are followed by instruction in exercise techniques and physical training activities geared toward improving human performance. Several guest lectures are included on the topics mentioned above. Designed for athletes, dancers, and anyone interested in improving their physical performance.

### **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 acupuncture, Chi therapy, breathing and meditation, nature walks, low-impact exercise, multisensory therapies).

### **Aerobic Conditioning**

**PED 1605** / 1 credit / Spring

Designed for students who are interested in improving their total fitness via aerobic-based conditioning. This course seeks to improve each student's level of cardiovascular fitness and involves a variety of aerobic

activities. Students are given opportunities to design and practice their own routines and programs. Proper stretching techniques, basic conditioning principles, and fitness assessments are also included.

### **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.

### **Wellness Strategies**

**PED 1645** / 2 credits / Spring

Through readings, lectures, and discussions, students explore a personal wellness vision, identify behaviors to change in their lives, and discover an integral "why" for behavior change. Students also set cognitive and behavioral goals; identify obstacles, strategies, and solutions; and move through stages of change at their own pace with instructor's guidance and facilitation. This course follows the American College of Sports Medicine wellness-coaching guidelines.

### **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** / 2 credits / Every semester

In this full-semester course, students learn about the history and development of the Pilates body conditioning method, as well as basic Pilates mat exercise workout routines. Topics include the six major principles of the Pilates body conditioning method, the five characteristics of the mind, and the "Powerhouse" and core stabilization development and its importance in physical conditioning. Students apply these concepts in their workouts.

### **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](#) (School of Liberal Arts and Sciences) 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 2011–2013, please visit [www.purchase.edu/departments/PhysicalEducation/](http://www.purchase.edu/departments/PhysicalEducation/).

## **Courses Offered by Student Affairs (IDI)**

### **ESL COURSES**

The following ESL courses are offered through the [Learning Center](#) in Student Affairs:

#### **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, please refer to the [ESL Proficiency Requirements](#) in the Academic Policies section of this catalog. For updates on ESL courses during 2011–2013, please visit the Learning Center at [www.purchase.edu/departments/learningcenter/](http://www.purchase.edu/departments/learningcenter/).

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## **COURSES FOR STUDENTS INTERESTED IN STUDY ABROAD**

The following course is offered through the Office of International Programs and Services in Student Affairs:

### **Going Global: Intercultural Communication**

**IDI 2030** / 1 credit / Every semester

Introduces students to the basic concepts of intercultural communication in an international context. Topics include communication styles, international cultural factors, cross-cultural adjustment, and global citizenship. Globalization is discussed in the context of international understanding, and students correspond with others abroad to enhance their insights. This course is particularly useful for students thinking about studying abroad. *Grading is on a pass/no credit basis.*

For updates on courses offered by the Office of International Programs and Services during 2011–2013, please visit [www.purchase.edu/Departments/International/](http://www.purchase.edu/Departments/International/).

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## **PEER ADVISING COURSES**

The following course is offered through the [Advising Center](#) in Student Affairs:

### **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 2011–2013, please visit [www.purchase.edu/departments/advisingcenter/](http://www.purchase.edu/departments/advisingcenter/).

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## **LEADERSHIP COURSES**

The following course is offered by the Office of Student Life and Community Partnerships 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 courses and service learning internships offered by the Office of Student Life and Community Partnerships during 2011–2013, please visit [www.purchase.edu/CampusLifeAndAthletics/studentlife/lead/academiccourses.aspx](http://www.purchase.edu/CampusLifeAndAthletics/studentlife/lead/academiccourses.aspx).

## **Academic Resources**

[Academic Resource Center](#) (Advising and Learning Centers)

[Library](#)

### **Related Campus Resources:**

[Bookstore](#):

[www.purchasebookstore.net](http://www.purchasebookstore.net)

[Campus Technology Services](#):

[www.purchase.edu/Departments/CTS/](http://www.purchase.edu/Departments/CTS/)

[Career Development Center](#):

[www.purchase.edu/Departments/CareerDevelopment/](http://www.purchase.edu/Departments/CareerDevelopment/)

[Center for Production Services](#):

[www.purchase.edu/Departments/CIR/](http://www.purchase.edu/Departments/CIR/)

[Children's Center](#):

[www.tccpc.org](http://www.tccpc.org)

[International Programs & Services](#):

[www.purchase.edu/Departments/International/](http://www.purchase.edu/Departments/International/)

[Moodle](#) (learning management system):

<https://moodle.purchase.edu/moodle/login/index.php>

[Neuberger Museum of Art](#):

[www.neuberger.org](http://www.neuberger.org)

[Office of the Registrar](#):

[www.purchase.edu/Departments/Registrar/](http://www.purchase.edu/Departments/Registrar/)

[Special Student Services](#):

[www.purchase.edu/Departments/SpecialStudentServices/](http://www.purchase.edu/Departments/SpecialStudentServices/)

[The Performing Arts Center](#):

[www.artscenter.org](http://www.artscenter.org)

## **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 2011–2013, please 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 (OWL); 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 individual 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 2011–2013, please visit [www.purchase.edu/departments/learningcenter/](http://www.purchase.edu/departments/learningcenter/).

## **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 more than 240,000 print volumes. The rapidly growing digital library provides on- and off-campus access to a wide range of electronic resources in a variety of subject areas, including full-text access to more than 53,000 electronic journals, magazines, 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 in several areas of the Library, including an Information Commons, computer labs, "smart" classrooms, and computer areas specifically designed for group work. An advanced 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. In addition to in-person research assistance, the Library provides 24/7 online chat reference and a text-message reference service. The Library also has an active instructional program, which is integrated within the College's curriculum and designed to produce an information-literate student body.

For additional information and updates during 2011–2013, please visit [www.purchase.edu/departments/library/](http://www.purchase.edu/departments/library/).

## **Academic Calendar**

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Academic Year 2011–2012

Academic Year 2012–2013

## 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).

The hours of in-person registration and add/drop for the Fall and Spring semesters are circulated in advance to the campus community by the Office of the Registrar.

Please refer to the [winter session](#) and [summer session](#) sites at [www.purchase.edu/ce](http://www.purchase.edu/ce) for session dates and class holidays, which are determined and published annually (by October for winter session and March for summer session) by the School of Liberal Studies & Continuing Education.

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: 2011–12

Fall 2011 | Spring 2012

### Academic year 2011–12 at a glance:

**Fall 2011 semester:** Mon., Aug. 29–Fri., Dec. 16, 2011

**Final exam week:** Mon., Dec. 12–Fri., Dec. 16, 2011

Winter break: Sat., Dec. 17, 2011–Tues., Jan. 24, 2012

Refer to winter session at [www.purchase.edu/ce](http://www.purchase.edu/ce) for the online winter session dates.

**Spring 2012 semester:** Wed., Jan. 25–Tues., May 15, 2012

**Final exam week:** Wed., May 9–Tues., May 15, 2012

**Commencement:** Fri., May 18, 2012

### Class holidays:

1. **Labor Day:** Mon., Sept. 5, 2011
2. **Yom Kippur** (begins at sundown Fri., Oct. 7): No classes Sat., Oct. 8
3. **Tues., Oct. 25, 2011:** No classes
4. **Thanksgiving Recess:** Wed., Nov. 23–Sun., Nov. 27, 2011 (no classes)
5. **Spring Recess:** Sat., March 31–Sun., April 8 (no classes)\*

*\*Passover, Good Friday, and Easter fall during Spring Recess*

**Please note:** In Fall 2011, Rosh Hashanah, Columbus Day, and Veterans Day are not official class holidays. In Spring 2012, President's Day is not an official class holiday.

Fall 2011 Detailed Calendar:		
<a href="#">July</a>   <a href="#">Aug.–Sept.</a>   <a href="#">Oct.</a>   <a href="#">Nov.</a>   <a href="#">Dec.</a>		
July 2011		
July		<b>Orientation:</b> Please visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for the 2011 dates of New Student Orientation, along with detailed information.
August–Sept. 2011		
Aug. 27–28	Sat.–Sun.	New students move into on-campus residences on Sat., Aug. 27; returning students move in on Sun., Aug. 28.

		Please visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for the dates of New Student Orientation and Welcome Days.
Aug. 29	Mon.	<b>Fall 2011 classes begin</b>
Aug. 29–Sept. 2	Mon.–Fri.	Add/drop period for all students  Late in-person registration [\$30 late fee] for nonmatriculated (Continuing Education) students
Sept. 2	Fri.	Last day to submit NY State residency application to the Office of the Registrar
Sept. 5	Mon.	<b>Labor Day:</b> No classes
Sept. 6	Tues.	Senior citizen in-person registration
Sept. 16	Fri.	Last day to apply for Pass/No Credit (P/NC) option
Sept. 29	Thurs.	Rosh Hashanah (begins at sundown Wed., Sept. 28): Classes are in session
<b>October 2011</b>		
Oct. 8	Sat.	<b>Yom Kippur</b> (begins at sundown Fri., Oct. 7): No classes on Sat., Oct. 8
Oct. 10	Mon.	Columbus Day: Classes are in session
Oct. 10–21	Mon.–Fri.	Midterm warnings due for Liberal Arts & Sciences students in academic difficulty
Oct. 25	Tues.	<b>No classes</b>
<b>November 2011</b>		
Nov. 1	Tues.	Last day to withdraw from Fall 2011 courses without academic penalty ("W" grade)
Nov. 7–11	Mon.–Fri.	Advising week
Nov. 11	Fri.	Veterans Day: Classes are in session
Nov. 14	Mon.	<b>Spring 2012 registration begins</b> for matriculated students; refer to the Spring 2012 Registration Guide for schedule
Nov. 23–27	Wed.–Sun.	<b>Thanksgiving Recess:</b> No classes; Residence Halls close at 9 a.m. on Nov. 23 and re-open at 2 p.m. on Nov. 27
Nov. 28	Mon.	Spring 2012 late registration [\$30 late fee] for all matriculated students
<b>December 2011</b>		
Dec. 12–16	Mon.–Fri.	Final exam week ( <a href="#">schedule</a> )
Dec. 16	Fri.	<b>Last day of Fall 2011 classes</b>  Last day for Jan. 2012 graduates to submit senior or master's projects to the Library  On-campus residences close at 7 p.m. for winter break
Dec. 21	Wed.	Last day for faculty to submit Fall 2011 grades [deadline for resolution of Incomplete grades: Jan. 18, 2012]
<b>Spring 2012 Detailed 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 2012</b>		
Jan. 16	Mon.	Martin Luther King Day: Some offices close
Jan. 18	Wed.	Last day for faculty to resolve Fall 2011 Incomplete ["I"] grades

Jan. 23–24	Mon.–Tues.	New students move into on-campus residences on Mon., Jan. 23, 1–4 p.m.; returning residents move in on Tues., Jan. 24, 10 a.m.
Jan. 25	Wed.	<b>Spring 2012 classes begin</b>
Jan. 25–31	Wed.–Tues.	Add/drop period for all students  Late in-person registration [\$30 late fee] for nonmatriculated (Continuing Education) students
Jan. 31	Tues.	Last day to submit NY State residency application to the Office of the Registrar
<b>February 2012</b>		
Feb. 1	Wed.	Senior citizen in-person registration
Feb. 14	Tues.	Last day to apply for Pass/No Credit (P/NC) option
Feb. 20	Mon.	President's Day: Classes are in session
<b>March 2012</b>		
Mar. 12–23	Mon.–Fri.	Midterm warnings due for Liberal Arts & Sciences students in academic difficulty
Mar. 27	Tues.	Last day to withdraw from Spring 2012 courses without academic penalty ("W" grade)
Mar. 30	Fri.	Residence Halls close at 7 p.m. for Spring Recess
Mar. 31	Sat.	<b>Spring Recess:</b> No classes (continues through Sun., April 8)
<b>April 2012</b>		
April 1–8	Sun.–Sun.	<b>Spring Recess continues:</b> No classes; Residence Halls re-open at 2 p.m. on Sun., April 8
April 9–13	Mon.–Fri.	Advising week
April 16	Mon.	<b>Fall 2012 registration begins</b> for matriculated students; refer to the Fall 2012 Registration Guide for schedule
April 30	Mon.	Fall 2012 late registration [\$30 late fee] for all matriculated students
<b>May 2012</b>		
May 9–15	Wed.–Tues.	Final exam week ( <a href="#">schedule</a> )
May 15	Tues.	<b>Last day of Spring 2012 classes</b>  Last day for May 2012 graduates to submit senior or master's projects to the Library
May 16	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 16, whichever comes first
May 18	Fri.	<b>Commencement</b>
May 19	Sat.	On-campus residences close at 10 a.m. for all graduates
May 21	Mon.	Last day for faculty to submit Spring 2012 grades [deadline for resolution of Spring 2012 Incomplete grades: June 18, 2012]
<b>June 2012</b>		
June 18	Mon.	Last day for faculty to resolve Spring 2012 Incomplete ("I") grades

## Academic Calendar: 2012–13

## Academic year 2012–13 at a glance:

**Fall 2012 semester:** Tues., Sept. 4–Fri., Dec. 21, 2012

**Final exam week:** Mon., Dec. 17–Fri., Dec. 21, 2012

Winter break: Sat., Dec. 22, 2012–Tues., Jan. 22, 2013

Refer to winter session at [www.purchase.edu/ce](http://www.purchase.edu/ce) for the online winter session dates.

**Spring 2013 semester:** Wed., Jan. 23–Tues., May 14, 2013

**Final exam week:** Wed., May 8–Tues., May 14, 2013

**Commencement:** Fri., May 17, 2013

## Class holidays:

1. **Election Day:** Tues., Nov. 6, 2012 (no classes)
2. **Thanksgiving Recess:** Wed., Nov. 21–Sun., Nov. 25, 2012 (no classes)
3. **Spring Recess:** Sat., March 23–Sun., March 31 (no classes)\*

*\*Passover, Good Friday, and Easter fall during Spring Recess*

**Please note:** In Fall 2012, Rosh Hashanah, Yom Kippur, Columbus Day, and Veterans Day are not official class holidays. In Spring 2013, President's Day is not an official class holiday.

<b>Fall 2012 Detailed Calendar:</b>		
<a href="#">July–Aug.</a>   <a href="#">Sept.</a>   <a href="#">Oct.</a>   <a href="#">Nov.</a>   <a href="#">Dec.</a>		
<b>July–August 2012</b>		
July–Aug.		<b>Orientation:</b> Please visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for the 2012 dates of New Student Orientation, along with detailed information.
<b>Sept. 2012</b>		
Sept. 2–3	Sun.–Mon.	New students move into on-campus residences on Sun., Sept. 2; returning students move in on Labor Day, Mon., Sept. 3.  Please visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for the dates of New Student Orientation and Welcome Days.  <b>Labor Day</b> , Mon., Sept. 3: Some offices close
Sept. 4	Tues.	<b>Fall 2012 classes begin</b>
Sept. 4–10	Tues.–Mon.	Add/drop period for all students  Late in-person registration [\$30 late fee] for nonmatriculated (Continuing Education) students
Sept. 10	Mon.	Last day to submit NY State residency application to the Office of the Registrar
Sept. 11	Tues.	Senior citizen in-person registration
Sept. 17	Mon.	Rosh Hashanah (begins at sundown on Sun., Sept. 16): Classes are in session
Sept. 24	Mon.	Last day to apply for Pass/No Credit (P/NC) option
Sept. 25–26	Tues.–Wed.	Yom Kippur (begins at sundown on Tues., Sept. 25): Classes are in session
<b>October 2012</b>		
Oct. 8	Mon.	Columbus Day: Classes are in session
Oct. 15–26	Mon.–Fri.	Midterm warnings due for Liberal Arts & Sciences students in academic difficulty

November 2012		
Nov. 5	Mon.	Last day to withdraw from Fall 2012 courses without academic penalty ("W" grade)
Nov. 5–9	Mon.–Fri.	Advising week (no classes on Tues., Nov. 6: Election Day)
Nov. 11	Sun.	Veterans Day
Nov. 12	Mon.	<b>Spring 2013 registration begins</b> for matriculated students; refer to the Spring 2013 Registration Guide for schedule
Nov. 21–25	Wed.–Sun.	<b>Thanksgiving Recess:</b> No classes; Residence Halls close at 9 a.m. on Nov. 21 and re-open at 2 p.m. on Nov. 25
Nov. 26	Mon.	Spring 2013 late registration [\$30 late fee] for all matriculated students
December 2012		
Dec. 17–21	Mon.–Fri.	Final exam week ( <a href="#">schedule</a> )
Dec. 21	Fri.	<b>Last day of Fall 2012 classes</b>  Last day for Jan. 2013 graduates to submit senior or master's projects to the Library  On-campus residences close at 7 p.m. for winter break
Dec. 26	Wed.	Last day for faculty to submit Fall 2012 grades [deadline for resolution of Incomplete grades: Jan. 22, 2013]

Spring 2013 Detailed Calendar:		
<a href="#">Jan.</a>   <a href="#">Feb.</a>   <a href="#">Mar.</a>   <a href="#">April</a>   <a href="#">May</a>   <a href="#">June</a>		
January 2013		
Jan. 21–22	Mon.–Tues.	New students move into on-campus residences on Mon., Jan. 21, 1–4 p.m.; returning residents move in on Tues., Jan. 22, 10 a.m.  <b>Martin Luther King Day</b> , Mon., Jan. 21: Some offices close
Jan. 22	Tues.	Last day for faculty to resolve Fall 2012 Incomplete ["I"] grades
Jan. 23	Wed.	<b>Spring 2013 classes begin</b>
Jan. 23–29	Wed.–Tues.	Add/drop period for all students  Late in-person registration [\$30 late fee] for nonmatriculated (Continuing Education) students
Jan. 29	Tues.	Last day to submit NY State residency application to the Office of the Registrar
Jan. 30	Wed.	Senior citizen in-person registration
February 2013		
Feb. 12	Tues.	Last day to apply for Pass/No Credit (P/NC) option
Feb. 18	Mon.	President's Day: Classes are in session
March 2013		
Mar. 4–15	Mon.–Fri.	Midterm warnings due for Liberal Arts & Sciences students in academic difficulty
Mar. 22	Fri.	Residence Halls close at 7 p.m. for Spring Recess
Mar. 23–31	Sat.–Sun.	<b>Spring Recess:</b> No classes; Residence Halls re-open at 2 p.m. on Sun., March 31

<b>April 2013</b>		
April 2	Tues.	Last day to withdraw from Spring 2013 courses without academic penalty ("W" grade)
April 8–12	Mon.–Fri.	Advising week
April 15	Mon.	<b>Fall 2013 registration begins</b> for matriculated students; refer to the Fall 2013 Registration Guide for schedule
April 29	Mon.	Fall 2013 late registration [\$30 late fee] for all matriculated students
<b>May 2013</b>		
May 8–14	Wed.–Tues.	Final exam week ( <a href="#">schedule</a> )
May 14	Tues.	<b>Last day of Spring 2013 classes</b>
May 15	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 15, whichever comes first
May 17	Fri.	<b>Commencement</b>  Last day for May 2013 graduates to submit senior or master's projects to the Library
May 18	Sat.	On-campus residences close at 10 a.m. for all graduates
May 20	Mon.	Last day for faculty to submit Spring 2013 grades [deadline for resolution of Spring 2013 Incomplete grades: June 17, 2013]
<b>June 2013</b>		
June 17	Mon.	Last day for faculty to resolve Spring 2013 Incomplete ("I") grades

## Academic Policies

### Academic Requirements for Degree Programs:

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[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.)

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[Transfer Credit Policy: M.A., M.F.A., and M.M. Degree Programs](#)

[Internal Transfer: Policy and Procedures](#)

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[Declaring a Major\\*](#)

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\*B.A. and B.S. degree programs

### **Grading Policies:**

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### **Satisfactory Academic Progress:**

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[Professional Standards: B.F.A., Mus.B., M.F.A., and M.M. Degree Programs](#)  
[- Program Progress and Professional Standards:](#)  
Conservatories of Dance, Music, and Theatre Arts;  
School of Art+Design; School of Film and Media  
Studies: Film B.F.A. Program  
[Academic Review Committee and Midterm Warning](#)  
[Academic Probation](#)  
[Suspension](#)

### **Leaves of Absence, Withdrawals, and Dismissals:**

[Academic Leaves](#)  
[Medical Leaves](#)  
[Personal Leaves](#)  
[Notes for All Leaves](#)  
[Withdrawal From the College](#)  
[Academic Dismissal](#)

### **Academic Records:**

[Overview](#)  
[Policies Governing Student Records](#) (FERPA)

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Please refer to [Appendix A](#) for selected highlights of other College policies affecting students. Students and other interested parties should refer to the following for additional information and updates during 2011–2013:

[Student Handbook](#) ([www.purchase.edu/studenthandbook](http://www.purchase.edu/studenthandbook))  
[College Policies](#) ([www.purchase.edu/policies](http://www.purchase.edu/policies))

### **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 2011–2012 and 2012–2013 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 (for example, winter session and 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 B.F.A. and Mus.B. degree 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 Degrees**

### **Bachelor of Arts (B.A.) and Bachelor of Science (B.S.) Degrees**

1. Earn a minimum of 120 credits, 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 core curriculum/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, at least 30 of which must be 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 core curriculum/general education requirements.
4. Complete all requirements for the major.
5. Earn a minimum 2.0 cumulative GPA at Purchase College.

\*The specific number of credits required for each performing arts major is listed under each major's academic requirements in the Academic Programs section of this catalog.

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For updates during 2011–2013, please visit [www.purchase.edu/Departments/Registrar/graduation.aspx](http://www.purchase.edu/Departments/Registrar/graduation.aspx).

## **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 by the Office of Student Affairs in the annual Student Handbook ([www.purchase.edu/studenthandbook](http://www.purchase.edu/studenthandbook)). The policy on academic and professional integrity is also available on the College Policies site ([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 on the College Policies site ([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 100 (Internet) or higher *or*
- b. have an IELTS score of 7.5 *or*
- c. have completed two semesters of college-level English composition with grades of B or higher.

Students in the following categories are also required to attend an ESL Summer Program:

- a. TOEFL score is lower than 550 (written) or 213 (computer) or 80 (Internet) *or*
- b. IELTS score is lower than 6.5 *or*
- c. TOEFL or IELTS scores are unavailable at the time of acceptance

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, please 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  $\frac{2}{3}$  of a semester credit; for example, 5 quarter credits equal  $3\frac{1}{3}$  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).

Any updates during 2011–2013 to this general external transfer policy for B.A. and B.S. degree programs will be available at [www.purchase.edu/Departments/Registrar/transfercreditinformation.aspx](http://www.purchase.edu/Departments/Registrar/transfercreditinformation.aspx).

### **School of Art+Design: B.S. Program in Visual Arts**

Undergraduate students may transfer a maximum of 20 studio art credits and 8 art history credits. All upper-level courses required for the B.S. major in the School of Art+Design must be completed at Purchase College. Please note that art credits from other schools are not automatically transferable. Visual arts studio credit is awarded only:

- a. for those arts courses, in which the student has earned a grade of C or higher, that can be considered 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.

Any updates during 2011–2013 to this Art+Design transfer policy will be available at [www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Transfer.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Transfer.aspx).

### **Transfer Credit Policy: B.F.A. and Mus.B. Degree Programs**

Undergraduate B.F.A. degree programs in the Conservatory of Theatre Arts 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 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 head (faculty coordinator) and the director of the Conservatory of Music.

**Conservatory of Theatre Arts (B.F.A. only):** 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.

**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. All upper-level courses required for the B.F.A. majors in the School of Art+Design must be completed at Purchase College. Please note that art credits from other schools are not automatically transferable. 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 can be considered 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.

Additional information on the Art+Design transfer policy is available under [Transfer Students](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Transfer.aspx) on the School of Art+Design site ([www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Transfer.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Transfer.aspx)).

## **Transfer Credit Policy: M.A., M.F.A., and M.M. Degree Programs**

A maximum of 9 graduate-level credits may be accepted in transfer to an M.A. or M.M. degree program at Purchase College. Transfer credits are not accepted in the M.F.A. degree programs.

All students in these programs, regardless of credits transferred, must satisfy all academic requirements (or their equivalencies). The College determines the number and type of transferable credits 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 credit equals  $\frac{2}{3}$  of a semester credit; for example, 5 quarter credits equal  $3\frac{1}{3}$  semester credits.
2. Grades of B or higher are accepted in transfer credit.
3. Credits can be accepted only from accredited institutions. This includes accredited proprietary schools.
4. Courses taught elsewhere for 3 credits, which are taught at Purchase for 4 credits, will transfer as 3 credits.

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Any updates during 2011–2013 will be available at [www.purchase.edu/Departments/Registrar/transfercreditinformation.aspx](http://www.purchase.edu/Departments/Registrar/transfercreditinformation.aspx).

## **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 director 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 chair or director of their intended program. (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. a portfolio
- c. a student copy of their transcript
- 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 director.

For additional information, a downloadable application form, and any updates on the Art+Design policy during 2011–2013, please refer to [Transfer Students](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Transfer.aspx) on the School of Art+Design site ([www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Transfer.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Transfer.aspx)).

## **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 chair or director by:

- a. students in the performing arts B.F.A. and Mus.B. degree programs who wish to register for more than 22 credits (a maximum of 30 credits is allowed each semester); and
- b. students in all other undergraduate degree programs who wish to register for more than 18 credits (a maximum of 24 credits is allowed each semester).

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). Overloads are not permitted in winter session. Given the intensive pace of winter session courses, all students are limited to one 4-credit course; no exceptions will be considered.

Undergraduate students who pursue fewer than 12 credits (and graduate students who pursue fewer than 9 credits) per semester have part-time status. Part-time matriculated students meet the same admission and degree requirements as full-time matriculated students. *Students who wish to pursue part-time studies should consult with the chair or director and the board of study to determine whether a part-time program is available.*

## **The Freshman Year and Freshman-Year Withdrawal Policy**

Freshmen in the B.A. and B.S. degree programs, and freshmen who have not declared their major, normally complete from three to seven general education courses, depending on their program of study. Freshmen in the B.F.A. and Mus.B. degree programs normally complete two to three general education courses as well as foundation courses within their discipline.

### **Freshman Seminar**

FRS 1030/Freshman Seminar is required for incoming freshmen and selected transfer students in the B.A. and B.S. degree programs (excluding the liberal studies B.A.), as well as freshmen who have not declared their major. All incoming freshmen in the School of Art+Design take VIS 1030/Art+Design Freshman Seminar in their freshman year.

### **Freshman-Year Withdrawal Policy**

Because the freshman program is carefully planned to provide a foundation for further academic study at Purchase College, freshmen may not withdraw from any freshman-year course without the permission of both the student's advisor and the associate dean of the School of Liberal Arts and Sciences or the associate dean of the School of the Arts.

Freshmen in the B.A. and B.S. degree programs—and freshmen who have not declared their major—who fail their freshman "humanities group" course and LWR 1110/College Writing are subject to academic dismissal at the end of the first semester.

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For updates during 2011–2013, please visit

[www.purchase.edu/Departments/AcademicPrograms/CoreCurriculum/freshman-withdrawal.aspx](http://www.purchase.edu/Departments/AcademicPrograms/CoreCurriculum/freshman-withdrawal.aspx).

## **College Writing AP Policy for Freshmen**

A score of 4 or higher on either the *Advanced Placement Literature and Composition* exam or the *Advanced Placement Language and Composition* exam satisfies the Basic Communication requirement. Students who have received a score of 3 on either of these exams will receive 6 liberal arts elective credits for their score, but will still be required to enroll in College Writing.

- Freshman students in the B.A. and B.S. degree programs (and students who have not yet declared a major) who have received a score of 3 will enroll in a College Writing section during the spring semester of their freshman year.
- Freshman students in the B.F.A. and Mus.B. programs who have received a score of 3 will be placed in a College Writing section in either the fall or spring of their freshman year, depending on their major.

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For updates during 2011–2013, please visit

[www.purchase.edu/Departments/AcademicPrograms/CoreCurriculum/CollegeWriting-APpolicy.aspx](http://www.purchase.edu/Departments/AcademicPrograms/CoreCurriculum/CollegeWriting-APpolicy.aspx).

## **Declaring a Major**

### **B.A. and B.S. Degree Programs**

Students who have not declared a major are strongly encouraged to meet with a staff member in the Advising Center for guidance in selecting a major. By the time students have completed 45 credits, they are expected to choose a major. Forms for declaring a major are available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar) (under “Forms”) and in the Office of the Registrar.

For related information, please 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 undergraduate minors—typically five courses, or 18–25 credits of coursework—are offered in many areas of study. After choosing a major, any student interested in pursuing a minor should carefully review the requirements for the minor before applying. An Application for a Program of Minor Study, available 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, and winter session registration begins in the middle of the fall semester.

## **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**

New York State Education Law § 224-a: Students unable because of religious beliefs to register or attend classes on certain days.

1. No person shall be expelled from or be refused admission as a student to an institution of higher education for the reason that he or she is unable, because of his or her religious beliefs, to register or attend classes or to participate in any examination, study or work requirements on a particular day or days.
2. Any student in an institution of higher education who is unable, because of his or her religious beliefs, to attend classes on a particular day or days shall, because of such absence on the particular day or days, be excused from any examination or any study or work requirements.
3. It shall be the responsibility of the faculty and of the administrative officials of each institution of higher education to make available to each student who is absent from school, because of his or her religious beliefs, an equivalent opportunity to register for classes or make up any examination, study or work requirements which he or she may have missed because of such absence on any particular day or days. No fees of any kind shall be charged by the institution for making available to the said student such equivalent opportunity.
4. If registration, classes, examinations, study or work requirements are held on Friday after 4:00 p.m. or on Saturday, similar or makeup classes, examinations, study or work requirements or opportunity to register shall be made available on other days, where it is possible and practicable to do so. No special fees shall be charged to the student for these classes, examinations, study or work requirements or registration held on other days.

5. In effectuating the provisions of this section, it shall be the duty of the faculty and of the administrative officials of each institution of higher education to exercise the fullest measure of good faith. No adverse or prejudicial effects shall result to any student because of his or her availing himself or herself of the provisions of this section.
6. Any student, who is aggrieved by the alleged failure of any faculty or administrative officials to comply in good faith with the provisions of this section, shall be entitled to maintain an action or proceeding in the supreme court of the county in which such institution of higher education is located for the enforcement of his or her rights under this section.
  - a. It shall be the responsibility of the administrative officials of each institution of higher education to give written notice to students of their rights under this section, informing them that each student who is absent from school, because of his or her religious beliefs, must be given an equivalent opportunity to register for classes or make up any examination, study or work requirements which he or she may have missed because of such absence on any particular day or days. No fees of any kind shall be charged by the institution for making available to such student such equivalent opportunity.
7. As used in this section, the term "institution of higher education" shall mean any institution of higher education, recognized and approved by the regents of the university of the state of New York, which provides a course of study leading to the granting of a post-secondary degree or diploma. Such term shall not include any institution which is operated, supervised or controlled by a church or by a religious or denominational organization whose educational programs are principally designed for the purpose of training ministers or other religious functionaries or for the purpose of propagating religious doctrines. As used in this section, the term "religious belief" shall mean beliefs associated with any corporation organized and operated exclusively for religious purposes, which is not disqualified for tax exemption under section 501 of the United States Code.

Any updates to this policy received during 2011–2013 will be made available at [www.purchase.edu/Policies/ReligiousHolidays.aspx](http://www.purchase.edu/Policies/ReligiousHolidays.aspx) on the College Policies site.

## **Exam Week**

The last week of classes in each semester is commonly understood to be the exam period, and new work is not assigned during this time. The exam week 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**

Students must complete a Special Course Contract, have their sponsor sign it, and submit it to the Office of the Registrar by the end of the add/drop period each semester. This form is available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar) (under "Forms") and at the Office of the Registrar. For tutorial and independent studies during summer session, please refer to [Summer Session Policies](#) below.

### **Eligibility and Restrictions**



1. Tutorials and independent studies are limited to Purchase matriculated students. (Nonmatriculated continuing education students cannot register for independent studies or tutorials.)
2. The amount of credit agreed upon at the time of registration is the amount of credit to be awarded at the end of the semester. Credit may not be reduced at the end of the semester because of partial fulfillment of a particular course, tutorial, or independent study.
3. Students may not count more than 16 credits of independent studies, tutorials, and senior project taken with one faculty member toward the 120 (or 45 upper-level) credits required for graduation. *Any exceptions to this policy must be approved by the appropriate 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.

Any updates to this policy during 2011–2013 will be made available on the Office of the Registrar's site, [www.purchase.edu/registrar](http://www.purchase.edu/registrar).

### **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. (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 last day of the semester. 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 the chair or director of the student's school.

### **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 chair or director of the student's school 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 chair or director of the student's school.
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. 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 generally 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 and the advisor, then submitted by the student for approval to:

Deirdre Colby Sato, Director  
International Programs and Services  
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 Financial Services (Enrollment Services) 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 Student Financial Services (Enrollment Services).
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.

### **Academic 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 academic 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 faculty sponsor. During the internship, the student is expected to accomplish certain predetermined goals agreed upon by the internship on-site supervisor and the faculty 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/careerdevelopment](http://www.purchase.edu/careerdevelopment)). Students can also contact their board of study for recurring internship opportunities.

To receive credit for an internship, a student must submit a completed Internship Learning Contract (available at the 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 description and site location; and a description of the academic project, expected learning outcomes, and criteria for student evaluation, as determined by the faculty sponsor. Signatures from all the involved parties, including the on-site supervisor, faculty 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. To ensure that the internship has sufficient merit as a learning experience, this on-site supervisor must sign the Internship Learning Contract and provide a typed internship description and an outline of the competencies expected to be gained by the student. The on-site supervisor offers training and guides the hands-on, practical learning experience. If the 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. On-site supervisors must submit a performance evaluation of the student's internship experience, which is then used by the faculty sponsor to grant credit and an appropriate grade.

### **Faculty Sponsor**

The student must work with a faculty member (faculty sponsor), who determines the academic appropriateness of the proposed internship and agrees to monitor the student intern's progress. The faculty sponsor reviews the internship description, outlines the expected learning outcomes of the experience, and

assigns a meaningful academic project. This faculty sponsor need not be the student's regular faculty advisor, but may be a faculty member knowledgeable in a discipline related to the internship. Students are strongly encouraged to meet with their faculty sponsor on a regular basis.

### Performance Evaluation and Grading

Both the on-site supervisor and the faculty sponsor monitor the student's progress throughout the internship and offer assistance as needed. Before the end of the internship, the on-site supervisor will receive a performance evaluation form to complete and return to the Career Development Center, which is then forwarded to the faculty sponsor. The faculty 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

**Note:** A semester is 15 weeks in length, excluding class holidays. Internships undertaken in summer session, which is less than 15 weeks, require a proportionate increase in hours per week.

### Enrollment in Liberal Studies & Continuing Education Courses

*For matriculated students in the School of Liberal Arts and Sciences and the School of the Arts*

Matriculated students in the School of Liberal Arts and Sciences and the School of the Arts at Purchase College may enroll in most courses offered by the School of Liberal Studies & Continuing Education:

1. **Winter session** and **summer session** courses are open to all matriculated students, as long as any prerequisites are met. 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. 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.
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. (Financial aid is not applicable.)

For additional information and updates during 2011–2013, please visit [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 a B.A. or B.S. degree program, or in a B.F.A. degree program in the School of Art+Design. 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 wishes to graduate in May 2012, the maintenance of matriculation must occur in the spring 2012 semester. Re-admission is required.
2. If a film student needed additional time to complete a 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). Please refer to the [academic calendar](#) for deadlines. To apply for graduation, students should complete the following steps:

1. Obtain a record of your coursework, using the Degree Progress Report and Advising Transcript on [studentservices.purchase.edu](http://studentservices.purchase.edu).
2. Make an appointment with your advisor to review and complete your Degree Progress Report. Have your advisor sign the Degree Progress Report.
3. Sign the Degree Progress Report. Your signature attests that you have consulted the College Catalog and have met or have made arrangements to meet all College requirements. Also refer to your program's website and the [core curriculum](#) site ([www.purchase.edu/Departments/AcademicPrograms/CoreCurriculum/](http://www.purchase.edu/Departments/AcademicPrograms/CoreCurriculum/)) for any updates to the College Catalog. If you are uncertain about any requirements or policies, please check with your school or conservatory or the Office of the Registrar.
4. Complete a Diploma Order Card and submit a completed and signed Degree Progress Report to the

Office of the Registrar by the end of the second semester of your junior year.

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 are obtained online at [studentservices.purchase.edu](http://studentservices.purchase.edu). Grade reports are mailed only at the written request of the student.

Matriculated students at Purchase College 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 [core curriculum/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.

**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 core curriculum/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 liberal arts courses may be taken on a P/NC basis by students in the B.F.A. and Mus.B. degree programs (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](http://www.purchase.edu/ce) 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 aid purposes and eligibility for campus housing. The signature of the student's advisor is required on the Course Withdrawal form, which is available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar) (under "Forms"). Freshmen must also consult with and obtain the signature of their associate dean on the withdrawal form. The signatures, which do not necessarily indicate approval, are required to provide information to the advisor and the College.

**R** (Repeat)

Matriculated students admitted in Fall 1985 or after and nonmatriculated students registered in Fall 1993 or after may repeat any previously attempted Purchase College course to earn a higher grade at Purchase College. The latter grade will be the only grade computed in the student's cumulative grade point average (GPA). *Please note that students cannot repeat courses that are no longer offered at Purchase College.*

1. A student who wishes to repeat a course must complete and submit a Repeat Course form to the Office of the Registrar during the add/drop period of the semester in which the course will be repeated. This form is available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar) (under "Forms").
2. A repeated course in which the student receives a grade of P, NC, W, or AU does not warrant an R grade.
3. Grades of W, AU, P, or NC will not be removed from the transcript, even if the course has been repeated.
4. If the credit value of the course has changed, the repeated course is worth the new credit value.
5. A student may not receive a grade of R for a course that is repeated by either an independent study or a tutorial.
6. The Freshman Seminar may not be repeated.
7. Once the student has successfully complied with all the repeat course regulations, a notation of "(R)" will be inserted next to the original grade.

#### **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 attended 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 approval of the student's associate dean (or the executive director of academic programs, for courses in the School of Liberal Studies & Continuing Education). 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:

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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>
<b>126 divided by 3 = 42 divided by 13 = 3.23 GPA</b> [Divide the number of quality points (126) by 3, then divide by the number of credits attempted (13).]		

### 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 School of the Arts and the School of 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, etcetera 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 associate dean (or, in the School of Liberal Studies & Continuing Education, the executive director of academic programs). 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 associate dean, who then notifies the Office of the Registrar. (For grades issued in courses offered by the School of Liberal Studies & Continuing Education, students should discuss the evaluation with the executive director of academic programs.)

3. If a grade change involves an instructor who is no longer a member of the Purchase College faculty, the associate dean or the executive director of academic programs 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:

- B.A. and B.S. programs: A semester GPA of 3.50 is required.
- B.F.A. and Mus.B. programs: A semester GPA of 3.75 is required.

## 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 academic policies in this section define minimum satisfactory academic progress for all students at Purchase College.

Students in the B.F.A., Mus.B., M.F.A., and M.M. degree programs must meet these College-wide academic standards as well as the general professional standards, including professional conduct standards, governing these degree programs and the academic and professional standards of the student's school/conservatory and program.

Satisfactory academic progress (SAP) standards for financial aid (e.g., federal Title IV aid, state aid, and other loan programs) vary from those stated in this section; please consult the Office of Student Financial Services, (914) 251-7000, for specific guidelines. However, because the criteria for satisfactory academic progress affect all students, whether or not they receive financial aid, all students should be familiar with the standards in this section.

## Satisfactory Academic Progress Standards for Undergraduate Students

Undergraduate students who meet all requirements of the College, including its academic standards, are considered to be maintaining satisfactory academic progress. The following policies and procedures have been developed to measure the academic progress of undergraduate students.

### Satisfactory Academic Progress: Calculating the GPA

All credit-bearing coursework for which a student is registered after the College's withdrawal deadline is used to calculate the student's grade point average (GPA).

### Matriculated Students

Matriculated students are those who have been accepted as degree candidates at the College. The following applies to all matriculated undergraduate students:

1. All undergraduate students are evaluated throughout the semester, although grades are only submitted once a semester. Grades of W, I, R, and WF may affect satisfactory academic progress (refer to the Grading System for the definitions of all grades).
2. All undergraduate students are expected to maintain a minimum 2.0 (C) GPA each semester. Undergraduate students who have a semester GPA lower than 2.0 will be placed on probation and must maintain at least a 2.0 GPA in the following semester to have their probationary status removed. An undergraduate student must have achieved a minimum 2.0 GPA at the time a degree is awarded.

**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 winter session and/or summer study** are considered to be maintaining satisfactory academic progress if their previous semester's work has met the required standards.

**Note:** Satisfactory academic progress (SAP) standards for financial aid (e.g., federal Title IV aid, state aid, and other loan programs) vary from those stated here; please consult the Office of Student Financial Services, (914) 251-7000, for specific guidelines.

### **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.

## **Satisfactory Academic Progress Standards for Graduate Students**

Graduate students who meet all requirements of the College, including its academic standards, are considered to be maintaining satisfactory academic progress. A full-time graduate student is one who registers for 9 or more credits in a given semester; a part-time student is one who registers for fewer than 9 credits.

1. All graduate students are evaluated throughout the semester, although grades are only submitted once a semester. Grades of W, I, R, and WF may affect satisfactory academic progress (refer to the [Grading System](#) for definitions of all grades).
2. All graduate students are expected to maintain a minimum 3.0 (B) GPA each semester. Graduate students who have a semester GPA lower than 3.0 will be placed on probation and must 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 conduct standards set forth by their program.
4. A semester of residency is defined as one in which a full-time graduate student attempts 9 or more credits. Full-time graduate students in master's programs cannot exceed eight semesters of residency at the College to complete the requirements for their degrees. This is a minimum standard for academic progress and is not intended to represent normal progress, which is four to six semesters of residency at the College.
5. Part-time graduate students must complete their degrees with no more than 12 semesters of residency at the College.
6. Courses designated as developmental for graduate students (usually undergraduate level) cannot be credited toward a degree and do not count toward the full-time equivalent (FTE) semester. These courses are not factored into a student's GPA, but they may be used by the faculty in judging a student's overall potential to continue toward a graduate degree.

Graduate students who do not meet the criteria for satisfactory academic progress face [academic dismissal](#). A graduate student may appeal an academic dismissal to the graduate [Academic Review Committee](#). Appeals must be made in writing and accompanied by documented evidence of mitigating circumstances (e.g., illness, injury, personal tragedy, etc.).

### **Professional Standards: B.F.A., Mus.B., M.F.A., and M.M. Degree Programs**

#### **Professional Standards**

Each of these degree programs (B.F.A., Mus.B., M.F.A., M.M.) 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—though difficult to assess in terms of grades and credits—are factored into the student's grades.

### **Professional Conduct Standards**

All students are expected to comply with the policies and regulations established by Purchase College and their respective programs. College policies governing student conduct are outlined under Academic and Professional Integrity and in the Community Standards of Conduct, which are published in the Purchase College Student Handbook ([www.purchase.edu/studenthandbook](http://www.purchase.edu/studenthandbook)).

In the B.F.A., Mus.B., M.F.A., and M.M. degree programs, prompt attendance and preparation for all prescribed classes, studios, labs, tutorials, workshops, rehearsals, concerts, and performances are mandatory. Unexcused absences, tardiness, or lack of preparation indicates a lack of seriousness or interest in the program and constitutes a serious breach of professional conduct. Students should consult individual conservatory or school handbooks for the complete professional conduct guidelines for their degree.

### **Professional Conduct Probation and Dismissal**

Grounds for professional conduct probation, suspension, or dismissal in the B.F.A., Mus.B., M.F.A., and M.M. degree programs include breaches of professional conduct, lack of artistic growth (where relevant), or failure to make satisfactory progress advancing through program requirements. Before being placed on professional conduct probation, a student may be warned informally, but such a warning is not required. The director/chair of the school/conservatory formally notifies the student of the professional conduct probation via e-mail to the student's Purchase College address and regular mail to the student's home address. The notification specifies the areas of concern and the corrective measures required.

Failure to satisfy the terms of probation may result in dismissal from Purchase College. While dismissal is normally preceded by a probationary period, a serious breach of professional conduct may lead to immediate dismissal. Professional conduct dismissal decisions are the prerogative and responsibility of the director/chair of the school/conservatory, 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. Probation and dismissal letters are forwarded to the registrar. Dismissal letters are also forwarded to the Offices of Student Financial Services, Student Affairs, Academic Affairs, and Residence Life.

### **Students' Right to Appeal**

A student may appeal a professional conduct probation or dismissal to the appropriate dean, who will confirm or reverse the decision of the director/chair after reviewing all relevant materials. (Refer to the Academic Review Committee and Midterm Warning section for appeals of academic dismissals.)

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Any updates to these policies during 2011–2013 will be available on the College Policies site ([www.purchase.edu/policies](http://www.purchase.edu/policies)).

### **Program Progress and Professional Standards**

In addition to the professional ethics and discipline standards, including professional conduct, required in all B.F.A., Mus.B., M.F.A., and M.M. degree programs, students must demonstrate satisfactory progress in their school/conservatory and program as detailed below.

Conservatory of Dance | Conservatory of Music | Conservatory of Theatre Arts | School of Art+Design | School of Film & Media Studies: Film B.F.A. Program

#### **Conservatory of Dance**

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.

**Undergraduate students** must earn a grade of C or higher in all courses required for their major. A grade of C- or lower constitutes a failure to demonstrate successful academic or artistic progress. A student who receives grades of C- or lower for two or more semesters may no longer be eligible for scholarship funds and

performance opportunities and may be dismissed from the Conservatory.

**Graduate students** must earn a grade of B or higher in all courses. A grade of B- or lower constitutes a failure to demonstrate successful academic or artistic progress. A student who receives grades of B- or lower for two or more semesters may be dismissed from the Conservatory.

An undergraduate or graduate student may also be placed on professional conduct probation or dismissed for breaches of professional conduct at the discretion of the director of the Conservatory of Dance. In cases of professional conduct dismissal, students may or may not receive a formal warning, or probationary status, in advance. A student may appeal a professional conduct probation or dismissal to the dean of the School of the Arts.

## **Conservatory of Music**

**Undergraduate students** must earn a grade of C or higher in all courses required for their major. A grade of C- or lower constitutes a failure to demonstrate successful academic or artistic progress. A student who receives grades of C- or lower for two or more semesters may be dismissed from the Conservatory.

**Graduate students** must earn a grade of B or higher in all courses. A grade of B- or lower constitutes a failure to demonstrate successful academic or artistic progress. A student who receives grades of B- or lower for two or more semesters may be dismissed from the Conservatory.

An undergraduate or graduate student may also be placed on professional conduct probation or dismissed for breaches of professional conduct at the discretion of the director of the Conservatory of Music. In cases of professional conduct dismissal, students may or may not receive a formal warning, or probationary status, in advance. A student may appeal a professional conduct probation or dismissal to the dean of the School of the Arts.

## **Conservatory of Theatre Arts**

**B.F.A. students** must earn a grade of C or higher in all courses required for their major. A grade of C- or lower constitutes a failure to demonstrate successful academic or artistic progress; students who earn a grade of C- or lower in a required course will be automatically placed on professional probation. When possible, students must repeat a required course to replace a grade of C- or lower in order to move forward within a discipline (i.e., to continue in a numbered sequence or to move from the 2000 level to the 3000 level, etc.). A student who receives grades of C- or lower for two or more semesters may be dismissed from the Conservatory.

- In the **Dramatic Writing** and **Theatre Design/Stage Technology** B.F.A. Programs, repeating a required course in a subsequent semester or substitution of equivalent coursework is permitted only at the discretion of the board of study.
- In the **Acting** B.F.A. Program, repeating a required course is usually not possible due to the cohort nature of the program. Therefore, students in this program who receive a grade of C- or lower in a required course will normally not be permitted to advance within the major.

Students in the **Theatre Design/Stage Technology M.F.A. Program** must earn a grade of B or higher in all courses. A grade of B- or lower constitutes a failure to demonstrate successful academic or artistic progress; students who earn a grade of B- or lower in a required course will be automatically placed on professional probation. When possible, students must repeat a required course to replace a grade of B- or lower in order to move forward within a discipline. Repeating a required course in a subsequent semester or substitution of equivalent coursework is permitted only at the discretion of the board of study. A student who receives grades of B- or lower for two or more semesters may be dismissed from the Conservatory.

Within the B.F.A. and M.F.A. programs, lack of academic progress, breaches of professional conduct, as well as judgment on such matters as artistic growth and development may also be the basis for professional probation or dismissal.

A student in a B.F.A. or M.F.A. program may be placed on professional conduct probation or dismissed for breaches of professional conduct at the discretion of the director of the Conservatory of Theatre Arts. In cases of professional conduct dismissal, students may or may not receive a formal warning, or probationary status, in advance. A student may appeal a professional conduct probation or dismissal to the dean of the School of the Arts.

## **School of Art+Design**

Students in the B.F.A. and B.S. degree programs in the School of Art+Design are expected to meet all attendance and participation requirements in all studio courses. Unexcused absences, tardiness, or lack of preparation for class will not be accepted. More than three unexcused absences in any course will result in a grade of F or WF.

All undergraduate students in the School of Art+Design must earn a grade of C or higher in all studio courses required for their major. Students must repeat a required course to replace a grade of C- or lower in order to move forward within a discipline (i.e., to continue in a numbered sequence or to move from the 2000 level to the 3000 level, etc.).

Graduate M.F.A. students must maintain a 3.0 (B) GPA for successful progress through the program.

Lack of academic progress, breaches of professional conduct, as well as judgment on such matters as artistic growth and development may also be the basis for professional probation or dismissal.

### **School of Film and Media Studies: Film B.F.A. Program**

Students in the **Film B.F.A. Program** must maintain the board of study's standards for academic and professional conduct. Criteria for advancement also include the student's fitness and potential for a professional life in the field, as determined by the board of study. Advancement each year is by invitation of the board of study following a scheduled, mandatory review of each student's work.

Any student on warning or probationary status is reviewed at the end of the semester (fall or spring). There is an ongoing assessment of professional growth in all work for all students.

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Any updates to these policies during 2011–2013 will be available on the [College Policies](http://www.purchase.edu/policies) site ([www.purchase.edu/policies](http://www.purchase.edu/policies)).

## **Academic Review Committee and Midterm Warning**

### **Academic Review Committee**

The progress of students is reviewed at the end of each semester by the associate dean in each school (School of Liberal Arts and Sciences; School of the Arts). Appeals of academic dismissals are reviewed by the Academic Review Committee (ARC). 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.

- The Academic Review Committee (ARC) for the [School of Liberal Arts and Sciences](#) is composed of three faculty members and three students.
- The Academic Review Committee (ARC) for the [School of the Arts](#) is composed of five faculty members (one from each conservatory and the School of Art+Design, and one for arts management), one voting staff member from the School of the Arts, and one or more students.

Students in the B.F.A., Mus.B., M.F.A., and M.M. degree programs must also adhere to the [professional standards](#), including professional conduct, of these programs.

### **Midterm Warnings**

The midterm warning is a notification sent after the sixth week of a semester to notify a student that there is some question as to whether the student can complete a course satisfactorily. If a student is warned of this possibility, it is hoped that he or she will make whatever extra effort that may be needed to pass (or to withdraw from the course, if appropriate).

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Any updates to these policies during 2011–2013 will be available on the College Policies site, [www.purchase.edu/Policies](http://www.purchase.edu/Policies).

## **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 a B.F.A., Mus.B., M.F.A., or M.M. degree 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 (e.g., head residents, resident assistants, student directors) who are placed on academic probation are placed on "job probation" as well. These students have their employment commitment re-evaluated by the supervisor, who may recommend a reassignment of duties. Students on "job probation" may also be required to participate in academic support services (e.g., a study skills workshop).

Exceptions to the restriction of privileges are considered by the appropriate Academic Review Committee upon receipt of a letter of appeal within five academic working days of probation notification. The letter of appeal should state exactly what circumstances mitigate against enforcement of the rule.

### **Satisfactory Academic Progress Standards for Financial Aid**

To maintain eligibility for certain types of financial aid, students must also meet satisfactory academic progress (SAP) standards for federal and state financial aid. For additional information on these standards, please refer to the Student Financial Services site ([www.purchase.edu/Departments/EnrollmentServices/FinancialServices/](http://www.purchase.edu/Departments/EnrollmentServices/FinancialServices/)).

### **Suspension**

Suspension is an action taken by the College under extraordinary circumstances, e.g., cases of plagiarism or cheating. Serious breaches of professional conduct by students in the B.F.A., Mus.B., M.F.A., and M.M. degree programs may result in suspension or expulsion as well. For additional information, please 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. Please 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, which are generally for a period of no less than six months, must be approved by the associate dean for student affairs.

### **Renewing Medical Leaves**

Renewal of an approved medical leave of absence must be requested annually in writing by submitting new medical documentation. Students who do not renew their medical leave will be administratively withdrawn from the College by the Office of the Registrar.

### **Returning From Medical Leave**

A request to return to the College from a medical leave of absence is assessed whenever requested by a student. Returns from medical leaves are subject to the recommendation of the director of the Counseling Center or the director of Student Health Services and approval of the associate dean for student affairs or designee.

### **Maintaining Enrollment in the Student Health Insurance Program**

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 Financial Services 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. (Please refer to [Off-Campus Study](#) for additional information.)
4. [Academic dismissal](#) will supersede any leave of absence.
5. Campus housing is limited and is not guaranteed for students returning from leaves of absence. For specific information related to on-campus housing, please 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 Student Financial Services, (914) 251-7000, before taking a leave of absence.
7. Students on leaves of absence who do not return to the College at the agreed-upon time are



administratively withdrawn as of the term that the return was to have taken effect. To return to Purchase College, students who have been administratively withdrawn must submit an Application for Re-Admission to the registrar. Re-admission, however, is not guaranteed.

## **Withdrawal From the College**

Students intending to withdraw from Purchase College should comply with the following procedures, which are designed to ensure a smooth flow of information regarding a student's departure, to assess data regarding withdrawal, and to minimize potential problems in the event of 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 Financial Services. Refunds on residence assignments are based on the date that students vacate their housing assignment and return their keys. Refunds on meal plans are calculated from the date students return their identification card.
5. Students on academic probation at the time of withdrawal will have that status noted on their transcript.
6. Students who transfer to another college are required to withdraw from Purchase College. Any matriculated student who does not register and does not notify the Office of the Vice President for Student Affairs of his or her withdrawal from Purchase College will be administratively withdrawn by the registrar.
7. Withdrawal affects the repayment of educational loans and disbursements of student aid funds. Students who receive financial aid and/or have taken out educational loans must consult with the Office of Student Financial Services, (914) 251-7000, before withdrawing.
8. Academic dismissal will supersede any withdrawal.

## **Academic Dismissal**

A student who is dismissed may not take any coursework at Purchase College 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 in which the dismissal action took place.

In certain cases, an undergraduate student may petition their associate dean to take a limited number of courses offered by the School of Liberal Studies & Continuing Education after one semester of dismissal status. Students 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 degree program may petition the associate dean of their school (i.e., the School of Liberal Arts and Sciences or 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 College is on academic probation for the first semester after returning. If

the quality or quantity of work during that first semester is considered unsatisfactory, the student could be permanently dismissed at that time and may not be eligible for 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 College and the corresponding grades
2. Transfer credit awarded
3. Programs of study, majors, and degrees conferred

Information on obtaining academic transcripts is available on the Office of the Registrar's site at [www.purchase.edu/departments/Registrar/AcademicTranscriptrequestProcedure.aspx](http://www.purchase.edu/departments/Registrar/AcademicTranscriptrequestProcedure.aspx)

## **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 grades. The vice president for academic affairs and the vice president for student affairs are available to assist students or prospective students in obtaining information specified in the Regulations of the Commissioner of Education, Chapter 2, Sections 53.1–3.4.

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Any FERPA policy updates during 2011–2013 will be made available on the Office of the Registrar's site at [www.purchase.edu/Departments/Registrar/ferpafullpolicy.aspx](http://www.purchase.edu/Departments/Registrar/ferpafullpolicy.aspx).

## **Appendices**

### Appendix A: Other College Policies Affecting Students

### Appendix B: Additional Online Information & Resources

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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 policies or programs will appear in the College's information notices or on the corresponding section of the Purchase College website.

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 faculty advisor, chair or director, and related offices (e.g., enrollment services, advising center).

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 nondiscrimination policy and 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 the Office of 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 campus fire evacuation procedures, textbook accessibility and affordability laws, regulations for a drug-free environment, rules for the maintenance of public order, mandatory immunization requirements and meningitis compliance, parking policies and regulations, operational and technology policies, and the sexual harassment policy—can be accessed at the College Policies site ([www.purchase.edu/policies](http://www.purchase.edu/policies)). The following are selected highlights; students and other interested parties should refer to the College Policies site for additional information and updates during 2011–2013.

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### Student Rights

### New York State Education Department Complaint Notice

### Community Standards of Conduct and the Disciplinary System

### Controlled Substance and Alcohol Policies

## Sexual Harassment

### **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.

### **New York State Education Department Complaint Notice**

Purchase College administers internal procedures to receive, investigate, and resolve student complaints. Informal and formal means by which students can seek redress of grievances are identified through the [Complaint Notice](http://www.purchase.edu/CampusLifeAndAthletics/StudentHandbook/ComplaintNotice.aspx) ([www.purchase.edu/CampusLifeAndAthletics/StudentHandbook/ComplaintNotice.aspx](http://www.purchase.edu/CampusLifeAndAthletics/StudentHandbook/ComplaintNotice.aspx)). Students are assured of a reasonable and appropriate time frame for investigating and resolving a formal complaint, that final determination of each formal complaint will be made by a person or persons not directly involved in the alleged problem, and that assurances that no adverse action will be taken against a student filing a complaint and that notice to students about the state consumer complaint process has been made.

### **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.

For detailed information, please refer to the following policies:

#### Alcohol Policy

[www.purchase.edu/Departments/StudentAffairs/Policies/alcoholpolicy.aspx](http://www.purchase.edu/Departments/StudentAffairs/Policies/alcoholpolicy.aspx)

#### Controlled Substance Abuse Policy

[www.purchase.edu/Departments/StudentAffairs/Policies/controlledsubstance.aspx](http://www.purchase.edu/Departments/StudentAffairs/Policies/controlledsubstance.aspx)

#### Disclosure of Alcohol or Drug Violations of Student Under 21 Years of Age

[www.purchase.edu/Departments/StudentAffairs/Policies/alcoholordrugusepossessiondisclosure.aspx](http://www.purchase.edu/Departments/StudentAffairs/Policies/alcoholordrugusepossessiondisclosure.aspx)

## Regulations for a Drug-Free Environment and Information on Counseling and Treatment

[www.purchase.edu/Departments/humanresources/regulationsforadrugfreeenvironmentandinformationoncounselingandtreatment.aspx](http://www.purchase.edu/Departments/humanresources/regulationsforadrugfreeenvironmentandinformationoncounselingandtreatment.aspx)

## **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 officer or director of human resources. Pursuing a complaint on the campus does not rescind the student's right to file a complaint with an external enforcement agency. For detailed information, please refer to the [Policy on Sexual Harassment](http://www.purchase.edu/Departments/humanresources/sexualharassmentpolicy.aspx) ([www.purchase.edu/Departments/humanresources/sexualharassmentpolicy.aspx](http://www.purchase.edu/Departments/humanresources/sexualharassmentpolicy.aspx)).

## **Appendix B: Additional Online Information and Resources**

### Admissions

[www.purchase.edu/departments/admissions/](http://www.purchase.edu/departments/admissions/)

### Campus Directory

[www.purchase.edu/campusdirectory/](http://www.purchase.edu/campusdirectory/)

### Campus Technology Services

[www.purchase.edu/Departments/CTS/](http://www.purchase.edu/Departments/CTS/)

### Career Development Center

[www.purchase.edu/departments/careerdevelopment/](http://www.purchase.edu/departments/careerdevelopment/)

### Children's Center

[www.tccpc.org](http://www.tccpc.org)

### College Policies

[www.purchase.edu/Policies/](http://www.purchase.edu/Policies/)

### Community Standards of Conduct

[www.purchase.edu/Departments/StudentAffairs/Policies/communitystandards.aspx](http://www.purchase.edu/Departments/StudentAffairs/Policies/communitystandards.aspx)

### Community Standards. Office of

[www.purchase.edu/Departments/JudicialAffairs/](http://www.purchase.edu/Departments/JudicialAffairs/)

### Counseling Center

[www.purchase.edu/Departments/counselingcenter/default.aspx](http://www.purchase.edu/Departments/counselingcenter/default.aspx)

### Dining Services (Chartwells)

[www.dineoncampus.com/purchase/](http://www.dineoncampus.com/purchase/)

### Educational Opportunity Program

[www.purchase.edu/Departments/Admissions/EOP.aspx](http://www.purchase.edu/Departments/Admissions/EOP.aspx)

### Enrollment Services:

[www.purchase.edu/enrollmentservices/](http://www.purchase.edu/enrollmentservices/)

- Registrar. Office of the  
[www.purchase.edu/registrar](http://www.purchase.edu/registrar)
- Student Financial Services  
[www.purchase.edu/Departments/EnrollmentServices/](http://www.purchase.edu/Departments/EnrollmentServices/)

### Financial Aid

[www.purchase.edu/Departments/EnrollmentServices/FinancialServices/fa/default.aspx](http://www.purchase.edu/Departments/EnrollmentServices/FinancialServices/fa/default.aspx)

### Health and Safety

[www.purchase.edu/Departments/HealthAndSafety/](http://www.purchase.edu/Departments/HealthAndSafety/)



### International Programs and Services

[www.purchase.edu/Departments/International/default.aspx](http://www.purchase.edu/Departments/International/default.aspx)

### More Cards (Purchase ID cards)

[www.purchasemorecard.com](http://www.purchasemorecard.com)

### Ombudsperson, Office of the

[www.purchase.edu/Departments/Ombuds/default.aspx](http://www.purchase.edu/Departments/Ombuds/default.aspx)

### Parking on Campus

[www.purchase.edu/Departments/EnrollmentServices/Parking/](http://www.purchase.edu/Departments/EnrollmentServices/Parking/)

### Public Reports

[www.purchase.edu/PublicReports/](http://www.purchase.edu/PublicReports/)

### Purchase College History

[www.purchase.edu/AboutPurchase/History.aspx](http://www.purchase.edu/AboutPurchase/History.aspx)

### Purchase Student Government Association

[www.psgaonline.org](http://www.psgaonline.org)

### Residence Life

[www.purchase.edu/Departments/ResLife/default.aspx](http://www.purchase.edu/Departments/ResLife/default.aspx)

### Scholarships

[www.purchase.edu/Departments/EnrollmentServices/FinancialServices/  
fa/scholarship.aspx](http://www.purchase.edu/Departments/EnrollmentServices/FinancialServices/fa/scholarship.aspx)

### Special Student Services (for students with disabilities)

[www.purchase.edu/departments/SpecialStudentServices/default.aspx](http://www.purchase.edu/departments/SpecialStudentServices/default.aspx)

### Student Affairs

[www.purchase.edu/Departments/StudentAffairs/](http://www.purchase.edu/Departments/StudentAffairs/)

### Student Employment (on campus)

[www.purchase.edu/Departments/EnrollmentServices/FinancialServices/  
employment/default.aspx](http://www.purchase.edu/Departments/EnrollmentServices/FinancialServices/employment/default.aspx)

### Student Handbook

[www.purchase.edu/CampuslifeAndAthletics/studentHandbook/](http://www.purchase.edu/CampuslifeAndAthletics/studentHandbook/)

### Student Health Services

[www.purchase.edu/Departments/healthservices/default.aspx](http://www.purchase.edu/Departments/healthservices/default.aspx)

### Student Life and Community Partnerships

[www.purchase.edu/campuslifeandathletics/studentlife.aspx](http://www.purchase.edu/campuslifeandathletics/studentlife.aspx)

### Student Orientation

[www.purchase.edu/Departments/Orientation/](http://www.purchase.edu/Departments/Orientation/)

### Student Services Self-service website

[studentservices.purchase.edu](http://studentservices.purchase.edu)

### Student Web Portal

[www.purchase.edu/Portal/Students/](http://www.purchase.edu/Portal/Students/)

### Transportation Options

[www.purchase.edu/departments/Transportation/](http://www.purchase.edu/departments/Transportation/)

## **Tuition, Fees, Cost of Attendance, and Refund Policies**

### Cost of Attendance

[www.purchase.edu/Departments/EnrollmentServices/FinancialServices/  
cost/default.aspx](http://www.purchase.edu/Departments/EnrollmentServices/FinancialServices/cost/default.aspx)

### Understanding Your eBill

[www.purchase.edu/Departments/EnrollmentServices/FinancialServices/](http://www.purchase.edu/Departments/EnrollmentServices/FinancialServices/)

[ebill/about.aspx](#)

**Tuition and Fees**

[www.purchase.edu/Departments/EnrollmentServices/FinancialServices/ebill/fees.aspx](#)

**Explanation of Fees**

[www.purchase.edu/Departments/EnrollmentServices/FinancialServices/ebill/explanationoffees.aspx](#)

**Refund Policies**

[www.purchase.edu/Departments/EnrollmentServices/FinancialServices/ebill/refund.aspx](#)

**University Police**

[www.purchase.edu/Departments/UniversityPolice/](#)

**Veterans' Services**

[www.purchase.edu/Departments/Registrar/veteransservices.aspx](#)

**Visitors' Guide**

[www.purchase.edu/AboutPurchase/VisitorsGuide/](#)

**Wellness @ Purchase**

[www.purchase.edu/Departments/Wellness/default.aspx](#)