



# Purchase College Catalog 2016–18

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Publication date: July 5, 2016

## A Message From President Thomas J. Schwarz

I am pleased to present the Purchase College Catalog for 2016–18, which provides information on our academic programs, courses, faculty, facilities, and 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 programs in arts management and entrepreneurship in the arts and includes the Conservatory of Dance, Conservatory of Music, Conservatory of Theatre Arts, and School of Art+Design. The degrees offered are the BA, BS (in visual arts), BFA, MusB, MA, MM, and MFA. 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 encompasses the School of Film and Media Studies, the School of Humanities, and the School of Natural and Social Sciences. The degrees offered are the BA, BS, BFA (in film), and MA (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 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 seven programs—in Costa Rica, France, Honduras, India, Israel, Italy, and Spain—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

[Mission, Vision, and Values](#)

[Campus Overview](#)

[Academic Programs Overview](#)

[Neuberger Museum of Art](#)

[The Performing Arts Center](#)

[Nondiscrimination Policy](#)

### Additional Information on the Purchase College website:

[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)

[Purchase College Alumni](#)

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

[Purchase College Capital Facilities Planning](#)

[~~www.purchase.edu/Departments/CapitalFacilitiesPlanning/~~](http://www.purchase.edu/Departments/CapitalFacilitiesPlanning/)

[Purchase College Fact Books](#)

[~~http://collaborate.purchase.edu/OIRreports/Fact%20Book/Forms/AllItems.aspx~~](http://collaborate.purchase.edu/OIRreports/Fact%20Book/Forms/AllItems.aspx)

[Purchase College History](#)

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

[Your Right to Know](#)

[~~www.purchase.edu/right-to-know/home.aspx~~](http://www.purchase.edu/right-to-know/home.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 4,200 students from 39 states and 33 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. 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.

Purchase College is moving toward completion of a multiyear Capital Facilities Plan with more than 21 projects (at a total value exceeding \$130 million) in various stages of planning, design, or construction. Major completed projects include the rehabilitation of the

central plaza and the heating, ventilation, and air-conditioning systems in the Neuberger Museum of Art, and new headquarters for the University Police Department in previously unused space. In the fall of 2015, after three years in construction, the Durst Family Humanities Building reopened. The upgrade involved a complete interior and exterior renovation of the building. Classrooms, labs, and offices for the entire building were updated to provide the best teaching and learning environments, with complete technology integration for all teaching and interactive spaces.

Exterior rehabilitation projects are underway in the Music, Natural Sciences, and Physical Education Buildings. In the dormitories, the first phase of a multiyear plan to renovate the interior, heating, and bathrooms in the main dormitory has been completed. Design is progressing on a new residence hall with more than 300 beds, scheduled for completion by the fall of 2017. Construction is underway for a new academic building—the Center for Media, Film, and Theatre—which is scheduled to open in the fall of 2017. Plans for three rehabilitation projects—heating, ventilation, and air-conditioning systems in the Dance Building; humidification in the Music Building; and academic restrooms throughout the campus—are complete and waiting for construction approvals.

A Facilities Master Plan that aligns the next 10-year Capital Facilities Plan with the academic mission of the college has been completed, together with an electric metering project to monitor building electrical demand and energy consumption. In collaboration with the New York Power Authority, the college will also study current building systems and identify possible capital projects in an effort to realize energy savings, as outlined in the Energy Master Plan.

Purchase College, selected by the Princeton Review as one of the “greenest” schools in the country and certified by the Westchester Green Business Challenge, continues to demonstrate leadership in workplace sustainability. The numerous sustainability programs and projects include a “green” lecture series and presentations; a high-tech compost machine used to nurture the soil of the student-run garden; projects that focus on reducing waste in student housing, offices, and food services; and an award-winning vegan cafe, *Terre Ve*. All new construction and major renovation projects focus on energy efficiency and indoor environmental quality that meet Leadership in Energy and Environmental Design (LEED) U.S. Green Building guidelines. Purchase College has also been awarded a \$765,000 grant from the U.S. Environmental Protection Agency as part of the New York Clean Water State Revolving Fund (CWSRF) program to install bioswales and porous pavement to mitigate stormwater runoff on campus. This project is scheduled to be completed in 2017.

#### 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. As of fall 2016, the college offers:

- 47 undergraduate majors, with 31 concentrations
- 4 graduate majors, with 11 concentrations
- 32 undergraduate minors
- postbaccalaureate performers certificates and post-master’s artist diplomas in music
- numerous internship and study-abroad opportunities

Approximately 70 percent of the matriculated students at Purchase College are enrolled in the BA, BS, and MA programs; the remaining 30 percent are enrolled in the BFA, MusB, MM, and MFA programs. In response to our rapidly changing global society, the college is continuing to develop integrative and interdisciplinary programs as well as innovative opportunities for international and online studies. Detailed information on the Purchase College School of the Arts and School of Liberal Arts and Sciences, their academic units, and the programs offered is available in the Academic Programs and Courses section of this catalog.

In addition, Purchase College has one of the largest and most diverse continuing education programs in the State University of New York system. The School of Liberal Studies & Continuing Education offers the liberal studies degree completion program with four majors, 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 teens. 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 ([www.nycampuscompact.org](http://www.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.

For additional information and updates during 2016–2018, 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 Neuberger 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 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 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 such noted speakers as Claes Oldenburg, Maya Angelou, Chuck Close, Robert Wilson, Meredith Monk, Andy Goldsworthy, and Faith Ringgold.

Admission to all museum programs is discounted or free to Purchase College students, faculty, and staff. The museum is open Tues. and Thurs.–Sun., noon–5 p.m.; Wed., noon–8 p.m. It is closed on Mondays and major holidays. For additional information and updates during 2016–2018, please visit the Neuberger Museum of Art at [www.neuberger.org](http://www.neuberger.org).

## The Performing Arts Center

The Performing Arts Center (PAC) 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 PAC
- 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 programs
- 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 and 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 1,300. Each of these theatres is designed and equipped for performances of the highest professional quality. The PAC supplements the students' educational experience by offering lectures, discussions, open rehearsals, workshops, and master classes with professional artists and companies. Such world-renowned artists as 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 hands-on experience in the PAC's sophisticated production shops. The PAC is 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 PAC presents its annual professional series, featuring world-class artists in music, dance, and theatre. The series reaches out to diverse audiences with eclectic tastes and strives to balance performances by established artists with those by rising young artists in each of the artistic disciplines. Highlights of past seasons include performances by Joshua Bell, Chamber Music Society of Lincoln Center, Lang Lang, the Mariinsky Orchestra conducted by Valery Gergiev, Orpheus Chamber Orchestra, Tokyo String Quartet, Bill T. Jones/Arnie Zane Dance Company, Mark Morris Dance Group, Martha Graham Dance Company, Branford Marsalis, David Sedaris, Anna Deavere Smith, John Pizzarelli, Patti LuPone, and Bernadette Peters. The PAC also commissions and produces world-premiere dance and theatre works. Purchase College students receive a 50 percent discount to the PAC's professional series events and the opportunity to purchase \$5 rush tickets, when available, on the day of an event.

K-12 Arts-in-Education, a core program of the PAC, serves 7,500 children from 31 school districts in six counties, with 25 percent of the participating students attending on scholarship. The PAC makes its facilities available to numerous local performing arts organizations at low cost and also works with the local artistic community to explore opportunities for residencies, workshops, and joint programming. 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 PAC each year through its student, professional series, and community-based performances and events.

For additional information and updates during 2016–2018 or to purchase tickets, please visit the Performing Arts Center at [www.artscenter.org](http://www.artscenter.org).

## Nondiscrimination Policy

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

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

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

On-campus inquiries or complaints regarding Title IX violations may be addressed to:

**Joel Aure**

Affirmative Action/Chief Diversity Officer and Title IX Coordinator

Purchase College

735 Anderson Hill Road

Purchase, NY 10577

**Tel:** (914) 251-5982

**Email:** [joel.aure@purchase.edu](mailto:joel.aure@purchase.edu)

Inquiries may also be directed to:

New York Office

Office for Civil Rights

U.S. Department of Education

32 Old Slip, 26th Floor

New York, NY 10005-2500

**Tel:** (646) 428-3800

**Fax:** (646) 428-3843

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

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

For additional information and updates during 2016–2018, please visit

[www.purchase.edu/departments/humanresources/AffirmativeAction.aspx](http://www.purchase.edu/departments/humanresources/AffirmativeAction.aspx)

## 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

Publication date: July 5, 2016

**Note:** Some faculty promotions and newly hired faculty, approved after the publication date and effective Sept. 2016, do not appear in this catalog. The most current information is available on the website of each school and conservatory, the Library, and the Center for Physical Education, Recreation, and Athletics.

The campus directory ([https://ssb.purchase.edu/pls/prod/gzblkcdir.p\\_search](https://ssb.purchase.edu/pls/prod/gzblkcdir.p_search)) contains telephone numbers and email addresses for members of the Purchase College administration, faculty, and staff. It can be searched by first name, last name, and department.

## Administration

### SUNY Board of Trustees

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

SUNY System Administration  
[system.suny.edu](http://system.suny.edu)

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

## Purchase College Administration

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For Purchase College administration updates during 2016–2018, please visit  
[www.purchase.edu/AboutPurchase/President/purchasecollegecabinet.aspx](http://www.purchase.edu/AboutPurchase/President/purchasecollegecabinet.aspx).

### **Thomas J. Schwarz**

*President*

BA, Hamilton College; JD, Fordham University School of Law.

### **Barry Pearson**

*Provost and Vice President for Academic Affairs*

BS, Kansas State University; MFA, Indiana University.

### **Catherine Brod**

*Interim Vice President for Institutional Advancement and  
 Interim Executive Director, Purchase College Foundation*

BA, MA, Eastern Illinois University.

### **Dennis Craig**

*Vice President for Enrollment Management and Integrated Marketing  
 and Associate Provost for Enrollment*

BA, State University of New York, Plattsburgh; MA, Fairleigh Dickenson University.

### **Jean Kim**

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

BA, MA, EdD, University of Massachusetts, Amherst.

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

*Chief Financial Officer and Vice President for Operations*

BBA, Hofstra University.

### **Elizabeth Robertson**

*Director of Government Relations and Strategic Projects*

BA, Williams College; MBA, Columbia University; EdM, Harvard University.

*Current as of July 2016*

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

### **Suzanne Kessler, Dean, School of Liberal Arts and Sciences**

*and Vice Provost for Academic Affairs*

BA, Carnegie Mellon University; PhD, City University of New York. SUNY Chancellor's Award for Excellence in Teaching.

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

BA, Lehman College, City University of New York; MPA, 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**

BS, Purchase College.

For a full list of the staff and updates during 2016–2018, 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 2016–2018, please visit [www.purchase.edu/departments/academicprograms/las/filmmedia-studies/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/las/filmmedia-studies/facultyandstaff.aspx).

**Agustin Zarzosa**, *Chair, School of Film and Media Studies*  
and *Associate Professor of Cinema Studies*

BA, Universidad Iberoamericana; MA, New York University; PhD, University of California, Los Angeles.

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

## Full-Time Faculty

**Christina Anderson**, *Assistant Professor of Playwriting*  
BA, Brown University; MFA, Yale School of Drama.

**Nicholas Baer**, *Visiting Assistant Professor of Cinema Studies and Philosophy\**  
BA, University of Chicago; MA, PhD, University of California, Berkeley.  
*\*joint appointment; also in the School of Humanities*

**A. Dean Bell**, *Visiting Associate Professor of Screenwriting*  
BFA, Purchase College.

**Michael Bell-Smith**, *Assistant Professor of New Media*  
BA, Brown University; MFA, Bard College.

**Tega Brain**, *Assistant Professor of New Media*  
BA, BE, University of New South Wales, Sydney; MA, Queensland University of Technology.

**Iris Cahn**, *Professor of Film*  
BFA, Purchase College; MA, New York University.

**Brandon Harris**, *Visiting Assistant Professor of Film*  
BFA, Purchase College.

**Anne M. Kern**, *Associate Professor of Cinema Studies*  
BA, University of Wisconsin, Madison; MA, University of Wisconsin, Milwaukee; MPhil, PhD, Yale University.

**Steve Lambert**, *Associate Professor of New Media*  
BFA, San Francisco Art Institute; MFA, University of California, Davis.

**Regina Longo**, *Visiting Assistant Professor of Cinema Studies*  
BA, University of California, Berkeley; MA, PhD, University of California, Santa Barbara.

**Edwin Martinez**, *Assistant Professor of Film*  
BFA, Purchase College; EdM, Harvard Graduate School of Education.

**Shaka McGlotten**, *Associate Professor of Media, Society, and the Arts and  
Doris and Carl Kempner Distinguished Professor (2016–18)*  
BA, Grinnell College; PhD, University of Texas, Austin.

**Joseph D. McKay**, *Associate Professor of New Media and  
Juanita and Joseph Leff Distinguished Professor (2016–17)*  
BFA, Nova Scotia College of Art & Design; MFA, University of California, Berkeley.

**Nontsikelelo Mutiti**, *Assistant Professor of New Media*  
Diploma, Zimbabwe Institute of Digital Arts; MFA, Yale University.

**Kartik Nair**, *Visiting Assistant Professor of Cinema Studies*  
BA, MA, Delhi University; MPhil, Jawaharlal Nehru University.

**Lawrence O'Neil**, *Assistant Professor of Film*  
BFA, Purchase College.

**Brian Paccione**, *Visiting Assistant Professor of Film*  
BA, Vassar College; MFA, Columbia University.

**Jason A. Pine**, *Assistant Professor of Media, Society, and the Arts*  
BA, University of Chicago; MA, New School for Social Research; PhD, University of Texas, Austin.

**Lorraine Plourde**, *Assistant Professor of Media, Society, and the Arts*  
BA, Hampshire College; MA, University of Washington; PhD, Columbia University.

**Jeff Scheible**, *Assistant Professor of Cinema Studies*  
BA, Swarthmore College; MA, PhD, University of California, Santa Barbara.

**Brooke Singer**, *Associate Professor of New Media*  
BA, Wesleyan University; MFA, Carnegie Mellon University. SUNY Chancellor's Award for Scholarly and Creative Activities.

**Michelle Stewart**, *Associate Professor of Cinema Studies*  
BA, Stanford University; MA, PhD, University of Minnesota.

**Gregory Taylor**, *Professor of Cinema Studies*  
BA, University of Toronto; MA, PhD, University of Wisconsin, Madison.

**Hakan Topal**, *Assistant Professor of New Media and Art+Design\**  
BS, MS, Middle East Technical University (Ankara); MA, PhD, New School for Social Research.  
*\*joint appointment; also in the School of Art+Design*

**Ling Zhang**, *Visiting Assistant Professor of Cinema Studies*  
BA, Liaoning University (China); MA, Beijing Film Academy; PhD, University of Chicago.

## Part-Time Faculty

**Jeff Augustin**, *Lecturer in Playwriting*  
BA, Boston College; MFA, University of California, San Diego.

**Sara Cooper**, *Lecturer in Playwriting*  
BFA, MFA, New York University.

**Victoria Estok**, *Lecturer in New Media*  
BA, Goddard College; MFA, Transart Institute, University of Plymouth.

**Eric Hahn**, *Lecturer in Cinema Studies*  
BA, Purchase College.

**Julia Heim**, *Lecturer in Media, Society, and the Arts*  
BA, Binghamton University, State University of New York; MA, Middlebury College; PhD, The Graduate Center, City University of New York.

**Daniel Kang**, *Lecturer in Film*  
BFA, Purchase College.

**Yong Hee Kim**, *Lecturer in New Media*  
BFA, MFA, Parsons the New School for Design.

**Susan Kouguell**, *Lecturer in Screenwriting*  
BA, Purchase College.

**Basil Kreimendahl**, *Lecturer in Playwriting*  
BA, University of Tampa; MFA, University of Iowa.

**Sara Magenheimer**, *Lecturer in New Media*  
BA, Tufts University; BFA, School of the Museum of Fine Arts; MFA, Bard College.

**Martina Majok**, *Lecturer in Playwriting*  
BA, University of Chicago; MFA, Yale School of Drama.

**Eric Mandelbaum**, *Lecturer in Screenwriting*  
BFA, Purchase College.

**A. Rey Pamatmat**, *Lecturer in Playwriting*  
BFA, New York University; MFA, Yale School of Drama.

**Edward Pomerantz**, *Associate Professor of Screenwriting*  
BA, City College of New York; MFA, Yale School of Drama.

**Adam Resnick**, *Lecturer in Media, Society, and the Arts*  
BA, State University of New York, Stony Brook; MA, PhD, The Graduate Center, City University of New York.

**David Schwartz**, *Lecturer in Cinema Studies*  
BFA, Purchase College.

**Sarah Sharp**, *Lecturer in New Media*  
BA, Evergreen State College; MA, MFA, Purchase College.

**Alan McIntyre Smith**, *Lecturer in Film*  
BA, University of Notre Dame.

**Peggy Stafford**, *Lecturer in Playwriting*  
BA, Seattle University; MFA, Bennington College.

**Susan Soon He Stanton**, *Lecturer in Playwriting*  
BFA, New York University; MFA, Yale School of Drama.

**Ariel Stess**, *Lecturer in Playwriting*  
BA, Bard College; MFA, Brooklyn College, City University of New York.

**Paul Thayer**, *Lecturer in New Media*  
BFA, Icelandic College of Art and Crafts (Reykjavik); MFA, Concordia University (Montreal).

**Sean Weiner**, *Lecturer in Cinema Studies*  
BA, Purchase College; MFA, Hunter College, City University of New York.

**Jennifer Wineman**, *Lecturer in Playwriting*  
BA, Vassar College; MFA, Yale School of Drama.

**John Young**, *Lecturer in Screenwriting and Film*  
BFA, Purchase College.

**J.D. Zeik**, *Assistant Professor of Screenwriting and Film*  
BA, Purchase College.

## Contributing Faculty

### Conservatory of Theatre Arts:

**David Bassuk** (New Media)  
**Denise Bessette** (Film)  
**Lenora Champagne** (Playwriting and Screenwriting)

### School of Art+Design:

**Kate Gilmore** (New Media)  
**Raphael Zollinger** (New Media)

### School of Humanities:

**Elizabeth Guffey** (New Media)  
**Paula Halperin** (Cinema Studies)  
**Casey Haskins** (Cinema Studies)  
**Elise Lemire** (Cinema Studies)  
**Sarah Warren** (New Media)

### School of Natural and Social Sciences:

**Rudolf Gaudio** (Media, Society, and the Arts)  
**David Kim** (Media, Society, and the Arts)  
**Mary Kosut** (Media, Society, and the Arts)  
**Jeanine Meyer** (New Media)

## Faculty Emeriti

**Miriam Arsham**, *Professor Emerita of Film*  
BA, Hunter College, City University of New York; BLA, Columbia University.

**Jon Rubin**, *Associate Professor Emeritus of Film*  
BA, Yale University.

## School of Humanities: Faculty and Administration

**Note:** For additional information and updates during 2016–2018, please visit [www.purchase.edu/departments/academicprograms/las/humanities/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/las/humanities/facultyandstaff.aspx).

**Ross A. Daly**, *Chair, School of Humanities*  
and *Associate Professor of Journalism*  
BA, University of Minnesota; MS, Columbia University Graduate School of Journalism.

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

## Full-Time Faculty

**Nicholas Baer**, *Visiting Assistant Professor of Cinema Studies and Philosophy\**

BA, University of Chicago; MA, PhD, University of California, Berkeley.

\**dual appointment; also in the School of Film and Media Studies*

**Christian Bailey**, *Assistant Professor of History*

BA, University of Oxford; MA, University of Sussex; PhD, Yale University.

**Leandro Benmergui**, *Assistant Professor of History*

BA, University of Buenos Aires; PhD, University of Maryland, College Park.

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

BA, Brown University; MS, Columbia University Graduate School of Journalism.

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

BA, Williams College; PhD, Duke University.

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

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

**Donna Cornachio**, *Assistant Professor of Journalism*

BA, New York University; MS, Columbia University Graduate School of Journalism.

**Emiliano Diaz**, *Assistant Professor of Philosophy*

BA, University of Montana, Missoula; MA, Duquesne University; PhD, Stony Brook University.

**Anthony Paul Domestico**, *Assistant Professor of Literature*

AB, Harvard University; MA, MPhil, PhD, Yale University.

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

AB, Harvard University; MFA, Columbia University.

**Tracy Schpero Fitzpatrick**, *Associate Professor of Art History* (on leave) and

*Director, Neuberger Museum of Art*

BA, Tufts University; MA, George Washington University; PhD, Rutgers University.

**Ager Gondra-Astigarraga**, *Assistant Professor of Language and Culture*

BA, MAT, Universidad de Deusto (Spain); MA, PhD, Purdue University.

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

BA, University of California, Santa Barbara; MA, PhD, Stanford University.

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

BA, Bryn Mawr College; MA, PhD, University of Chicago. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

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

BA, University of Buenos Aires; PhD, University of Maryland.

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

BA, University of California, Santa Cruz; PhD, University of Pennsylvania.

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

BA, University of Pennsylvania; MA, Purchase College; PhD, Harvard University.

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

BA, Williams College; MA, JD, Yale University. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

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

BA, Hampshire College; MA, PhD, Boston University.

**Brian Kates**, *Visiting Assistant Professor of Journalism*

BA, Pennsylvania Military College.

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

BA, Vassar College; PhD, Cambridge University. SUNY Chancellor's Award for Excellence in Faculty Service.

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

BS, Wheelock College; MDiv, Harvard University; PhD, Emory University.

**Gari LaGuardia**, *Associate Professor of Spanish and Literature*  
BA, Columbia University; PhD, University of Pennsylvania.

**Elise V. Lemire**, *Professor of Literature*  
BA, Yale University; MA, PhD, Rutgers University.

**Catherine Lewis**, *Associate Professor of Creative Writing*  
BA, Fontbonne College; PhD, Florida State University.

**Elliott Lewis**, *Assistant Professor of Journalism*  
BA, University of Maryland-College Park; JD, University of Akron School of Law.

**Kathleen McCormick**, *Professor of Literature and Pedagogy*  
BA, Boston College; MA, PhD, University of Connecticut. SUNY Chancellor's Award for Excellence in Teaching.

**Gaura Narayan**, *Assistant Professor of Literature*  
BA (Honors), Delhi University; MA, MPhil, PhD, Columbia University.

**Mehdi Tavana Okasi**, *Assistant Professor of Creative Writing*  
BA, Connecticut College; MFA, Purdue University.

**Diana Reinhard**, *Assistant Professor of History*  
BA, MA, Loyola College; MA, American University; PhD, Temple University.

**Mariel Rodney**, *Assistant Professor of Literature*  
BA, Queens College, City University of New York; MA, PhD, Columbia University.

**Andrew Salomon**, *Associate Professor of Journalism*  
BA, American University; MS, Columbia University Graduate School of Journalism.

**Lee Schlesinger**, *Associate Professor of Literature*  
BA, Brandeis University; PhD, Yale University. SUNY Chancellor's Award for Excellence in Teaching.

**Simon Surowicz**, *Assistant Professor of Journalism*  
BA, MA, Empire State College, State University of New York.

**Aviva Taubenfeld**, *Associate Professor of Literature and Writing*  
BA, MA, PhD, Columbia University. SUNY Chancellor's Award for Excellence in Teaching.

**Jennifer K. Uleman**, *Associate Professor of Philosophy*  
BA, Swarthmore College; PhD, University of Pennsylvania. SUNY Chancellor's Award for Excellence in Teaching.

**Gary Waller**, *Distinguished Professor of Literature and Cultural Studies*  
BA, MA, University of Auckland; PhD, University of Cambridge.

**Sarah Warren**, *Associate Professor of Art History*  
BA, Oberlin College; MA, University of Iowa; PhD, University of Southern California.

**Renqiu Yu**, *Professor of History*  
BA, Sun Yat-sen University, China; MA, University of California, Los Angeles; PhD, New York University.

## Part-Time Faculty

**Ellen Brooks**, *Lecturer in Writing*  
BA, Pennsylvania State University; MFA, Sarah Lawrence College; MEd, Temple University; EdD, University of Pennsylvania.

**Deborah Cooper**, *Lecturer in Writing*  
BA, Wayne State University; MPS, Manhattanville College.

**Peter Dearing**, *Lecturer in Writing*  
BA, Hunter College, City University of New York; MFA, Sarah Lawrence College.

**Shinelle Espaillat**, *Lecturer in Writing*  
BA, Hunter College, City University of New York; MA, Temple University.

**Alysa Hantgan**, *Lecturer in Writing*  
BA, University of Michigan; MFA, Sarah Lawrence College.

**Mara T. Horowitz**, *Lecturer in History*  
BA, Sarah Lawrence College; MA, PhD, Columbia University.

**Christopher Konzelman**, *Lecturer in Writing*  
BA, Occidental College; MA, California State University, Los Angeles; MFA, Sarah Lawrence College.

**Mary Ellen Marks**, *Lecturer in Writing*  
BA, Pace University; MFA, Sarah Lawrence College.

**Rachel McCain**, *Lecturer in Writing*  
BA, York College, City University of New York; MFA, Sarah Lawrence College.

**Courteney Rae Pali**, *Lecturer in Writing*  
BA, New York University; MFA, Sarah Lawrence College.

**Peter Polinski**, *Lecturer in Writing*  
MusB, MM, Purchase College.

**Robert Sabo**, *Lecturer in Journalism*  
Graduate of the Naval School of Photography, Defense Information School of Photojournalism, and the U.S. Navy–sponsored military photojournalism program, Newhouse School of Public Communications, Syracuse University.

**Emily Sausen**, *Lecturer in Writing*  
AB, Princeton University; JD, New York University School of Law.

**Olga Seham**, *Lecturer in Writing*  
BA, Yale University; MPS, Manhattanville College.

**Aditi Sriram**, *Lecturer in Writing*  
BA, Columbia University; MFA, The New School.

**Kalin Wang**, *Lecturer in Chinese*  
BA, People's University of Beijing.

**Amy Beth Wright**, *Lecturer in Writing*  
BA, Oberlin College; MFA, Sarah Lawrence College

## Contributing Faculty

### Conservatory of Music:

**Bradley Brookshire** (College Writing)

### Neuberger Museum of Art:

**Patrice Giasson** (Art History)  
MA, Universidad Nacional Autónoma de México; BA, MA, PhD, University of Montreal.

### School of Art+Design:

**Julian Kreimer** (Art History)

## Faculty Emeriti

**Naomi Block**, *Associate Professor Emerita of Language Arts* (Philosophy)  
BA, Bucknell University; MA, Manhattanville College. SUNY Chancellor's Award for Excellence in Teaching.

**Shirley Blum**, *Professor Emerita of Art History*  
AA, Stockton College; MA, University of Chicago; PhD, University of California, Los Angeles.

**Eric Carlson**, *Associate Professor Emeritus of Art History*  
BA, MA, PhD, Yale University.

**Marcia Cavell**, *Associate Professor Emerita of Philosophy*  
BA, Stanford University; MA, Radcliffe College; PhD, Harvard University.

**Bell Chevigny**, *Professor Emerita of Literature*  
BA, Wellesley College; MA, PhD, Yale University.

**James Cookman**, *Associate Professor Emeritus of Language and Culture* (French)  
BA, Iona College; MA, New York University.

**Kenley R. Dove**, *Professor Emeritus of Philosophy*  
BA, St. Olaf College; MA, PhD, Yale University.

**Frank B. Farrell**, *Professor Emeritus of Philosophy*  
BA, MA, Catholic University; PhD, Yale University. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

**Geoffrey Field**, *Professor Emeritus of History*  
BA, MA, St. Catherine's College, Oxford University; PhD, Columbia University. SUNY Chancellor's Award for Excellence in Teaching.

**Albert Fried**, *Professor Emeritus of History*

BA, Brooklyn College, City University of New York; MA, Columbia University.

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

Maestra Normal Nacional (Argentina); BA, MA, Hunter College, City University of New York.

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

BA, University of Southern California; MA, Columbia University; PhD, Michigan State University. President of Purchase College, 1981–93.

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

BA, Swarthmore College; DPhil, Oxford University.

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

BA, Oberlin College; Licence-ès-Lettres, University of Aix-en-Provence; PhD, Columbia University.

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

BA, MS, Fordham University. SUNY Chancellor's Award for Excellence in Teaching.

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

BA, St. Edwards University; MA, PhD, University of Texas, Austin. SUNY Chancellor's Award for Excellence in Teaching. Dean of the College of Letters and Science, Purchase College, 1989–99.

**Marjorie Miller**, *Professor Emerita of Philosophy*

BA, Jackson College; MA, Tufts University; PhD, SUNY Stony Brook. SUNY Chancellor's Award for Excellence in Teaching.

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

BA, Harvard College; DFA, Yale University.

**Gregorio Rosenblum**, *Associate Professor Emeritus of Spanish and Drama Studies*

BA, University of Chile; MFA, Karlova University of Prague.

**Ronnie Scharfman**, *Professor Emerita of French and Literature*

BA, Bryn Mawr College; Licence-ès-Lettres, Maitrise-ès-Lettres, University of Aix-en-Provence; MPhil, PhD, Yale University. SUNY Chancellor's Award for Excellence in Teaching.

**Renneth Sorhaindo**, *Associate Professor Emeritus of Language and Culture (Spanish)*

BA, Iona College; MA, Hunter College, City University of New York; MSc, Lehman College, City University of New York; PhD, Pennsylvania State University. SUNY Chancellor's Award for Excellence in Professional Service.

**Richard Stack**, *Associate Professor Emeritus of Literature*

BA, Trinity College (Dublin); PhD, Stanford University.

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

BA, Bennington College; PhD, New York University.

**Wayne te Brake**, *Professor Emeritus of History*

BA, Calvin College; PhD, University of Michigan. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

**David Villecco**, *Associate Professor Emeritus of Language Arts*

BA, Iona College; MA, St. Johns University; PhD, Universidad Inter-Americana (Mexico).

**Philippa Wehle**, *Professor Emerita of French, Drama Studies, and Literature*

BA, Bucknell University; MA, Middlebury College; PhD, Columbia University. SUNY Chancellor's Award for Excellence in Teaching.

**Louise Yelin**, *Professor Emerita of Literature*

AB, Bryn Mawr College; MA, PhD, 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 2016–2018, please visit

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

**Linda Bastone**, *Chair, School of Natural and Social Sciences*  
and *Associate Professor of Psychology*

BA, Binghamton University, SUNY; PhD, City University of New York. SUNY Chancellor's Awards for Excellence in Teaching and 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*  
MA, University of Leeds; MA, PhD, University of Texas, Austin.

**Elliott Abrams**, *Assistant Professor of Biology*  
BA, Rutgers University; PhD, Johns Hopkins University.

**Karen Baird**, *Associate Professor of Political Science*  
BS, MA, PhD, University of Houston.

**Jessica J. Carnevale**, *Assistant Professor of Psychology*  
BA, Boston University; MA, PhD, Ohio State University.

**Cédric Ceulemans**, *Assistant Professor of Economics*  
BS, Université Catholique de Louvain (Belgium); MS, PhD, Université Libre de Bruxelles, European Center for Advanced Research in Economics and Statistics (Belgium).

**Suzanne Clerkin**, *Assistant Professor of Psychology*  
BA, Purchase College; MA, Queens College, City University of New York; MS, Icahn School of Medicine at Mount Sinai; PhD, City University of New York.

**Stephen A. Cooke**, *Associate Professor of Chemistry*  
BSc, PhD, University of Exeter (England).

**Meagan Curtis**, *Associate Professor of Psychology*  
BA, Hampshire College; PhD, Dartmouth College.

**James G. Daly**, *Associate Professor of Biology*  
BS, PhD, University of Guelph.

**Peggy De Cooke**, *Associate Professor of Psychology and  
Associate Provost for Academic Affairs*  
AB, University of Michigan; MS, PhD, University of Pittsburgh.

**Alexia Toskos Dils**, *Visiting Assistant Professor of Psychology*  
BS, Indiana University; PhD, Stanford University.

**Monika L. Eckenberg**, *Visiting Assistant Professor of Chemistry*  
Vordiplom, MS, PhD, Georg August University (Germany).

**Lee Ehrman**, *Distinguished Professor of Biology*  
BS, Queens College; MA, PhD, Columbia University. SUNY Chancellor's Award for Excellence in Teaching.

**Jan Robert Factor**, *Professor of Biology*  
BS, Brooklyn College; MS, PhD, Cornell University. SUNY Chancellor's Awards for Internationalization and for Excellence in Faculty Service.

**Stephen Jesse Flusberg**, *Assistant Professor of Psychology*  
BA, Northwestern University; MA, PhD, Stanford University.

**Rudolf Gaudio**, *Associate Professor of Anthropology*  
BA, Yale University; M.I.A., Columbia University; PhD, Stanford University.

**Kaori Kubo Germano**, *Visiting Assistant Professor of Psychology*  
BA, Purchase College; MA, PhD, Fordham University.

**Yanine Hess**, *Assistant Professor of Psychology*  
BA, New York University; MA, PhD, University of California, Davis.

**Sanford Ikeda**, *Professor of Economics*  
BA, Grove City College; PhD, New York University.

**Matthew Immergut**, *Associate Professor of Sociology*  
BA, Prescott College; MA, PhD, Drew University.

**Chrys Ingraham**, *Professor of Sociology*  
BA, MA, MPA, PhD, Syracuse University.

**Mark Jonas**, *Assistant Professor of Biology*  
BS, Purchase College; PhD, Stony Brook University.

**Kristen Karlberg**, *Visiting Assistant Professor of Sociology*  
BS, Stephens College; MPH, Uniformed Services University of the Health Sciences; PhD, University of California, San Francisco.

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

**David Kim**, *Assistant Professor of Anthropology*  
 BA, Trinity College; MA, New York University; PhD, Columbia University.

**Mary Kosut**, *Associate Professor of Sociology*  
 BA, MA, University of New Orleans; PhD, New School for Social Research.

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

**Susan Letcher**, *Assistant Professor of Environmental Studies*  
 BA, Carleton College; PhD, University of Connecticut, Storrs.

**Connie Lobur**, *Associate Professor of Political Science*  
 BA, BS, Pennsylvania State University; MA, PhD, Rutgers University.

**Maryann McEnroe**, *Associate Professor of Biology*  
 BS, Southeastern Massachusetts University; MA, PhD, University of California, Davis.

**Jeanine Meyer**, *Professor of Mathematics/Computer Science*  
 SB, University of Chicago; MA, Columbia University; PhD, New York University.

**Elizabeth Rose Middleton**, *Assistant Professor of Chemistry*  
 BA, Dartmouth College; MS, PhD, Yale University.

**Lisa Jean Moore**, *Professor of Sociology and Gender Studies and*  
*Doris and Carl Kempner Distinguished Professor (2015–17)*  
 BA, Tufts University; MPH, University of California, Berkeley; PhD, University of California, San Francisco. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

**Liya Palagashvili**, *Assistant Professor of Economics*  
 BS, MA, PhD, George Mason University.

**Krystal Perkins**, *Assistant Professor of Psychology*  
 BA, Purchase College; PhD, The Graduate Center, City University of New York.

**Shruti Rajagopalan**, *Assistant Professor of Economics*  
 BA, LLB, University of Delhi; LLM, University of Hamburg, University of Ghent, and University of Bologna; PhD, George Mason University.

**Peter Schwab**, *Professor of Political Science*  
 BA, Fairleigh Dickinson University; MA, PhD, New School for Social Research. SUNY Chancellor's Award for Excellence in Teaching and Research Recognition Award.

**Irina Shablinsky**, *Lecturer in Mathematics/Computer Science*  
 MS, PhD, St. Petersburg State University (Russia); MS, Columbia University Graduate School of Arts and Sciences.

**Alexis Maxine Silver**, *Assistant Professor of Sociology*  
 BA, Colorado College; MA, PhD, University of North Carolina.

**Karen Singer-Freeman**, *Associate Professor of Psychology*  
 BA, University of Michigan; PhD, University of Minnesota. SUNY Chancellor's Award for Excellence in Teaching.

**Joseph Skrivanek**, *Professor of Chemistry*  
 BS, MS, University of Scranton; PhD, Pennsylvania State University. SUNY Chancellor's Award for Excellence in Faculty Service.

**Liza G. Steele**, *Assistant Professor of Sociology*  
 BA, Columbia University; MA, PhD, Princeton University.

**Ryan Taylor**, *Associate Professor of Environmental Studies*  
 BS, Mount Vernon Nazarene College; MA, University of Illinois; PhD, Oregon State University.

**Knarik Tunyan**, *Assistant Professor of Mathematics/Computer Science*  
 MS, Yerevan State University (Armenia); PhD (Doctor of Technology), Tampere University of Technology (Finland).

**Lynn Winters**, *Associate Professor of Psychology*  
 BA, Brooklyn College; MA, PhD, New School for Social Research.

## Part-Time Faculty

**Brandon Aultman**, *Lecturer in Political Science*

BA, New Mexico State University; MA, New York University; MPhil, Graduate Center, City University of New York.

**Eugene J. Callahan**, *Lecturer in Economics*

BA, Charter Oak State College; MS, London School of Economics; PhD, Cardiff University.

**Norman Canfield**, *Lecturer in Mathematics*

AB, Wabash College; PhD, University of Tennessee, Knoxville.

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

AB, Temple University; PhD, University of Delaware.

**Robert H. Hall**, *Lecturer in Chemistry*

BS, University of Washington; PhD, State University of New York, Buffalo.

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

BA, Antioch College; PhD, City University of New York.

**Barbara E. McMullen**, *Lecturer in Mathematics*

BS, Pennsylvania State University; MPA, New York University.

**John F. McMullen**, *Lecturer in Mathematics*

MSCS, MPA, Marist College.

**Milton Primer**, *Lecturer in Physics*

BS, Brooklyn College, City University of New York; PhD, Syracuse University.

**Paul Siegel**, *Associate Professor of Psychology*

BA, Amherst College; PhD, Adelphi University.

**Ragnhild Utheim**, *Lecturer in Anthropology*

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

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

BS, Purchase College; PhD, University of Virginia.

## Contributing Faculty

School of Film and Media Studies:

**Shaka McGlotten** (Anthropology)

**Jason A. Pine** (Anthropology)

**Lorraine Plourde** (Anthropology)

School of Humanities:

**Casey Haskins** (Environmental Studies)

Purchase College Library:

**Keith Landa** (Environmental Studies)

## Research Faculty

**Joel Tenenbaum**, *Research Professor (Mathematics/Computer Science, Environmental Studies) and Professor Emeritus of Physics and Scientific Computing*

BS, California Institute of Technology; MA, PhD, Harvard University. SUNY Chancellor's Award for Excellence in Teaching.

## Faculty Emeriti

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

BA, Swarthmore College; MA, PhD, Clark University.

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

BA, MA, Trinity College (Dublin); MA, PhD, University of Wisconsin. SUNY Chancellor's Award for Excellence in Teaching.

**Taina Chao**, *Associate Professor Emerita of Chemistry*

BS, Tunghai University (Taiwan); MA, Oberlin College; PhD, Texas A&M University. SUNY Chancellor's Award for Excellence in Teaching.

**Kim E. Christensen**, *Associate Professor Emerita of Economics*

BA, Earlham College; PhD, University of Massachusetts. SUNY Chancellor's Award for Excellence in Teaching.

**Elysse Craddock**, *Professor Emerita of Biology*

BS, PhD, University of Sydney (Australia). SUNY Chancellor's Award for Excellence in Teaching.

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

BA, BS, University of Oklahoma; PhD, Stanford University.

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

BA, City University of New York; MA, PhD, University of Pennsylvania.

**Steven Dubin**, *Professor Emeritus of Sociology*

BA, University of Missouri; MA, PhD, University of Chicago.

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

BA, MA, University of California, Santa Barbara; PhD, University of Oregon; JD, Pace University.

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

BA, Brandeis University; MA, PhD, University of Chicago.

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

BA, MA, Oxford University; PhD, University of North Carolina, Chapel Hill. SUNY Chancellor's Award for Excellence in Teaching.

**John Gitlitz**, *Associate Professor Emeritus of Political Science*

BA, Oberlin College; MA, PhD, University of North Carolina, Chapel Hill.

**Ronnie Halperin**, *Associate Professor Emerita of Psychology*

BS, City College of New York; PhD, City University of New York. SUNY Chancellor's Award for Excellence in Faculty Service.

**John Handron**, *Associate Professor Emeritus of Psychology*

BA, Iona College; MA, PhD, St. John's University.

**John Howard**, *Distinguished Service Professor Emeritus of Sociology*

BA, Brandeis University; MA, New York University; PhD, Stanford University; JD, Pace University. Former dean of social sciences at Purchase College.

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

BS, Boston College; MLS, University of Rhode Island; MA, PhD, Northeastern University. SUNY Chancellor's Award for Excellence in Teaching.

**Esther Newton**, *Professor Emerita of Anthropology*

BA, University of Michigan; MA, PhD, University of Chicago.

**Séamus O'Cléireacáin**, *Professor Emeritus of Economics*

BComm, University College, Dublin; MA, University of Detroit; PhD, University of Michigan.

**Mekala Reddi**, *Associate Professor Emeritus of Mathematics*

BS, MS, Andhra University (India); MS, PhD, New York University.

**Nathaniel Siegel**, *Professor Emeritus of Sociology*

BA, Brooklyn College, City University of New York; MA, PhD, New York University. Senior vice president for academic affairs, Purchase College, 1979–94.

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

**Joanne Kivela Tillotson**, *Associate Professor Emerita of Biology*

BS, University of Dubuque; PhD, Michigan State University. SUNY Chancellor's Award for Excellence in Teaching.

**James Utter**, *Associate Professor Emeritus of Environmental Studies and Biology*

BS, SUNY Oneonta; PhD, Rutgers University.

## School of the Arts: Faculty and Administration

**Ravi S. Rajan**, *Dean, School of the Arts*

BMed, University of Oklahoma; MM, Yale University.

**Jennifer Shingelo**, *Assistant Dean for Students and Enrollment*

BA, Wellesley College; BFA, Massachusetts College of Art; MFA, Purchase College.

**Christopher Kaczmarek**, *Director of Instructional Support*

BFA, Appalachian State University; MA, MFA, Purchase College.

**To be announced**, *Chair, Arts Management and Entrepreneurship*

For a full list of the staff and updates during 2016–2018, please visit [www.purchase.edu/departments/academicprograms/arts/deans-office.aspx](http://www.purchase.edu/departments/academicprograms/arts/deans-office.aspx).

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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 and Entrepreneurship

For additional information and updates during 2016–2018, please visit [www.purchase.edu/departments/academicprograms/faculty/arts-management.aspx](http://www.purchase.edu/departments/academicprograms/faculty/arts-management.aspx).

### Full-Time Faculty

**Janis Astor del Valle**, *Assistant Professor of Practice in Arts Management and Entrepreneurship*  
BA, Marymount Manhattan College; MFA, Columbia University.

**Emma Balázs**, *Assistant Professor of Practice in Arts Management and Entrepreneurship*  
BA, Graduate Diploma, University of Melbourne (Australia); MA, School of the Art Institute of Chicago.

**Dawn Gibson-Brehon**, *Assistant Professor of Practice in Arts Management and Entrepreneurship*  
BMus, Hartt School of Music, University of Hartford; MA, University of Wisconsin, Madison.

**Maria Guralnik**, *Assistant Professor of Practice in Arts Management and Entrepreneurship*  
BS, New York University; MNO, Case Western Reserve University.

**Linda Solomon**, *Lecturer in Arts Management and Entrepreneurship*  
BA, Lehman College, City University of New York; MBA, Fordham University.

**James Undercofler**, *Professor of Arts Management and Entrepreneurship*  
and *Interim Director, Conservatory of Music*  
BM, Eastman School of Music, University of Rochester; MM, Yale University.

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### Part-Time Faculty

**Lawrence A. Berglas**, *Lecturer in Arts Management and Entrepreneurship*  
BA, State University of New York, New Paltz; JD, Pace University School of Law.

**Annamarie Gatti**, *Lecturer in Arts Management and Entrepreneurship*  
BA, City College, City University of New York.

**Laura Kaminsky**, *Professor at Large*, School of the Arts  
BA, Oberlin College; MA, City College of New York.

**Lawrence J. Tamburri**, *Lecturer in Arts Management and Entrepreneurship*  
BS, Duquesne University; MA, MBA, Arizona State University.

## Conservatory of Dance: Faculty and Administration

**Note:** For additional information and updates during 2016–2018, please visit [www.purchase.edu/departments/academicprograms/arts/dance/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/arts/dance/facultyandstaff.aspx).

**Nelly van Bommel**, *Interim Director, Conservatory of Dance*  
and *Associate Professor of Dance*

License (BFA), Université de Nice Sophia Antipolis (France); License (BA), Université de Provence (France); Maitrise (MA), University of Burgundy (France); MFA, Purchase College; DEA, University of Paris 8–Sorbonne (France).

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

### Full-Time Faculty

**Darrah Carr**, *Visiting Assistant Professor of Dance*  
BFA, Wesleyan University; MFA, New York University, Tisch School of the Arts.

**Larry Clark**, *Associate Professor of Dance*  
BFA, Ohio State University.

**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*  
BPS, Empire State College, State University of New York.

**Stephanie Tooman**, *Associate Professor of Dance*  
BFA, The Juilliard School; MFA, Purchase College.

**Wallie Wolfgruber**, *Associate Professor of Dance*  
BA, Empire State College, State University of New York; MFA, New York University, Tisch School of the Arts.

**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.

## Part-Time Faculty

**Thomas Baird**, *Lecturer in Dance*  
BA, Empire State College, State University of New York.

**Sue Bernhard**, *Lecturer in Dance*  
BFA, Purchase College.

**Simona Cipriani**, *Lecturer in Dance*  
BFA, Purchase College.

**Bradley Teal Ellis**, *Lecturer in Dance*  
BFA, University of North Carolina, Greensboro.

**Allen Fogelsanger**, *Lecturer in Dance*  
BS, Pennsylvania State University; PhD, Cornell University.

**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.

**Shawn Garnier**, *Lecturer in Dance*  
BA, Queens College, City University of New York; MFA, Purchase College.

**Shannon Gillen**, *Lecturer in Dance*  
BFA, The Juilliard School.

**Nancy Hoffman**, *Lecturer in Dance*  
Associate in Occupational Studies, Swedish Institute; KRI Certificate of Training, Kundalini Research Institute; Yoga Teacher Training Certification, Laws of Yoga School of Yoga.

**Taryn Kaschock Russell**, *Lecturer in Dance*  
Twelve-year performing career with Hubbard Street Dance Chicago and the Joffrey Ballet. Directed Hubbard Street 2.

**Judy Lieff**, *Lecturer in Dance*  
BFA, New York University; MFA, California Institute of the Arts.

**Martin Lofsnes**, *Lecturer in Dance*  
Trained at London Contemporary Dance School, Ailey School, and Martha Graham School. Artistic director, 360° Dance Company; former principal dancer, Martha Graham Dance Company.

**Joseph Malbrough**, *Lecturer in Dance*  
Principal dancer, Chicago City Ballet, Ballet Chicago, Makarova and Company, Pennsylvania Ballet, and L'Opéra de Lausanne, Switzerland.

**Susan Monroe**, *Lecturer in Dance*  
AAS, Fashion Institute of Technology, State University of New York; BA, SUNY Albany; MFA, Purchase College.

**Brice Mousset**, *Lecturer in Dance*  
DEUG, Nanterre University Paris.

**Rosalind Newman, Lecturer in Dance**

BS, University of Wisconsin; PhD, University of Kent (England).

**Mercedes Pablos, Lecturer in Dance**

BS, Empire State College, State University of New York; MFA, Purchase College.

**Melanie Noblit-Gambino, Lecturer in Dance**

BFA, Purchase College.

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

BA, BM, Rutgers University; MM, University of North Texas.

**Sonya Sanmateu, Lecturer in Dance**

BA, John Jay College of Criminal Justice, City University of New York.

**Susan Thomasson, Lecturer in Dance**

BFA, MFA, University of Utah.

**Doug Varone, Lecturer in Dance**

BFA, Purchase College.

**Manuel Vignouille, Lecturer in Dance**

BFA, Conservatoire National Supérieur de Musique et de Danse de Paris.

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

BM, MM, 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**

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

**Carol K. Walker, Dean and Professor Emerita of Dance**

BA, Barat College. Dean of dance, 1984–2002 and 2005–07; dean, School of the Arts, and director of dance, 2002–05. SUNY Research Foundation Award Honoring Research and Scholarship in the Arts.

**Conservatory of Music: Faculty and Administration**

**Note:** For additional information and updates during 2016–2018, please visit

[www.purchase.edu/departments/academicprograms/arts/music/faculty.aspx](http://www.purchase.edu/departments/academicprograms/arts/music/faculty.aspx).

**James Undercofler, Interim Director, Conservatory of Music**

and *Professor of Arts Management and Entrepreneurship*

BM, Eastman School of Music, University of Rochester; MM, Yale University.

[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**

BM, Manhattan School of Music; MM, Purchase College.

**Bradley Brookshire, Associate Professor of Music**

BM, University of Michigan; MM, Mannes College of Music. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

**Silas Brown, Assistant Professor of Practice in Music**

MusB, Purchase College.

**Stephanie Brown, Associate Professor of Music**

BM, The Juilliard School.

**Deborah Buck**, *Visiting Assistant Professor of Music*  
BM, The Juilliard School; MM, University of Southern California.

**Stephen Buck**, *Visiting Assistant Professor of Music*  
BA, Johns Hopkins University; MM, University of Michigan; MMA, DMA, Yale University.

**Jakub Ciupiński**, *Visiting Assistant Professor of Music*  
MA, Academy of Music in Kraków (Poland); MM, The Juilliard School.

**Peter Denenberg**, *Assistant Professor of Music*  
BPS, Empire State College, State University of New York.

**Jon Faddis**, *Professor of Music*  
Jazz Masters award, Temple University; honorary PhD, Manhattan School of Music.

**Gerard (Gerry) Hecht**, *Associate Professor of Music*  
BA, Yale University; MM, Manhattan School of Music. SUNY Chancellor's Award for Excellence in Teaching.

**Mina Kim**, *Lecturer in Music*  
BM, Busan National University; MM, Artist Diploma, Purchase College.

**Julia Lichten**, *Associate Professor of Music*  
BA, Harvard University; MM, New England Conservatory of Music.

**Pete Malinverni**, *Assistant Professor of Practice in Music*  
BM, State University of New York, Potsdam; MM, Purchase College.

**Doug Munro**, *Professor of Music*  
BS, Westchester Conservatory/Mercy College; BSEd, State University of New York, Cortland; MFA, Purchase College.

**Hugh Murphy**, *Associate Professor of Music*  
BM, MM, Peabody Conservatory of Music, Johns Hopkins University.

**Tara O'Connor**, *Associate Professor of Music*  
BA, MM, DMA, State University of New York, Stony Brook.

**Paul Ostrovsky**, *Professor of Music*  
MM, Moscow State Conservatory of Music.

**Ted Piltzecker**, *Associate Professor of Music*  
BM, Eastman School of Music, University of Rochester; MM, Manhattan School of Music.

**Lawrence Shuster**, *Assistant Professor of Practice in Music*  
BM, Berklee College of Music; MM, New England Conservatory of Music; MFA, Brandeis University; PhD, The Graduate Center, City University of New York.

**Jacque Trussel**, *Professor of Music*  
BS, MM, Ball State University. SUNY Research Foundation Award Honoring Research and Scholarship in the Arts.

**Jennifer Undercofler**, *Associate Professor of Practice in Music*  
BM, MM, The Juilliard School; DMA, Eastman School of Music, University of Rochester.

## Part-Time Faculty

**John Abercrombie**, *Lecturer in Music*  
BM, Berklee College of Music.

**Chris Anderson**, *Lecturer in Music*  
BM, Hartt School of Music, University of Hartford; MM, Purchase College.

**Thomas Baird**, *Lecturer in Music*  
BA, Empire State College, State University of New York.

**Charles Blenzig**, *Visiting Assistant Professor of Music*  
Studied with Roland Kohloff at Manhattanville College.

**Timothy Cobb**, *Associate Professor of Music*  
BM, Curtis Institute of Music.

**Todd Coolman**, *Professor of Music*  
BM, Indiana University; MM, Manhattan School of Music; PhD, New York University. SUNY Chancellor's Award for Excellence in Teaching. SUNY Research Foundation Award Honoring Research and Scholarship in the Arts.

**David DeJesus**, *Lecturer in Music* (Latin Jazz Orchestra Conductor)  
MusB, Purchase College; MM, Manhattan School of Music.

**Dominic Donato**, *Assistant Professor of Music*  
BA, MM, State University of New York, Stony Brook; DMA, Manhattan School of Music.

**Danielle Farina**, *Lecturer in Music*  
BM, Curtis Institute of Music.

**Annamarie Gatti**, *Lecturer in Music*  
BA, City College, City University of New York.

**Bonnie Hamilton**, *Assistant Professor of Music*  
BA, Florida State University.

**Rebecca Haviland**, *Lecturer in Music*  
MusB, Purchase College.

**Ryan Homsey**, *Lecturer in Music*  
MusB, Purchase College; MM, New York University.

**Jonathan Jetter**, *Lecturer in Music*  
MusB, MM, Purchase College.

**Laura Kaminsky**, *Professor at Large*, School of the Arts  
BA, Oberlin College; MA, City College of New York.

**Joan Krueger**, *Assistant Professor of Music*  
BM, Michigan State University; MM, University of Michigan.

**Ralph Lalama**, *Lecturer in Music*  
BMEd, Youngstown State University.

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

**Phil Moffa**, *Lecturer in Music*  
MusB, MM, Purchase College.

**Richie Morales**, *Visiting Assistant Professor of Music*  
BM, MFA, Purchase College.

**Ayako Oshima Neidich**, *Assistant Professor of Music*  
BM, Toho School of Music (Tokyo); additional studies, Eastman School of Music, University of Rochester.

**Sherry Overholt**, *Assistant Professor of Music*  
BM, University of Miami; MM, MMA, DMA, Yale University.

**David Recca**, *Lecturer in Music* (Choir Director)  
MusB, Purchase College; MM, Eastman School of Music, University of Rochester; MMA, Yale University.

**Peter Reit**, *Lecturer in Music*  
BM, Manhattan School of Music.

**João Luiz Rezende**, *Lecturer in Music*  
BM, Faculdade de Artes Alcântara Machado, São Paulo (Brazil); MM, Mannes College of Music.

**Pablo Rieppi**, *Lecturer in Music*  
BM, George Mason University; MM, The Juilliard School.

**John Riley**, *Assistant Professor of Music*  
BM, University of North Texas; MM, Manhattan School of Music.

**Huang Ruo**, *Lecturer in Music*  
BM, Oberlin College; MM, DMA, The Juilliard School.

**Kaori Sato**, *Assistant Professor of Music*  
BM, Miyagi Gakuin College (Japan); MM, Mannes College of Music.

**Doron Schachter**, *Lecturer in Music*  
BFA, City College, City University of New York; MM, Purchase College.

**Jack Schatz**, *Lecturer in Music*

BA, BM, Queens College, City University of New York; MM, The Julliard School.

**Mark Schwartz**, *Lecturer in Music*

BA, Cornell University; JD, University of California, Los Angeles.

**James Austin Smith**, *Lecturer in Music*

BA, BM, Northwestern University; MM, Yale University.

**Gary Smulyan**, *Lecturer in Music*

Studied at Hofstra University.

**Carl Sturken**, *Lecturer in Music*

BA, Wesleyan University.

**Sayaka Tanikawa**, *Lecturer in Music*

BA, Columbia University; MM, Artist Diploma, Yale University; DMA, Manhattan School of Music.

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

BA, Eastman School of Music, University of Rochester; MA, University of Pennsylvania; Certificate, Ecole Internationale for Music and Dance (France); studied with Pierre Boulez at Concours Internationale (Switzerland).

**Michael Umile**, *Lecturer in Music*

MusB, Purchase College; MS, Rensselaer Polytechnic Institute.

**Kenny Washington**, *Lecturer in Music*

Studied with Rudy Collins.

**Doug Weiss**, *Lecturer in Music***Du Yun**, *Lecturer in Music*

BM, Oberlin College; PhD, Harvard University.

**Carmit Rinehart Zori**, *Assistant Professor of Music*

BM, Curtis Institute of Music.

**Part-Time Visiting Affiliate Artists****Eric Alexander****Joshua Benevento****Richard Clymer****Alexis Cole****Christopher Colmenero****Chris Greco****Kevin Hays****David Hazeltine****Ingrid Jensen****Vic Juris****Andy LaVerne****Ray Mase****Adrian Morejon****John Mosca****Dan Peck****Darren Solomon****Donald Vega****Faculty Emeriti****Raymond Des Roches**, *Associate Professor Emeritus of Music*

BM, MM, Manhattan School of Music.

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

BS, Long Island University; MFA, Purchase College; PhD, Kennedy-Western University. SUNY Chancellor's Award for Excellence in Teaching.

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

BA, Hunter College, City University of New York; MA, Queens College, City University of New York; studied with Nadia Boulanger at L'Ecoles d'Art Americaines de Fontainebleau.

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

Diploma, Berklee College of Music.

**Frederic Hand, Lecturer Emeritus in Music**

BM, Mannes College of Music. Guitar studies with Leonid Bolotine, Julian Bream, Albert Valdes-Blain, and Jim Hall.

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

BM, MM, Yale University.

**Steven Lubin, Professor Emeritus of Music**

BA, Harvard University; MM, The Julliard School; PhD, New York University.

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

BM, Chicago Musical College, Roosevelt University.

**Donald MacCourt, Professor Emeritus of Music**

BA, San Francisco State College; MM, Manhattan School of Music.

**James McElwaine, Professor Emeritus of Music**

BM, University of North Texas; MM, Yale University. SUNY Chancellor's Award for Excellence in Faculty Service.

**Sandra Miller, Professor Emerita of Music**

BM, Curtis Institute of Music.

**Anthony Newman, Professor Emeritus of Music**

Diplôme Supérieure, l'Ecole Normale de Musique (Paris); BS, Mannes College of Music; MA, Harvard University; DMA, Boston University.

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

BA, Reed College; MFA, PhD, Carnegie Mellon University.

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

Diploma, Moscow State Conservatory of Music; MPP, Gnesin Musical and Pedagogical Institute (Moscow).

**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 2016–2018, please visit

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

**Rebecca Rugg, Director, Conservatory of Theatre Arts**

and Associate Professor of Theatre and Performance

BA, Cornell University; MA, University of California, Riverside; MFA, DFA, Yale School of Drama.

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

### Full-Time Faculty

**David Bassuk, Professor of Acting**

BA, Purchase College; MFA, Southern Methodist University.

**Lenora Champagne, Professor of Theatre and Performance**

BA, Louisiana State University; MA, PhD, New York University. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

**Rachel Dickstein, Assistant Professor of Theatre and Performance**

BA, Yale University.

**Cobina Gillitt, Assistant Professor of Theatre and Performance**

BA, Wesleyan University; MA, PhD, New York University.

**David Grill, Associate Professor of Theatre Design/Technology**

BFA, Purchase College.

**Dan Hanessian, Associate Professor of Theatre Design/Technology**

BA, St. Mary's College of Maryland; MFA, Purchase College.

**A. Dean Irby, Associate Professor of Acting**

BA, Dillard University; MFA, New York University.

**Dane Laffrey, Visiting Assistant Professor of Theatre Design/Technology**

BFA, National Institute of Dramatic Art.

**Pamela Prather**, *Assistant Professor of Acting*  
BA, University of New Mexico, Albuquerque; MFA, University of California, Los Angeles.

**Jordan Schildcrout**, *Associate Professor of Theatre and Performance*  
BA, Yale University; PhD, The Graduate Center, City University of New York.

**Ronni Stewart**, *Associate Professor of Acting*  
BA, New York University.

**Anita Yavich**, *Associate Professor of Theatre Design/Technology*  
BA, University of California, Santa Barbara; MFA, Yale School of Drama.

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## Part-Time Faculty

**Evan Adamson**, *Lecturer in Theatre Design/Technology*  
BFA, Purchase College.

**Andrea Anthony**, *Lecturer in Theatre Design/Technology*  
BS, Marymount College.

**Denise Bessette**, *Lecturer in Acting*  
BA, Marymount Manhattan College.

**Joel Brandwine**, *Lecturer in Theatre Design/Technology*  
BFA, Boston University.

**Kristen Cerelli**, *Lecturer in Acting*  
BA, Binghamton University, State University of New York; MFA, The New School.

**Tracy Christensen**, *Lecturer in Theatre Design/Technology*  
BS, Northwestern University; MFA, Rutgers University.

**Jessica D'Aloisio**, *Lecturer in Theatre and Performance*  
BFA, Purchase College.

**Akil Davis**, *Lecturer in Acting*  
BA, New York University.

**Imani Douglas**, *Lecturer in Theatre and Performance*  
BA, MFA, Brooklyn College, City University of New York.

**Jill Echo**, *Lecturer in Acting*  
BFA, MFA, Purchase College.

**Ginger Eckert**, *Lecturer in Acting*  
BA, American University; MFA, Brown University.

**Lynda Erbs**, *Lecturer in Theatre Design/Technology*  
BA, Skidmore College.

**Murielle Etienne**, *Lecturer in Theatre Design/Technology*  
BFA, Purchase College.

**Robert Etter**, *Lecturer in Theatre Design/Technology*  
BFA, Pennsylvania State University.

**Maruti Evans**, *Lecturer in Theatre Design/Technology*  
BFA, University of Miami.

**Joseph Forbes**, *Lecturer in Theatre Design/Technology*  
BFA, University of North Carolina, Greensboro; studied with Lester Polokov in New York.

**David Gideon**, *Lecturer in Acting*  
BA, Franklin & Marshall College; studied with Lee Strasberg for 11 years.

**Judi Guralnick**, *Lecturer in Theatre Design/Technology*  
BA, MA, University of Maryland.

**Andy Hall**, *Assistant Professor of Theatre Design/Technology*  
BA, University of Minnesota; MFA, New York University.

**Heather Harpham**, *Lecturer in Theatre and Performance*  
BA, World College West; MA, MFA, New York University.

**Barbara Hauptman**, *Lecturer in Acting*  
BFA, University of Texas, Austin; MFA, Yale School of Drama.

**Alison Hublard Hershman**, *Lecturer in Theatre Design/Technology*  
BFA, Purchase College.

**Dan Hoffman**, *Lecturer in Theatre Design/Technology*  
BFA, Carnegie Mellon University.

**Leah Kaliszewski**, *Lecturer in Theatre Design/Technology*  
BFA, BAA, Central Michigan University.

**Lora LaVon**, *Lecturer in Theatre and Performance*  
BFA, New York University; MFA, Yale School of Drama.

**Arnold Levine**, *Lecturer in Theatre Design/Technology*  
BFA, MFA, Carnegie Mellon University.

**Tony Magner**, *Lecturer in Theatre Design/Technology*  
BA, University of Massachusetts, Amherst.

**Ina Mayhew**, *Lecturer in Theatre Design/Technology*  
BFA, Purchase College.

**Christopher McCann**, *Lecturer in Acting*  
BFA, New York University.

**Scott McCrea**, *Lecturer in Acting*  
BA, Duke University; MFA, Columbia University.

**Brendan McMahan**, *Lecturer in Theatre and Performance*  
BTA, University of Michigan; MFA, École Lassaad (Belgium).

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

**Hochi Ortega-Asiatico**, *Lecturer in Theatre Design/Technology*  
BA, Parsons School of Design.

**Atkin Pace**, *Assistant Professor of Theatre Design/Technology*  
BFA, University of Utah; MFA, Yale School of Drama.

**Nancy Palmatier**, *Lecturer in Theatre Design/Technology*  
BA, State University of New York, Geneseo; MFA, Carnegie Mellon University.

**Dennis Parichy**, *Lecturer in Theatre Design/Technology*  
BS, Northwestern University.

**Lenka Pichlíková**, *Lecturer in Theatre and Performance*  
MA, University of Texas, Dallas; MFA, Academy of Dramatic Arts, Charles University (Prague); Advanced Master Artist, Czech Republic.

**Kyle Pickles**, *Lecturer in Theatre Design/Technology*  
BS, Santa Clara University; MA, New York University.

**Jesse Edward Poleshuck**, *Lecturer in Theatre Design/Technology*  
BFA, Purchase College.

**Sarah (Bess) Rowen**, *Lecturer in Theatre and Performance*  
BA, Lehigh University; MA, New York University; MPhil, The Graduate Center, City University of New York.

**Susan Sampliner**, *Lecturer in Theatre Design/Technology*  
BA, Brown University; Arts Management Certificate, Purchase College.

**Jennifer Lazar Santilli**, *Lecturer in Theatre Design/Technology*  
BFA, Rutgers University.

**Jennifer Schriever**, *Lecturer in Theatre Design/Technology*  
BFA, Purchase College.

**Sophia Skiles**, *Lecturer in Theatre and Performance*  
BA, Northwestern University; MFA, Columbia University.

**Peter Sprague**, *Lecturer in Theatre and Performance*  
BA, Pomona College; MFA, Southern Methodist University.

**Matthew Stern**, *Lecturer in Theatre Design/Technology*  
BA, University of California, San Diego.

**J. Allen Suddeth**, *Lecturer in Acting*  
BFA, Ohio University.

**Tom Sullivan**, *Lecturer in Theatre Design/Technology*  
BA, SUNY Albany; MFA, Yale School of Drama.

**Maggie Surovell**, *Lecturer in Acting*  
BA, Temple University; MFA, University of Georgia.

**Charles Tuthill**, *Lecturer in Acting*  
BFA, New York University.

**Mark Viola**, *Lecturer in Theatre Design/Technology*  
BFA, Purchase College.

**Lori R. Wekselblatt**, *Assistant Professor of Theatre Design/Technology*  
BA, Indiana University; MS, Baruch College, City University of New York.

**Thom Widmann**, *Lecturer in Theatre Design/Technology*  
BFA, Purchase College.

**Grant Wilcoxon**, *Lecturer in Theatre Design/Technology*  
BFA, Purchase College.

**Rosalyn Coleman Williams**, *Lecturer in Acting*  
BFA, Howard University; MFA, Yale School of Drama.

**Jay Woods**, *Lecturer in Theatre and Performance*  
BFA, Purchase College.

**Joshua Zangen**, *Lecturer in Theatre Design/Technology*  
BFA, Purchase College.

## Contributing Faculty

School of Humanities:

**Gary Waller** (Theatre and Performance)

## Faculty Emeriti

**Michael Cesario**, *Associate Professor Emeritus of Theatre Design/Technology*  
BFA, University of Wisconsin; MFA, Ohio University. Former chair of the theatre design/technology program.

**Leigh Dillon**, *Associate Professor Emerita of Theatre Arts (Acting)*  
BFA, Purchase College.

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

**Lana Fritz**, *Assistant Professor Emerita of Theatre Design/Technology*  
BFA, MFA, University of North Carolina, Chapel Hill.

**Lawrence Kornfeld**, *Professor Emeritus of Theatre Arts (Acting)*  
BA, Adelphi University; graduate study, Brooklyn College, City University of New York. Professor of theatre arts, 1983–2004, and dean, Conservatory of Theatre Arts and Film, 1983–86.

**Eulalie Noble**, *Associate Professor Emerita of Theatre Arts (Acting)*  
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 (Acting)*  
BA, Western Michigan University; MA, University of North Carolina; PhD, University of Denver. Dean, Conservatory of Theatre Arts and Film, [starting year unavailable]–1979.

**Hal Tiné**, *Associate Professor Emeritus of Theatre Design/Technology*  
BFA and graduate study, Carnegie Mellon University.

## School of Art+Design: Faculty and Administration

**Note:** For additional information and updates during 2016–2018, please visit [www.purchase.edu/departments/academicprograms/arts/artdesign/facultyandstaff.aspx](http://www.purchase.edu/departments/academicprograms/arts/artdesign/facultyandstaff.aspx).

**Steven Lam**, *Director, School of Art+Design*  
and *Associate Professor of Art+Design*  
BA, Trinity University; MFA, University of California, Irvine.

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

### Full-Time Faculty

**Carol Bankerd**, *Associate Professor of Art+Design*  
BFA, MFA, Yale University.

**Matthew Bollinger**, *Assistant Professor of Practice in Art+Design*  
BFA, Kansas City Art Institute; MFA, Rhode Island School of Design.

**Nancy Bowen**, *Associate Professor of Art+Design*  
BFA, School of the Art Institute of Chicago; MFA, Hunter College, City University of New York. SUNY Chancellor's Award for Excellence in Teaching.

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

**Stella Ebner**, *Associate Professor of Art+Design*  
BFA, University of Minnesota, Minneapolis; MFA, Rhode Island School of Design.

**Kate Gilmore**, *Associate Professor of Art+Design*  
BA, Bates College; MFA, School of Visual Arts.

**Faye Hirsch**, *Visiting Associate Professor of Art+Design*  
BA, SUNY Buffalo; PhD, Yale University.

**Cassandra Hooper**, *Professor of Art+Design*  
BFA, California State University, Long Beach; MFA, Purchase College. SUNY Chancellor's Award for Excellence in Teaching.

**Sharon Horvath**, *Professor of Art+Design*  
BFA, Cooper Union; MFA, Tyler School of Art, Temple University.

**Julian Kreimer**, *Associate Professor of Art+Design*  
BA, Princeton University; MA, Chelsea College of Art and Design, London; MFA, Rhode Island School of Design.

**Warren Lehrer**, *Professor of Art+Design*  
BA, Queens College, City University of New York; MFA, Yale University.

**Cynthia Lin**, *Assistant Professor of Art+Design*  
BA, University of California, Berkeley; MA, MFA, University of Iowa, Iowa City.

**Beth Livensperger**, *Assistant Professor of Practice in Art+Design*  
BFA, Cooper Union; MFA, Yale University.

**Joshua Lutz**, *Assistant Professor of Art+Design*  
BFA, Bard College; MFA, Bard College/International Center for Photography.

**Robin Lynch**, *Associate Professor of Art+Design*  
BFA, Howard University; MFA, Yale University.

**Rachel Owens**, *Assistant Professor of Art+Design*  
BA, University of Kansas, Lawrence; MFA, School of the Art Institute of Chicago.

**Ester Partegàs**, *Visiting Assistant Professor of Art+Design*  
BFA, Universität der Künste Berlin; MFA, Universitat de Barcelona.

**Janine Polak**, *Visiting Assistant Professor of Art+Design*  
BA, University of Virginia; MFA, Yale University.

**Kristine Potter**, *Visiting Assistant Professor Art+Design*  
BA, BFA, University of Georgia, Athens; MFA, Yale University.

**Christopher Robbins**, *Associate Professor of Art+Design*  
BA, University of Virginia, Charlottesville; MFA, Rhode Island School of Design.

**Rob Swainston**, *Assistant Professor of Art+Design*  
BA, Hampshire College; MFA, Columbia University.

**Hakan Topal**, *Assistant Professor of New Media and Art+Design\**  
BS, MS, Middle East Technical University (Ankara); MA, PhD, New School for Social Research.  
*\*joint appointment; also in the School of Film and Media Studies*

**Jo Ann Walters**, *Associate Professor of Art+Design*  
BA, Arizona State University; MFA, Ohio University.

**Jessica Wexler**, *Assistant Professor of Art+Design*  
BA, Haverford College; AAS, Parsons the New School for Design; MFA, California Institute of the Arts.

**Stanley Wolukau-Wanambwa**, *Visiting Assistant Professor Art+Design*  
BA, Oxford University (UK); MFA, Virginia Commonwealth University.

## Part-Time Faculty

**Anthony Antonellis**, *Lecturer in Art+Design*  
BFA, Savannah College of Art and Design; MFA, Bauhaus-Universität Weimar, Germany.

**Steve Byram**, *Lecturer in Art+Design*

**Roger Carmona**, *Lecturer in Art+Design*  
BFA, School of Visual Arts; MFA, Bard College.

**Joseph Cuillier**, *Lecturer in Art+Design*  
BA, Prairie View A&M University; MFA, Pratt Institute.

**Hilary Doyle**, *Lecturer in Art+Design*  
BFA, Massachusetts College of Art; MFA, Rhode Island School of Design.

**Marcia Due**, *Assistant Professor of Art+Design*  
BA, University of Maine; MFA, Yale University.

**Jonathan Ehrenberg**, *Lecturer in Art+Design*  
BA, Brown University; MFA, Yale University.

**Julia Elsas**, *Lecturer in Art+Design*  
BA, Carleton College; MFA, University of California, Davis.

**Joel Evey**, *Lecturer in Art+Design*  
BFA, California Institute of the Arts.

**Dennis FitzGerald**, *Assistant Professor of Art+Design*  
BA, Eisenhower College.

**Lisa Hamilton**, *Lecturer in Art+Design*  
BFA, Cooper Union; MFA, Hunter College, City University of New York.

**Susanna Heller**, *Lecturer in Art+Design*  
BFA, Nova Scotia College of Art and Design.

**Christopher Kaczmarek**, *Assistant Professor of Art+Design*  
BFA, Appalachian State University; MA, MFA, Purchase College.

**Chelsea Knight**, *Lecturer in Art+Design*  
BA, Oberlin College; MFA, School of the Art Institute of Chicago.

**Robert Kozma**, *Lecturer in Art+Design*  
BFA, Purchase College.

**Aaron Krach**, *Lecturer in Art+Design*  
BA, University of California, San Diego; MFA, Purchase College.

**Alois Kronschlaeger**, *Lecturer in Art+Design*  
BA, Empire State College, State University of New York; MFA, School of Visual Arts.

**Nicholas Lamia**, *Lecturer in Art+Design*  
BA, University of California, Berkeley; MFA, Boston University.

**Kakyong Lee**, *Lecturer in Art+Design*  
BFA, Hong-Ik University (Korea); MFA, Purchase College.

**Este Lewis**, *Lecturer in Art+Design*  
BFA, Purchase College; MFA, Yale University.

**Philip Listengart**, *Associate Professor of Art+Design*  
BA, MFA, Brooklyn College, City University of New York. SUNY Chancellor's Award for Excellence in Adjunct Teaching.

**Sakura Maku**, *Lecturer in Art+Design*  
BFA, School of Visual Arts; MFA, Yale University.

**Yates McKee**, *Lecturer in Art+Design*  
BA, Bard College; MFA, Columbia University.

**Deborah Mesa-Pelly**, *Lecturer in Art+Design*  
BFA, Purchase College; MFA, Yale University.

**James Mulligan**, *Lecturer in Art+Design*  
BFA, Pratt Institute.

**Steven Paneccasio**, *Lecturer in Art+Design*  
BFA, Purchase College; MFA, Massachusetts College of Art and Design.

**Liz Phillips**, *Assistant Professor of Art+Design*  
BA, Bennington College.

**Michael Puryear**, *Associate Professor of Art+Design*  
BA, Howard University.

**Padma Rajendran**, *Lecturer in Art+Design*  
BA, Bryn Mawr College; MFA, Rhode Island School of Design.

**Gina Ruggeri**, *Lecturer in Art+Design*  
BFA, Maryland Institute College of Art; MFA, Yale University.

**Sara Saltzman**, *Assistant Professor of Art+Design*  
BA, New School for Social Research; BFA, Parsons the New School for Design; MFA, Rhode Island School of Design.

**Timothy Samara**, *Lecturer in Art+Design*  
BFA, University of the Arts.

**Leonard Seastone**, *Assistant Professor of Art+Design*  
BA, Fairleigh Dickinson University; MFA, Purchase College.

**Patrick Seymour**, *Lecturer in Art+Design*  
BFA, Rhode Island School of Design.

**Michael St. John**, *Lecturer in Art+Design*  
BFA, Chicago Academy of Fine Arts; MFA, School of Visual Arts.

**Amanda Thackray**, *Lecturer in Art+Design*  
BFA, Rutgers University; MFA, Rhode Island School of Design.

**Sarah Walker**, *Lecturer in Art+Design*  
BFA, California College of the Arts; MFA, University of North Carolina, Chapel Hill.

**Cullen Washington**, *Lecturer in Art+Design*  
BA, Louisiana State University; MFA, Tufts University.

**Eric Wildrick**, *Assistant Professor of Art+Design*  
BFA, Kansas City Art Institute; MFA, SUNY New Paltz.

**Ofer Wolberger**, *Lecturer in Art+Design*  
BA, State University of New York, Binghamton; MFA, School of Visual Arts.

**Audra Wolowiec**, *Lecturer in Art+Design*  
BFA, University of Michigan; MFA, Rhode Island School of Design.

**Jennifer Wroblewski**, *Assistant Professor of Art+Design*  
BA, University of Pennsylvania; MFA, New York Academy of Art.

**Raphael Zollinger**, *Lecturer in Art+Design*  
BFA, Pratt Institute; MFA, New York University.

## Faculty Emeriti

**Judith Bernstein**, *Associate Professor Emerita of Art+Design* (Painting/Drawing)  
BS, MS, Pennsylvania State University; BFA, MFA, Yale University.

**John Cohen**, *Professor Emeritus of Visual Art* (Photography)  
BFA, MFA, Yale University.

**Nancy Davidson**, *Professor Emerita of Art+Design* (Painting/Drawing)  
BEEd, Northeastern Illinois University; BA, University of Illinois at Chicago; MFA, School of the Art Institute of Chicago.

**Donna Dennis**, *Professor Emerita of Art+Design* (Sculpture)  
BA, Carleton College.

**Jed Devine**, *Professor Emeritus of Art+Design* (Photography)  
BA, MFA, Yale University.

**Margot Lovejoy**, *Professor Emerita of Art+Design* (Printmaking)  
Studied at St. Martin's School of Art (London) and Pratt Graphics Center.

**Irving Sandler**, *Professor Emeritus of Visual Arts* (Art History and Painting/Drawing)  
BA, Temple University; MA, University of Pennsylvania; PhD, New York University.

**Leonard Stokes**, *Professor Emeritus of Art+Design* (Painting/Drawing)  
BA, Yale College; BFA, MFA, Yale University. SUNY Chancellor's Award for Excellence in Teaching.

**Ken Strickland**, *Associate Professor Emeritus of Art+Design* (Sculpture)  
BS, SUNY Buffalo; MFA, Rhode Island School of Design.

**Michael Torlen**, *Associate Professor Emeritus of Art+Design* (Painting/Drawing)  
BFA, Cranbrook Academy of Art; MFA, Ohio State University. SUNY Chancellor's Award for Excellence in Teaching.

**Murray Zimiles**, *Professor Emeritus of Art+Design* (Printmaking)  
BFA, University of Illinois; MFA, Cornell University. SUNY Chancellor's Award for Excellence in Scholarship and Creative Activities.

**Philip Zimmermann**, *Professor Emeritus of Art+Design* (Graphic Design)  
BFA, Cornell University; MFA, Visual Studies Workshop, SUNY Buffalo.

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

**Trudy Milburn**, *Director of Academic Programs*  
BA, University of California, Davis; MA, Texas A&M University; PhD, University of Massachusetts, Amherst.

**Michael DeGrazia**, *Director of Finance and Administration*  
BA, State University of New York, Cortland.

**Kelly Jackson**, *Director of Continuing Education*  
BA, Simmons College.

For a full list of the staff and updates during 2016–2018, please visit the school's website (~~[www.purchase.edu/ce](http://www.purchase.edu/ce)~~), under "Contact Us."

## 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 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/departments/AcademicPrograms/ce/FacultyIndex/) (~~[www.purchase.edu/departments/AcademicPrograms/ce/FacultyIndex/](http://www.purchase.edu/departments/AcademicPrograms/ce/FacultyIndex/)~~).

## Library: Faculty and Administration

**Note:** For additional information and updates during 2016–2018, 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*  
BA, College of William and Mary; MA, Ball State University; MLS, Indiana University.

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

## Full-Time Library Faculty

**Emily Carlin**, *Reference, Outreach, and Instruction Librarian (Senior Assistant Librarian)*  
BA, Smith College; MA, Indiana University; MA, University of Missouri.

**Kimberly Detterbeck**, *Art Librarian (Senior Assistant Librarian)*  
BA, Rutgers University; MA, Syracuse University; MLIS, University of Maryland.

**Darcy Gervasio**, *Head of Reference Services; Reference and Instruction Librarian (Associate Librarian)*  
BA, Oberlin College; MLIS, University of Wisconsin, Madison.

**Keith Landa**, *Director of Instructional Technology (Associate Librarian)*  
BS, Iowa State University; MS, University of California, San Diego; PhD, University of Michigan.

**Susanne Markgren**, *Digital Services Librarian (Senior Assistant Librarian)*  
BA, University of Wisconsin, Eau Claire; MLIS, University of Texas, Austin.

**Carrie Marten**, *Resource Sharing Librarian (Associate Librarian)*  
BA, University of Connecticut; MA, University of Rhode Island; MLIS, Simmons College. SUNY Chancellor's Award for Excellence in Librarianship.

**Rebecca Oling**, *Coordinator of Instruction; Literature Librarian (Associate Librarian)*  
BA, Purdue University; MA, Kansas State University; MLS, Kent State University.

**Mark E. Smith**, *Head of Access Services; Performing Arts Librarian (Associate Librarian)*  
BA, Queens College, City University of New York; MA, University of California, Santa Barbara; MLS, University of Southern California. SUNY Chancellor's Award for Excellence in Librarianship.

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## Part-Time Library Faculty

**Joe Swatski**, *Reference Librarian (Assistant Librarian)*  
BA, MA, Duquesne University; MLIS, Long Island University; PhD, University of Maryland, College Park.

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

**Note:** For additional information and updates during 2016–2018, please visit [www.purchasecollegeathletics.com](http://www.purchasecollegeathletics.com).

**Christopher Bisignano**, *Director, Center for Physical Education, Recreation, and Athletics*  
BS, Pace University; MS, State University of New York, Cortland.

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## Part-Time Faculty

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

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

**Simona Cipriani**, *Lecturer in Physical Education*  
BFA, Purchase College.

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

**Scott Fisher**, *Lecturer in Physical Education*  
BS, University of Connecticut; MS, Pennsylvania State University.

**Rachel Kelly**, *Lecturer in Physical Education*  
BS, University of Virginia; MS, Seton Hall University.

**Suzannah Kincannon**, *Lecturer in Physical Education*  
Certified Zumba instructor

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

**Christine Klint**, *Lecturer in Physical Education*  
BS, Empire State College, State University of New York.

**Albana Krasniqi**, *Lecturer in Physical Education*  
BA, Purchase College; MA, Manhattanville College.

**Rachel Kwapien**, *Lecturer in Physical Education*  
BFA, Purchase College.

**LaTonja Lee**, *Lecturer in Physical Education*  
BS, MS, Long Island University.

**Francesca Levine**, *Lecturer in Physical Education*  
BS, Marist College; MBA, Mercy College.

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

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

**Deborah Ragals**, *Lecturer in Physical Education*  
BA, American University.

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

**Rachel Rumore**, *Lecturer in Physical Education*  
BA, St. John's University.

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

**Sheri Wagner**, *Lecturer in Physical Education*  
BA, BS, George Mason University; MS, Ithaca College.

## 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](#)

[Courses Offered by the Advising Center, Career Development Center & Student Affairs](#)

## 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)  
Statement of Accreditation Status: June 28, 2012 (PDF)

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.

### Specialized Accreditation

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)  
[Accreditation Listing](#)

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

### Registration of Programs

All majors offered by Purchase College are listed on the [Inventory of Registered 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 2016–2018 on the list 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	BFA
Anthropology	2202	BA
Art History	1003	BA, MA
Arts Management	1099	BA
Arts Management	5012	Certificate
Biochemistry	0414	BA
Biology	0401	BA, BS
Chemistry	1905	BA
Communications*	4903	BS
Creative Writing	1507	BA
Dance	1008	BFA, MFA †
Early Childhood Development	5503	Certificate
Economics	2204	BA
Entrepreneurship in the Arts	1099	MA
Environmental Studies	0420	BA
Film	1010	BFA
Gender Studies	4903	BA
Graphic Design	1009	BFA
History	2205	BA
Journalism	0604	BA
Language and Culture	1199	BA
Latin American Studies	0308	BA

Liberal Arts	4901	BA
Liberal Studies	4901	BA
Liberal Studies: Arts	4903	BA
Liberal Studies: Legal Studies	4903	BA
Literature	1502	BA
Mathematics/Computer Science	1799	BA
Media, Society, and the Arts	2299	BA
Music	1004	MusB, MM
Music Composition	1004.10	MusB
Music Performance: Instrumental	1004	MusB
Music Performance: Jazz Studies	1004	MusB
Music Performance: Vocal	1004	MusB
Music [Studio] Production	1099	MusB
Music Studio Composition	1099	MusB
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	BA
Painting and Drawing	1002	BFA
Philosophy	1509	BA
Photography	1011	BFA
Playwriting and Screenwriting	1007	BA
Political Science	2207	BA
Printmaking	1009	BFA
Psychology	2001	BA
Sculpture	1002	BFA
Sociology	2208	BA
Theatre Design/Technology	1007	BFA
Theatre Design	1007	MFA †
Theatre Technology	1007	MFA †
Theatre and Performance	1007	BA
Visual Arts	1002	BS, BFA, MFA

\*Revised program effective Jan. 1, 2016; formerly offered program: BA in liberal studies: communications/media studies.

† The MFA program in dance and in theatre design/technology are currently under revision (closed to admission).

## Majors and Minors

[Undergraduate Majors](#) | [Undergraduate Minors](#)  
[Graduate Majors, Artist Diplomas, and Performers Certificates](#)

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

### **Undergraduate Majors:**

[Acting, BFA](#)  
[Anthropology, BA](#)  
[Art History, BA](#)  
[Arts Management, BA](#)  
[Biochemistry, BA](#)  
[Biology, BA, BS \(with optional concentrations\)](#)  
[Chemistry, BA \(with optional concentration\)](#)  
[Cinema Studies, BA](#)  
[Communications, BS](#)  
[Creative Writing, BA](#)  
[Dance, BFA \(with concentrations\)](#)  
[Economics, BA](#)  
[Environmental Studies, BA](#)  
[Film, BFA](#)  
[Gender Studies, BA](#)  
[Graphic Design, BFA](#)  
[History, BA](#)  
[Journalism, BA](#)  
[Language and Culture, BA \(see program section for languages offered\)](#)  
[Latin American Studies, BA](#)  
[Liberal Arts, BA \(individualized study\)](#)  
[Liberal Studies, BA](#)  
[Liberal Studies: Arts, BA](#)  
[Liberal Studies: Legal Studies, BA](#)  
[Literature, BA](#)  
[Mathematics/Computer Science, BA](#)  
[Media, Society, and the Arts, BA](#)  
[Music Composition, MusB](#)  
[Music Performance: Instrumental, MusB \(with concentrations\)](#)  
[Music Performance: Jazz Studies, MusB](#)  
[Music Performance: Vocal \(Voice/Opera Studies\), MusB](#)  
[Music: Studio Composition, MusB](#)  
[Music: Studio Production, MusB](#)  
[New Media, BA](#)  
[Painting/Drawing, BFA](#)  
[Philosophy, BA](#)  
[Photography, BFA](#)  
[Playwriting and Screenwriting, BA](#)  
[Political Science, BA \(with optional concentrations\)](#)  
[Printmaking, BFA](#)  
[Psychology, BA \(with optional concentration\)](#)  
[Sculpture, BFA](#)  
[Sociology, BA \(with concentrations\)](#)  
[Theatre Design/Technology, BFA \(with concentrations\)](#)  
[Theatre and Performance, BA](#)  
[Visual Arts, BS](#)  
[Visual Arts: Interdisciplinary, BFA](#)

### **Undergraduate Minors:**

[Anthropology](#)  
[Art History](#)  
[Arts Management](#)  
[Asian Studies](#)  
[Biology](#)  
[Chemistry](#)  
[Chinese](#)  
[Economics](#)  
[Environmental Studies](#)  
[French](#)  
[Gender Studies](#)  
[History](#)  
[Italian](#)  
[Jewish Studies](#)  
[Journalism](#)  
[Latin American Studies](#)  
[Linguistics](#)  
[Literature](#)

[Mathematics/Computer Science](#)  
[Media, Society, and the Arts](#)  
[Music](#)  
[Philosophy](#)  
[Philosophy and the Arts](#)  
[Playwriting](#)  
[Political Science](#)  
[Psychology](#)  
[Screenwriting](#)  
[Sociology](#)  
[Spanish](#)  
[Theatre and Performance](#)  
[Visual Arts](#)

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

[Art History, MA\\*](#)  
[Entrepreneurship in the Arts, MA](#)  
[Music, MM \(with concentrations\)](#)  
[Music Artist Diplomas](#) (see program section for areas of study)  
[Music Performers Certificates](#) (see program section for areas of study)  
[Visual Arts, MFA\\*](#)

\*MA/MFA Option:

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

For updates during 2016–2018, 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](#)  
[Film](#)  
[Media, Society, and the Arts](#)  
[New Media](#)  
[Playwriting and Screenwriting](#)

#### School of Humanities:

*Undergraduate Courses:*

[Art History](#)  
[College Writing and Expository Writing](#)  
[Creative Writing](#)  
[English as an Additional Language](#)  
[History](#)  
[Jewish Studies](#)  
[Journalism](#)  
[Language and Culture](#)  
[Language and Culture: Chinese](#)  
[Language and Culture: French](#)  
[Language and Culture: German](#)  
[Language and Culture: Hausa](#)  
[Language and Culture: Hebrew](#)  
[Language and Culture: Italian](#)  
[Language and Culture: Portuguese](#)  
[Language and Culture: Spanish](#)  
[Literature: 1000–2999](#)  
[Literature: 3000–3999](#)  
[Literature: 4000–4999](#)  
[Philosophy](#)

*Graduate Courses:*

[Art History](#)

#### School of Natural and Social Sciences:

*Undergraduate Courses:*

[Anthropology](#)  
[Biochemistry](#)  
[Biology](#)  
[Chemistry](#)  
[Economics](#)  
[Environmental Studies](#)  
[Mathematics/Computer Science](#)  
[Physics](#)  
[Political Science](#)  
[Psychology](#)  
[Sociology](#)

**Interdisciplinary Liberal Arts:***Undergraduate Courses:*

[Gender Studies](#)  
[Latin American Studies](#)

**Arts Open Access Courses:***Undergraduate Courses:*

There are many undergraduate arts courses offered by the **BFA and MusB programs** that are open to students in other disciplines at Purchase College, in most cases without audition or permission of instructor. These vary from semester to semester and are known as Arts Open Access courses.

[Conservatory of Dance: Arts Open Access courses](#)  
[Conservatory of Music: Arts Open Access courses](#)  
[Conservatory of Theatre Arts: Arts Open Access courses](#)  
[School of Art+Design: Arts Open Access courses](#)

Most courses offered by the **BA 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).

**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](#)  
[Performance, Ensemble](#)  
[Music History, Theory, and Musicianship](#)  
[Additional Studies](#)

*Graduate Courses:*

[Composition](#)  
[Performance, Ensemble](#)  
[Theory and Analysis, Performance Practice](#)  
[Additional Studies](#)

**Conservatory of Theatre Arts:**

*Undergraduate Courses:*[Acting](#)[Theatre Design/Technology](#)[Theatre and Performance](#)**School of Art+Design:***Undergraduate Courses:*[Foundation and General Visual Arts](#)[Design](#)[Painting and Drawing](#)[Photography](#)[Printmaking](#)[Sculpture](#)*Graduate Courses:*[Graduate \(MFA\) Courses](#)**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, computer science, environmental studies, mathematics, general natural sciences, and psychology

[Social Sciences](#)

Includes anthropology; business; communications; gender studies; legal studies; political science; general social sciences; and sociology

[Performing and Visual Arts](#)

Includes arts management, film/media studies, film/video production, music, painting and drawing, photography, and sculpture

**Undergraduate Core Curriculum**[Freshman Seminar: BA/BS Programs](#) (FRS 1030)[College Writing](#) (WRI 1110)[Science in the Modern World](#) (FRS 1200)**Physical Education**[Physical Education](#)**Advising Center, Career Development Center, and Student Affairs**[Career Planning and Decision Making](#) (IDI 1550)[Practicum in Peer Advising](#) (IDI 3000)[Fundamentals of Service Learning](#) (IDI 1100)[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 (BA) degree. A Bachelor of Science (BS) degree is also available in biology, and a Bachelor of Fine Arts (BFA) degree is offered in film. In the School of Humanities, the Master of Arts (MA) degree is offered in 20th-century art history.

**Interdisciplinary Studies**

Within the School of Liberal Arts and Sciences, it is possible to major in one of three [interdisciplinary](#) BA degree programs: gender studies, Latin American 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 BA in liberal arts. In addition, interdisciplinary minors are available in Asian studies, gender studies, global black 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 92 percent hold a doctorate or other terminal degree; others are award-winning authors, journalists, and filmmakers. In addition to general teaching and advising responsibilities, faculty members guide tutorials and supervise independent research projects and senior theses.

### Academic Advising

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

### Administration

Suzanne Kessler, PhD, *Dean, School of Liberal Arts and Sciences*

Ross Daly, MS, *Chair, School of Humanities*

Linda Bastone, PhD, *Chair, School of Natural and Social Sciences*

Agustin Zarzosa, PhD, *Chair, School of Film and Media Studies*

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

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

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## 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 five programs that comprise the School of Film and Media Studies offer studies in new media, video art, playwriting and screenwriting, and production training in filmmaking. Highlighting the growing convergence of media, these five 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 five film and media-focused majors: cinema studies; film; media, society, and the arts; new media; and playwriting and screenwriting. More than 500 students are majoring in these five fields of study, which emphasize filmmaking, playwriting, 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.

### BFA Program

The BFA program in film teaches students to become multiskilled 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.

### BA Programs

Most students in the School of Film and Media Studies are enrolled in one of the multidisciplinary BA-granting programs. The programs in cinema studies, media, society, and the arts, and new media 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. In playwriting and screenwriting, students learn to write for both the stage and the screen. The curriculum also helps students to develop a sophisticated eye and gain a deeper understanding of the art and craft involved in making theatre and film.

All students majoring in a discipline 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.

### Minors

The School of Film and Media Studies also offers three minors, which are open to students in all disciplines: media, society, and the arts; playwriting; and screenwriting.

### 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 and grants: National Endowment for the Humanities, Fulbright, Guggenheim, Ford Foundation, Open Society Foundations, 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, MoMA PS1, New Media When, Neuberger Museum of Art, Sonar Music and Multimedia Festival, Exit Art, Database Imaginary, Venice Biennale, Centre Pompidou, Berkeley Art Museum, San Diego Museum of Art, Santa Fe Art Institute, 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, Anthology Film Archives, New York Lincoln Center, Robert Flaherty Film Festival, British Film Institute, Ann Arbor Film Festival, 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 editing studios, a physical computing lab, a printing lab, gallery spaces, screening rooms, a sound stage, a mix studio, and a film equipment store.

### Administration

Agustin Zarzosa, PhD, *Chair, School of Film and Media Studies*

For updates during 2016–2018, 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](#)

[Film](#)

[Media, Society, and the Arts](#)

[New Media](#)

[Playwriting and Screenwriting](#)

For the current (or upcoming) semester schedule, use the [myHeliotrope course search](#).

## The Cinema Studies BA 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 yearlong introductory surveys of film and modern art, then proceed to more advanced courses that focus on a wide variety of directors, national cinemas, genres, modes (narrative, documentary, avant-garde), and critical/theoretical approaches.
- In their senior year, students explore and extend their knowledge of cultural, historical, industrial, philosophical, and artistic perspectives on the medium in their senior project.

### Interdisciplinary and Rigorous

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

### Cinema Studies Faculty (Board of Study)

Nicholas Baer, PhD, University of California, Berkeley

Eric Hahn, BA, Purchase College

Kartik Nair, MPhil, Jawaharlal Nehru University

Anne M. Kern, PhD, Yale University

Regina Longo, PhD, University of California, Santa Barbara

Jeff Scheible, PhD, University of California, Santa Barbara

David Schwartz, BFA, Purchase College

Michelle Stewart, PhD, University of Minnesota

Gregory Taylor, PhD, University of Wisconsin, Madison

Sean Weiner, MFA, Hunter College, City University of New York

Agustin Zarzosa, PhD, University of California, Los Angeles

Ling Zhang, PhD, University of Chicago

For additional information:  
[School of Film and Media Studies Faculty](#)

*Contributing Faculty:*

Sara Magenheimer (New Media)

Alan McIntyre Smith (Film)

Screenwriting faculty

School of Humanities:

Paula Halperin (History)

Casey Haskins (Philosophy)

Elise Lemire (Literature)

For additional information and updates during 2016–2018, please visit  
[www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/CinemaStudies/](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/CinemaStudies/)

## The Cinema Studies BA Program: Academic Requirements

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

1. CIN 1500/Introduction to Cinema Studies I (4 credits)
2. CIN 1510/Introduction to Cinema Studies II (4 credits)
3. One art history course (3–4 credits), chosen from the following or approved by the cinema studies program coordinator:
  - ARH 1020/History of Art Survey II
  - ARH 1060/Touchstones of Modern Art
  - ARH 1070/The Work of Images: The Function of Art in Western Culture
  - ARH 2050/Introduction to Modern Art
  - ARH 2060/Art Since 1945
4. One of the following courses (4 credits):
  - CIN 2000/Close Analysis
  - CIN 2240/Research Practicum: Silent Cinema
  - CIN 2500/Principles of Montage
5. Six upper-level elective courses in cinema studies\* (24 credits total)  
 \*Learning assistantships, internships, and independent studies cannot be used to satisfy this requirement.
6. CIN 3890/Cinema Studies Junior Seminar (4 credits)
7. CIN 4890/Cinema Studies Senior Colloquium (2 credits)
8. SPJ 4990/Senior Project I (4 credits)
9. SPJ 4991/Senior Project II (4 credits)

**Notes:**

1. A grade of B or higher is required in CIN 1500 and 1510.
2. To advance to the sophomore year, students must pass a qualifying examination in film history and aesthetics, which is given at the end of the freshman year.

For updates during 2016–2018, 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

**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

**Introduction to Cinema Studies I and II**

**CIN 1500** and **1510** / 4 credits (per semester) / I: Fall; II: Spring

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

**Anatomy of an Indie**

**CIN 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.*

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

- CMS 1400/Introduction to Video Techniques and Technology
- CMS 3320/Documentary Production

### Close Analysis

**CIN 2000** / 4 credits / Every year

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 1500 and 1510, 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

**PSW 2150** Refer to [Playwriting and Screenwriting Courses](#) for description.

### Music Video and Popular Culture

**CIN 2200** / 4 credits / Special topic (offered irregularly)

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

### Research Practicum: Silent Cinema

**CIN 2240** / 4 credits / Alternate years

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 1500 and 1510, and permission of instructor

### Principles of Montage

**CIN 2500** / 4 credits / Alternate years

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 1500 and 1510, and permission of instructor

### Film Programming

**CIN 2600** / 4 credits / Special topic (offered irregularly)

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

### Happiness: Philosophy, Film, Literature

**PHI 2835** Refer to [Philosophy 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 1500 and 1510, or permission of instructor

### Cinema and the Archive

**CIN 3005** / 4 credits / Alternate years

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

### Cross-Cultural Video Production

**NME 3011** Refer to [New Media Courses](#) for description.

**Women and Film**

**LIT 3025** Refer to [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 1500 and 1510, or permission of instructor

**CinéFabrique: Cross-Cultural Encounters in Filmmaking**

**CIN 3035** / 4 credits / Spring

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

**Prerequisite:** CIN 1500 and 1510

**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 1500 and 1510, or 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 1500 and 1510, 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 1500 and 1510

**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 1500 and 1510, 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).

**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 1500 and 1510, 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 1500 and 1510

**Chinese Cinema and History**

**HIS 3145** Refer to [History Courses](#) (School of Humanities) for description.

**Improvisation in Film**

**CIN 3150** / 4 credits / Fall

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

**The Vietnam War in U.S. Literature and Film**

**LIT 3195** Refer to [Literature Courses: 3000–3999](#) (School of Humanities) for description.

**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.

**Prerequisite:** Permission of instructor

**Spanish and Latin American Cinema**

**SPA 3211** Refer to [Spanish Courses](#) (School of Humanities) for description.

**Latin American Cinema**

**CIN 3245** / 4 credits / Alternate years

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

**Prerequisite:** CIN 1500 and 1510

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

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

**Film Authors**

**CIN 3320** / 4 credits / Alternate years

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

**Prerequisite:** CIN 1500 and 1510

**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.

**Prerequisite:** CIN 1500 and 1510, and permission of instructor

**Genres of Affect**

**CIN 3330** / 4 credits / Special topic (offered irregularly)

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

**Prerequisite:** CIN 1500 and 1510

**Extremism and Cinema**

**CIN 3335** / 4 credits / Alternate years

Engages the difficult topic of political extremism and extreme emotions, as expressed visually and topically in cinema. This is addressed in a historical and cross-cultural fashion to assess the ways in which aesthetics of extremism have emerged in different national contexts at specific historical conjunctures. The course also provides a broad view of the image repertoire of political violence, terrorism, hatred, conspiracy theories, and cynicism as they circulate across media networks.

**Prerequisite:** CIN 1500 or MSA 1050

**Classic Hollywood, Early America**

**HIS 3345** Refer to [History Courses](#) (School of Humanities) for description.

**Cinema+**

**CIN 3380** / 4 credits / Special topic (offered irregularly)

Students collaboratively design original, creative, and substantial research projects that shed new light on a film or group of films. Structured as a hands-on, teamwork-based course. Draws on interdisciplinary methods of textual analysis currently being explored by researchers across media studies, arts, literature, and science. Topics include interpretation theory; digital humanities; close, distant, hyper, and machine reading; data visualization; and creative deformance.

**Prerequisite:** CIN 1500 and 1510

**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 1500 and 1510, or permission of instructor

**Contemporary Media Theory**

**CIN 3410** / 4 credits / Special topic (offered irregularly)

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

**Prerequisite:** CIN 1500 and 1510

### 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 1500 and 1510, and permission of instructor

### 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 1500 and 1510

## The Film BFA 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 BFA 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, and digital editing studios.

### About Our Alumni

More than 85 percent of film program alumni have found work in the film and television industries. A list of representative alumni is available on the film [program site \(www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/film/\)](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/film/).

### Film Faculty (Board of Study)

Richard Abramowitz, BFA, New York University  
 Iris Cahn, MA, New York University  
 Brandon Harris, BFA, Purchase College  
 Daniel Kang, BFA, Purchase College  
 Edwin Martinez, EdM, Harvard Graduate School of Education  
 Lawrence O’Neil, BFA, Purchase College  
 Brian Paccione, MFA, Columbia University  
 Alex Orlovsky, BA, University of Pennsylvania  
 Alan McIntyre Smith, BA, University of Notre Dame  
 John Young, BFA, Purchase College  
 J.D. Zeik, BA, Purchase College

#### *Contributing Faculty:*

Cinema Studies faculty  
 Sara Magenheimer (New Media)  
Conservatory of Theatre Arts:  
 Denise Bessette (Acting)

For additional information:

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

For additional information and updates during 2016–2018, please visit

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

## The Film BFA Program: Academic Requirements

In addition to meeting [general degree requirements](#), all film majors must complete the following requirements (103–105 credits, outlined below by year) and maintain the board-of-study standards for academic and professional conduct. Requirements for the major include:

- a. A minimum of 24 credits in film history, criticism, and/or theory: CIN 1500 and 1510 plus four additional courses  
 b. Satisfactory completion, as determined by the Film 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: 31 credits

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

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

### Sophomore Year: 27 credits

FLM 2000 and 2050/Introduction to Documentary: Nonfiction Film*	10 credits
FLM 2020/Film Editing II	3 credits
FLM 2100/Cinematography II	2 credits
FLM 2310 and 2320/Directors' Scene Workshop*	6 credits
FLM 2810/Writing for Film I	2 credits
CIN —/Film history elective	4 credits
*Part One and Two (two-semester course)	

### Junior Year: 23–25 credits

One of the following two-semester courses: FLM 3200 and 3210/Film Directors' Workshop* (8 credits) <b>or</b> FLM 3460 and 3470/Documentary Workshop I and II (8 credits) <b>or</b> FLM 3610 and 3620/Experimental Workshop* (6 credits)	6–8 credits
FLM 3090/Cinematography III	2 credits
FLM 3250/Directing the Actor	2 credits
FLM 3320/Screenwriting	3 credits
FLM 3810/Writing for Film II	2 credits
CIN —/Two electives in film history, criticism, and/or theory	8 credits
*Part One and Two (two-semester course)	

### Senior Year: 22 credits

FLM 3725/The Business of Film	2 credits
FLM 4180 and 4190/Senior Production: Filmmaking*	16 credits
CIN —/One elective in film history, criticism, and/or theory	4 credits
*Part One and Two (two-semester course)	

For updates during 2016–2018, 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 Program: Courses

**Note:** In the two-semester course sequences offered every year, successful completion of the fall course is a prerequisite for the spring course. For example, Exercises in Storytelling (part one, fall) is a prerequisite for Exercises in Storytelling (part two, spring).

### Exercises in Storytelling

**FLM 1090 and 1100** / 3 credits (per semester) / Every year

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

### Film Workshop

**FLM 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.

### **Filmmakers Acting Workshop**

**FLM 1250** / 2 credits / Spring

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

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

**FLM 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**

**FLM 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**

**FLM 2090** / 2 credits / Fall

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

### **Cinematography II**

**FLM 2100** / 2 credits / Fall

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

**Prerequisite:** FLM 2090

### **Directors' Scene Workshop**

**FLM 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**

**FLM 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.

### **Cross-Cultural Video Production**

**NME 3010** Refer to [New Media Courses](#) for description.

### **Cinematography III**

**FLM 3090** / 2 credits / Fall

Individual projects in advanced cinematography.

**Prerequisite:** Permission of instructor

### **Cinematography IV**

**FLM 3110** / 3 credits / Spring

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

**Prerequisite:** FLM 3090

### **Film Directors' Workshop**

**FLM 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.

### **Directing the Actor**

**FLM 3250** / 2 credits / Fall

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

### **Screenwriting**

**FLM 3320** / 3 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.

### **Documentary Workshop I and II**

**FLM 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**

**FLM 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 in a course that pairs production with screenings, group critique, and discussion. Several short-form production assignments prepare students for a significant final production due at the end of the semester. Off-campus excursions are also required. Both FLM 3610 (fall) and 3620 (spring) are required for film students planning an experimental thesis project for junior review.

**Prerequisite:** Permission of instructor

### **Advanced Editing: Sound on Film**

**FLM 3650** / 3 credits / Fall

Committed to using sound tracks as fully as the image track, this course implements theory by teaching choice and placement of microphones, dialogue track prep, music editing, use of sound FX and tone, and prepping for a professional sound mix. Students visit with a professional sound editor and attend foley, dubbing, and mix studio demonstrations.

**Prerequisite:** Permission of instructor

### **Advanced Picture Editing**

**FLM 3655** / 3 credits / Spring

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

### **The Business of Film**

**FLM 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**

**FLM 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.

### **Film Industry Internship and Seminar**

**FLM 3970** / 3 credits / Special topic (offered irregularly)

Students' leadership and production skills are developed through the production, promotion, and administrative support of film events hosted on and off campus. In addition to the hours required for the internship, students attend monthly seminars exploring innovative solutions to common challenges facing today's film programmers and producers.

**Prerequisite:** Permission of instructor

### **Senior Production: Filmmaking**

**FLM 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**

**FLM 4310** / 2 credits / Fall

Completion of senior thesis screenplay.

### **Advanced Projects in Documentary**

**FLM 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 FLM production courses or equivalent, as determined by the film program coordinator and/or instructor; and permission of instructor

For updates during 2016–2018, 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 BA Program**

In the media, society, and the arts program, students learn how to combine cultural theory, critical cultural production, and do-it-yourself (DIY) aesthetics to explore the roles that media technologies and the arts play in everyday life. Creative practices are approached historically and ethnographically, and considered within their rich cultural, geographic, and political economic contexts. This includes students' own low-cost, open-ended, and tactical DIY productions, such as mashup advertisements, sound installations, and performance art—practices of experimentation, protest, and speculation that engage contemporary social concerns.

### **Media, Society, and the Arts Faculty (Board of Study)**

Julia Heim, PhD, The Graduate Center, City University of New York

Shaka McGlotten, PhD, University of Texas, Austin

Jason A. Pine, PhD, University of Texas, Austin

Lorraine Plourde, PhD, Columbia University  
 Adam Resnick, PhD, The Graduate Center, City University of New York

For additional information:  
[School of Film and Media Studies Faculty](#)

*Contributing Faculty:*

Michael Bell-Smith (New Media)  
 Hakan Topal (New Media)

School of Natural and Social Sciences:

Rudolf Gaudio (Anthropology)  
 David Kim (Anthropology)  
 Mary Kosut (Sociology)

For additional information and updates during 2016–2018, please visit  
[www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/MSA/default.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/MSA/default.aspx)

## The Media, Society, and the Arts BA Program: Academic Requirements

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

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

### Examples of Elective Courses

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

Anthropology (School of Natural & Social Sciences):

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

Cinema Studies:

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

Media, Society, and the Arts:

MSA 2235/Computers and Culture  
 MSA 2450/Sounds of Protest  
 MSA 3120/Riot Grrls and Radical Women  
 MSA 3150/Outsider Art  
 MSA 3160/Queer Media Convergence  
 MSA 3350/The Body: Medium and Message

MSA 4110/Lively Geographies  
 MSA 4160/Material Cultures  
 MSA 4750/Special Topics in Media, Society, and the Arts

Literature (School of Humanities):  
 LIT 2195/Italian-American Literature and Popular Culture

New Media:  
 NME 2250/Art and Technology  
 NME 3010/Cross-Cultural Video Production  
 NME 3040/Internet as Public Art

Philosophy (School of Humanities):  
 PHI 2780/Philosophy of Art: From Plato to Postmodernism  
 PHI 3275/Light and Truth: Film, Photography, and Reality  
 PHI 3610/Frankfurt School Critical Theory  
 PHI 3716/Philosophy and Film  
 PHI 3785/Art and Morality

Sociology (School of Natural and Social Sciences):  
 SOC 2105/Art and Outsiderness  
 SOC 3005/Feminism, Art, and Performance

Theatre and Performance (Conservatory of Theatre Arts):  
 THP 3120/Gameplay and Performance  
 THP 3130/Transmedia and Performance  
 THP 3250/Theories of Drama and Performance

For updates during 2016–2018, 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

For updates during 2016–2018, 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

### 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.

### Language, Culture, and Society

**ANT 2175** Refer to Anthropology Courses (School of Natural and Social Sciences) for description.

### Art and Outsiderness

**SOC 2105** Refer to Sociology Courses (School of Natural and Social Sciences) for description.

### Italian-American Literature and Popular Culture

**LIT 2195** Refer to Literature Courses: 1000–2999 (School of Humanities) for description.

### Media Institutions and Forms

**MSA 2200** / 3 credits / Spring

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

practices, and senses of identity and community.

**Prerequisite:** MSA 1050

### **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.

**Prerequisite:** MSA 1050 or SOC 1500, or permission of instructor

### **Film and Anthropology**

**ANT 2250** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **Art and Technology**

**NME 2250** Refer to [New Media Courses](#) for description.

### **Performing Arts in Cross-Cultural Perspective**

**ANT 2320** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **Drugs, Bodies, Design**

**ANT 2340** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **Sounds of Protest**

**MSA 2450** / 3 credits / Special topic (offered irregularly)

Protest movements around the world are on the rise. Students explore the "sounds of protest"—the music, noises, chants, songs, speeches, soundtracks, music videos, and dances that form an essential component of modern political struggles. Taking an interdisciplinary approach to music theory and practice, students complete historical and theoretical surveys, case studies, and creative projects.

### **Museum Anthropology**

**ANT 2470** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **Magic, Witchcraft, and Modernity**

**ANT 2555** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **Introduction to Ethnomusicology**

**ANT 2610** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **New Black Ethnographies**

**ANT 2730** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **Philosophy of Art: From Plato to Postmodernism**

**PHI 2780** Refer to [Philosophy Courses](#) (School of Humanities) for description.

### **Cinema and Revolution**

**CIN 3000** Refer to [Cinema Studies Courses](#) for description.

### **Cross-Cultural Video Production**

**NME 3010** Refer to [New Media Courses](#) for description.

### **Documentary Film and Theory**

**CIN 3030** Refer to [Cinema Studies Courses](#) for description.

### **Cult Cinema**

**CIN 3060** Refer to [Cinema Studies Courses](#) for description.

### **Television Studies**

**CIN 3070** Refer to [Cinema Studies Courses](#) for description.

### **Riot Grrls and Radical Women**

**MSA 3120** / 4 credits / Alternate years

This interdisciplinary course underscores the linkage between feminist theoretical paradigms and genres of feminist art. Feminist theory is considered, from Betty Friedan to bell hooks, as well as diverse artists and art forms, including Judy Chicago, Karen Finley, the Riot Grrl movement, and feminist zines. Sexuality, reproductive rights, women's work, pornography, race, violence, and activism are key themes that direct the analysis.

### **Gameplay and Performance**

**THP 3120** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

### **Transmedia and Performance**

**THP 3130** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

**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.

**Prerequisite:** Permission of instructor**Global Media, Local Cultures****ANT 3185** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.**Film, Media, and War Machines****CIN 3200** Refer to [Cinema Studies Courses](#) for description.**Theories of Drama and Performance****THP 3250** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.**Light and Truth: Film, Photography, and Reality****PHI 3275** Refer to [Philosophy Courses](#) (School of Humanities) for description.**Genres of Affect****CIN 3330** Refer to [Cinema Studies Courses](#) for description.**Media and Performance in Africa****ANT 3345** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.**Myth, Ritual, and Performance****ANT 3350** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.**The Body: Medium and Message****MSA 3350** / 4 credits / Every year

An examination of the body as medium and media within larger social and cultural landscapes. The body is located in relationship to systems of power within the context of modernity/postmodernity, mass media, and art worlds. Topics include exercise and bodybuilding, beauty and consumption, 20th-century disease, body art, extreme body modification, plastic surgery, and subversive body play.

**Avant-Garde Cultures and Everyday Life****ANT 3380** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.**Critical Perspectives on Language and Culture****ANT 3390** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.**Critical Perspectives on Media, Society, and the Arts****MSA 3400** / 4 credits / Fall

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:** A minimum grade of C in MSA 1050 and 2200, and permission of instructor**Anthropology of Art and Aesthetics****ANT 3410** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.**Anthropology of Sound and Listening****ANT 3415** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.**Research Methods in Media, Society, and the Arts****MSA 3450** / 4 credits / 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 everyday interactions with media within broader theoretical, historical, and cultural contexts.

**Prerequisite:** MSA 1050 and 2200; or MSA 1050 and an elective in media, society, and the arts**Cinema in the Internet Age****CIN 3500** Refer to [Cinema Studies Courses](#) for description.**Sensing and Knowing in Anthropology, Psychology, and the Arts****ANT 3540** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

**Queer Cinema**

**CIN 3540** Refer to [Cinema Studies Courses](#) for description.

**Frankfurt School Critical Theory**

**PHI 3610** Refer to [Philosophy Courses](#) (School of Humanities) for description.

**Philosophy and Film**

**PHI 3716** Refer to [Philosophy Courses](#) (School of Humanities) for description.

**Art and Morality**

**PHI 3785** Refer to [Philosophy Courses](#) (School of Humanities) for description.

**Internship in Media, Society, and the Arts**

**MSA 3995** / 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.

**Alternative Economies**

**MSA 4100** / 4 credits / Special topic (offered irregularly)

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

**Prerequisite:** MSA 1050 or ANT 1500, and permission of instructor

**Lively Geographies**

**MSA 4110** / 4 credits / Alternate years

In recent years, anthropologists, physical and cultural geographers, biologists, and media theorists have tried to account for the more-than-human world in order to emplace humans in a general ecology of liveliness. Using methods from multiple disciplines, students explore the animacy of ordinary and extraordinary places. Topics include landscape as a contingent process, geological time, energetics, dwelling, regenerative design, and industrial-chemical ecologies.

**Prerequisite:** A minimum grade of C in MSA 1050 or ANT 1500, and in one of the following courses—MSA 3120, 3150, 3160, 3350; ANT 3070, 3175, 3185, 3190, 3215, 3255, 3275, 3345, 3350, 3380, 3390, 3410, 3415, 3540, 3600, 3610; CIN 3330; ENV 3800; JST 3455, 3456, 3457

**Material Cultures**

**MSA 4160** / 4 credits / Alternate years

Students examine the material dimension of cultural life and explore how beliefs, sensibilities, and ways of relating to people and the environment get distilled in cultural matter. Matters include rocks, body matter, waste, water, houses, consumer commodities, and currency. Other questions explored are: How does matter become meaningful and acquire value? How do matters of the natural world become “cultural”?

**Prerequisite:** A minimum grade of C in MSA 1050 or ANT 1500, and in one of the following courses—MSA 3120, 3150, 3160, 3350; ANT 3070, 3175, 3185, 3190, 3215, 3255, 3275, 3345, 3350, 3380, 3390, 3410, 3415, 3540, 3600, 3610; CIN 3330; ENV 3800; JST 3455, 3456, 3457

**Special Topics in Media, Society, and the Arts**

**MSA 4750** / 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 I and II**

**SPJ 4990** and **4991** / 4 credits (per semester) / Every year

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).*

For updates during 2016–2018, 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 BA 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 digital culture and media and develop their own artwork in studio courses within new media and in other 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. The program's focus is on experimental and creative approaches to media production and distribution. The emphasis on practice and theory enables students to become technologically proficient and forward-thinking art and 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.

**New Media Faculty (Board of Study)**

Michael Bell-Smith, MFA, Bard College  
 Tega Brain, MA, Queensland University of Technology  
 Victoria Estok, MFA, Transart Institute, University of Plymouth  
 Yong Hee Kim, MFA, Parsons the New School for Design  
 Steve Lambert, MFA, University of California, Davis  
 Sara Magenheimer, MFA, Bard College  
 Joseph D. McKay, MFA, University of California, Berkeley  
 Nontsikelelo Mutiti, MFA, Yale University  
 Brooke Singer, MFA, Carnegie Mellon University  
 Paul Thayer, MFA, Concordia University (Montreal)  
 Hakan Topal, PhD, New School for Social Research

For additional information:

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

*Contributing Faculty:*

Shaka McGlotten (Media, Society, and the Arts)  
 Adam Resnick (Media, Society, and the Arts)  
 Jeff Scheible (Cinema Studies)

School of Art+Design:

Kate Gilmore (Sculpture)  
 Raphael Zollinger (Sculpture)

School of Humanities:

Elizabeth Guffey (Art History)  
 Sarah Warren (Art History)

School of Natural and Social Sciences:

Jeanine Meyer (Mathematics/Computer Science)

For additional information and updates during 2016–2018, please visit

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

**The New Media BA Program: Academic Requirements**

In addition to meeting general degree requirements, all new media majors must complete the following requirements (64–71 credits). The internship is optional, but recommended:

Freshman and SophomoreAdvanced StandingApplying for Advanced Standing

**Note:** Because new media is a constantly developing field, these academic requirements are subject to change.

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

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

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

5. MAT 1520/Computer Science I or  
NME 1450/Programming for Visual Artists: 4 credits
6. One 2000-level technoculture course (3–4 credits), chosen from the following or approved by the student's faculty advisor; it should be taken after MSA 1050 has been successfully completed:
  - MSA 2200/Media Institutions and Forms
  - MSA 2235/Computers and Culture
  - NME 2250/Art and Technology
7. NME 2420/Video Art I: 4 credits
8. NME 2750/Introduction to the Web: 4 credits
9. NME 2100/New Media Advanced Standing: 1 credit

## 2. Advanced Standing in New Media: 34–40 credits

Refer to [Applying for Advanced Standing](#) for detailed information. After being accepted for advanced study, requirements are as outlined below. Students must earn a grade of C+ or higher in each of these courses, excluding the senior project.

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

### Examples of History/Theory Courses:

ARH 3405/Design History and Theory: 1750–Today: 4 credits  
 ARH 3531/New Media and Contemporary Art: 4 credits  
 CIN 3200/Film, Media, and War Machines: 4 credits  
 DES 3240/Design Issues: 3 credits  
 DES 3300/History of Graphic Design Survey: 4 credits  
 NME 3040/Internet as Public Art: 4 credits  
 MTH 4120/History of Recorded Music I: 2 credits  
 MTH 4130/History of Recorded Music II: 2 credits  
 VIS 3000/Art in the Age of Electronic Media: 3 credits

### Examples of Anthropology/Sociology Courses:

The following list includes courses offered by the media, society, and the arts (MSA) program and by the School of Art+Design.

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

### Examples of Elective Courses

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

#### New Media

NME 2470/Drawing, Moving, and Seeing with Code  
 NME 3010/Cross-Cultural Video Production  
 NME 3050/Information Aesthetics  
 NME 3150/Material Distribution: Billboards, Wheatpaste,  
 and Pamphlets  
 NME 3170/Digital Design and Fabrication  
 NME 3210/Tactical Practical  
 NME 3220/Forms of the Moving Image  
 NME 3230/Real-Time Media Processing  
 NME 3265/Social Design  
 NME 3270/Digital Storytelling and Public Narratives  
 NME 3340/Photography Expanded  
 NME 3350/Digital Printmaking  
 NME 3430/Video Graphics  
 NME 3455/Dark Ecology Studio

NME 3545/Community-Centered Media  
 NME 3550/Portfolio Workshop  
 NME 3560/Introduction to Physical Computing:  
   Getting Outside the Box  
 NME 3675/Copy, Paste  
 NME 3720/Interactive Installation: Hacking the Everyday  
 NME 3770/Experimental Web Practice  
 NME 4150/Special Projects in Tiny Computing

Film:

FLM 3610/Experimental Workshop (Part One)  
 FLM 3620/Experimental Workshop (Part Two)

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

MAT 1420/Programming Games  
 MAT 3440/Creating User Interfaces  
 MAT 3530/Creating Databases for Web Applications  
 MAT 3540/Social Software  
 MAT 3650/Networking and Security  
 MAT 3670/Robotics  
 MAT 3755/Mobile Computing  
 MAT 3765/Mobile Media

*School of the Arts:*

Studio Composition (Conservatory of Music):

MCO 1310/Studio Composition I  
 MCO 1320/Studio Composition II  
 MCO 2310/MIDI Composition I  
 MCO 2320/MIDI Composition II  
 MCO 3330/Studio Production I  
 MCO 3340/Studio Production II  
 MCO 4350/Digital Audio I  
 MCO 4360/Digital Audio II

Theatre and Performance (Conservatory of Theatre Arts):

THP 3120/Gameplay and Performance

School of Art+Design:

DES 3090/Interactive Design  
 DES 3190/Motion Graphics for Designers  
 DES 4170/Advanced Web Design: Special Projects  
 PRT 3000/The Animated Print  
 SCP 3155/Performance Art  
 SCP 3310/Digital Dimensions  
 SCP 3420/Video Art II  
 SCP 3630/Sound/Interactive Media I  
 SCP 3640/Sound/Interactive Media II

**Applying for Advanced Standing in New Media**

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

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

**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 BA in a different major.*

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For updates during 2016–2018, 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

### Introduction to Media Studies

**MSA 1050** Refer to [Media, Society, and the Arts Courses](#) for description.

### Introduction to Sound

**NME 1060** / 3 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.

### Introduction to Digital Photography

**PHO 1100** Refer to [Photography Courses](#) (School of Art+Design) for description.

### Design Principles

**NME 1160** / 4 credits / Every semester

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

### Programming Games

**MAT 1420** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.

### Programming for Visual Artists

**NME 1450** / 4 credits / Every semester

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

### Computer Science I

**MAT 1520** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.

### New Media Advanced Standing

**NME 2100** / 1 credit / Every semester

Students take this course in the semester that they apply for advanced standing. *Grading is on a pass/no credit basis.*

### Media Institutions and Forms

**MSA 2200** Refer to [Media, Society, and the Arts Courses](#) for description.

### Computers and Culture

**MSA 2235** Refer to [Media, Society, and the Arts Courses](#) for description.

### Art and Technology

**NME 2250** / 3 credits / Every semester

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

**Prerequisite:** MSA 1050

### Performing Arts in Cross-Cultural Perspective

**ANT 2320** Refer to [Anthropology Courses](#) (School of Natural and Social Science) for description.

### Video Art I

**NME 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.

**Prerequisite:** Minimum grade of C+ in PHO 1100

**Prerequisite or corequisite:** NME 1060

### Drawing, Moving, and Seeing with Code

**NME 2470** / 4 credits / Alternate years (Spring)

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

**Prerequisite:** MAT 1420, NME 1450, or MAT 1520

**Introduction to the Web****NME 2750** / 4 credits / Every semester

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

**Prerequisite:** Minimum grade of C+ in both PHO 1100 and NME 1060**Art in the Age of Electronic Media****VIS 3000** Refer to [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**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.

**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:** Minimum grade of C+ in NME 1160**Interactive Design****DES 3090** Refer to [Design Courses](#) (School of Art+Design) for description.**Gameplay and Performance****THP 3120** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.**Material Distribution: Billboards, Wheatpaste, and Pamphlets****NME 3150** / 4 credits / Fall

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

**Prerequisite:** NME 2100; open to students in other disciplines with permission of instructor**Queer Media Convergence****MSA 3160** Refer to [Media, Society, and the Arts Courses](#) for description.**Digital Design and Fabrication****NME 3170** / 4 credits / Alternate years (Spring)

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

**Prerequisite:** NME 2100**Global Media, Local Cultures****ANT 3185** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.**Motion Graphics for Designers****DES 3190** Refer to [Design Courses](#) (School of Art+Design) for description.**Film, Media, and War Machines****CIN 3200** Refer to [Cinema Studies Courses](#) for description.**Tactical Practical****NME 3210** / 4 credits / Alternate years

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

**Prerequisite:** NME 2100

**Forms of the Moving Image****NME 3220** / 4 credits / Alternate years

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

**Prerequisite:** NME 2100**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**Design Issues****DES 3240** Refer to [Design Courses](#) (School of Art+Design) for description.**Social Design****NME 3265** / 3 credits / Spring

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

**Prerequisite:** NME 2100, or DES 2600 and 2460, or permission of instructor**Digital Storytelling and Public Narratives****NME 3270** / 3 credits / Alternate years

Students develop their storytelling abilities throughout the semester using processes and methods from various disciplines. Together the class explores online and interactive strategies for designing and distributing the work. Public engagement and telling stories to inspire people to act are the focus of this studio. Central questions include what makes a story compelling and effective.

**Prerequisite:** NME 2100 or permission of instructor**Digital Dimensions****SCP 3310** Refer to [Sculpture Courses](#) (School of Art+Design) for description.**History of Graphic Design Survey****DES 3300** Refer to [Design Courses](#) (School of Art+Design) for description.**Photography Expanded****NME 3340** / 3 credits / Fall

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

**Prerequisite:** Minimum grade of C+ in PHO 1100**Media and Performance in Africa****ANT 3345** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.**Digital Printmaking****NME 3350** / 4 credits / Fall

An introduction to the technical aspects of fine art digital printing, using a large-format color printer. Topics include color balance and calibration, soft proofing, and archival preservation. Students expand their two-dimensional image-making skills while developing their artistic vision through the creation of a cohesive body of print-based work.

**Prerequisite:** NME 2100 or permission of instructor**Landscape Photography: Creating a Personal Vision****PHO 3355** / 4 credits / Special topic (offered irregularly, summer, in [Italy](#))

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

**Critical Perspectives on Media, Society, and the Arts****MSA 3400** Refer to [Media, Society, and the Arts Courses](#) for description.**Anthropology of Art and Aesthetics****ANT 3410** Refer to [Anthropology Courses](#) (School of Natural and Social Science) for description.**Video Art II****SCP 3420** Refer to [Sculpture Courses](#) (School of Art+Design) for description.**Video Graphics****NME 3430** / 4 credits / Fall

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

**Prerequisite:** NME 2100 or permission of instructor

### Creating User Interfaces

**MAT 3440** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.

### Dark Ecology Studio

**NME 3455** / 3 credits / Alternate years

People are entangled in a dark ecology, in which humans, marshes, car parks, and foreign rubber plantations are all intimately connected. Students explore methods of investigation drawn from both scientific and artistic modes of inquiry, such as mapping, poetic and scientific sensing, visualization, and photography. How can public interventions shift how individuals perceive and represent their deep connections to environmental systems?

**Prerequisite:** NME 1450 or MAT 1520, or permission of instructor

### Creating Databases for Web Applications

**MAT 3530** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.

### New Media and Contemporary Art

**ARH 3531** Refer to [Art History Undergraduate Courses](#) (School of Humanities) for description.

### Social Software

**MAT 3540** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.

### Community-Centered Media

**NME 3545** / 4 credits / Every year

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.

**Prerequisite:** NME 2100 or permission of instructor

### Portfolio Workshop

**NME 3550** / 4 credits / Spring

Students work independently to develop a portfolio of print-based work under faculty guidance. The focus is on executing a portfolio; therefore, students must come into the course with a developed body of print work. Students study a variety of approaches, materials, and techniques as well as standards in professional practices. Consideration of content and desired goals direct design choices.

**Prerequisite:** Minimum grade of C+ in NME 3350

### Introduction to Physical Computing: Getting Outside the Box

**NME 3560** / 4 credits / Every year

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.

**Prerequisite:** Minimum grade of C+ in NME 1450 or MAT 1520

### Experimental Workshop (Part One and Two)

**FLM 3610** and **3620** Refer to [Film Courses](#) for description.

### Sound/Interactive Media I and II

**SCP 3630** and **3640** Refer to [Sculpture Courses](#) (School of Art+Design) for description.

### Networking and Security

**MAT 3650** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.

### Robotics

**MAT 3670** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.

### Copy, Paste

**NME 3675** / 4 credits / Alternate years

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

### Interactive Installation: Hacking the Everyday

**NME 3720** / 4 credits / Every year

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:** NME 2100 or permission of instructor

### Mobile Computing

**MAT 3755** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.

### Mobile Media

**MAT 3765** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.

### Experimental Web Practice

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

The internet is examined as a tool for artistic expression and action. Students consider what is unique about the internet; exploit its potential as a means for communication, distribution, simulation, and interaction; and experiment with web production. A wide range of internet art projects are 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.

**Prerequisite:** Minimum grade of C+ in NME 2750 or permission of instructor

### Junior Seminar in New Media

**NME 3880** / 4 credits / Every semester

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

**Prerequisite:** Advanced standing (NME 2100)

### Internship in New Media

**NME 3995** / 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.

### Special Projects in Tiny Computing

**NME 4150** / 3 credits / Every year

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

**Prerequisite:** Minimum grade of C+ in NME 1450 or MAT 1520

### Advanced Web Design: Special Projects

**DES 4170** Refer to [Design Courses](#) (School of Art+Design) for description.

### Special Topics in Media, Society, and the Arts

**MSA 4750** Refer to [Media, Society, and the Arts 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 website 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.

**Prerequisite:** NME 4880

### Senior Project I and II

**SPJ 4990 and 4991** / 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).*

For updates during 2016–2018, please visit

[www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/NewMedia/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/NewMedia/Courses.aspx).

## The Playwriting and Screenwriting BA Program

Professional writers increasingly work in multiple modes of expression. In the BA program in playwriting and screenwriting at Purchase College, students learn to write for both the stage and the screen through studies that engage with these disciplines at the introductory through advanced level. The curriculum also helps students to develop a sophisticated eye and gain a deeper understanding of the art and craft involved in making theatre and film. The college’s proximity to New York City provides a distinct advantage: students are taught by industry professionals and have access to theatre, film, and television production facilities for their studies and internships.

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

This BA program also provides a solid foundation in the liberal arts, with plenty of room for students to explore other interests, including study abroad programs—all of which enriches their abilities as dramatic writers. The program also offers a minor in playwriting and a minor in screenwriting for students in all disciplines.

#### **Note for Transfer Students**

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

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

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

#### **Playwriting and Screenwriting Faculty (Board of Study)**

##### *Playwriting:*

Christina Anderson, MFA, Yale School of Drama  
 Jeff Augustin, MFA, University of California, San Diego  
 Sara Cooper, MFA, New York University  
 Basil Kreimendahl, MFA, University of Iowa  
 Martyna Majok, MFA, Yale School of Drama  
 A. Rey Pamatmat, MFA, Yale School of Drama  
 Peggy Stafford, MFA, Bennington College  
 Susan Soon He Stanton, MFA, Yale School of Drama  
 Ariel Stess, MFA, Brooklyn College, City University of New York  
 Jennifer Wineman, MFA, Yale School of Drama

##### *Screenwriting:*

A. Dean Bell, BFA, Purchase College  
 Susan Kouguell, BA, Purchase College  
 Eric Mandelbaum, BFA, Purchase College  
 Edward Pomerantz, MFA, Yale School of Drama  
 John Young, BFA, Purchase College  
 J.D. Zeik, BA, Purchase College

For additional information:

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

##### *Contributing Faculty:*

[Conservatory of Theatre Arts:](#)

Lenora Champagne (Theatre and Performance)

For additional information and updates during 2016–2018, please visit

[www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/PSW/default.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/PSW/default.aspx)

## **The Playwriting and Screenwriting BA Program: Academic Requirements**

In addition to meeting [general degree requirements](#), all playwriting and screenwriting majors must meet the following requirements (54 credits):

#### **Foundation courses: 23 credits**

1. PSW 1000/Playwriting I: 4 credits
2. PSW 1010/Screenwriting I: 4 credits
3. CIN 1500/Introduction to Cinema Studies I: 4 credits
4. PSW 2000/Screenwriting II: 4 credits
5. PSW 2010/Playwriting II: 4 credits
6. THP 2885/Theatre Histories I or THP 2890/Theatre Histories II: 3 credits

#### **Electives: 17 credits**

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

#### **Synthesis courses: 14 credits**

1. PSW 3880/Junior Seminar: 4 credits

2. PSW 4880/Senior Colloquium in Playwriting and Screenwriting: 2 credits
3. SPJ 4990/Senior Project I: 4 credits
4. SPJ 4991/Senior Project II: 4 credits

### Examples of electives

PSW 1230/Hollywood and the Writer  
 PSW 1250/Plays and Playgoing  
 CIN 1510/Introduction to Cinema Studies II  
 THP 2205/Shakespeare Then and Now  
 PSW 2500/The Collaborative Process  
 PSW 3000/Screenwriting III  
 PSW 3120/The Writer and the Documentary  
 PSW 3150/How to Say It: Pitch Sessions and Public Speaking for Writers  
 PSW 3155/The Art of Rewriting: Killing Our Darlings  
 PSW 3200/Playwriting III  
 PSW 3230/Writers' Scene Workshop  
 PSW 3300/Writing for Television  
 PSW 3400/The TV Writer's Room  
 PSW 3500/Documentary Theatre: Performing Real Life  
 THP 3725/Adapting Literature for Performance

For additional information and updates during 2016–2018, please visit

[www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/PSW/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/PSW/AcademicRequirements.aspx)

## Minor in Playwriting

The minor in playwriting is designed for students in all disciplines who want to explore and develop skills in writing for the stage. 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”). Upon admission to the minor, the student will be assigned a minor advisor from the playwriting faculty.

### Academic Requirements for the Minor in Playwriting

Five courses, to include:

- PSW 1000/Playwriting I (4 credits)
- THP 2885/Theatre Histories I *or*  
THP 2890/Theatre Histories II (3 credits)
- PSW 2010/Playwriting II (4 credits)
- Plus two of the following courses:  
 PSW 1250/Plays and Playgoing (4 credits)  
 THP 2205/Shakespeare Then and Now (3 credits)  
 PSW 2500/The Collaborative Process (3 credits)  
 THP 2885/Theatre Histories I *or* THP 2890/Theatre Histories II (3 credits)  
 PSW 3200/Playwriting III (4 credits)

For additional information and updates during 2016–2018, please visit

[www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/PSW/Playwriting\\_Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/PSW/Playwriting_Minor.aspx)

## Minor in Screenwriting

The minor in screenwriting is designed for students in all disciplines who want to explore and develop skills in writing for film and television. 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”). Upon admission to the minor, the student will be assigned a minor advisor from the screenwriting faculty.

### Academic Requirements for the Minor in Screenwriting

Five courses, to include:

- PSW 1010/Screenwriting I (4 credits)
- CIN 1500/Introduction to Cinema Studies I (4 credits)
- PSW 2000/Screenwriting II (4 credits)
- Plus two of the following courses:  
 CIN 1510/Introduction to Cinema Studies II (4 credits)  
 PSW 3000/Screenwriting III (4 credits)  
 PSW 3120/The Writer and the Documentary (4 credits)  
 PSW 3230/Writers' Scene Workshop (4 credits)  
 PSW 3300/Writing for Television (4 credits)

For additional information and updates during 2016–2018, please visit

[www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/PSW/Screenwriting\\_Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/PSW/Screenwriting_Minor.aspx)

## The Playwriting and Screenwriting Program: Courses

### Playwriting I

**PSW 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

**PSW 1010** / 4 credits / Fall

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

### Plays and Playgoing

**PSW 1250** / 4 credits / Every semester

What makes a play alive, provocative, and vital? Using classics of dramatic literature as well as plays that are new to the stage, students read and examine the ideas and mechanics of the play. An examination of some key texts and theories, including Aristotle's *Poetics*, Brecht's Epic Theatre, Artaud's Theatre of Cruelty, and Boal's Theatre of the Oppressed lead to a fresh look at the old and the new. Students attend plays on campus and in New York City, and meet some of today's leading theatre artists.

### Introduction to Cinema Studies and II

**CIN 1500** and **1510** Refer to [Cinema Studies Courses](#) for description.

### Screenwriting II: Adaptation

**PSW 2000** / 4 credits / Every semester

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

**Prerequisite:** PSW 1010

### Playwriting II

**PSW 2010** / 4 credits / Fall

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

**Prerequisite:** PSW 1000

### Shakespeare Then and Now

**THP 2205** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

### The Collaborative Process

**PSW 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.

### Theatre Histories I and II

**THP 2885** and **2890** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

### Screenwriting III

**PSW 3000** / 4 credits / Fall

An introduction to full-length narrative and the three-act structure employed by Hollywood. The art and craft of screenwriting are explored through analysis and developing, writing, and rewriting a screenplay (30 to 40 pages). Techniques covered include overlapping dialogue, establishing shots, voice-over, montages, and creating tension and payoff. The business of the screenwriter, how to pitch, and finding work/selling a screenplay are also covered.

**Prerequisite:** Junior or senior standing, and PSW 2000 or permission of instructor

### The Writer and the Documentary

**PSW 3120** / 4 credits / Spring

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

**Prerequisite:** Permission of instructor

**How to Say It: Pitch Sessions and Public Speaking for Writers****PSW 3150** / 4 credits / Alternate years (Spring)

An examination of techniques and tools used to deliver an effective oral presentation. Students prepare and present TV/film pitches and practice talking points for job/media interviews and other public speaking engagements.

**The Art of Rewriting: Killing Our Darlings****PSW 3155** / 4 credits / Alternate years (Spring)

An exploration of revision techniques and strategies in a workshop environment. In the first half of the semester, students write a one-act through generative exercises. In the second half, they revise the same one-act through examinations of character, dialogue, and structure; text analysis; and other tools. First drafts and production drafts of contemporary American plays are also studied and discussed.

**Prerequisite:** Permission of instructor**Playwriting III****PSW 3200** / 4 credits / Special topic (offered irregularly)

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:** Junior or senior standing, and PSW 2010 or permission of instructor**Writers' Scene Workshop****PSW 3230** / 4 credits / Fall

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

**Prerequisite:** PSW 2000**Writing for Television****PSW 3300** / 4 credits / Every semester

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.

**Prerequisite:** PSW 1010 or permission of instructor**Book Writing: Story Structure in Musical Theatre****PSW 3310** / 4 credits / Every year

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

**Prerequisite:** PSW 1000 and 1010**The TV Writer's Room****PSW 3400** / 4 credits / Spring

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

**Prerequisite:** PSW 1010**Writing the Web Series****PSW 3500** / 4 credits / Fall

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

**Prerequisite:** PSW 1010**Documentary Theatre: Performing Real Life****THP 3500** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.**Adapting Literature for Performance****THP 3725** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.**Junior Seminar in Playwriting and Screenwriting****PSW 3880** / 4 credits / Spring

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

**Prerequisite:** PSW 2000 and 2010; CIN 1500 or 1510; THP 2885 or 2890; and permission of instructor**Making New Plays****PSW 4150** / 3 credits / Spring

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

**Prerequisite:** Permission of instructor

**Senior Colloquium in Playwriting and Screenwriting****PSW 4880** / 2 credits / Fall

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

**Prerequisite:** PSW 3880**Senior Project I and II****SPJ 4990** and **4991** / 4 credits (per semester) / Every year

The two-semester culminating project for playwriting and screenwriting majors. In the fall, students meet regularly with their mentor and write an outline and rough draft of a full-length stage play or screenplay, culminating in a reading of the draft. The spring semester is devoted to a significant rewrite of the play or screenplay under the guidance of the mentor. This work is expected to be at a professional level.

**Prerequisite:** for a playwriting senior project, PSW 2010 and THP 2885; for a screenwriting senior project, CIN 1510 and PSW 2000; for a television senior project, PSW 3300 and two PSW electives

For additional information and updates during 2016–2018, please visit

[www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/PSW/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/FilmMediaStudies/PSW/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 Bachelor of Arts (BA). A Master of Arts (MA) 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 Chinese, German, Hausa, Hebrew, Italian, linguistics, and Portuguese. 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 Writers 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, a 92,000-square-foot building completely renovated according to designs by Kliment Halsband Architects and reopened in the fall of 2015. It is the college's first Leadership in Energy and Environmental Design (LEED)–accredited building. Among the many resources available to students are the Humanities Theatre, a 220-seat space used for a wide range of activities and events; a lecture hall that seats 110; 14 classrooms equipped with “smart” technology; three multimedia computer labs; a variety of seminar/conference rooms; a TV studio and control room for journalism; specialized areas for art history and creative writing; and informal lounge spaces.

**Administration**

Ross Daly, MS, *Chair, School of Humanities*

For updates during 2016–2018, please visit [www.purchase.edu/humanities](http://www.purchase.edu/humanities).

**School of Humanities: Courses****Undergraduate course descriptions:**

[Art History](#)

[College and Expository Writing](#)

[Creative Writing](#)

[English as an Additional Language \(EAL\)](#)

[History](#)

[Jewish Studies](#)

[Journalism](#)

[Language and Culture: Chinese](#)

[Language and Culture \(LAC\)](#)

[Language and Culture: French](#)

[Language and Culture: German](#)

[Language and Culture: Hausa](#)

[Language and Culture: Hebrew](#)

[Language and Culture: Italian](#)

[Language and Culture: Linguistics](#)

[Language and Culture: Portuguese](#)

[Language and Culture: Spanish](#)

[Literature: 1000–2999](#)

[Literature: 3000–3999](#)

[Literature: 4000–4999](#)

[Philosophy](#)

**Graduate course descriptions:**

[Art History](#)

For the current (or upcoming) semester schedule, use the **myHeliotrope** [course search](#).

**The Art History BA Program**

The art history BA program serves students who view the arts as central to the process of intellectual growth. 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 [study abroad programs](#) provide many opportunities for undergraduates to get involved in the art world outside the classroom.

**The Junior Year**

During the junior year, students select a broad field of study that includes the architecture, sculpture, and painting of 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 study (e.g., courses in 19th- and 20th-century literature, history, and/or philosophy, if the focus is on the modern period). The Junior Seminar in Art History examines selected approaches to the study of art history by analyzing various interpretations of the work of a single artist.

**The Senior Project**

The program culminates in a two-semester senior project, in which each student uses the methods of art history in an in-depth project

that may take a variety of forms: a research thesis, an exhibition at the Neuberger Museum of Art, a critical study, or a project based on original works of art within the New York area.

### After Graduation

Many alumni choose to pursue their interest in art history through employment at museums and galleries. Other alumni 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.

### Art History Faculty (Board of Study)

Tracy Schpero Fitzpatrick, PhD, Rutgers University  
 Elizabeth Guffey, PhD, Stanford University  
 Genevieve Hyacinthe, PhD, Harvard University  
 Paul Kaplan, PhD, Boston University  
 Jane Kromm, PhD, Emory University  
 Sarah Warren, PhD, University of Southern California

### Contributing Faculty:

Patrice Giasson, PhD, University of Montreal: Curator of art of the Americas, [Neuberger Museum of Art](#)  
 Juilian Kreimer: [Painting/Drawing](#) (School of Art+Design)

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

For additional information and updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/).

## The Art History BA Program: Academic Requirements

In addition to meeting [general degree requirements](#), all art history undergraduate majors must complete 13 courses and an 8-credit senior project, as follows:

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

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

For updates during 2016–2018, 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](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”) to the School of Humanities main office. Upon admission to the minor, the student is assigned a minor advisor from the art history faculty.

### Academic Requirements for the Minor in Art History

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)

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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/ArtHistory/](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** / 4 credits / Every semester

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 to the 20th Century)

**ARH 1020** / 4 credits / Every semester

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

### 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.*

### 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.

### 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** / 4 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.

### Introduction to the Structure and Function of Museums

**ARH 2140** / 3 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 da Vinci, 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.

### **Museum Anthropology**

**ANT 2470** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **The History of Printmaking**

**PRT 2500** Refer to [Printmaking Courses](#) (School of Art+Design) 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.

### **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.*

**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.

**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 Caravaggio Effect****ARH 3125** / 4 credits / Special topic (offered irregularly)

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:** ARH 1010, 1020, 2050, or 2060

**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

**Craft Revivals****ARH 3151** / 4 credits / Alternate years

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

**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.

**Women Artists in the 20th Century****ARH 3187** / 4 credits / Special topic (offered irregularly)

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

**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 such artists as 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.

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

**ARH 3251** / 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.

### **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 such artists as Bellini, Carpaccio, Giorgione, Titian, and Tiepolo, the social context of the arts and the unique urban development of Venice are studied in detail.

**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.

### **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**

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

**Design and Culture****ARH 3285** / 4 credits / Alternate years

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

**Latin American Art in the Age of Globalization****ARH 3335** / 4 credits / Special topic (offered irregularly)

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

**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.

**Land Art****ARH 3395** / 4 credits / Special topic (offered irregularly)

Considers the art movement referred to as land art (or, alternatively, as environmental art) that developed in the late 1960s out of the sculptural and process arts phenomena. Artists central and peripheral to the discourse on this movement are discussed. The time frame explored extends from the 1960s to the global contemporary and DIY sustainability art movements.

**Modern Architecture****ARH 3400** / 4 credits / Alternate years

Explores the interplay between technological innovations and stylistic trends in European and American architecture (1800–1980s). Special emphasis is placed on the contributions of such major architects as 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.

**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**New Media and Contemporary Art****ARH 3531** / 4 credits / Alternate years

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

**Prerequisite:** One art history course**African Photography****ARH 3560** / 4 credits / Alternate years

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

**Creativity, Genius, and the Renaissance Artist and Architect****ARH 3570** / 4 credits / Special topic (offered irregularly)

A critical examination of the concepts of creativity and the artist genius in the era of Brunelleschi, Michelangelo, and Gentileschi. Artist biographies are compared with art historical evidence, including painting, sculpture, architecture and other media, to explore the

historical contexts of Renaissance art creation. Topics include self-portraiture, women artists, workshop practices, and the artist's and architect's differing connections to fabrication.

### **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.

### **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.

### **20th-Century Sculpture**

**ARH 3650** / 4 credits / Special topic (offered irregularly)

Conceptions of what sculpture can be were radically transformed over the course of the 20th century. This course presents a survey of 20th-century sculpture, with emphasis on innovative materials and techniques, the changing relationship between viewer and object, and new modes of exhibition. The work of Duchamp, Bourgeois, Calder, Judd, Hesse, and Smithson, among others, is discussed.

### **Utopian Architecture**

**ARH 3660** / 4 credits / Special topic (offered irregularly)

Emerging from a longstanding literary tradition, examples of utopian architecture give insight into the ideals and fears of the cultures that produced them. This course explores both utopian and dystopian architectural visions, beginning with the Enlightenment works of Ledoux and Boullée and ending with the paper projects of such 1960s groups as Archigram and Superstudio.

### **Postwar Art in Europe**

**ARH 3670** / 4 credits / Special topic (offered irregularly)

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

### **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

### **Islam and Its Neighbors: 7th–10th Century**

**ARH 3745** / 4 credits / Special topic (offered irregularly)

Islam burst forth from its cradle in Arabia and onto the world stage during the 7th century C.E. The first caliphates were characterized by important military, diplomatic, and cultural encounters with the Christian Byzantine and Carolingian Empires. This course explores the art, literature, and architecture of these societies, with a focus on artistic adaptations, assimilations, and differences.

### **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

### **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 Morality**

**PHI 3785** Refer to [Philosophy Courses](#) for description.

### **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.*

### **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 WRI 1110

### **Ana Mendieta**

**ARH 4005** / 4 credits / Special topic (offered irregularly)

A seminar examining the artistic and political performativity of the Cuban-American artist Ana Mendieta, who redefined what it means to be an "American" artist through her practice and activism. Mendieta's formal innovation, autobiographical and political narratives, and efforts toward forging a new sense of "Third World" collectivity are among the topics explored.

### **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

### **History of the Art Market**

**ARH 4060** / 4 credits / Special topic (offered irregularly)

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

### **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**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

#### **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** / 4 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.*

**Prerequisite:** One lower-level and one upper-level course in art history

#### **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

#### **Van Gogh in Context**

**ARH 4620** / 4 credits / Alternate years

Although Vincent van Gogh is one of the world's best-known and most beloved artists, his work is often reduced to simplistic notions of madness and genius. This course expands students' understanding of the artist by exploring his connection to the contemporary contexts of mechanical reproduction, national identity, and urban culture.

**Prerequisite:** ARH 1020 or 2050, and one upper-level art history course

#### **Exoticism in Modern Art**

**ARH 4710** / 4 credits / Alternate years

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

#### **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 I and II**

**SPJ 4990 and 4991** / 4 credits (per semester) / Every year

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).*

For updates during 2016–2018, 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 MA Program

The MA program in modern and contemporary art, criticism, and theory 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 MA/MFA Option

For students who qualify for acceptance in both programs, the MA program in art history may be taken in conjunction with the [MFA 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 is a three-year course of study. For more detailed information, please refer to the [MA/MFA option](#) in the School of Art+Design section of this catalog.

### Art History Faculty (Board of Study)

Please refer to the [BA Program](#) for a list of the art history faculty.

For updates during 2016–2018, 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 MA 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 before 1950
5. Four elective courses in art history
6. ARH 5990/Master's Thesis I: 4 credits
7. ARH 5991/Master's Thesis II: 4 credits

### MA/MFA Option

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

For updates during 2016–2018, 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

Please note that art history graduate courses are limited to art history MA students (and MFA students in the School of Art+Design who have been accepted in both programs). With the exception of permission of instructor, where noted, there are no course prerequisites.

### 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 iconographic and social-historical. Theories surveyed include formalist, Marxist, literary, feminist, psychoanalytic, and new-historicist concerns that dominated 20th-century interpretative practice. *Required for MA students.*

#### 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 MA 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 MA students.*

### **Master's Thesis I and II**

**ARH 5990** and **5991** / 4 credits (per semester) / Every semester

Supervision of research and writing of the master's thesis. *ARH 5990 and 5991 must be taken in consecutive semesters.*

### **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.

#### **Ana Mendieta**

**ARH 5005** / 4 credits / Special topic (offered irregularly)

A seminar examining the artistic and political performativity of the Cuban-American artist Ana Mendieta, who redefined what it means to be an "American" artist through her practice and activism. Mendieta's formal innovation, autobiographical and political narratives, and efforts toward forging a new sense of "Third World" collectivity are among the topics explored.

#### **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?

#### **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?

#### **History of the Art Market**

**ARH 5060** / 4 credits / Special topic (offered irregularly)

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

#### **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.

### **Craft Revivals**

**ARH 5150** / 4 credits / Alternate years

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

### **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.

### **Women Artists in the 20th Century**

**ARH 5187** / 4 credits / Special topic (offered irregularly)

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

### **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.

**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.

**Design and Culture****ARH 5285** / 4 credits / Alternate years

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

**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.

**Latin American Art in the Age of Globalization****ARH 5335** / 4 credits / Special topic (offered irregularly)

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

**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.

**Land Art****ARH 5395** / 4 credits / Special topic (offered irregularly)

Considers the art movement referred to as land art (or, alternatively, as environmental art) that developed in the late 1960s out of the sculptural and process arts phenomena. Artists central and peripheral to the discourse on this movement are discussed. The time frame explored extends from the 1960s to the global contemporary and DIY sustainability art movements.

**Modern Architecture****ARH 5400** / 4 credits / Alternate years

Explores the interplay between technological innovations and stylistic trends in European and American architecture (1800–1980s). Special emphasis is placed on the contributions of such major architects as 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.

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

**ARH 5460** / 4 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.

#### **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.

#### **African Photography**

**ARH 5560** / 4 credits / Alternate years

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

#### **Creativity, Genius, and the Renaissance Artist and Architect**

**ARH 5570** / 4 credits / Special topic (offered irregularly)

A critical examination of the concepts of creativity and the artist genius in the era of Brunelleschi, Michelangelo, and Gentileschi. Artist biographies are compared with art historical evidence, including painting, sculpture, architecture and other media, to explore the historical contexts of Renaissance art creation. Topics include self-portraiture, women artists, workshop practices, and the artist's and architect's differing connections to fabrication.

#### **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.

**Van Gogh in Context****ARH 5620** / 4 credits / Alternate years

Although Vincent van Gogh is one of the world's best-known and most beloved artists, his work is often reduced to simplistic notions of madness and genius. This course expands students' understanding of the artist by exploring his connection to the contemporary contexts of mechanical reproduction, national identity, and urban culture.

**20th-Century Sculpture****ARH 5650** / 4 credits / Special topic (offered irregularly)

Conceptions of what sculpture can be were radically transformed over the course of the 20th century. This course presents a survey of 20th-century sculpture, with emphasis on innovative materials and techniques, the changing relationship between viewer and object, and new modes of exhibition. The work of Duchamp, Bourgeois, Calder, Judd, Hesse, and Smithson, among others, is discussed.

**Utopian Architecture****ARH 5660** / 4 credits / Special topic (offered irregularly)

Emerging from a longstanding literary tradition, examples of utopian architecture give insight into the ideals and fears of the cultures that produced them. This course explores both utopian and dystopian architectural visions, beginning with the Enlightenment works of Ledoux and Boullée and ending with the paper projects of such 1960s groups as Archigram and Superstudio.

**Postwar Art in Europe****ARH 5670** / 4 credits / Special topic (offered irregularly)

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

**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 such diverse artistic movements as "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 to try their hand at criticism.

**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.

For updates during 2016–2018, 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 BA Program

The Lilly Lieb Port creative writing program is a highly selective and structured BA program that shares features of the college's arts programs. The purpose of this program is to offer motivated, talented, and committed students a dynamic context and community in which to explore all aspects of creative writing.

As an integral part of the program, readings are held each semester by students, faculty, alumni who have published their writing, and professional writers. Editors and other members of the publishing world are also invited to speak and share their expertise with students.

*Italics Mine* ([italicsmine.com](http://italicsmine.com)), a student-run literary journal under the stewardship of the creative writing program, showcases the talent and diversity of Purchase College students by publishing original art, fiction, poetry, and nonfiction in print and online.

### Study Abroad Opportunities

Creative writing majors are encouraged to apply to the college's summer program in [France](#), where they will participate in an intensive writing workshop, drawing on explorations of the surroundings for material.

### Creative Writing Faculty (Board of Study)

Monica Ferrell, MFA, Columbia University  
Catherine Lewis, PhD, Florida State University  
Mehdi Tavani Okasi, MFA, Purdue University

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

For additional information and updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CreativeWriting/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/CreativeWriting/).

## The Creative Writing BA 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 (45–47 credits total) as follows. The foundation courses and the two genre courses must be completed with a grade of B or higher:

- CWR 1000/Poetic Techniques: 4 credits\*
- CWR 1100/Narrative Techniques: 4 credits\*
- Two courses in the student's chosen genre (poetry or fiction): 8 credits\*  
CWR 2400/Poetry Writing I and CWR 3400/Poetry Writing II  
or  
CWR 2500/Fiction Writing I and 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 upper-level creative writing electives: 8 credits
- Two [literature courses](#), chosen from an approved list: 7–8 credits
- [Arts-related course\(s\)](#): 3–4 credits
- CWR 4000/Special Topics in Creative Writing: 3 credits
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

**Note:** A semester of [study abroad](#) is strongly recommended.

### Sequence of Study

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

1. To encourage an awareness of and sensitivity to the various aspects of the craft of creative writing, students are required to take the introductory courses, CWR 1000 and 1100, in their first year of study.
2. In the second year, poetry students move on to CWR 2400/Poetry Writing I, then to CWR 3400/Poetry Writing II, while fiction writing students take CWR 2500/Fiction Writing I, followed by 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.

- Students take CWR 4000/Special Topics in Creative Writing in the fall of their senior year, in tandem with the first semester of their senior project.

### Examples of Literature Courses

Literature courses that fulfill the requirement for the major are those in which a broad array of writers are studied. Courses in the following list are subject to change, and new courses may be added. Students should consult with their faculty advisor when choosing arts-related courses.

LIT 2361/U.S. Short Story  
 LIT 2560/Survey of U.S. Literature I  
 LIT 2570/Survey of U.S. Literature II  
 LIT 2675/Literature and the City  
 FRE 3067/French Caribbean Literature  
 LIT 3140/Medieval English Literature  
 LIT 3155/Renaissance in England  
 LIT 3266/Kafka to Roth  
 LIT 3315/The 19th-Century Novel in the U.S.  
 SPA 3370/Lettered Cities: The Literatures of Latin American Cities\*  
 LIT 3380/Literature of the Harlem Renaissance  
 LIT 3415/Global Metafictions  
 LIT 3420/Modern Poetry  
 LIT 3581/Realism and Naturalism in U.S. Literature  
 LIT 3585/Childhood in U.S. Literature  
 LIT 3620/U.S. Poetry  
 LIT 3665/American Women Writers  
 LIT 3695/Contemporary U.S. Literature  
 SPA 3700/The Latin American Short Story\*  
 LIT 3755/Poetry and the Avant-Garde  
 \*Taught in Spanish

### Examples of Arts-Related Courses

Courses in the following list are subject to change, and new courses may be added. Students should consult with their faculty advisor when choosing arts-related courses. >

#### Conservatory of Dance:

DPD 3280/Your Brain on Art: Explorations in Neuroaesthetics

#### Conservatory of Music:

MTH 3180/Electroacoustic Music I  
 MTH 4120/History of Recorded Music I: Blues to Bebop

#### Conservatory of Theatre Arts:

ACT 3004/Creative Expression  
 TDT 3008/Costume Design Seen Through Film  
 THP 3130/Transmedia and Performance

#### School of Art+Design:

DES 4790/Artist/Writer Workshop  
 PAD 3201/On-site Painting  
 SCP 3155/Performance Art  
 SCP 3430/Aural Electronics  
 SCP 3630/Sound/Interactive Media I  
 SCP 3640/Sound/Interactive Media II  
 SCP 3650/Immersive Sound Architectures  
 VIS 3000/Art in the Age of Electronic Media  
 VIS 3120/Crossover II  
 VIS 3350/Art and Activism  
 VIS 3370/City as Studio as Seminar  
 VIS 3440/Contemporary Issues in Art  
 VIS 3470/Special Topic Colloquium  
 VIS 3500/The Arts for Social Change

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

THP 3255/Musicals: Stage, Screen, and Beyond

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For updates during 2016–2018, 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

### Poetic Techniques

**CWR 1000** / 4 credits / Every year

Introduces the essentials of poetry writing, including poetic form and forms (traditional and unconventional), line structures and rhythms, figures of speech, and other elements of rhetoric, voice, and subject matter. Regular writing exercises are the heart of the course, emphasizing problems to solve and techniques to master. Reading and study of important poetic models accompanies the poetry writing. Students produce a portfolio of original poems by the end of the semester.

### Introduction to Creative Writing

**CWR 1010** / 3 credits / Every year

This introductory course in creative writing allows students to explore various genres. Poetry, the short story, and memoir are among the forms discussed. Students should be prepared to write, revise, and share portions of their work with other members of the class, and to read a selection of works by contemporary authors.

### Narrative Techniques

**CWR 1100** / 4 credits / Every year

An introduction to the fundamental aspects of fiction writing, including dialogue, plot, point of view, character development, detail, and voice. Starting from a series of writing exercises and analyses of published stories, students explore the techniques involved in creating effective fiction, using these as a springboard to complete a short story.

### Creative Nonfiction

**CWR 2300** / 4 credits / Alternate years

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 1000 and 1100

### 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

### 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 / Special topic (offered irregularly)

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

### Alternate Worlds

**CWR 3125** / 4 credits / Alternate years

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 2500

### The Art of the Novella

**CWR 3200** / 4 credits / Alternate years

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

### Constructing Truths: The Personal Essay

**CWR 3210** / 4 credits / Special topic (offered irregularly)

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.

**Prerequisite:** Permission of instructor

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

**CWR 3215** / 4 credits / Fall

Focusing on the art of editing, students learn best editing practices through a practical and historical context of the literary journal landscape in the U.S. Students apply their skills to editing content to be published in the creative writing program's literary magazine, *Italics Mine*.

**Prerequisite:** CWR 1000, 1010, or 1100

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

**CWR 3220** / 4 credits / Spring

Through hands-on collaboration, students apply their editing skills to the production of the creative writing program's literary journal, *Italics Mine*. From shaping manuscripts to layout and design, marketing, and public relations, students work as editors on the publication of the journal.

**Prerequisite:** CWR 3215 or permission of instructor

### **The Screenplay**

**CIN 3325** Refer to [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

### **Poetry Writing II**

**CWR 3400** / 4 credits / Spring

This course assumes that students have a good command of basic poetic craft. Writing assignments put increased emphasis on students' own work, though there are still exercises to guide the workshop, as well as study and discussion of poetry by established writers.

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

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

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

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

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

### **Poets at Work: First Books**

**CWR 3450** / 3 credits / Special topic (offered irregularly)

Students interact with contemporary poets who have recently published their first poetry book or chapbook. Most classes are structured as a brief reading by and discussion with visiting authors. Topics include each author's influences, how one assembles a collection, how manuscripts evolve over time, and the editorial/publishing process. Students read each poet's collection and compose critical and creative responses.

**Prerequisite:** CWR 1000

### **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

### **Special Topics in Creative Writing**

**CWR 4000** / 3 credits / Fall

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 3200, 3400, or 3500

**Corequisite:** SPJ 4990 or 4991

### **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 / Alternate years

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

### **Senior Project I and II**

**SPJ 4990 and 4991** / 4 credits per semester / Every year

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. Two semesters required (8 credits total).

**Prerequisite:** CWR 4510 or 4511

**Corequisite:** CWR 4000, in the fall semester only

For updates during 2016–2018, 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 BA 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 area of interest within the major in terms of nine broadly conceived areas.
- When appropriate, students may also pursue topics of special interest through tutorials and directed independent studies, which may be arranged with individual instructors.
- Coursework in the history program includes intensive writing and an emphasis on primary source material, which can range from government documents to diaries, novels, and films.

### History Faculty (Board of Study)

Christian Bailey, PhD, Yale University

Leandro Benmergui, PhD, University of Maryland, College Park

Laura M. Chmielewski, PhD, City University of New York Graduate Center

Rachel Hallote, PhD, University of Chicago

Paula Halperin, PhD, University of Maryland

Mara T. Horowitz, PhD, Columbia University

Lisa Keller, PhD, Cambridge University

Diana Reinhard, PhD, Temple University

Renqiu Yu, PhD, New York University

For additional information:

[School of Humanities Faculty](#)

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/History/).

## The History BA Program: Academic Requirements

In addition to meeting general degree requirements, all history majors must complete seven history courses, plus a junior seminar and an 8-credit senior project (37–40 credits total):

- The broad survey courses at the 2000 level serve as the foundation for more specialized work at the 3000 level.
- All history majors are required to take the Junior History Seminar in the spring semester of their junior year. This course is open exclusively to history majors.
- All history majors will be assigned a senior project advisor by the end of their junior year, and are required to register with this advisor for 4 credits of senior project (SPJ 4990/Senior Project I) in the fall of their senior year, and 4 more credits (SPJ 4991/Senior Project II) in the spring of their senior year.

### Areas of Interest

- History majors normally take four or five elective courses that are clustered within an area of special interest to the student. At least three of these courses must be at the upper (3000–4000) level.
- History majors must also take at least two or three elective history courses outside their area of interest. At least one of these must be at the upper (3000–4000) level.
- The student's area of interest within the major should be developed in consultation with a faculty advisor at the beginning of the junior year, and must be approved by the board of study. Normally, a student will select from among the following nine areas:

1. American history
2. Ancient and medieval history
3. Asian studies
4. Early modern history

5. European history
6. Jewish history
7. Latin American history
8. Modern history
9. Women's history

### Summary of Academic Requirements

A total of seven history courses, plus the junior seminar and the 8-credit senior project:

1. HIS —/Seven history courses as follows (25–28 credits):
  - a. Four or five history courses in an area of interest (including three at the 3000–4000 level)
  - b. Two or three history courses outside the area of interest (including one at the 3000–4000 level)
2. HIS 3880/Junior History Seminar (spring semester, junior year): 4 credits
3. SPJ 4990/Senior Project I: 4 credits
4. SPJ 4991/Senior Project II: 4 credits

For updates during 2016–2018, 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)

For updates during 2016–2018, 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 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:

**Lisa Keller**, Professor of History  
 (914) 251-6538  
[lisa.keller@purchase.edu](mailto:lisa.keller@purchase.edu)

For updates during 2016–2018, 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.

### 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.

### Living in Early America

**HIS 1400** / 3 credits / Alternate years

Students explore objects, behaviors, and ideas to learn about the daily lives and worldviews of three foundational early American cultures: Native American, African American, and European. This course draws heavily on visual and aural materials as well as artifacts to illustrate the ideas and physical realities that shaped early American art and architecture, music, food, landscapes, domestic interiors, family relationships, and pastimes.

### Chinese Culture and Social Life

**CHI 1505** Refer to [Chinese Courses](#) for description.

### 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.

### Special Topics in History

**HIS 1850** / 3 credits / Special topic (offered irregularly)

Topics in history to be determined each semester.

### Modern Latin America

**HIS 2005** / 4 credits / Every year

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** / 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.

### Jewish Culture and Civilization

**HIS 2040** / 4 credits / Alternate years (Spring)

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.

### 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.

### History of Journalism

**JOU 2150** Refer to [Journalism Courses](#) for description.

**Colonial Latin America****HIS 2170** / 3 credits / Alternate years

An introductory survey of the history of the Spanish and Portuguese conquest and colonization of the Americas from 1450 to 1810, i.e., from the late preconquest period to the Latin American struggle for independence. Lectures, readings, and discussions provide an overview of the economic, political, social, and cultural dimensions of colonization.

**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.

**Latinos and Cities in the Americas****HIS 2215** / 4 credits / Special topic (offered irregularly)

Focuses on the history of Latinos in urban centers across the U.S. and Latin America. Students explore how Latinos established and maintained distinctive social and cultural identities in the Americas. The historical definition of “Latinidad” is also discussed through the study of colonization, immigration, diaspora, globalization, and the history of the racialization of Latin American descendants.

**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.

**First Peoples to European Contact: New World Archaeology****HIS 2320** / 4 credits / Special topic (offered irregularly)

Focuses on the prehistory of the Americas from the first peoples through 1492, beginning with the Ice Age cultures of the New World and moving forward chronologically. South, Central, and North American cultures are examined, including the Olmec, Woodlands, and Mississippi Valley cultures, pueblo culture, and the Maya, Aztec, and Inca.

**The Atlantic World, 1450–1888****HIS 2330** / 4 credits / Alternate years

Explores the encounters and interactions of the major populations who lived on the landmasses rimming the Atlantic Ocean (native peoples, Africans, and Europeans) from 1450 to 1888. Topics include migration, religion, slaves and enslavement, lived lives and material culture, foodways and folkways, the age of revolutions, and the fight for abolition.

**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.

**The Sixties: Dreams and Dissent****HIS 2461** / 4 credits / Special topic (offered irregularly)

In this examination of the turbulent decade of the 1960s, students explore key social, political, economic, and cultural issues of the era. Specific topics include various struggles for civil rights and social equality; the escalation of the U.S. presence in Vietnam; the sexual revolution; the vision and limitations of the Great Society; and the rise of the New Right.

**Women in America****HIS 2490** / 4 credits / Every year

Covers the experience of American women from colonial times to the 20th century, from political, social, religious, cultural, and economic points of view.

**Society and Culture in Modern Brazil****HIS 2540** / 4 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.

**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 / Alternate years

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.

**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** / 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.

**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** / 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.

**Cinema and the Archive****CIN 3005** Refer to [Cinema Studies Courses](#) (School of Film and Media Studies) for description.**Representations of Latinos and Latinas in American Film, 1930–2000****HIS 3005** / 4 credits / Alternate years

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 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 websites, and design hypothetical exhibits.

**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.

**History of Emotions in the West****HIS 3065** / 4 credits / Alternate years

In recent years, a growing number of cultural historians have taken inspiration from psychologists, anthropologists, and sociologists and explored whether emotions have a history and, in turn, make history. Studying diaries, memoirs, and personal letters alongside normative and public texts such as advice literature, scientific works, and court cases, students assess how shifting ideas and experiences of emotions have affected individuals' self-understandings and provoked wider social change.

**The Lives of Women****HIS 3080** / 4 credits / Special topic (offered irregularly)

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, 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.

**Sex Radicals in the 19th-Century U.S.****HIS 3115** / 4 credits / Special topic (offered irregularly)

Examines the lives and actions of people who challenged gender and sexual conventions in 19th-century America. What objections did they raise to normative social constructions? What alternative visions did they articulate, and how did they seek to turn those visions into reality? Groups explored include suffragists, dress reformers, free-love advocates, and members of utopian societies.

**Chinese Cinema and History****HIS 3145** / 4 credits / Fall

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

**Religion, Heresy, and Witchcraft in Medieval and Early Modern Europe****HIS 3155** / 4 credits / Special topic (offered irregularly)

An exploration of the relationships between orthodox religions and heretical sects in the medieval West and how heterodoxy evolved into the witch-craze of the early modern period. Questions of gender, spirituality, repression, and interpretation are examined in light of their effects on society and established religion. Focuses are on Islamic, Jewish, and Christian relations in medieval Europe; the development and perception of certain heretical sects; the discernment of saints and spirits; Protestant and Catholic Reformations; and the persecution of witches.

**War and Gender in 20th-Century Europe****HIS 3165** / 4 credits / Alternate years

Examines how war changed gender relations in 20th-century Europe. For instance, how did mobilization reinforce or undermine masculine and feminine norms? How did total wars that blurred the line between fighting front and home front challenge notions of chivalry and turn noncombatants into warriors of sorts? Did new job opportunities outweigh the trauma and grief suffered by women during wartime?

**British Culture and Society in the 20th Century****HIS 3180** / 4 credits / Alternate years

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.

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

**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** / 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.

**Modern European Jewish History****JST 3240** Refer to [Jewish Studies Courses](#) for description.**The Land of Israel: Ancient to Modern****HIS 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.

**Latin American Cinema****CIN 3246** Refer to [Cinema Studies Courses](#) (School of Film and Media Studies) for description.**Biblical History 1200–200 B.C.****HIS 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.

**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.

### **Vietnam and Modern America**

**HIS 3269** / 4 credits / Every year

Decades after its end, the legacy of the Vietnam war—America's second longest war and a defining episode in its history—is still felt and hotly debated. Using documents, memoirs, fiction, poetry, song, and film, this course explores the war's origins, development, ultimate conclusion, and aftermath, while paying special attention to those who experienced it both "in country" and at home.

### **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.

### **Travelers to the Holy Land**

**HIS 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.

### **Politics and Literature in Modern 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**

**JST 3325** Refer to [Jewish Studies Courses](#) for description.

### **The Archaeology of Ancient Israel**

**HIS 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.

### **Politics and Archaeology**

**HIS 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.

### **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.

### **Global Modernity: Empire and Its Aftermaths**

**HIS 3365** / 4 credits / Alternate years

An exploration of the legacies of imperialism through the dual perspectives of history and literature. Readings include literary and historical texts, films, and essays that illuminate the key terms: global, empire, and modern.

### **"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?

### **Paris, Vienna, Berlin**

**HIS 3380** / 4 credits / Alternate years

European cultural and intellectual history are examined by focusing on three "storm centers of modern culture": Paris in the 1860s and 1870s, *fin de siècle* Vienna, and Berlin in the 1920s. Topics include representations of bourgeois society in art and literature; psychoanalysis; and the auditory and visual revolution in mass culture produced by film, radio, photography, and recorded sound.

### **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.

### **Nation and Revolution in Latin America**

**HIS 3395** / 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.

### **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.

### **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.

### **Archaeological Issues in the Southern Levant**

**HIS 3455** / 3 credits / Summer (offered in [Israel](#))

The remains of architecture, ceramics, and other material culture are explored in this survey of the archaeology of the Southern Levant (ancient Canaan, Israel, Judah, Transjordan). The timeframe spans prehistory through the Ottoman Period, concentrating on the Bronze and Iron Ages. Students also examine the growth of the discipline of archaeology and the subspecialties needed to interpret and analyze artifacts and stratigraphy.

### **Methods and Techniques in Field Archaeology**

**HIS 3456** / 3 credits / Summer (offered in [Israel](#))

In this field school for archaeology in Israel, students participate in all aspects of excavation. Students learn techniques of field archaeology, including skills necessary for proper excavation: stratigraphic analysis, field recording, lab registering and processing archaeological materials, use of the grid system, surveying, archaeological drawing, basic ceramic analysis, and basic methods for processing and preserving artifacts.

### **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.

### **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 “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**

**CIN 3513** Refer to [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.

### **African Diasporas in the Americas**

**HIS 3555** / 4 credits / Alternate years

While many African-descended peoples throughout the world identify with a particular nationality—being Brazilian or Cuban, for example—many have also forged connections with each other across national boundaries and have recognized commonalities that transcend national contexts. To comprehend their shared experiences, students explore the history of the linkages created by Afro-Latin Americans and Afro-North Americans in the 19th and 20th centuries, using fiction, memoir, and recent historical scholarship.

### **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.

### **Archaeology of Empires: The Ancient World**

**HIS 3585** / 4 credits / Special topic (offered irregularly)

Introduces the largest unit of political organization, the empire, and its early appearances in various regions of the world. The focus is on Akkadia in Mesopotamia, Egypt's New Kingdom, the Qin Dynasty in China, and the Inca Empire in South America (also known as the Inka Empire). The course reviews theories of sociopolitical organization and development drawn from anthropological archaeology, economics, ecology, and political science.

### **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.

### **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 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.

**History of Gender and Sexuality in the United States****HIS 3695** / 4 credits / Alternate years

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

**Slavery and Social Status in the Atlantic World****HIS 3705** / 4 credits / Alternate years

An examination of the interplay of class, race, gender, and status in the Atlantic world from 1500 to 1860. Students are introduced to the ideas, beliefs, and formal philosophies that defined who were “haves” and “have nots” and explore the ways in which these notions were questioned and eventually challenged.

**Local History Workshop****HIS 3721** / 4 credits / Special topic (offered irregularly)

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

**History of Feminist Movements****HIS 3727** / 4 credits / Alternate years

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

**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.

**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.

**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.

**Oral History Workshop****HIS 3855** / 4 credits / Special topic (offered irregularly)

Develops students’ interviewing and interpretive skills in the field of oral history. Students learn the theory and methodology and work on a final research project that seeks to bring forward the voices of those frequently excluded from more typical historical sources. Students also learn to produce archival quality interviews, and the final project includes some form of public presentation.

**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 Project I and II****SPJ 4990** and **4991** / 4 credits (per semester) / Every year

Required for all history majors in the senior year. Two semesters (8 credits total).

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For updates during 2016–2018, 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 may minor in Jewish studies, and history majors may choose Jewish history as their area of study.

*This 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. The student is assigned a minor advisor after consultation with the faculty coordinator 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 faculty coordinator of the Jewish studies program.

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For updates during 2016–2018, 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

**MPE 1360** Refer to Undergraduate Music Courses: MPE 1000–4999 (Conservatory of Music) for description.

### The Ancient Middle East

**HIS 2035** Refer to History Courses for description.

### Jewish Culture and Civilization

**HIS 2040** Refer to History Courses for description.

### The Bible

**LIT 2530** Refer to Literature Courses 1000–2999 for description.

### Issues in the Study of the Holocaust

**HIS 2815** Refer to History Courses for description.

### Israeli Literature

**LIT 2855** Refer to Literature Courses: 1000–2999 for description.

### Judaism, Christianity, and Islam

**HIS 2870** Refer to History Courses for description.

### The Golden Land: American Jewish Literature and Film

**LIT 2872** Refer to Literature Courses: 1000–2999 for description.

### Literature and Film of the Arab-Israeli Conflict

**LIT 3047** Refer to Literature Courses: 3000–3999 for description.

### Jews in American Society and Culture

**HIS 3209** Refer to History Courses for description.

### 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.

### Women in the Biblical/Ancient World

**HIS 3235** Refer to History Courses for description.

**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.

**The Land of Israel: Ancient to Modern****HIS 3245** Refer to [History Courses](#) for description.**Biblical History 1200–200 B.C.****HIS 3255** Refer to [History Courses](#) for description.**Kafka to Roth****LIT 3266** Refer to [Literature Courses: 3000–3999](#) for description.**Travelers to the Holy Land****HIS 3295** Refer to [History Courses](#) for description.**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.

**The Archaeology of Ancient Israel****HIS 3335** Refer to [History Courses](#) for description.**Politics and Archaeology****HIS 3337** Refer to [History Courses](#) for description.**Responsibility and Judgment: Postwar European Philosophy****PHI 3360** Refer to [Philosophy Courses](#) for description.**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.

**Archaeological Issues in the Southern Levant****HIS 3455** Refer to [History Courses](#) for description.**Methods and Techniques in Field Archaeology****HIS 3456** Refer to [History Courses](#) for description.**Imagining America's Yiddish World: Writings and Performance****LIT 3570** Refer to [Literature Courses: 3000–3999](#) for description.**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.

**Literature of the Holocaust****LIT 3725** Refer to [Literature Courses: 3000–3999](#) for description.**The Arab-Israeli Conflict****HIS 3780** Refer to [History Courses](#) for description.

For updates during 2016–2018, 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 BA 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.

### Facilities

Purchase students produce journalism in a variety of computer labs using equipment consistent with industry standards. Journalism majors work in a dedicated suite in the Humanities Building that offers an integrated newsroom, broadcast studio, and control room with up-to-the-minute technology. Our proximity to New York City, the media capital of the world, has enabled students to land internships with such varied media outlets as NBC, CBS, ABC, PBS, MSG, *Marie Claire*, and the *Daily News*. In essence, we strive to offer our students whatever they need to produce and promote excellent work. Chief among these things is a core set of journalistic practices and principles that remain steady even as the technology changes.

### Journalism Faculty (Board of Study)

Virginia Breen, MS, Columbia University Graduate School of Journalism  
 Donna Cornachio, MS, Columbia University Graduate School of Journalism  
 Ross A. Daly, MS, Columbia University Graduate School of Journalism  
 Brian Kates, BA, Pennsylvania Military College  
 Elliott Lewis, JD, University of Akron School of Law  
 Robert Sabo (see full [faculty list](#))  
 Andrew Salomon, MS, Columbia University Graduate School of Journalism  
 Simon Surowicz, MA, Empire State College, State University of New York

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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Journalism/).

## The Journalism BA Program: Academic Requirements

In addition to meeting [general degree requirements](#), all journalism majors must complete the following:

### I. Introductory Courses: 6 credits

These two introductory courses are the only journalism courses open to freshmen.

1. JOU 1500/Introduction to Media: 3 credits
2. JOU 2150/History of Journalism: 3 credits

### II. Central Courses: 22 credits

1. JOU 2515/Journalism I: 4 credits\*
2. JOU 2915/Journalism II: 4 credits\*
3. JOU 3080/Freedom and the Media: 4 credits
4. JOU 3880/Junior Seminar in Journalism: 2 credits
5. SPJ 4990/Senior Project I: 4 credits
6. SPJ 4991/Senior Project II: 4 credits

\*Students must earn a minimum grade of C+ in JOU 2515 and 2915, which must be taken initially and in sequence.

### III. Journalism Electives: 10–12 credits

Three journalism electives, chosen from the list below. 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 3040/Race, Gender, and the Media  
 PHI 3085/Objectivity  
 JOU 3100/Photojournalism  
 JOU 3120/First-Person Reporting  
 JOU 3160/Broadcast News I  
 JOU 3170/Broadcast News II  
 JOU 3200/Feature Writing  
 JOU 3220/The Art of Sportswriting  
 JOU 3230/The Beat of Music Journalism  
 JOU 3260/Environmental Journalism  
 JOU 3350/Community Reporting  
 JOU 3374/The Literature of Journalism  
 JOU 3500/Multimedia Tools  
 JOU 3600/News Editing  
 LIT 3635/Reviewing the Contemporary Novel  
 JOU 3780/Criticism/Reviewing Workshop

JOU 4010/Covering the Arts  
 JOU 4020/International Issues Reporting  
 JOU 4150/Investigative Reporting  
 JOU 4320/Broadcast Writing

#### IV. Other Studies

Five electives in one area of study within the liberal arts and sciences, chosen in consultation with the faculty advisor. (Many students will find it appropriate to earn a minor.) The per-course credits vary, but the credit total is typically 18 to 20. Students should consult their advisor to ensure that an appropriate number of upper-level electives are taken.

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For updates during 2016–2018, 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 this minor should submit a completed Application for a Program of Minor Study (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”) to the School of Humanities main office.

#### Academic Requirements for the Minor in Journalism

Five courses (18–20 credits) are required:

JOU 2515/Journalism I\*  
 JOU 2915/Journalism II\*  
 JOU 3080/Freedom and the Media  
 JOU —/Two journalism electives

\*Students must earn a minimum grade of C+ in JOU 2515 and 2915, which must be taken initially and in sequence.

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For updates during 2016–2016, 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 semester

Today's media are placed in historical, cultural and economic context. Students explore the concept of media literacy, and then delve into specific media platforms, including newspapers, magazines, the Internet, radio, TV, and movies. The class also examines the spin-off industries of advertising and public relations.

#### 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.

#### Journalism I

**JOU 2515** / 4 credits / Every semester

In this introductory course, students learn the fundamentals of reporting and writing news stories, focusing on the skills that form the basis for newspaper, magazines, broadcast, and Web-based journalism. Students also learn AP (Associated Press) style and proofreading and examine broader issues, such as ethics, the impact of the media, and libel.

#### The Art of the Essay

**WRI 2770** Refer to [Expository Writing Courses](#) for description.

#### Journalism II

**JOU 2915** / 4 credits / Every semester

Students build on skills developed in JOU 2515 and delve into more specific areas of coverage called “beats.” Students who complete JOU 2515 and 2915 may be eligible for semester-long internships at local publications.

**Prerequisite:** A minimum grade of C+ in JOU 2515

#### Reporting the Region

**JOU 3020** / 4 credits / Special topic (offered irregularly, summer, in [France](#).)

Students explore the region to produce journalistic reports that include writing and photography. Assignments include stories on challenges facing a French family, implications of a French political issue, a social issue, and a travel piece. The goal is for students to write as a foreign correspondent, conveying the community's views, struggles, sights, and sensations to an audience back home.

**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 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 the region. 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

Examines the historical, philosophical, and legal bases for freedom of speech and of the press in the U.S. and the practical application of these principles to print, broadcast, and online media today. Topics include the First Amendment, libel, privacy, government regulation, news gathering, and journalism ethics. *Not recommended for freshmen or sophomores.*

**Objectivity****PHI 3085** Refer to [Philosophy Courses](#) for description.**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.

**Prerequisite:** JOU 2515 and 2915**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.

**First-Person Reporting****JOU 3120** / 4 credits / Alternate years (Spring)

Students build on the skills acquired in JOU 2515 and 2915 as they discuss, critique, write, revise, and edit first-person reporting. This is a writing-intensive course; students work on developing a point of view and voice and craft material that resonates with the reader. They are also expected to be active peer-editors of their classmates' work.

**Prerequisite:** JOU 2515 and 2915**Broadcast News I****JOU 3160** / 4 credits / Every semester

Building on the foundations of JOU 2515 and 2915, this hands-on course enables students to make the transition from reporting for print and online publications to reporting for radio and television news broadcasts. Students gain experience shooting, writing, and editing television news stories and are introduced to the basics of live television studio production.

**Prerequisite:** JOU 2915 or permission of instructor*Recommended prior course:* JOU 3500**Broadcast News II****JOU 3170** / 4 credits / Every semester

Students further their development as broadcast journalists through class exercises, field assignments, and in-studio productions, serving as reporters, anchors, producers, and directors for a campus television news and feature program. Strengthening broadcast writing skills and polishing on-air delivery are emphasized.

**Prerequisite:** JOU 3160 (formerly 3150)**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:** JOU 2515 and 2915**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.

**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.

**Prerequisite:** Junior standing and either ENV 1500 or JOU 2515 and 2915

### **Community Reporting**

**JOU 3350** / 4 credits / Spring

Students report on communities surrounding the college, with an emphasis on Port Chester, in collaboration with Casa Purchase. Includes résumé-building opportunities to get work published in local news outlets on such topics as immigration, social justice, public safety, sports, housing, education, politics, business, volunteerism, lifestyles, and college issues.

**Prerequisite:** JOU 2515 and 2915

### **The Literature of Journalism**

**JOU 3374** / 4 credits / Spring

Students look at the evolution of long-form journalism of postwar America, roughly defined as 1946–1980. Works include Truman Capote's *In Cold Blood*, John Hersey's *Hiroshima*, and the magazine writing of Lillian Ross, Alex Haley, Joan Didion, and Gay Talese. The class also explores more recent authors, such as Isabel Wilkerson and Rachel Aviv, and the influences of the digital age.

### **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. *May be taken concurrently with JOU 2515 or 2915. Completion of JOU 3500 is strongly recommended before taking JOU 3160.*

### **News Editing**

**JOU 3600** / 4 credits / Alternate years

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

### **Reviewing the Contemporary Novel**

**LIT 3635** Refer to [Literature Courses: 3000–3999](#) for description.

### **Criticism/Reviewing Workshop**

**JOU 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.

### **Junior Seminar in Journalism**

**JOU 3880** / 2 credits / Spring

The goal of this seminar is to equip students with the skills needed to complete a successful senior project, and guide them in choosing a topic and format to research and report in depth. Students look at career options in journalism, do a résumé and job-hunting workshop, and discuss internships. *Required for journalism majors.*

**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

### **Investigative Reporting**

**JOU 4150** / 4 credits / Fall

Student reporters learn to develop the investigative state of mind needed to change public opinion and influence policy making. Working individually and in teams, students use documents, databases, official records, and human sources to probe social justice issues, expose official hypocrisy, and ferret out corruption, waste, and inefficiency in government and other institutions.

**Prerequisite:** JOU 2915

**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 I and II****SPJ 4990** and **4991** / 4 credits (per semester) / Every year

Required for journalism majors in the senior year. Two semesters (8 credits total).

For updates during 2016–2018, 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 BA 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 [Chinese](#), [German](#), [Hebrew](#), [Italian](#), [linguistics](#), and [Portuguese](#). A course in [Hausa](#) is also available through the anthropology program.

Modern languages are taught through an approach that immediately involves students in oral interactions in the target language, while developing their linguistic and cultural awareness. Beginning French and Spanish courses also include interactive language labs. As students acquire fluency, they are introduced to varied aspects of the language's cultural context. These include courses in civilization, translation, literature, and history.

**Study Abroad Opportunities**

Students are strongly encouraged to participate in the college's [study abroad](#) programs. These interdisciplinary programs include courses that fulfill requirements for the major in language and culture and/or [core curriculum](#) requirements.

**Minors in the Language and Culture Program**

Students majoring in any discipline may pursue a minor offered by the language and culture program: [Chinese](#), [French](#), [Italian](#), [Spanish](#), and [linguistics](#). Students interested in pursuing any of these minors should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the School of Humanities main office.

**Related Interdisciplinary Minors:**[Asian Studies](#) | [Latin American Studies](#)**Language and Culture Faculty (Board of Study)**

Marc Brudzinski, PhD, Duke University

Ager Gondra-Astigarraga, PhD, Purdue University

Gari LaGuardia, PhD, University of Pennsylvania

Kalin Wang, BA, People's University of Beijing

For additional information:

[School of Humanities Faculty](#)

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/).

## The Language and Culture BA Program: Academic Requirements

In addition to meeting [general degree requirements](#), all students majoring in language and culture must:

1. demonstrate proficiency in one foreign language (French or Spanish) by completing with a grade of B or higher:
  - o an advanced language course and/or
  - o a course in advanced composition and conversation in the selected foreign language.
2. complete the Translation Workshop in the selected language with a grade of B or higher.

- 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.

Students may replace four of the eight courses described above with courses in a second language. To exercise this option, students must complete at least two semesters of the second language at the advanced level or above. *Beginning languages may not be counted toward the completion of this option.*

- complete a two-semester senior project (8 credits): SPJ 4990/Senior Project I (4 credits), followed by SPJ 4991/Senior Project II (4 credits). The project must have as its focus some manifestation of the major language or culture that the student has selected. 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.

For updates during 2016–2018, 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: LAC Courses

### Syntax and Semantics

**LAC 3000** / 4 credits / Alternate years (Spring)

An introduction to the study of syntax and its relationship to interpretation and meaning (semantics). Data from English and other languages are used to illustrate the basic principles and parameters that govern language facility. The course progresses from an introduction of the basic notions of syntactic theory to more complex phenomena observed in the world's languages.

### Methods of Language Teaching

**LAC 3350** / 4 credits / Alternate years (Fall)

A survey of various teaching methods in second language instruction. Students become familiar with the theories of language learning that underlie these methodologies. *Open to all students interested in second language teaching methods.*

### An Introduction to Linguistics

**LAC 3430** / 4 credits / Alternate years

An introduction to basic linguistic concepts, providing a background for understanding how language works and is used in everyday life. Topics include core areas of linguistics (e.g., phonetics, phonology, morphology, syntax, and semantics) and more applied areas of language study (e.g., sociolinguistics and second language acquisition).

### Language and Culture Junior Seminar

**LAC 3880** / 2 credits / Spring

Designed to develop students' skills for the formulation, proposal, research, and execution of individual research projects. *Limited to juniors majoring in language and culture.*

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/LAC\\_courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/LAC_courses.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. 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:

- CHI 1010/Beginning Chinese I
- CHI 1020/Beginning Chinese II
- CHI 2010/Intermediate Chinese I
- CHI 2020/Intermediate Chinese II
- CHI 3010/Advanced Chinese I

**Related Interdisciplinary Minor:** [Asian Studies](#)

## 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).

### 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

### Chinese Culture and Social Life

**CHI 1505** / 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

### 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

### Related History Courses:

HIS 2820/Introduction to Chinese Arts and Culture  
 HIS 3145/Chinese Cinema and History  
 HIS 3310/Politics and Literature in Modern China  
 HIS 3505/Chinese Intellectual and Cultural History  
 HIS 3510/China in the Modern Age  
 HIS 3770/Traditional China

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For updates during 2016–2018, 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. The student is assigned a minor advisor in French after consultation with the coordinator of the Language and Culture Board of Study.

### Academic Requirements for the Minor in French

Five courses in French (20 credits), as follows:

- a. Two courses must be chosen from advanced-level French courses.
- b. One course must be in cultural studies.
- c. The remaining two courses must be chosen from various courses in French and in translation.

## French Courses

### Beginning French I

**FRE 1010** / 4 credits / Fall

For students who have had little or no previous exposure to the language. Presents the essential structures of spoken and written French by involving the student in situations that concretely represent the concepts of the language.

### 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.

### 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

**LIT 2675** Refer to [Literature Courses: 1000–2999](#) for description.

### 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

### 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

### 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.

### 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.

### 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.

**Modern and Postcolonial France**

HIS 3424 Refer to [History Courses](#) for description.

**An Introduction to Linguistics**

LAC 3430 Refer to [Linguistic Minor and Courses](#) for description.

**Surrealism and Its Legacy**

LIT 3680 Refer to [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.

**Translation Theory**

FRE 3730 / 2 credits / Alternate years (Spring)

Students are introduced to the theory of translation, as it has developed over time and has dealt with questions from linguists, poets, anthropologists, and gender theorists. *Taken in conjunction with FRE 3735.*

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

**Corequisite:** FRE 3735

**French Translation**

FRE 3735 / 2 credits / Alternate years (Spring)

Students produce, refine, evaluate, and reflect on translations from French to English and English to French. Particular emphasis on the translation of fiction and poetry. *Taken in conjunction with FRE 3730.*

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

**Corequisite:** FRE 3730

**French Cinema**

CIN 3855 Refer to [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

**Contemporary French Cinema**

CIN 3857 Refer to [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

**Marcel Proust**

LIT 4200 Refer to [Literature Courses: 4000–4999](#) for description.

For updates during 2016–2018, 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.

**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.

For updates during 2016–2018, 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**

**ANT 1010** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

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For updates during 2016–2018, 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.

**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

**Conversational Hebrew: Ulpan Style**

**HEB 3150** / 4 credits / Special topic (offered irregularly)

A conversational Hebrew course that allows students to acquire fluency in spoken Hebrew. Reading, writing, grammar, syntax, and conversation in modern Hebrew are emphasized.

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For updates during 2016–2018, 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

Students majoring in any discipline may pursue a minor in Italian, which is designed to provide the student with basic fluency in spoken and written Italian and a general introduction to Italian culture. Students who complete the minor in Italian should achieve proficiency in the language equivalent to ITA 2020/Intermediate Italian II. All students interested in Italian are strongly encouraged to participate in the college's summer [study abroad](#) program in Italy.

Students interested in the minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under "Forms") to the School of Humanities main office. 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**

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
- 

### 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.

**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.

**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 Drama****THP 3232** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/Italian.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/Italian.aspx).

## The Language and Culture Program: Minor in Linguistics and Courses

**Minor in Linguistics**

The minor in linguistics is designed for students who are fascinated by language. Linguistics investigates language as a self-contained system (sounds, words, sentences), as a component of culture and society, and as a cognitive and neurological operation of individuals. It also intersects with a range of academic disciplines whose subject matter, in one way or another, involves language. Therefore, this minor is valuable for students whose primary field of study is language, sociology, anthropology, music, psychology, philosophy, or literature.

Students interested in the minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”) to the School of Humanities main office.

**Academic Requirements for the Minor in Linguistics**

Five courses (19–20 credits), as follows:

- LAC 3430/An Introduction to Linguistics
- And four electives, chosen from the following:
  - PHI 2120/Methods of Reasoning
  - ANT 2175/Language, Culture, and Society
  - LAC 3000/Syntax and Semantics
  - PSY 3320/Language and Thought
  - LAC 3350/Methods of Language Teaching
  - PHI 3385/Language, Thought, and Reality
  - ANT 3390/Critical Perspectives on Language and Culture
  - SPA 3450/The Structure of Spanish: Grammar, Morphology, and Syntax
  - FRE 3730/Translation Theory *and*
    - FRE 3735/French Translation
  - SPA 3730/Translation Theory *and*
    - SPA 3735/Spanish Translation

**Note:** FRE 3730 and 3735 count as one elective and must be taken together. Likewise, SPA 3730 and 3735 count as one elective and must be taken together.

### Courses for the Minor in Linguistics

**Required Course****An Introduction to Linguistics****LAC 3430** / 4 credits / Alternate years

An introduction to basic linguistic concepts, providing a background for understanding how language works and is used in everyday life. Topics include core areas of linguistics (e.g., phonetics, phonology, morphology, syntax, and semantics) and more applied areas of language study (e.g., sociolinguistics and second language acquisition).

**Electives****Methods of Reasoning****PHI 2120** Refer to [Philosophy Courses](#) for description.**Language, Culture, and Society****ANT 2175** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.**Syntax and Semantics****LAC 3000** / 4 credits / Alternate years (Spring)

An introduction to the study of syntax and its relationship to interpretation and meaning (semantics). Data from English and other languages are used to illustrate the basic principles and parameters that govern language facility. The course progresses from an introduction of the basic notions of syntactic theory to more complex phenomena observed in the world's languages.

**Language and Thought****PSY 3320** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.**Methods of Language Teaching****LAC 3350** / 4 credits / Alternate years (Fall)

A survey of various teaching methods in second language instruction. Students become familiar with the theories of language learning that underlie these methodologies. *Open to all students interested in second language teaching methods.*

**Language, Thought, and Reality****PHI 3385** Refer to [Philosophy Courses](#) for description.**Critical Perspectives on Language and Culture****ANT 3390** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.**The Structure of Spanish: Grammar, Morphology, and Syntax****SPA 3450** Refer to [Spanish Courses](#) for descriptions.**Translation Theory and French Translation****FRE 3730** and **3735** Refer to [French Courses](#) for descriptions.**Translation Theory and Spanish Translation****SPA 3730** and **3735** Refer to [Spanish Courses](#) for descriptions.

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/linguistics.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/linguistics.aspx).

## The Language and Culture Program: Portuguese Courses

**Beginning Portuguese I****POR 1010** / 4 credits / Every year

For students who have had little or no previous exposure to the language. Presents the essential structures of spoken and written Portuguese by involving the student in situations that concretely represent the concepts of the language.

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/portuguese.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/LanguageAndCulture/portuguese.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 3015/Advanced Spanish. All students interested in Spanish are strongly encouraged to participate in the college's summer [study abroad](#) program in Spain.

Students interested in the minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”) to the School of Humanities main office. 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 above the level of SPA 1010 and 1020/Beginning Spanish I and II, 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.

### 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.

### 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

**SPA 3015** / 4 credits / Fall

Introduces students to the more complex aspects of the language, while promoting oral and written fluency through a variety of materials. Excerpts from novels, plays, poetry, periodicals, and films are used to promote classroom discussions with active student participation. Frequent oral presentations and weekly compositions required.

### 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

**CIN 3080** Refer to [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.

**Note:** SPA 3210 is taught in Spanish; SPA 3211 is taught in English.

**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

**Latin American Cinema**

**CIN 3245** Refer to [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

**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.

**Literature and Memory in Argentina**

**SPA 3270** / 3 credits / Summer (offered in [Argentina](#))

A study of literature and visual art emerging from Argentina's "Dirty War" (1976–1983). The class discusses how Argentines have used the literary and visual arts to memorialize and mourn the disappeared, to resist dictatorship, and to imagine alternative futures. Writers to be read include Timerman, Piglia, Minujin, Mercado, Partnoy, and Strejilevich. *Knowledge of Spanish is not required.*

**Iberian Culture**

**SPA 3280** / 4 credits / Summer (offered in [Spain](#))

Students explore the diversity of the cultures and languages in the Iberian Peninsula, with a strong emphasis on Spain.

**Modern Poetry in the U.S. and Latin America**

**LIT 3310** Refer to [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.

**Advanced Culture and Conversation**

**SPA 3340** / 4 credits / Spring

Students study essays, films, and short fiction in Spanish to advance their knowledge of Hispanic cultures and to develop advanced skills in conversation, reading, and composition.

**Methods of Language Teaching**

**LAC 3350** Refer to [Linguistics Minor and Courses](#) for description.

**Languages and Cultures of Spanish-Speaking Countries**

**SPA 3365** / 4 credits / Alternate years

Students explore the various languages and cultures that exist in Spanish-speaking countries. In general terms, the course is structured in two blocks: (1) Iberian Peninsula, pre- and post-Indo-European invasion; and (2) Latin America, pre- and post-Spanish invasion. Taught in Spanish.

**Lettered Cities: The Literatures of Latin American Cities**

**SPA 3370** / 4 credits / Alternate years (Spring)

A study of the literature of 20th- and 21st-century Latin American cities, looking at the relationship between literary texts, urban societies, and architectural configurations. Students also investigate the historical role cities have in Latin American cultural production and the role of capital cities in the production of nationalisms. Taught in Spanish.

**Note:** Students should have experience with courses in Spanish at the advanced level or above. Consult with the instructor if in doubt.

**An Introduction to Linguistics**

**LAC 3430** Refer to [Linguistics Minor and Courses](#) for description.

**The Structure of Spanish: Grammar, Morphology, and Syntax**

**SPA 3450** / 4 credits / Every year

An introduction to the structural analysis of Spanish, focusing on grammar, morphology, and syntax. Students examine the set of

structural rules governing the composition of words (derivational and inflectional morphology) and phrases (constituents, word order, sentence structure).

### **African Diasporas in the Americas**

**HIS 3555** Refer to [History Courses](#) for description.

### **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.

### **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.

### **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.

### **Surrealism and Its Legacy**

**LIT 3680** Refer to [Literature Courses: 3000–3999](#) for description.

### **Modern Novel of Latin America (in English)**

**LIT 3685** Refer to [Literature Courses: 3000–3999](#) for description.

### **The Idea of Latin America**

**SPA 3687** / 4 credits / Alternate years

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.

### **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.

### **Cervantes (in English)**

**SPA 3705** / 4 credits / Alternate years

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.

### **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.

### **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.

### **Translation Theory**

**SPA 3730** / 2 credits / Alternate years (Fall)

Students are introduced to the theory of translation, as it has developed over time and has dealt with questions from linguists, poets, anthropologists, and gender theorists. *Taken in conjunction with SPA 3735.*

**Corequisite:** SPA 3735

### **Spanish Translation**

**SPA 3735** / 2 credits / Alternate years (Fall)

Students produce, refine, evaluate, and reflect on translations from Spanish to English and English to Spanish. Particular emphasis on the translation of fiction and poetry. *Taken in conjunction with SPA 3730.*

**Corequisite:** SPA 3730

### **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

For updates during 2016–2018, 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 BA 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, theatre, popular culture, and film.
- Feminist inquiry, the critical study of race, and other theoretical or interdisciplinary approaches are central to the literature curriculum.
- In learning to read, write, and think about literature and the world it reflects, inhabits, and creates, students gain valuable preparation for advanced academic study and for the professional world.

### Literature Faculty (Board of Study)

Anthony Paul Domesticco, PhD, Yale University  
 Gari LaGuardia, PhD, University of Pennsylvania  
 Elise V. Lemire, PhD, Rutgers University  
 Kathleen A. McCormick, PhD, University of Connecticut  
 Gaura Narayan, PhD, Columbia University  
 Mariel Rodney, PhD, Columbia University  
 Lee Schlesinger, PhD, Yale University  
 Aviva Taubenfeld, PhD, Columbia University  
 Gary Waller, PhD, University of Cambridge

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

For program goals and updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/).

## The Literature BA Program: Academic Requirements

In addition to meeting general degree requirements, literature majors must complete a minimum of 11 literature courses, plus an 8-credit senior project, as outlined below.

Of the 11 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. One course in Shakespeare
4. LIT 3890/Literature Junior Seminar
5. LIT 4450/Colloquium II: Advanced Studies in Literature  
 Generally taken in the second semester of the junior year.
6. LIT 4885/Senior Project Seminar
7. SPJ 4990/Senior Project I
8. SPJ 4991/Senior Project II

### 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 in the list of literature courses.
3. Students may count toward the major up to 8 credits of writing courses at the 3000 or 4000 level. Writing courses at the 2000 level may not be counted toward the major requirements.
4. Students may not use the required Shakespeare course to satisfy the Sequence I requirement.

For updates during 2016–2018, 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 BA 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 consult 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\*  
 HIS 2120/Princes, Priests, and Peasants\*  
 THP 2205/Shakespeare Then and Now\*  
 THP 2885/Theatre Histories I\*  
 LIT 3127/Early Modern English Poetry  
 LIT 3140/Medieval English Literature\*  
 THP 3140/Medieval and Renaissance English Drama\*  
 LIT 3150/Chaucer  
 LIT 3155/Renaissance in England  
 LIT 3160/Literature of the High Middle Ages\*  
 PHI 3205/Shakespeare and Philosophy  
 LIT 3220/The Renaissance in Europe\*  
 LIT 3250/Milton  
 SPA 3705/Cervantes  
 SPA 3710/Cervantes (*taught in Spanish*)  
 LIT 3825/British Poetry I: Beginnings to 1650  
 LIT 4050/The Bible in Medieval and Early Modern Literature\*  
 LIT 4180/Dante and Medieval Culture\*

### Sequence II: 1750 ♦

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 3082/19th-Century British Literature and Empire  
 LIT 3121/Comparative 19th-Century Novel\*  
 LIT 3271/The Age of Reason  
 LIT 3315/The 19th-Century Novel in the U.S.  
 LIT 3320/The 19th-Century British Novel  
 LIT 3330/Romanticism I  
 LIT 3340/Romanticism II  
 LIT 3355/Romanticism and Empire  
 LIT 3369/Victorian Poetry  
 LIT 3491/Goethe to Kundera\*  
 LIT 3540/Emerson  
 LIT 3541/Reinventing the American Renaissance  
 LIT 3581/Realism and Naturalism in U.S. Literature  
 LIT 3630/Melville  
 LIT 3673/Austen  
 LIT 4675/George Eliot and Henry James  
 LIT 4685/Whitman and Dickinson

### Sequence III: 1900–Present

LIT 1190/Modernism: The 20th Century\*  
 LIT 2100/Introduction to African American Literature

LIT 2195/Italian American Literature and Popular Culture  
 THP 2885/American Drama: From O'Neill to Albee  
 LIT 2675/Literature and the City\*  
 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 3093/Immigration and Ethnicity in U.S. Literature  
 HIS 3180/British Culture and Society in the 20th Century  
 LIT 3195/The Vietnam War in U.S. Literature and Film  
 LIT 3215/South Asian Literature\*  
 LIT 3226/Literature of Decolonization in South Asia\*  
 LIT 3265/Kafka  
 LIT 3266/Kafka to Roth\*  
 LIT 3310/Modern Poetry in the U.S. and Latin America\*  
 SPA 3370/Lettered Cities: The Literatures of Latin American Cities  
 LIT 3380/Literature of the Harlem Renaissance  
 LIT 3415/Global Metafictions\*  
 LIT 3420/Modern Poetry\*  
 HIS 3424/Modern and Postcolonial France\*  
 LIT 3432/The Roaring Twenties  
 THP 3460/Contemporary British Drama\*  
 LIT 3490/James Joyce  
 THP 3495/Black American Drama  
 LIT 3555/Modern British Literature  
 LIT 3575/Virginia Woolf  
 LIT 3605/Jazz and the Literary Imagination  
 SPA 3610/Modern Spanish Literature\*  
 SPA 3630/The Modern Latin American Novel\*  
 LIT 3635/Reviewing the Contemporary Novel  
 LIT 3680/Surrealism and Its Legacy\*  
 LIT 3685/Modern Novel of Latin America (in English)\*  
 THP 3690/American Theatre in Our Time  
 LIT 3695/Contemporary U.S. Literature  
 LIT 3696/Contemporary Literatures in English:  
     Multicultural Britain and Postcolonial Global Culture\*  
 JST 3709/Theatrical Representations of the Holocaust\*  
 FRE 3710/Classics of French Literature on Film  
 LIT 3725/Literature of the Holocaust\*  
 LIT 3745/Identity and Self-Fashioning  
 THP 3750/European Drama in Our Time\*  
 LIT 3816/Modern British Novel  
 LIT 3839/The Modern Novel\*  
 LIT 3845/Zora Neale Hurston  
 LIT 4190/Williams and Faulkner  
 LIT 4200/Marcel Proust  
 LIT 4690/Contemporary U.S. Poetry

#### Examples of Other Comparative Literature Courses

Additional courses may be added to the list below. To find out if a new or reinstated course falls into one of these categories, students should check with their faculty advisor. *Please note that these courses do not fulfill the sequence requirement.*

LIT 1140/The West and Others  
 LIT 1150/Border Crossings  
 LIT 2387/Literature of the South Asian Diaspora  
 PHI 2835/Happiness: Philosophy, Film, Literature  
 LIT 3025/Women and Film  
 LIT 3047/Literature and Film of the Arab-Israeli Conflict  
 FRE 3067/French Caribbean Literature  
 LIT 3157/Novel Pairings  
 THP 3250/Theories of Drama and Performance  
 LIT 3275/Satire  
 POL 3307/Politics and Memoir  
 LIT 3396/Fiction of Eastern Europe  
 THP 3525/LGBTQ Theatre and Performance  
 THP 3600/Women and Drama  
 THP 3620/Shakespeare and Film  
 LIT 3676/Short Narrative  
 SPA 3687/The Idea of Latin America  
 THP 3700/Theatre and Revolutions  
 LIT 3940/Literature of War

For updates during 2016–2018, 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. A maximum of two 2000-level courses *or* one 1000-level and one 2000-level course
- b. At least three upper-level (3000- or 4000-level) courses
- c. Of the five courses, two must chosen from two different literature sequences.
- d. Of the five courses, one must be comparative.

For updates during 2016–2018, 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

**WRI 1110** Refer to [College Writing Courses](#) for description.

### 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.

### 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.

### 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.

### **Introduction to Modern Literature**

**LIT 1600** / 4 credits / Alternate years (Spring)

An introduction to the idea of modernity and its expression and practice in verse, drama, and fiction.

### **America**

**LIT 1650** / 4 credits / Alternate years

The object of study is that ongoing experiment, "America." The approach is through literature and other arts, history, national mythology, American nature, the particular version of the experiment called "the United States," other Americas north and south, and more. The intention is to be suggestive rather than comprehensive.

### **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.

### **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**

**HIS 2120** / Sequence I

Refer to [History Courses](#) for description.

### **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.

### **Shakespeare Then and Now**

**THP 2205** / Sequence I

Refer to [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.

### **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."

### **Literature of the South Asian Diaspora**

**LIT 2387** / 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.

**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** / 4 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****THP 2600** / Sequence III

Refer to [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.

**The Art of the Essay****WRI 2770** Refer to [Expository Writing Courses](#) 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****PHI 2835** Refer to [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.

**Israeli Literature****LIT 2855** / 4 credits / Alternate years / Sequence III

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.

**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.

**Theatre Histories I****THP 2885** / Sequence I

Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

For updates during 2016–2018, 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)

### 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.

### 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.

### 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 and Film of the Arab-Israeli Conflict

**LIT 3047** / 4 credits / Special topic (offered irregularly)

Explores a variety of literary and cinematic works that depict the conflicting points of view and the varied interests of contemporary Israeli and Arab writers and filmmakers. Students learn the history of the Arab-Israeli conflict and then explore a variety of issues relating to it by reading the work of Amos Oz, David Grossman, Mahmood Darwish, and others. Films include *Paradise Now* (Hany Abu-Assad, 2005) and *Lemon Tree* (Eran Riklis, 2008).

### French Caribbean Literature

**FRE 3067** Refer to [French Courses](#) for description.

### 19th-Century British Literature and Empire

**LIT 3082** / 4 credits / Alternate years / Sequence II

Examines the representation of colonized places and people in the British literary imagination during the 19th century. Topics include otherness, difference, exoticism, transculturation, assimilation, and hybridity. Authors include Jane Austen, Emily Brontë, Lord Byron, Samuel Taylor Coleridge, Joseph Conrad, Thomas de Quincey, Rider Haggard, William Jones, Rudyard Kipling, Thomas Moore, Olive Schreiner, and Robert Southey. *Because of their similarity, students may not receive credit for both LIT 3082 and 3355.*

### 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 / Sequence III

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.

**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****THP 3140** / Sequence I

Refer to [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.

**Novel Pairings****LIT 3157** / 4 credits / Alternate years (Fall)

Alongside theoretical considerations of the novel as a form of rewriting (Bakhtin, Bloom, Landow, et al.), students consider the effects of Caryl Phillips, Maryse Conde, Zadie Smith, Mario Vargas Llosa, Louisa Hall, Kamel Daoud, and others in rewriting *Pride and Prejudice*, *Wuthering Heights*, *Madam Bovary*, *The Scarlet Letter*, *Mrs. Dalloway*, *The Stranger*, and other master narratives.

**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****HIS 3180** / Sequence III

Refer to [History Courses](#) for description.

**The Vietnam War in U.S. Literature and Film****LIT 3195** / 4 credits / Special topic (offered irregularly) / Sequence III

Examines how literature and film shape people's understanding of a war that is fading from living memory. Readings and screenings include memoirs, novels, short stories, documentaries, and Hollywood films about the U.S. war in Vietnam.

**Shakespeare and Philosophy****PHI 3205** / Sequence I

Refer to [Philosophy Courses](#) for description.

**Spanish and Latin American Cinema****SPA 3211** Refer to [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 Decolonization in South Asia****LIT 3226** / 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).

**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.

**Theories of Drama and Performance****THP 3250** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.**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*.

**Kafka to Roth****LIT 3266** / 4 credits / Special topic, offered irregularly / Sequence III

Post-war American Jewish writers introduced new subjects and styles—such as Kafkaesque paradoxes, immigrant humor, and Yiddish-inflected sentences—to the American literary tradition. The course begins with Kafka’s short stories and includes Bernard Malamud, Saul Bellow, Cynthia Ozick, Grace Paley, Stanley Elkin, Philip Roth, and Edith Pearlman.

**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.

**Satire****LIT 3275** / 4 credits / Special topic (offered irregularly)

Examines the genre of satire as it develops from classical Rome (Petronius) and the Renaissance to its modern versions. Satires by Swift, Pope, Vonnegut, David Foster Wallace, and Gary Shteyngart target the follies and vices of political, religious, and artistic institutions and the hypocrisy, absurdity, and comedy of individuals.

**Politics and Memoir****POL 3307** Refer to [Political Science Courses](#) (School of Natural and Social Sciences) 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.

**The 19th-Century Novel in the U.S.****LIT 3315** / 4 credits / Special topic (offered irregularly) / 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.

**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.

**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.

**Romanticism and Modernism****LIT 3344** / 4 credits / Special topic (offered irregularly)

Examines the continuities of themes and paradigms between the Romantic and Modern periods in British literature. Topics include literary form and its relation to historical and social change; Empire; gender and sexuality; and the romantic fragment and modernist fragmentation. The goal of this advanced course is to enable students to recognize the narrative of British literature by witnessing its transmission.

### **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.

### **Global Modernity: Empire and its Aftermaths**

**HIS 3365** Refer to [History Courses](#) for description.

### **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.

### **Lettered Cities: The Literatures of Latin American Cities**

**SPA 3370** / Sequence III

Refer to [Spanish Courses](#) for description.

### **The Literature of Journalism**

**JOU 3374** Refer to [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.

### **Fiction of Eastern Europe**

**LIT 3396** / 4 credits / Special topic (offered irregularly)

From 1866, when Dostoevsky published *Notes from Underground*, to 2013, when American novelist Anthony Marra published *Constellation of Vital Phenomenon*, Russia’s historical/existentialist impact on world literature has been legion. This course offers readings from Tolstoy, Dostoevsky, Chekhov, Kafka, and Marra.

### **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

A study of modern poetry with a focus on T.S. Eliot, W.H. Auden, Elizabeth Bishop, and others.

### **Modern and Postcolonial France**

**HIS 3424** / Sequence III

Refer to [History Courses](#) for description.

### **The Roaring Twenties**

**LIT 3432** / 4 credits / Alternate years / Sequence III

The 1920s was a decade of promise and anxiety in the US. From shell-shocked soldiers to bootlegging millionaires, flappers to factory workers, expatriates to eugenicists, the Great Migration to the Great Depression, much was changing in Americans’ perceptions of their nation, themselves, and the “other.” This course explores these shifts through Hemingway, Fitzgerald, Eliot, Hurston, Yeziarska, DuBois, and Lewis, among others.

### **Teaching Good Prose**

**LIT 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).

**Prerequisite:** Permission of instructor

### 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

**THP 3495** / Sequence III

Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

### The Black Arts Movement

**LIT 3505** / 4 credits / Special topic (offered irregularly)

Examines the Black Arts Movement of the late 1960s and 1970s, a multifaceted group of African American artists, writers, and musicians committed to creating politically charged, socially relevant art. The relationship of art and politics is addressed by looking at such figures as Amiri Baraka (LeRoi Jones), Malcolm X, Larry Neal, Faith Ringgold, John Coltrane, Sonia Sanchez, and the Last Poets, among others.

### LGBTQ Theatre and Performance

**THP 3525** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) 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

**CIN 3533** Refer to [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

### Emerson

**LIT 3540** / 4 credits / Alternate years / Sequence II

Detailed readings of the major essays, poetry, and journals of Ralph Waldo Emerson, the paradoxical central figure of American culture. The course addresses his powerful influence in literature, political ideology, rhetoric, religion, and popular arts.

### Reinventing the American Renaissance

**LIT 3541** / 4 credits / Alternate years / Sequence II

In the 1940s, Emerson, Melville, Hawthorne, Thoreau, and Whitman were dubbed the undisputed fathers of American literature. The course explores how these authors became the nation’s cultural touchstones. Students also look at authors who were contemporaries of Emerson and company, asking: Why were they neglected for so long? What do they offer? How does the reader’s experience of the more “traditional” texts change when they are read next to the once-neglected texts?

### Modern British Literature

**LIT 3555** / 4 credits / Alternate years / Sequence III

An exploration of how British writers have responded to the social, historical, and intellectual ferment of the 20th century. Authors studied may include as T.S. Eliot, W.B. Yeats, Virginia Woolf, Rebecca West, W.H. Auden, Samuel Beckett, V.S. Naipaul, and Muriel Spark.

### Imagining America’s Yiddish World: Writings and Performance

**LIT 3570** / 4 credits / Special topic (offered irregularly)

Focuses on a variety of writings (memoirs, letters, fiction, poetry), theatre, and films depicting the Yiddish world of the Lower East Side, home to more than two million Eastern European Jewish immigrants between 1880 and 1920. Readings include selections from the work of a variety of authors, from Yiddish newspapers, films, and other cultural materials.

**Virginia Woolf****LIT 3575** / 4 credits / Alternate years / Sequence III

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

**Realism and Naturalism in U.S. Literature****LIT 3581** / 4 credits / Alternate years / Sequence II

What is a realist novel? What does it do, how, and to what end? Students consider these issues by interrogating texts in their cultural contexts, exploring the authors' critical writings, drawing links among novels, and analyzing their reception over time. Readings include works by William Dean Howells, Mark Twain, Henry James, Kate Chopin, Stephen Crane, Charles Chesnutt, and Ann Petry.

**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.

**Women and Drama****THP 3600** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.**Jazz and the Literary Imagination****LIT 3605** / 4 credits / Special topic (offered irregularly) / Sequence III

From hip-hop to Kerouac, jazz has influenced American culture through its improvisatory nature and capacious style. This course traces the jazz aesthetic (its early developments, definitions, and evolutions) across a range of novels, poems, and musical performances by writers and artists, including Toni Morrison, Amiri Baraka, Billie Holiday, Gayl Jones, Louis Armstrong, Ralph Ellison, Thelonious Monk, and James Baldwin.

**Modern Spanish Literature****SPA 3610** Refer to [Spanish Courses](#) for description.**Shakespeare and Film****THP 3620** Refer to [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.

**The Modern Latin American Novel****SPA 3630** / Sequence IIIRefer 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.

**Reviewing the Contemporary Novel****LIT 3635** / 4 credits / Special topic (offered irregularly) / Sequence IIIAn introduction to the contemporary novel and the art and practice of book reviewing. Students read exemplary novels (e.g., *Cloud Atlas* and *Netherland*); they read exemplary book critics (e.g., Zadie Smith and James Wood); and they write their own exemplary reviews of contemporary fiction. Writing assignments range from blog posts to newspaper-style reviews and magazine-style essays.**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.

**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."

**Austen****LIT 3673** / 4 credits / Spring / Sequence II

An examination of the novels of Jane Austen. Topics include gender and authorship; irony, sympathy, and point of view; the marriage plot; and filmic adaptation.

**Short Narrative****LIT 3676** / 4 credits / Special topic (offered irregularly)

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.

**Modern Novel of Latin America** (in English)**LIT 3685** / 4 credits / Alternate years / Sequence III

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.

**The Idea of Latin America****SPA 3687** Refer to [Spanish Courses](#) for description.**American Theatre in Our Time****THP 3690** / Sequence III

Refer to [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.**Theatre and Revolutions****THP 3700** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.**Cervantes****SPA 3705** / Sequence I / Taught in English

Refer to [Spanish Courses](#) for description.

**Theatrical Representations of the Holocaust****JST 3709** / Sequence III

Refer to [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****FRE 3710** / Sequence III

Refer to [French Courses](#) for description.

**Literature of the Holocaust****LIT 3725** / 4 credits / Alternate years / Sequence III

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).

**Prerequisite:** WRI 1110 or permission of instructor

**Adapting Literature for Performance**

**THP 3725** Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

**Identity and Self-Fashioning**

**LIT 3745** / 4 credits / Special topic (offered irregularly) / Sequence III

“Who am I?” This course explores the ways this question is addressed in a range of autobiographical forms and practices—autobiography proper, essay, memoir, graphic memoir, self-portraiture, performance, film—in works produced over the last half century. In addition to autobiographical texts and images, readings include a few key critical or theoretical essays about autobiography and self-portraiture.

**European Drama in Our Time**

**THP 3750** / Sequence III

Refer to [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**

**WRI 3785** Refer to [Expository Writing Courses](#) for description.

**Modern British Novel**

**LIT 3816** / 4 credits / Special topic (offered irregularly) / Sequence III

The British novel—in Britain and beyond—in the “long 20th century” from 1880 to the present. Such authors as Woolf, Forster, Naipaul, and Rushdie, among others, are examined.

**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.

**The Modern Novel**

**LIT 3839** / 4 credits / Special topic (offered irregularly) / Sequence III

Considers works of fiction 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.

**Zora Neale Hurston**

**LIT 3845** / 4 credits / Alternate years / Sequence III

Examines Hurston’s novels, short stories, plays, and essays alongside archival recordings and visual media. Discussions cover Hurston’s influential role in shaping conversations around race, class, and gender in the 20th century and her impact on other writers, including Langston Hughes, Alice Walker, and Toni Morrison.

**Literature Junior Seminar**

**LIT 3890** / 1 credit / Spring

For all literature majors who are beginning their senior projects in the fall, this course is an introduction to the process. Students examine what makes a good senior project, develop topic proposals and bibliographies, and begin the work that will set them on track for completing a meaningful and successful project.

**Literature of War**

**LIT 3940** / 4 credits / Special topic (offered irregularly)

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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/Courses3000-3000.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Literature/Courses3000-3000.aspx).

## The Literature Program: Upper-Level Courses (LIT 4000–4999)

**The Bible in Medieval and Early Modern Literature**

**LIT 4050** / 4 credits / Special topic (offered irregularly) / Sequence I

Explores plays, prose works, poetry, and art from the early Middle Ages to c. 1650, in English or English translation, showing the varied influences of the Bible, especially the Christian New Testament and surrounding apocryphal traditions. Students are introduced to medieval, early modern, and contemporary approaches to the biblical text.

**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 / Special topic (offered irregularly) / 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.

#### **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.

#### **George Eliot and Henry James**

**LIT 4675** / 4 credits / Alternate years / Sequence II

An examination of two of the greatest novelists in the English language, George Eliot and Henry James. Topics include point-of-view and its relation to ethics; the nature of sympathy; melodrama and realism; and the representation of consciousness in literary form.

#### **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.

#### **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:** SPJ 4990

#### **Senior Project I and II**

**SPJ 4990** and **4991** / 4 credits (per semester) / Every year

Required for literature majors in their senior year. Two semesters (8 credits total).

For updates during 2016–2018, 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 BA Program**

The philosophy program offers students an intensive engagement with the history of philosophy, ancient and modern, Western and non-Western. Special attention is given to key 20th- and 21st-century developments in Anglo-American and Continental thought. Courses addressing the arts, gender and sexuality, and social and cultural change and conflict are also among the program's core offerings. Students may pursue topics of special interest through tutorials and directed independent studies. Coursework in philosophy frequently includes small seminars and intensive writing, and special seminars for juniors and seniors help students develop their senior projects.

The philosophy major is ideal for students who:

- seek rigorous preparation for careers that demand articulate, intellectual flexibility and discipline (e.g., law, medicine, government, business, education, and journalism).

- wish to pursue a professional career in philosophy and plan to do postgraduate work in the field.
- want, regardless of career objective, a liberal arts experience that affords a deep unifying perspective on the complexities of human knowledge and experience.
- want an intellectually comprehensive complement to intensive work in another major.

Because of the art- and media-related nature of many programs at Purchase College, the philosophy program also offers courses for arts students and others who wish to investigate the foundation of the fine arts and related cultural media.

### Philosophy Faculty (Board of Study)

Nicholas Baer, PhD, University of California , Berkeley  
 Emiliano Diaz, PhD, Stony Brook University  
 Casey Haskins, PhD, University of Pennsylvania  
 Morris B. Kaplan, JD, Yale University  
 Jennifer K. Uleman, PhD, University of Pennsylvania

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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/).

## The Philosophy BA 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  
 SPJ 4990/Senior Project I: 4 credits  
 SPJ 4991/Senior Project II: 4 credits

*\*Strongly recommended courses include:*

PHI 2120/Methods of Reasoning: 4 credits  
 PHI —/One additional elective on a major figure or issue: 4 credits  
 PHI —/One year of college-level foreign language courses: 6–8 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.

For updates during 2016–2018, 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 or  
PHI 2110/History of Philosophy II
- b. One other course in the history of philosophy (e.g., PHI 1515, 2110, 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

Five courses, to include:

- a. Three arts-related philosophy courses, chosen from the list below
- b. Two additional courses in philosophy, to be chosen in consultation with the minor advisor

### Arts-Related Philosophy Courses

PHI 1720/Tragedy and Philosophy  
 PHI 2780/Philosophy of Art: From Plato to Postmodernism  
 PHI 2835/Happiness: Philosophy, Film, Literature  
 PHI 3205/Shakespeare and Philosophy  
 PHI 3265/Philosophy, Psychoanalysis, and Culture  
 PHI 3275/Light and Truth: Film, Photography, and Reality  
 PHI 3535/Romanticism and Philosophy  
 PHI 3610/Frankfurt School Critical Theory  
 PHI 3650/Philosophy and Literature  
 PHI 3716/Philosophy and Film  
 PHI 3785/Art and Morality

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For updates during 2016–2018, 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

### Religion, Science, and Modernity

**PHI 1160** / 4 credits / Special topic (offered irregularly)

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.

### 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 examination of older and more recent traditions of African philosophical thought and their relation to larger global conversations

about political justice, social transformation, and identity. 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. Further connections between African, Latino, and Afro-Caribbean traditions of critical thought are also explored.

### **Existentialism**

**PHI 2060** / 4 credits / Alternate years

An examination of major 19th- and 20th-century European philosophical and literary texts by Kierkegaard, Nietzsche, Sartre, de Beauvoir, and Fanon. Topics include “the death of God,” alienation, freedom and commitment, ethics and politics when “everything is permitted,” and the interaction of self and other(s) in the definition of individual and social identities.

### **History of Philosophy II: Descartes to Kant**

**PHI 2110** / 4 credits / Spring

Close readings of four or five major philosophers from the modern period (e.g., Hobbes, Descartes, Locke, Spinoza, Leibniz, Berkeley, Hume, Kant). Issues and supplementary readings may vary each semester.

### **Methods of Reasoning**

**PHI 2120** / 4 credits / Every year

Systematic analyses of ordinary arguments, followed by a study of formal languages that are used to represent arguments symbolically.

### **Classical Buddhist Philosophy**

**PHI 2430** / 4 credits / Alternate years

Topics include philosophic conceptions of experience, nature, self, and truth in classical Buddhist schools of India, Tibet, China, and Japan.

### **Gender and Power**

**PHI 2500** / 4 credits / Every year

What is gender? What is power? What tools do we have for understanding and addressing gender injustice? This course employs philosophical, feminist, and queer theory to address these and related questions.

### **Thinking Race**

**PHI 2560** / 4 credits / Special topic (offered irregularly)

A critical examination of the category and idea of race. The course addresses historical, philosophical, ideological, institutional, ethical, and psychological components of race, focusing on the ways race mobilizes systems of domination, including racism and white supremacy. Relationships between race and ethnicity, race and gender, race and class, and other intersections are explored.

### **Philosophy of Art: From Plato to Postmodernism**

**PHI 2780** / 4 credits / Alternate years

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 Religion**

**PHI 2800** / 4 credits / Alternate years

An examination of the forms of and challenges to religious experience. Key questions include: Can any religious beliefs be proved or disproved? Is there a basic conflict between reason and faith? Must one be traditionally religious to lead a spiritual life? Does the existence of evil refute the idea of a Supreme Being? Is fundamentalism a distortion of the essence of religion? Readings are drawn from modern, medieval, Western, and non-Western sources.

### **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.

### **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.

**Prerequisite:** Permission of instructor

### **Philosophy of History**

**PHI 3005** / 4 credits / Special topic (offered irregularly)

An examination of ontological and epistemological questions of the philosophy of history. Does the historical process have a structure, directionality, purposiveness, or telos? What kinds of divisions (e.g., cultures, epochs) can be formed? How do people understand the past with the tools of the present? Can any historical account be objective? Thinkers include Kant, Hegel, Marx, Nietzsche, Dilthey, Heidegger, Collingwood, Danto, and Foucault.

### **Philosophy of Science**

**PHI 3015** / 4 credits / Special topic (offered irregularly)

Philosophical debates about scientific method and the status of scientific findings. Topics include induction, natural vs. social science,

realism/antirealism, “normal” science and paradigm shifts, the problem of scientism, and feminist and other critiques of science. Attention may also be paid to one or more specific sciences (e.g., biology, economics, physics, psychology).

### **Pragmatism and the Quest for Certainty**

**PHI 3050** / 4 credits / Special topic (offered irregularly)

An introduction to leading figures and themes of 20th-century philosophical pragmatism. Topics include pragmatic critiques of traditional (e.g., Cartesian and Kantian) epistemology; the practical sources of philosophy, science, and art; and the requirements of metaphysical naturalism.

### **Objectivity**

**PHI 3085** / 4 credits / Special topic (offered irregularly)

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

### **Shakespeare and Philosophy**

**PHI 3205** / 4 credits / Alternate years (Spring)

Explores what the French philosopher Emmanuel Levinas might have meant when he wrote that “all of philosophy may be found in the plays of Shakespeare.” The focus is on a close study of selected works, together with commentary by such thinkers as Hegel, Nietzsche, Freud, Derrida, Cavell, and Critchley. Plays include *Hamlet*, *Richard II*, *Coriolanus*, *As You Like It*, *Measure for Measure*, *The Tempest*, and *King Lear*.

**Prerequisite:** THP 2205 or PHI 1515, 2110, or 3212

### **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 / Every year

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.

### **Philosophy, Psychoanalysis, and Culture**

**PHI 3265** / 4 credits / Special topic (offered irregularly)

An examination of philosophical issues raised by Freudian psychoanalysis and their implications for understanding human culture. Key questions: Is psychoanalysis a true science? Are human beings fundamentally irrational? Why do people need religion? Is there an irresolvable conflict between human instincts and cultural progress? Further exploration of the ideas of major post-Freudian figures, including Jung, Klein, Lacan, Marcuse, and Reich.

### **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.

### **Chinese Philosophy: From Confucius through the Neo-Confucian Synthesis of the Song Dynasty**

**PHI 3290** / 4 credits / Special topic (offered irregularly)

An inquiry into the conceptions of order and power from Confucius to the Song Dynasty (12th century). Balance, hierarchy, relation, social organization, human nature, beauty, value, and truth are considered in Confucius, Mencius, Xun Zi, Lao Zi, Zhuang Zi, Han Fei Zi, Hui Neng, and Zhu Xi.

### **Responsibility and Judgment: Postwar European Philosophy**

**PHI 3360** / 4 credits / Alternate years

Examines philosophers' efforts to rethink fundamental ethical, legal, and political issues in the wake of total war and totalitarian domination in Europe between 1914 and 1945. Focusing on Arendt's *Eichmann in Jerusalem*, questions about resistance, complicity, guilt, and punishment become central. Additional texts are selected from Jaspers, Beauvoir, Sartre, Foucault, Derrida, Levinas, Adorno, and Butler.

**Prerequisite:** PHI 1515, 2110, or 3212

### **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.

### **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.

**Romanticism and Philosophy****PHI 3535** / 4 credits / Alternate years (Spring)

Examines key philosophical ideas of 19th-century German Romanticism and their revolutionary impact on modern cultural history. Romantic reinterpretations of Enlightenment distinctions between thought and feeling, art and philosophy, wholeness and fragmentation, “lower” nature and “higher” spirituality. Readings from early Romantic era German figures, such as Schiller, Schlegel, and Schopenhauer and others, including Coleridge, Hegel, Marx, Nietzsche, Emerson, Dewey, and Cavell.

**Prerequisite:** PHI 1515, 2110, or 3212**Queer Cinema****CIN 3540** Refer to [Cinema Studies Courses](#) (School of Film and Media Studies) for description.**Phenomenology and Embodiment****PHI 3592** / 4 credits / Special topic (offered irregularly)

Explores the development of phenomenology through selections from the major works of phenomenologists, including Husserl, Heidegger, and Merleau-Ponty. The focus is on how strict adherence to phenomenological description leads one beyond the secluded Cartesian ego to accounts of consciousness that take ego and world to be coeval.

**Prerequisite:** PHI 1515, 2060, or 2110**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.

**Frankfurt School Critical Theory****PHI 3610** / 4 credits / Alternate years (Spring)

Examines central ideas and figures of the Frankfurt School in 20th-century German philosophy. Key subjects, explored through such writers as Adorno, Horkheimer, Marcuse, Benjamin, and Habermas: the concept of “critique” as a bridge between theory and practice; the political functions of philosophy; the dialectical nature of philosophy and art; and earlier influences by such thinkers as Kant, Hegel, and Marx.

**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.

**Prerequisite:** CIN 1500 and 1510, or PHI 1515, 2110, or 3212**Theories of Sexuality****PHI 3725** / 4 credits / Alternate years

An investigation of classical, modern, and contemporary theories of desire and sexuality, with an emphasis on the relationship between familial and other social institutions and on the formation of individual identities. Readings include works by Plato, Aristotle, Hegel, Kierkegaard, Freud, Foucault, and contemporary feminist and queer theorists.

**Philosophy of Mind****PHI 3730** / 4 credits / Alternate years

An investigation of philosophical accounts of the nature of mind, including issues like: What does it mean to have a mind? How are mind and body related? Could animals or machines have minds? How are accounts of the mind important for our understanding of freedom, immortality, human nature, and religion?

**Free Will and Evolved Minds****PHI 3755** / 4 credits / Alternate years

An investigation of what current evolutionary psychology and cognitive science suggest about a philosophical idea that has long been sacred for modern humanistic culture: that human beings can act freely, without constraint by social or biological forces. Are “free will” and “determinism” fundamentally contradictory ideas, or is a compromise position possible? Includes readings from selected philosophers, cognitive psychologists, and others.

**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.

**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**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.

**Prerequisite:** PHI 1515, 2110, or 3212**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:** PHI 1515, 2110, or 3212**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.

**Prerequisite:** PHI 1515, 2110, or 3212**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 2110**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 2110**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:** PHI 1515, 2110, or 3212**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:** SPJ 4991**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 I and II****SPJ 4990** and **4991** / 4 credits (per semester) / Every year

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).

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/humanities/Philosophy/Courses.aspx).

## The College Writing and Expository Writing Program

The ability to express ideas clearly and effectively in writing is essential to success as a student and citizen. Students learn and practice these skills throughout their academic career at Purchase College, beginning with College Writing (WRI 1110) in their first year. College Writing teaches students to:

1. produce strong written work at the college level
2. read and think critically
3. take a position and develop an argument of their own
4. research a topic and write a well-organized paper that develops their claims in dialogue with the sources
5. revise and improve their papers
6. present their ideas orally

College Writing is taught in small sections in a seminar/discussion format that requires students to achieve proficiency in speaking and listening as well as writing and reading.

Entering students may only be exempted from College Writing by achieving an AP score of 4 or higher. For additional information, refer to the [College 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.

### College Writing and Expository Writing Courses

1. WRI 1105/College Writing Lab
2. WRI 1110/College Writing
3. WRI 2110/Advanced Critical Writing Workshop
4. WRI 2770/The Art of the Essay
5. LIT 3455/Teaching Good Prose
6. WRI 3785/The Personal Essay

### English as an Additional Language Courses

Courses in [English as an Additional Language](#) (EAL) are also offered under the auspices of the college writing program..

### College Writing and Expository Writing Faculty

Ellen Brooks, EdD, University of Pennsylvania  
 Bradley Brookshire (refer to [Conservatory of Music Faculty](#))  
 Deborah Cooper, MPS, Manhattanville College  
 Peter Dearing, MFA, Sarah Lawrence College  
 Shinelle Espaillat, MA, Temple University  
 Alysa Hantgan, MFA, Sarah Lawrence College  
 Christopher Konzelman, MFA, Sarah Lawrence College  
 Mary Ellen Marks, MFA, Sarah Lawrence College  
 Rachel McCain, MFA, Sarah Lawrence College  
 Kathleen McCormick, PhD, University of Connecticut  
 Gaura Narayan, PhD, Columbia University  
 Courteney Rae Palis, MFA, Sarah Lawrence College  
 Peter Polinski, MM, Purchase College  
 Mariel Rodney, PhD, Columbia University  
 Emily Sausen, JD, New York University School of Law  
 Olga Seham, MPS, Manhattanville College  
 Aditi Sriram, MFA, The New School  
 Aviva Taubenfeld, PhD, Columbia University  
 Amy Beth Wright, MFA, Sarah Lawrence College

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

For updates during 2016–2018, 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

**WRI 1105** / 1 credit / Fall

A writing lab designed specifically for Educational Opportunity Program (EOP) students enrolled in WRI 1110. Students receive supplemental instruction in critical thinking and writing, writing mechanics, organization, and style. They also learn techniques for effective workshopping and provide regular feedback on each other's work.

**Corequisite:** WRI 1110

**College Writing****WRI 1110** / 4 credits / Every semester (primarily Fall)

The ability to express ideas clearly and effectively in writing is essential to success as a student and citizen. Students learn and practice these skills throughout their academic career at Purchase College, beginning with College Writing. This is an intensive course that teaches students to:

1. produce strong written work at the college level
2. read and think critically
3. take a position and develop an argument of their own
4. research a topic and write a well-organized paper that develops their claims in dialogue with the sources
5. revise and improve their papers
6. present their ideas orally

**Advanced Critical Writing Workshop****WRI 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****WRI 2770** / 4 credits / Every year

Though often seen as simply a test of students' knowledge and ideas, essays go far beyond what is generally required in courses. Students in this course read and experiment with a wide variety of critical, journalistic, academic, personal, and experimental essay forms. In the process, they further develop their skills as critical thinkers and writers.

**Prerequisite:** WRI 1110**Teaching Good Prose****LIT 3455** Refer to [Literature Courses: 3000–3999](#) for description.**The Personal Essay****WRI 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.

**Prerequisite:** Permission of instructor

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/Humanities/ExpositoryAndCollegeWriting/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/Humanities/ExpositoryAndCollegeWriting/Courses.aspx).

**English as an Additional Language (EAL) Courses**

The following EAL courses are offered under the auspices of the [college writing program](#):

**English as an Additional Language I****EAL 1500** / 4 credits / Every year

Students develop basic language skills through reading, writing, speaking, and listening. They learn components of academic writing, including paragraphs and thesis statements, and gain critical reading and analytical skills through work with basic texts. Students share ideas and experiences both verbally and in writing, and improve grammar and vocabulary through writing activities, academic exercises, and workshops.

**Prerequisite:** Placement test**English as an Additional Language II****EAL 1510** / 4 credits / Every year

Students gain advanced language skills through reading, writing, speaking, and listening. Working with more advanced texts, they further develop critical reading and analytical skills. They gain experience with the essay form, and learn to write definition, process analysis, descriptive, and opinion pieces. Students share ideas and experiences both verbally and in writing, and continue to strengthen grammar and vocabulary.

**Prerequisite:** Placement test or EAL 1500**English as an Additional Language III****EAL 1520** / 4 credits / Every year

Students develop advanced language skills through reading, writing, speaking, and listening. Working with advanced texts, they further develop critical reading and analytical skills. They gain experience with academic writing, including cause and effect, comparative, narrative, and opinion pieces, and learn basic research skills. Students practice analyzing information and expressing ideas verbally and in writing, and continue to strengthen grammar and vocabulary.

**Prerequisite:** Placement test or EAL 1510

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/Humanities/ExpositoryAndCollegeWriting/EAL\\_courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/Humanities/ExpositoryAndCollegeWriting/EAL_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, genetics, and marine biology/ecology to cognitive neuroscience.

### Social Sciences

Within the social sciences, four majors are offered: anthropology, economics, political science, and sociology, with concentrations in such areas as Islam and the Middle East, human rights, local and global communities and social change, social and health advocacy, and education and society. Through their coursework, students are introduced to both traditional and innovative research techniques and receive extensive experience with computer applications. Research skills are developed to facilitate work in advanced courses 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, global black 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

Linda Bastone, PhD, *Chair, School of Natural and Social Sciences*

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For updates during 2016–2018, 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. The BioLab Suite, a molecular and cellular biology research lab, was newly renovated in 2012–13 with funds from a National Science Foundation grant. 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 labs 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, Fourier transform infrared (FTIR), Raman, microwave, atomic absorption, fluorescence, and nuclear magnetic resonance. In addition to numerous standard items of equipment, instruments are available for gas chromatography/mass spectrometry, high- and ultra-performance liquid chromatography, and x-ray diffraction.

Psychology labs are equipped for research in the areas of human cognition, perception, development, and social behavior. Lab facilities include sound-attenuated suites for neurocognitive testing and electroencephalography, and computer lab spaces for conducting observational, behavioral, and experimental research. Students interested in child development may intern or work at the on-campus Purchase College Children's Center.

Environmental studies labs are equipped with field gear and bench equipment, designed to enable students to evaluate the sources, causes, and effects of environmental concerns in locally affected areas. Opportunities in these labs exist for students to learn standard analytical methods used by state and federal environmental regulatory agencies, and to explore new methods of ecological sampling and environmental modeling. The marine ecology and watershed science research labs were renovated in 2014–15. The college's 550-acre successional forest, along with its two streams and developed core infrastructure, provide an outdoor classroom for a variety of hands-on terrestrial, urban, and aquatic ecology studies. The college's proximity to Long Island Sound, the Hudson River, and more than 15 large, local nature preserves and state and county parks affords students many opportunities for advanced environmental study across multiple ecosystems through our relationships with neighboring conservation and land management organizations.

### 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 Planetarium,

located in the Natural Sciences Building, 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. There are also several small areas equipped with computers and specialized software (e.g., for geographic information systems and computational chemistry). In the Social Sciences Building, there is an instructional computer lab with a connected projector and interactive whiteboard. Along with dedicated computing labs, student research and connectivity are supported with high-speed wireless Internet access on a secure network in multiple student lounges and in all classrooms and labs.

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For additional information and updates during 2016–2018, 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](#)

[Biology](#)

[Chemistry](#)

[Environmental Studies](#)

[Mathematics/Computer Science](#)

[Physics](#)

[Psychology](#)

### Social Sciences:

[Anthropology](#)

[Economics](#)

[Political Science](#)

[Sociology](#)

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For the current (or upcoming) semester schedule, use the **myHeliotrope** [course search](#).

## The Anthropology BA 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.

### Anthropology Faculty (Board of Study)

Rudolf Gaudio, PhD, Stanford University

David Kim, PhD, Columbia University

Ragnhild Utheim, PhD, Graduate School and University Center, City University of New York

For additional information:

[School of Natural and Social Sciences Faculty](#)

### Contributing Faculty:

School of Film and Media Studies:

Shaka McGlotten (Media, Society, and the Arts)

Jason A. Pine (Media, Society, and the Arts)

Lorraine Plourde (Media, Society, and the Arts)

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For additional information and updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/soosci/anthropology/](http://www.purchase.edu/departments/AcademicPrograms/LAS/soosci/anthropology/).

## The Anthropology BA Program: Academic Requirements

In addition to meeting [general degree requirements](#), all anthropology majors must complete the following requirements (35–39 credits):

1. The following courses must be completed with a grade of C or higher:
  - ANT 1500/Introduction to Social and Cultural Anthropology: 3 credits
  - ANT 3150/Classics in Anthropological Literature: 4 credits
  - ANT 3560/Fieldwork: Qualitative Methods: 4 credits
  - ANT 4070/Current Anthropological Literature: 4 credits
  - Four anthropology electives: 12–16 credits
2. SPJ 4990/Senior Project I: 4 credits
3. SPJ 4991/Senior Project II: 4 credits

Anthropology majors are encouraged to undertake an internship, study-abroad opportunity, or community-action independent study. Students may petition to take credit-bearing internships with anthropology faculty sponsors in lieu of one upper-level elective for the major.

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/soecsci/anthropology/AcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/soecsci/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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/soecsci/anthropology/Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/soecsci/anthropology/Minor.aspx).

## The Anthropology Program: Courses

### Nigerian/Hausa Language and Culture

**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.

### 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.

### 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.

### Sociology of Gender

**SOC 2210** Refer to [Sociology Courses](#) for description.

### Film and Anthropology

**ANT 2250** / 3 credits / Alternate years (Spring)

How useful a tool is film for the study of peoples who come from cultures entirely different from one’s own? Appropriate readings accompany the visual material, in addition to ethnographic accounts of the societies viewed in class and discussions of the problems encountered in filming non-Western peoples.

### Performing Arts in Cross-Cultural Perspective

**ANT 2320** / 3 credits / Alternate years

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.

### **First Peoples to European Contact: New World Archaeology**

**HIS 2320** Refer to [History Courses](#) (School of Humanities) for description.

### **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.

### **Anthropology of South Asia**

**ANT 2400** / 3 credits / Special topic (offered irregularly)

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.

### **Anthropology for the Public: Social Justice and Advocacy**

**ANT 2460** / 3 credits / Spring

Anthropological research, theory, and practice have a great deal to contribute to the central issues of our time. Students explore the relationship between anthropology as an academic field of study that builds on rigorous grounded research and broader, global questions of social justice and transformative action. This course also examines how the discipline’s holistic approach and global reach can be used to engage public debate, shape social policy, and advocate for social change.

### **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.

**Prerequisite:** A minimum grade of C in ANT 1500 or MSA 1050

### **Urban Sociology**

**SOC 2500** Refer to [Sociology Courses](#) for description.

### **Magic, Witchcraft, and Modernity**

**ANT 2555** / 3 credits / Alternate years

Investigates magic and witchcraft in the shadow of technology, industrialization, and capitalism. Readings range from athletes who employ superstition to cope with uncertainty, to more challenging case studies on witchcraft, spirit possession, shamanism, and other forms of magic as healing. Alongside classical anthropological texts, concepts such as fetishism, fantasy, and enchantment are explored in contemporary contexts, including film, art, and literature.

**Prerequisite:** A minimum grade of C in ANT 1500

### **Introduction to Ethnomusicology**

**ANT 2610** / 3 credits / Alternate years (Spring)

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.

**Prerequisite:** A minimum grade of C in ANT 1500 or MSA 1050

### **New Black Ethnographies**

**ANT 2730** / 3 credits / Alternate years (Fall)

Begins with historical examples of ethnographic work on black diasporic cultures and then moves to contemporary anthropological work on black life from around the world. Underscores the history of anthropology in understanding race and racial politics and also draws on an array of topical issues, from mass incarceration to the Black Lives Matter movement.

### **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.

### **Myth and Ritual**

**ANT 3070** / 4 credits / Alternate years

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.

**Prerequisite:** ANT 1500

**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. *Limited to students majoring in anthropology.*

**Prerequisite:** A minimum grade of C in ANT 1500 and (a) in one of the following courses—ANT 1010, 2175, 2235, 2250, 2320, 2330, 2340, 2400, 2410, 2470, 2555, 2610, 2755; and (b) in one of the following courses—ANT 3070, 3175, 3185, 3190, 3215, 3255, 3275, 3345, 3350, 3380, 3390, 3410, 3415, 3540, 3600, 3610; ENV 3800; JST 3455, 3456, 3457

**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.

**Prerequisite:** A minimum grade of C in 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:** A minimum grade of C in ANT 1500 or 2055

**Anthropology of Religion****ANT 3215** / 4 credits / Alternate years

Examines both foundational and newer critical approaches to understanding religion from an anthropological perspective. Texts cover a diversity of topics from a variety of cultures, including the construction of religion as an analytical category; religion's relation to secularism, law, and political ideology; religion and gender; and embodied religious experience. *Not intended as a general survey of religious traditions.*

**Prerequisite:** A minimum grade of C in ANT 1500, and permission of instructor

**Urban Life in Africa****ANT 3255** / 4 credits / Alternate years

Africa is home to some of the oldest and fastest-growing cities in the world. Rapid urbanization brings challenges, opportunities, and expectations. Topics include colonial and postcolonial urban planning; corruption and informal economies; violence and security; ethnicity, nationalism, and pan-Africanism; modernism and traditionalism; youth styles and subcultures; charismatic Christianity and Islamic reformism.

**Prerequisite:** A minimum grade of C in ANT 1500

**Media 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, film/video, and the spoken word, with a special focus on western and southern Africa. Students draw on anthropological theories to produce, perform, and critique their own versions of African performance texts.

**Prerequisite:** ANT 1500 or MSA 1050, or permission of instructor

**Myth, Ritual, and Performance****ANT 3350** / 4 credits / Alternate years

How have myth, ritual, and performance functioned as ways to comprehend, organize, and even generate the world around us? What are the values and constraints of symbolic structures as they shape and influence bodies and environments? Students consider both structural and poststructural approaches to performance as a medium for exploring, but also transgressing, structures of everyday life.

**Prerequisite:** ANT 1500, MSA 1050, or THP 2020

**Avant-Garde Cultures and Everyday Life****ANT 3380** / 4 credits / Special topic (offered irregularly)

Examines the avant-garde from historical and cultural perspectives, as both a lens and object of social critique. How the avant-garde engages with everyday life through various forms of artistic and technological mediation is also explored. Covers such topics as shock and aesthetics, collage, manifestos, found objects, and commodification, and examines various types of experimental music and performance.

**Prerequisite:** ANT 1500 or MSA 1050, and 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.

**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 Sound and Listening****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, background music (Muzak), and sound art and installations.

**Prerequisite:** A minimum grade of C in ANT 1500 or MSA 1050; a minimum grade of C in one additional anthropology course or in MSA 4100 or 4160; and permission of instructor

**Archaeological Issues in the Southern Levant****HIS 3455** Refer to [History Courses](#) (School of Humanities) for description.**Methods and Techniques in Field Archaeology****HIS 3456** Refer to [History Courses](#) (School of Humanities) for description.**Sensing and Knowing in Anthropology, Psychology, and the Arts****ANT 3540** / 4 credits / Special topic (offered irregularly)

What theories of embodiment, mind, and matter must be adopted to adequately grasp experiences of time, space, color, emotion, and attention? How can people conceptualize forms of experience without purging them of poetic resonance? Students explore this interdisciplinary field in connection with the arts. Includes readings in cognitive science, anthropology, and poetry, plus collaborative art projects, sensory experiments, and excursions.

**Prerequisite:** ANT 1500 and PSY 1530

**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. *Limited to anthropology majors.*

**Prerequisite:** A minimum grade of C in ANT 1500, and permission of instructor

**Archaeology of Empires: The Ancient World****HIS 3585** Refer to [History Courses](#) (School of Humanities) for description.**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:** A minimum grade of C+ in ANT 1500 and one anthropology elective (2000 or 3000 level)

**Human Ecology****ENV 3800** Refer to [Environmental Studies Courses](#) for description.**Current Anthropological Literature****ANT 4070** / 4 credits / Fall

Students focus on recent theoretical texts in cultural anthropology and are expected to present short oral reports on these texts and to lead class discussion. *Limited to anthropology majors in their senior year.*

**Prerequisite:** Permission of instructor

**Alternative Economies****MSA 4100** Refer to [Media, Society, and the Arts Courses](#) (School of Film and Media Studies) for description.**Lively Geographies****MSA 4110** Refer to [Media, Society, and the Arts Courses](#) (School of Film and Media Studies) for description.**Material Cultures****MSA 4160** Refer to [Media, Society, and the Arts Courses](#) (School of Film and Media Studies) for description.**Special Topic: Geographic Area****ANT 4860** / 4 credits / Special topic (offered irregularly)

Special anthropological topics by geographic area.

**Senior Project I and II****SPJ 4990** and **4991** / 4 credits (per semester) / Every year

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).*

For updates during 2016–2018, 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 BA 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.

### Biochemistry Faculty (Board of Study)

Taina Chao, PhD, Texas A&M University (Emerita)  
 Stephen A. Cooke, PhD, University of Exeter (England)  
 Monika L. Eckenberg, PhD, Georg August University (Germany)  
 Elizabeth Rose Middleton, PhD, Yale University  
 Joseph Skrivanek, PhD, Pennsylvania State University

#### Contributing Faculty:

James G. Daly (Biology)  
 Lee Ehrman (Biology)

For additional information:

[School of Natural and Social Sciences Faculty](#)

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biochemistry/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biochemistry/).

## The Biochemistry BA 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 credits):

### Biology Courses (17.5 credits)

1. BIO 1550/General Biology I: 4 credits
2. BIO 1551/General Biology I Lab: 1.5 credits
3. BIO 3530/Cell Biology: 4 credits\*
4. BIO 4620/Molecular Biology: 4 credits
5. One advanced elective in biology: 4 credits minimum

\*When registering for BIO 3530, biochemistry majors will need to obtain an instructor override exempting them from two prerequisites—BIO 1560 and 2890 (not required for biochemistry majors).

### Chemistry Courses (36 credits)

1. CHE 1550/General Chemistry I: 4 credits
2. CHE 1551/General Chemistry I Lab: 1 credit
3. CHE 1560/General Chemistry II: 4 credits
4. CHE 1561/General Chemistry II Lab: 1 credit
5. CHE 3150/Chemical Instrumentation and Analytical Methods: 5 credits
6. CHE 3310/Organic Chemistry I: 4 credits
7. CHE 3311/Organic Chemistry I Lab: 1 credit
8. CHE 3320/Organic Chemistry II: 4 credits
9. CHE 3321/Organic Chemistry II Lab: 1 credit
10. CHE 3510/Physical Chemistry I: 5 credits
11. CHE 4610/Biochemistry: 4 credits
12. CHE 4611/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: 4 credits
4. PHY 1511/Introductory Physics I Lab: 1 credit
5. PHY 1520/Introductory Physics II: 4 credits
6. PHY 1521/Introductory Physics II Lab: 1 credit

### 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. SPJ 4990/Senior Project I: 4 credits
5. SPJ 4991/Senior Project II: 4 credits

For updates during 2016–2018, 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](#).

### 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 3995** / 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.

### Tutorial and Independent Study

**BCM 3996** and **3997** / 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.

### Biochemistry Learning Assistant

**BCM 3998** / 1–2 credits / Every semester

Students who have received a grade of B+ or higher in the relevant course are eligible for the learning assistantship. Assignments may include tutoring students or assisting faculty in labs. This assistantship is recommended for students anticipating graduate school. Four credits in BCM 3998 may be applied toward the minimum required for graduation.

### Biochemistry Senior Seminar I and II

**BCM 4880** and **4890** / 1 credit (per semester) / I: Fall; II: Spring

Faculty, visiting scientists, and seniors in biochemistry present results of current research projects. Students are graded on the basis of oral presentations of senior project results made to the faculty and their peers.

**Corequisite:** SPJ 4990 (Fall) and 4991 (Spring)

### Senior Project I and II

**SPJ 4990** and **4991** / 4 credits (per semester) / Every year

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)

For updates during 2016–2018, 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 BA and BS 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 technologies for the creation of useful new characteristics in microorganisms, plants, and

animals. The biology program at Purchase College embodies the excitement of the dramatic advances in this rapidly expanding field. Students actively participate in the life sciences, studying and pursuing research with faculty who are active in their fields.

The biology program at Purchase College may be pursued from a variety of perspectives, and our majors are well prepared for graduate school, medical school, teaching, and careers with high-tech industries. Biology majors should be aware that, of all the natural sciences, biology is the least able to stand alone as a discipline; mathematics, physics, and especially chemistry are important for a meaningful appreciation of life processes. In consultation with a faculty advisor, the student will expand upon this base by choosing advanced subjects related to particular objectives. Advanced courses are offered in seven concentrations.

Biology courses are also challenging, rewarding, and immediately relevant studies for students in other disciplines. Students who major in other subjects and have a strong secondary interest in biology may consider a biology minor.

### **Biology Faculty (Board of Study)**

Elliott Abrams, PhD, Johns Hopkins University  
 James G. Daly, PhD, University of Guelph (Canada)  
 Lee Ehrman, PhD, Columbia University  
 Jan Robert Factor, PhD, Cornell University  
 Mark Jonas, PhD, Stony Brook University  
 George P. Kraemer, PhD, University of California, Los Angeles  
 Maryann McEnroe, PhD, University of California, Davis

#### *Contributing Faculty:*

Joseph Skrivanek (Chemistry)

For additional information:

[School of Natural and Social Sciences Faculty](#)

For additional information and updates during 2016–2018, please visit

[www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Biology/)

## **The Biology BA 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, Cell Biology, and the five upper-level electives in the “biology courses” category must be passed with a grade of C- or higher. Students must attain at least a 2.0 (C) GPA in courses used to satisfy the requirements for the major, including the “biology courses” category (excluding the senior project) and the “basic science support courses” category. Students majoring in biology may choose a concentration, but one is not required.

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

### **Biology Courses**

1. BIO 1550/General Biology I
2. BIO 1551/General Biology I Lab
3. BIO 1560/General Biology II
4. BIO 1561/General Biology II Lab
5. BIO 1880/Biology Freshman Seminar
6. BIO 2890/Biology Program Seminar
7. BIO 3530/Cell Biology (successful completion of BIO 3530 is a prerequisite for all upper-level biology electives, except BIO 3850)
8. Five upper-level biology electives, as follows; these must include at least one at the 4000 level and at least four lab studies, taken either in conjunction with lecture courses or as separately registered lab courses:
  - a. One of the following courses in biological mechanisms:
    - BIO 3160/Genetics
    - BIO 3170/Developmental Biology
    - BIO 3250/Animal Physiology
    - BIO 4620/Molecular Biology
  - b. One of the following courses in biodiversity and ecology:
    - BIO 3360/Microbiology
    - BIO 3430/Vertebrate Zoology
    - ENV 3120/General Ecology
    - ENV 3220/Restoration Ecology
    - ENV 3250 and 3251/Ecology of Urban Environments and Lab
    - ENV 3805/Conservation Biology
  - c. Three additional upper-level biology electives
9. BIO 3890/Biology Junior Seminar
10. SPJ 4990/Senior Project I
11. SPJ 4991/Senior Project II

If a student elects to conduct a senior project in an area other than the life sciences, two additional biology courses are required.

### Basic Science Support Courses

1. CHE 1550 and 1551/General Chemistry I and Lab
2. CHE 1560 and 1561/General Chemistry II and Lab
3. CHE 3310 and 3311/Organic Chemistry I and Lab
4. CHE 3320 and 3321/Organic Chemistry II and Lab  
or CHE 3350/Organic Chemistry Bridge to Biochemistry
5. One of the following courses:
  - ENV 3025/Biostatistics
  - 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 1510–1511/Introductory Physics I with lab and PHY 1520–1521/Introductory Physics II with lab). Professional and graduate schools generally require physics.
3. Some professional and graduate schools may not accept high school AP courses as substitutes for college introductory science courses (e.g., General Biology, General Chemistry, Introductory Physics).

For updates during 2016–2018, 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 BS 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, Cell Biology, and the seven upper-level electives in the “biology courses” category must be passed with a grade of C- or higher. Students must attain at least a 2.0 (C) GPA in courses used to satisfy the requirements for the major, including the “biology courses” category (excluding the senior project) and the “basic science support courses” category. Students majoring in biology may choose a concentration, but one is not required.

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

### Biology Courses:

1. BIO 1550/General Biology I
  2. BIO 1551/General Biology I Lab
  3. BIO 1560/General Biology II
  4. BIO 1561/General Biology II Lab
  5. BIO 1880/Biology Freshman Seminar
  6. BIO 2890/Biology Program Seminar
  7. BIO 3530/Cell Biology (successful completion of BIO 3530 is a prerequisite for all upper-level biology electives, except BIO 3850)
  8. Seven upper-level biology electives, as follows; these must include at least two at the 4000 level and at least four lab courses, taken either in conjunction with lecture courses or as separately registered lab courses:
    - a. BIO 4620/Molecular Biology or  
CHE 4610/Biochemistry
    - b. One of the following courses in biological mechanisms:
      - BIO 3160/Genetics
      - BIO 3170/Developmental Biology
      - BIO 3250/Animal Physiology
      - BIO 4620/Molecular Biology
    - c. One of the following courses in biodiversity and ecology:
      - BIO 3360/Microbiology
      - BIO 3430/Vertebrate Zoology
      - ENV 3120/General Ecology
      - ENV 3220/Restoration Ecology
      - ENV 3250 and 3251/Ecology of Urban Environments and Lab
      - ENV 3805/Conservation Biology
    - d. Four additional upper-level biology electives
  9. BIO 3890/Biology Junior Seminar
  10. SPJ 4990/Senior Project I\*
  11. SPJ 4991/Senior Project II\*
- \*The senior project must be an original research project.

### Basic Science Support Courses:

1. Two of the following courses:  
 ENV 3025/Biostatistics or PSY 2320/Behavioral Statistics  
 MAT 1500/Calculus I  
 MAT 1510/Calculus II  
 MAT 1520/Computer Science I  
 MAT 1600/Introductory Statistics  
 MAT 3680/Informatics in Biology and Medicine
2. CHE 1550 and 1551/General Chemistry I and Lab
3. CHE 1560 and 1561/General Chemistry II and Lab
4. CHE 3310 and 3311/Organic Chemistry I and Lab
5. CHE 3320 and 3321/Organic Chemistry II and Lab  
 or CHE 3350/Organic Chemistry Bridge to Biochemistry

#### Additional notes for biology majors:

1. Many students will want to study additional mathematics. Graduate schools generally require Calculus I; professional schools may require either Calculus I or Statistics.
2. A year of physics is highly recommended (PHY 1510–1511/Introductory Physics I with lab and PHY 1520–1521/Introductory Physics II with lab). Professional and graduate schools generally require physics.
3. Some professional and graduate schools may not accept high school AP courses as substitutes for college introductory science courses (e.g., General Biology, General Chemistry, Introductory Physics).

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For updates during 2016–2018, 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 BA and BS Programs: Concentrations

Concentrations allow students to focus their coursework in any of several areas of study. They are available to students pursuing either a BA or a BS in biology, but are not required for either degree. Courses required for the concentration are completed in the course of, or in addition to, satisfying the requirements for the BA or BS in biology. Concentrations require a senior project in the general subject area of the concentration, as well as specific coursework.

#### 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. Three courses from the following list:  
 BIO 3170/Developmental Biology  
 BIO 3250/Animal Physiology  
 BIO 3360/Microbiology  
 BIO 3670/Cellular and Molecular Techniques  
 BIO 4300/Genomics  
 BIO 4560/Immunology  
 BIO 4650/Transmission Electron Microscopy and Cell Ultrastructure  
 CHE 4610/Biochemistry
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 4300/Genomics  
 BIO 4760/Behavior Genetics  
 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
2. BIO 3360/Microbiology
3. BIO 3670/Cellular and Molecular Techniques
4. One of the following courses:
  - BIO 3170/Developmental Biology
  - BIO 4300/Genomics
  - BIO 4560/Immunology
  - BIO 4620/Molecular Biology
5. One of the following courses:
  - BIO 4650/Transmission Electron Microscopy
  - BIO 4770/Scanning Electron Microscopy and Digital Imaging
6. One of the following courses:
  - CHE 3150/Chemical Instrumentation and Analytical Methods
  - CHE 4610/Biochemistry with CHE 4611/Biochemistry Lab
7. Senior project involving sophisticated laboratory skills and techniques

*BS 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
2. ENV 3120/General Ecology
3. ENV 4460/Marine Ecology
4. One field course at a marine laboratory (e.g., BIO 3850/Coral Reef Biology and Ecology, or a course at Shoals Marine Laboratory)
5. Senior project in the general subject area of marine biology

**Genetics:**

1. BIO 3160/Genetics
2. BIO 4300/Genomics
3. BIO 4620/Molecular Biology
4. Two courses from the following list:
  - BIO 3170/Developmental Biology
  - BIO 4720/Evolution
  - BIO 4760/Behavior Genetics
  - CHE 4610/Biochemistry
5. 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 CHE 4611/Biochemistry Lab
2. BIO 4620/Molecular Biology
3. Two courses from the following list:
  - BIO 3360/Microbiology
  - BIO 3530/Cell Biology
  - BIO 3670/Cellular and Molecular Techniques
  - CHE 3150/Chemical Instrumentation and Analytical Methods
4. Senior project in the general subject area of biochemistry

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For updates during 2016–2018, 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:

1. BIO 1510/Human Anatomy and Physiology I:  
Anatomy and Physiology
2. BIO 1520/Human Anatomy and Physiology II:  
Physiology and Nutrition
3. BIO 1550/General Biology I
4. BIO 1560/General Biology II
5. 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 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 majors who complete Biochemistry for the BS have already taken enough chemistry and need only submit the [Application for a Program of Minor Study](#). Other biology students must take only one course beyond Organic Chemistry (e.g., CHE 3150, 3510, or 4610).

For updates during 2016–2018, 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 I Lab

**BIO 1511** / 1.5 credits / Every year

Students learn about both form and function of the human body. Content includes cells and tissues; gross and microscopic anatomy; integumentary, skeletal, and muscular systems; and kinesiology. Lab exercises use microscope slides, models, and dissection for a hands-on approach and a practical knowledge of anatomy.

**Prerequisite or corequisite:** BIO 1510

### 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.

### Human Anatomy and Physiology II Lab

**BIO 1521** / 1.5 credits / Every year

Students learn about both form and function of the human body. Content includes neuroanatomy and neurophysiology; senses (vision, olfaction, taste, hearing, equilibrium); and functional anatomy/physiology of the endocrine, urinary, circulatory, lymphatic, respiratory, digestive, and reproductive systems. Lab exercises use microscope slides, models, and dissection for a hands-on approach and a practical knowledge of anatomy.

**Prerequisite or corequisite:** 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, biology majors, biochemistry majors, and environmental studies majors: BIO 1551

### General Biology I Lab

**BIO 1551** / 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, biology majors, biochemistry majors, and environmental studies 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.

**Corequisite** for premedical students, biology majors, and environmental studies majors: BIO 1561

### General Biology II Lab

**BIO 1561** / 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, biology majors, and environmental studies 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.

### Coral Reef Biology and Ecology

**BIO 2850** and **3850** / 4 credits (per course) / Winter (offered in [Honduras](#))

An introduction to biology and ecology of coral reefs, using snorkeling or scuba diving. Extensive field work, observations of living organisms, projects, lectures, and labs. Topics include reef coral biology and identification; field sampling; reef monitoring; threats to reefs; reef inhabitants (invertebrates, fish, sea turtles, algae); dolphins and whales; mangroves and sea grasses; local culture, history, and environment; substance and process of science.

**Note:** This course involves scuba diving. It will be possible to learn to scuba dive during the program or to complete the open-water dives for a scuba course taken before the program. Scuba divers must be certified by a nationally recognized organization. All students must be physically capable and healthy enough for field work, scuba diving, and boat work; able to swim and willing to scuba dive in the ocean and from boats; and have a physician's certification of adequate health and physical fitness to participate in course activities.

**Prerequisite for BIO 2850:** None; limited to sophomores, juniors, and seniors in disciplines other than the natural sciences

**Prerequisite for BIO 3850:** BIO 1550 and 1560; limited to sophomores, juniors, and seniors majoring in a natural science discipline

### 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 3530

### Genetics Lab

**BIO 3161** / 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. The lab is optional.

**Prerequisite:** BIO 3530 and CHE 1550 and 1560

### **Developmental Biology Lab**

**BIO 3171** / 1.5 credits / Spring

Students perform lab studies on the embryology of the sea urchin, frog, chick, and zebrafish, as well as slime mold development, gametogenesis, regeneration, and insect development. Students also perform gene knockdown experiments and examine the phenotypic consequences.

**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 3251** / 1.5 credits / 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**

**ENV 3280** Refer to [Environmental Studies Courses](#) for description. Biology majors may count ENV 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 required lab covers anatomy, morphology, behavior, and evolution of vertebrates and includes studies at the American Museum of Natural History, the Bronx Zoo, the Norwalk Maritime Center, and Greenwich Audubon.

**Prerequisite:** BIO 3530

### **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

### **Cellular and Molecular Techniques**

**BIO 3670** / 3.5 credits / Fall

Lecture and lab course that prepares students to carry out modern biological lab research methods. Topics include isolation and characterization of biomolecules, plasmids, and cellular organelles; restriction endonuclease mapping; transformation with recombinant DNA molecules; DNA amplification using polymerase chain reaction; nucleic acid hybridization; tissue culture; and fluorescent labeling. Students prepare lab reports. *A lab section is required, and students pay for some lab supplies.*

**Prerequisite:** BIO 3530

### **Coral Reef Biology and Ecology**

**BIO 3850** Refer to [BIO 2850](#) 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 and 3530

**Biology Internship****BIO 3995** / 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

**Tutorial and Independent Study****BIO 3996** and **3997** / 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 course” category. A student may register for BIO 3997 only after completing BIO 3890.

**Biology Learning Assistant****BIO 3998** / 1–2 credits / Every semester

Students who have received a grade of B+ or higher in the relevant course are eligible for BIO 3998. 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 3998 may be applied toward the minimum required for graduation.

**Genomics****BIO 4300** / 4 credits / Spring

An overview of central concepts and methods in the rapidly growing field of genomics. Topics focus on genome projects, molecular genetics, genetic architecture, sequencing methods, bioinformatics, phylogenetics, gene expression analysis, and epigenomics. Throughout the course, students explore the impact of advances in genomics on human health, public policy, the environment, and biomedical ethics.

**Prerequisite:** BIO 3530

**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 write a short research grant proposal on a topic of their choice, incorporating molecular approaches learned in 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

**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 3530

*Recommended prior or concurrent studies:* BIO 3160

**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. Interpretation of micrographs is emphasized, and a project and report are required. *A lab section is required.*

**Prerequisite:** BIO 3530

**Corequisite:** BIO 4771

### Scanning Electron Microscopy and Digital Imaging Lab

**BIO 4771** / 0 credits / Spring

Includes the techniques of tissue preparation; operation of the microscope; and digital image collection, image processing, and image analysis. Students pay for some lab supplies.

**Corequisite:** BIO 4770

### Senior Project I and II

**SPJ 4990 and 4991** / 4 credits (per semester) / Every year

Two-semester independent study (8 credits total) leading to a senior thesis. The project and thesis may take one of several forms. Students may join in the faculty sponsor's research, pursuing an identifiable problem in that context; choose a topic for critical review in the life science literature; or choose a topic in the history and philosophy of science. Students with a special interest not represented by a faculty member may find research project supervisors at other institutions, subject to approval of and sponsorship by a Purchase faculty member.

**Prerequisite:** 90 credits, BIO 3890, and three other advanced biology courses

### Additional Courses

The following may also be used to satisfy biology course requirements:

CHE 4610/Biochemistry

CHE 4611/Biochemistry Lab\*

ENV 3070/Economic Botany

ENV 3120/General Ecology

ENV 3220/Restoration Ecology

ENV 3250 and 3251/Ecology of Urban Environments and Lab\*

ENV 3805/Conservation Biology

ENV 3820/Animal Behavior

ENV 4460/Marine Ecology

PSY 3660/Physiological Psychology

\*May be used by biology majors to fulfill an upper-level lab study

### 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.

For updates during 2016–2018, 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 BA 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.

### Chemistry Faculty (Board of Study)

Taina Chao, PhD, Texas A&M University (Emerita)

Stephen A. Cooke, PhD, University of Exeter

Monika L. Eckenberg, PhD, Georg August University (Germany)

Robert H. Hall, PhD, State University of New York, Buffalo

Robert H. Hall, PhD, State University of New York, Buffalo  
 Elizabeth Rose Middleton, PhD, Yale University  
 Joseph Skrivanek, PhD, Pennsylvania State University

For additional information:  
[School of Natural and Social Sciences Faculty](#)

For additional information and updates during 2016–2018, please visit  
[www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Chemistry/)

## The Chemistry BA Program: Academic Requirements

To declare chemistry as a major, students are required to have passed General Chemistry I and II (or the equivalent courses for transfer students) with grades of C or higher. Other courses required for the chemistry major, including support courses but excluding the senior project, must be completed with a grade of C- or higher.

In addition to meeting [general degree requirements](#), all chemistry majors must complete the following requirements (64 credits):

### Chemistry Courses (46 credits)

A minimum cumulative 2.0 (C) GPA is required in all chemistry courses, excluding the senior project:

1. CHE 1550/General Chemistry I: 4 credits
2. CHE 1551/General Chemistry I Lab: 1 credit
3. CHE 1560/General Chemistry II: 4 credits
4. CHE 1561/General Chemistry II Lab: 1 credit
5. CHE 3150/Chemical Instrumentation and Analytical Methods: 5 credits
6. CHE 3310/Organic Chemistry I: 4 credits
7. CHE 3311/Organic Chemistry I Lab: 1 credit
8. CHE 3320/Organic Chemistry II: 4 credits
9. CHE 3321/Organic Chemistry II Lab: 1 credit
10. CHE 3510/Physical Chemistry I: 5 credits
11. A minimum of 4 credits of advanced chemistry electives, chosen from the following list:
  - CHE 3520/Physical Chemistry II: 4 credits
  - CHE 3740/Medicinal Chemistry: 3 credits
  - CHE 3997/Independent Study: 1–3 credits
  - CHE 4600/Bioorganic Mechanisms: 4 credits
  - CHE 4610/Biochemistry: 4 credits
  - CHE 4611/Biochemistry Lab: 2 credits
  - CHE 4800/Special Topics in Chemistry: 3 credits
12. CHE 3890/Chemistry Junior Seminar: 2 credits
13. CHE 4880/Chemistry Senior Seminar I: 1 credit
14. CHE 4890/Chemistry Senior Seminar II: 1 credit
15. SPJ 4990/Senior Project I: 4 credits
16. SPJ 4991/Senior Project II: 4 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: 4 credits
4. PHY 1511/Introductory Physics I Lab: 1 credit
5. PHY 1520/Introductory Physics II: 4 credits
6. PHY 1521/Introductory Physics II Lab: 1 credit

### 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.

For updates during 2016–2018, 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**

Students may choose one of the two following pathways:

*Pathway One:*

1. CHE 1550 and 1551/General Chemistry I and Lab
2. CHE 1560 and 1561/General Chemistry II and Lab
3. CHE 3310 and 3311/Organic Chemistry I and Lab
4. CHE 3320 and 3321/Organic Chemistry II and Lab
5. And one upper-level elective in chemistry

*Pathway Two:*

1. CHE 1550 and 1551/General Chemistry I and Lab
2. CHE 1560 and 1561/General Chemistry II and Lab
3. CHE 3310 and 3311/Organic Chemistry I and Lab
4. CHE 3350/Organic Chemistry Bridge to Biochemistry
5. And two upper-level electives in chemistry (a lecture and lab combination satisfies this requirement)

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 2016–2018, 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** / 4 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.

**Prerequisite or corequisite:** MAT 1150 or equivalent

**Corequisite:** CHE 1551

**General Chemistry I Lab**

**CHE 1551** / 1 credit / Fall

Emphasizes basic techniques in synthetic and analytical chemistry.

**Corequisite:** CHE 1550

**General Chemistry II**

**CHE 1560** / 4 credits / Spring

A continuation of CHE 1550. Topics include chemical kinetics and equilibrium, electrochemistry, thermodynamics, acids and bases, and the chemistry of representative elements.

**Prerequisite:** CHE 1550

**Corequisite:** CHE 1561

**General Chemistry II Lab**

**CHE 1561** / 1 credit / Fall

Emphasizes basic techniques in synthetic and analytical chemistry.

**Corequisite:** CHE 1560

**Chemistry and the Arts**

**CHE 1700** / 4 credits / Special topic (offered irregularly)

A lecture/demonstration course, designed for nonscience majors, that surveys the usefulness of chemistry in the practice of art, art conservation, and art forensics. 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.*

**Fundamentals of Organic Chemistry**

**CHE 3015** / 4 credits / Every year

Intended for students in science programs requiring only one semester of organic chemistry. Fundamental concepts of organic chemistry are taught, including bonding, stereochemistry, and nomenclature, and reaction mechanisms, such as substitution, elimination, and addition, are discussed. Carbonyl and carboxyl compounds and their reactions are also introduced, along with the structure and reactivity of carbohydrates and proteins.

**Prerequisite:** CHE 1560 and 1561

**Corequisite:** CHE 3311

**Chemical Instrumentation and Analytical Methods**

**CHE 3150** / 5 credits / Alternate years (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 3311

### Organic Chemistry I Lab

**CHE 3311** / 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:** A minimum grade of C- in CHE 3310

**Corequisite:** CHE 3321

### Organic Chemistry II Lab

**CHE 3321** / 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

### Organic Chemistry Bridge to Biochemistry

**CHE 3350** / 3 credits / Spring

Provides a bridge from CHE 3310 and 3311 to CHE 4610. Students become acquainted with the functional groups not presented in CHE 3310 and 3311. Emphasis is on the role of these functional groups in biological systems. Coverage of reaction mechanisms is minimal, except as they pertain to biological systems.

**Prerequisite:** CHE 3310 and 3311

### Physical Chemistry I

**CHE 3510** / 5 credits / Alternate years (Spring)

A lecture and lab 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. Lab experience in the areas of chemical thermodynamics, phase and chemical equilibria, and reaction kinetics.

**Prerequisite:** CHE 3320, PHY 1520, MAT 1510

### Physical Chemistry I Lab

**CHE 3510.01** / 2 credits / Spring

Lab experience in the areas of chemical thermodynamics, phase and chemical equilibria, and reaction kinetics.

**Prerequisite or corequisite:** CHE 3510

### Medicinal Chemistry

**CHE 3740** / 3 credits / Special topic (offered irregularly)

An introduction to how drugs are designed and the molecular mechanisms by which drugs act in the body. Covers the basic principles and techniques of medicinal chemistry, including drug administration and metabolism, as well as specific topic areas within medicinal chemistry (e.g., opium analgesics and adrenergic receptor antagonists).

**Prerequisite:** CHE 3320

### Chemistry Junior Seminar

**CHE 3890** / 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.*

### Chemistry Internship

**CHE 3995** / 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.

### Tutorial and Independent Study

**CHE 3996** and **3997** / 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.

**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.

**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 or 3350**Biochemistry Lab****CHE 4611** / 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**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.

**Tutorial and Independent Study****CHE 4900** Refer to [CHE 3996](#).**Senior Project I and II****SPJ 4990** and **4991** / 4 credits (per semester) / Every year

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 3890

For updates during 2016–2018, 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 BA Program

The main goal of the economics program is to train students in the “economic way of thinking” and to use economics as a tool to understand, analyze, and solve problems in all walks of life. The Economics Board of Study offers both a major and a minor in economics.

The economics major at Purchase College is designed to train students in the tools and language used in economics and to give them:

1. a rigorous understanding of economic theory and its historical development.
2. the ability to apply economics theory to real-world problems.
3. the ability to conduct interdisciplinary analysis.
4. the ability to combine analytical skills, critical writing skills, and quantitative skills needed to succeed in a highly competitive economy.

The economics minor at Purchase College is designed to introduce students to:

1. the economic way of thinking.
2. analytical and quantitative tools.
3. interdisciplinary analysis.

The economics faculty has an unusual breadth of teaching, research, and policy perspectives rarely found in liberal arts colleges. This provides students with rigorous training in neoclassical economics and an exposure to contemporary Austrian economics, cultural economics, public choice theory, law and economics, urban economics, and behavioral economics. Students have the opportunity to develop their quantitative skills. The program also exposes students to a wide range of policy issues concerning the role of government, economics and the arts, cities and culture, political economy, and international issues.

Given the specialization of the faculty at Purchase College, economics students can take courses that focus on cultural economics, quantitative economics, and political economy. These areas may be studied in regular courses and in tutorials and independent

studies. Students also have the opportunity to work in depth on one area in their senior project, mentored closely by a faculty member. In every case, the faculty is dedicated to developing each student's ability to think critically, write clearly, and conduct research.

Students majoring in economics are also encouraged to engage in related activities, such as attending economics lectures, presenting at conferences, joining reading groups in economics, and pursuing [internships](#) and [study abroad](#) programs during their four years at Purchase.

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.

### Economics Faculty (Board of Study)

Eugene J. Callahan, PhD, Cardiff University

Cédric Ceulemans, PhD, Université Libre de Bruxelles, European Center for Advanced Research in Economics and Statistics (Belgium)

Sanford Ikeda, PhD, New York University

Liya Palagashvili, PhD, George Mason University

Shruti Rajagopalan, PhD, George Mason University

For additional information:

[School of Natural and Social Sciences Faculty](#)

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/economics/)

## The Economics BA Program: Academic Requirements

### Academic Requirements

In addition to meeting [general degree requirements](#), all economics majors must complete the following requirements (54 credits):

1. MAT 1150/Precalculus (4 credits)
2. 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
3. Two intermediate-level theory courses (8 credits):  
ECO 3010/Macroeconomic Theory II  
ECO 3260/Microeconomics II
4. One statistics course: MAT 1600/Introductory Statistics *or*  
PSY 2320/Behavioral Statistics (4 credits)
5. ECO 3070/Econometrics *or*  
ECO 3360/History of Economic Thought (4 credits)
6. Four electives in economics\* (16 credits)  
\*Refer to the [list](#) below for examples.
7. ECO 4880/Economics Senior Seminar I: 1 credit
8. ECO 4890/Economics Senior Seminar II: 1 credit
9. SPJ 4990/Senior Project I: 4 credits
10. SPJ 4991/Senior Project II: 4 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 2280/Environmental Economics  
 ECO 2300/Business Economics  
 ECO 2325/The Development of Modern Capitalism  
 ECO 2550/Law and Economics  
 ECO 3070/Econometrics  
 ECO 3080/Game Theory  
 ECO 3100/Cities, Culture, and Economy  
 ECO 3190/Money and Banking  
 ECO 3200/The Global Economy  
 ECO 3330/Cultural Economics  
 ECO 3360/History of Economic Thought  
 ECO 3400/Business, Government, and Society  
 ECO 3600/Behavioral Economics  
 ECO 3650/Special Topics in Economics

### Additional notes for economics majors:

1. In addition to the grade requirement in the two introductory courses, economics majors must maintain a GPA of 2.0 (C) or higher in required courses, but not necessarily in any one course (except where specified).

2. These requirements should, where possible, be taken in the years appropriate to their numbers: 1000-level in the freshman year, 2000-level in the sophomore year, etc. In addition to the required courses, there are many exciting opportunities for economics-related internships in the business, government, and nonprofit sectors.
3. It is highly recommended that the senior thesis be written in a subject area in which a student already has some knowledge through prior coursework.

For updates during 2016–2018, 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 both of the two required introductory-level courses: ECO 1500 and ECO 1510.

### Academic Requirements for the Minor in Economics

At least five courses, as follows:

1. ECO 1500/Microeconomic Theory I
2. ECO 1510/Microeconomics I
3. At least three electives (minimum 12 credits), chosen from the following:
  - ECO 2085/Arts and Entertainment in Economics
  - ECO 2280/Environmental Economics
  - ECO 2300/Business Economics
  - ECO 2325/The Development of Modern Capitalism
  - ECO 2550/Law and Economics
  - ECO 3010/Macroeconomic Theory II
  - ECO 3070/Econometrics
  - ECO 3080/Game Theory
  - ECO 3100/Cities, Culture, and Economy
  - ECO 3190/Money and Banking
  - ECO 3260/Microeconomics II
  - ECO 3330/Cultural Economics
  - ECO 3360/History of Economic Thought
  - ECO 3400/Business, Government, and Society
  - ECO 3600/Behavioral Economics
  - ECO 3650 Special Topics in Economics

For updates during 2016–2018, 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

### 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).

### 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.

### 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.

### 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.

### **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.

**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

### **The Development of Modern Capitalism**

**ECO 2325** / 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.

### **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.

### **Law and Economics**

**ECO 2550** / 4 credits / Every year

Students apply the basic concepts of economics to examine the formation, structure, processes, and consequences of law and legal institutions. The interactions between the legal process and the market process are studied with respect to policy. Topics include intellectual property, environment protection, bankruptcy, tort law, regulation, and property rights.

**Prerequisite:** ECO 1500 or 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:** A minimum grade of C+ in ECO 1500

### **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:** A minimum grade of C+ in either PSY 2320 or MAT 1600

### **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

### **Cities, Culture, and 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.

**Prerequisite:** ECO 1500, 1510, 2085, or 2325

### **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:** A minimum grade of C- in ECO 3010

### **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:** A minimum grade of C+ in ECO 1510

### **Cultural Economics**

**ECO 3330** / 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:** An introductory course in economics or permission of instructor

### **Experimental Economics**

**ECO 3340** / 4 credits / Fall

An introduction to experimental methods in economics. Students test some of the standard economic theories learned in previous courses and confirm them (or not) based on evidence derived from experiments.

**Prerequisite:** ECO 1510 and PSY 2320

### **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

### **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:** One course in economics

### **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:** A minimum grade of C- in ECO 3260

### **Special Topics in Economics**

**ECO 3650** / Variable credits (2 or 4) / Special topic (offered irregularly)

An advanced undergraduate course in economics. Topics vary from semester to semester and include such areas as microeconomics, macroeconomics, political economy, economic sociology, law and economics, and the history of ideas.

**Prerequisite:** A minimum grade of C+ in either ECO 1500 or 1510

### **Economics Internship**

**ECO 3995** / 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.

#### **Tutorial and Independent Study**

**ECO 3996** and **3997** / 1–4 credits / Every semester

Faculty are available for independent study and tutorials on a selected basis in areas not covered by coursework.

#### **Advanced Seminar in Economics**

**ECO 4250** / Variable credits (2 or 4) / Special topic (offered irregularly)

An advanced seminar geared toward (but not limited to) students interested in pursuing graduate studies in economics or related fields. Topics vary from semester to semester.

**Prerequisite:** ECO 1500 and 1510

#### **Economics Senior Seminar I and II**

**ECO 4880** and **4890** / 1 credit (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:** SPJ 4990 (Fall) and SPJ 4991 (Spring)

#### **Senior Project I and II**

**SPJ 4990** and **4991** / 4 credits (per semester) / Every year

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)

For updates during 2016–2018, 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 BA 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 BA 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.

### **Environmental Studies Faculty (Board of Study)**

George Kraemer, PhD, University of California, Los Angeles

Susan Letcher, PhD, University of Connecticut, Storrs

Ryan Taylor, PhD, Oregon State University

James Utter, PhD, Rutgers University (Emeritus)

David Yozzo, PhD, University of Virginia

#### *Research Faculty:*

Joel Tenenbaum, PhD, Harvard University

For additional information:

[School of Natural and Social Sciences Faculty](#)

#### *Contributing Faculty:*

Sanford Ikeda (Economics)

Matthew Immergut (Sociology)

Connie Lobur (Political Science)

Maryann McEnroe (Biology)

#### Library:

Keith Landa

#### School of Humanities:

Casey Haskins (Philosophy)

For additional information and updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/).

## The Environmental Studies BA Program: Academic Requirements

In addition to meeting general degree requirements, environmental studies majors must complete the following requirements (77 credits). In addition to the foundation and synthesis courses, students must choose a concentration in either ecology or policy. Students are encouraged to complete the requirements for a minor in a cognate field, selected in consultation with the student's academic advisor. Electives count toward the general degree requirement of 120 total credits. Electives at the 3000- and 4000-level count toward the general degree requirement of 45 upper-level credits.

### Required Foundation and Synthesis Courses

The required core of the environmental studies curriculum consists of the following foundation and synthesis courses. Grades earned in these courses must average at least 2.0 (C):

- ENV 1500/Introduction to Environmental Science
- BIO 1550/General Biology I
- BIO 1551/General Biology I Lab
- BIO 1560/General Biology II
- BIO 1561/General Biology II Lab
- PSY 2320/Behavioral Statistics
- ENV 2720/Geology
- ENV 3030/Environmental Policy
- ENV 3120/General Ecology
- ENV 3150/Geographic Information Systems
- One of the following courses:  
ENV 3045/Environmental Impact Assessment or  
ENV 3300/Environmental Regulations
- One of the following physical education courses:  
PED 1000/Lifeguard Training or  
PED 1070/Outdoor Skills or  
PED 1105/Scuba or  
PED 1120/Rock Climbing or  
PED 1460/Kayaking Skills
- ENV 3880/Environmental Studies Junior Seminar
- ENV 3995/Internship in Environmental Studies (at least 2 credits)
- SPJ 4990/Senior Project I
- SPJ 4991/Senior Project II

### Ecology Concentration

- CHE 1550/General Chemistry I
- CHE 1551/General Chemistry I Lab
- CHE 1560/General Chemistry II
- CHE 1561/General Chemistry II Lab
- *Electives (12 credits):*  
Students must complete at least 12 credits in elective courses, chosen from the following. Please note that some of these courses have prerequisites and/or corequisites. New and reinstated courses may be added to the following list; students interested in taking elective courses not listed below should check with their faculty advisor before registering.
- ENV 2030/Computer Applications in the Sciences
- ENV 2300/Physical Geography
- BIO 2470/Marine Biology of the Mediterranean
- BIO 2850 or 3850/Coral Reef Biology and Ecology
- ENV 3025/Biostatistics
- ENV 3153/GIS Certification Lab
- ENV 3070/Economic Botany
- ENV 3220/Restoration Ecology
- ENV 3240/Environmental Education
- ENV 3250/Ecology of Urban Environments
- ENV 3280/Field Biology of Local Landscapes
- BIO 3360/Microbiology
- ENV 3420/Tropical Ecosystems
- BIO 3430/Vertebrate Zoology
- ENV 3640/Watershed Science
- ENV 3700/Natural Resources
- ENV 3720/Aquatic Pollution
- ENV 3805/Conservation Biology

ENV 3820/Animal Behavior  
ENV 4460/Marine Ecology

### Policy Concentration

- Two of the following courses in political science or economics:  
POL 1570/Introduction to United States Politics *and*  
POL 2180/Political Theory II: Hobbes to the Present  
or  
ECO 1500/Macroeconomic Theory I *and*  
ECO 3200/The Global Economy  
or  
ECO 1510/Microeconomics I *and*  
ECO 2280/Environmental Economics
- *Electives (14 credits)*:  
Students must complete at least 14 credits in elective courses, chosen from the following. Please note that some of these courses have prerequisites and/or corequisites. New and reinstated courses may be added to the following list; students interested in taking elective courses not listed below should check with their faculty advisor before registering.  
ENV 2030/Computer Applications in the Sciences  
ENV 2040/Introduction to Renewable Energy  
POL 2080/Environmental Justice  
SOC 2165/Culture, Consumption, and the City  
SOC 2255/Environmental Sociology  
ENV 2260/Art and the Environment  
PHI 2820/Philosophy of the Environment  
ENV 3025/Biostatistics  
ECO 3070/Econometrics  
ECO 3100/Cities, Culture, and Economy  
ENV 3153/GIS Certification Lab  
ENV 3220/Restoration Ecology  
ENV 3240/Environmental Education  
ENV 3250/Ecology of Urban Environments  
JOU 3260/Environmental Journalism  
ECO 3600/Behavioral Economics  
ENV 3700/Natural Resources  
ENV 3805/Conservation Biology

For updates during 2016–2018, 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 2720/Geology or  
ENV 3120/General Ecology
3. ENV 3030/Environmental Policy or  
ENV 3300/Environmental Regulations
4. At least two additional environmental studies courses, at least one of which must be upper level

For updates during 2016–2018, 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.

### Computer Applications in the Sciences

**ENV 2030** / 3 credits / Alternate years

Introduces techniques for advanced use of software commonly employed in the analysis and presentation of lab and field data. Microsoft Office (Excel, Word, PowerPoint), image analysis (ImageTool), and reference software (Zotero) are covered.

**Prerequisite:** Sophomore standing or permission of instructor

### **Introduction to Renewable Energy**

**ENV 2040** / 4 credits / Alternate years

Renewable energy sources—including solar-thermal, photovoltaic, wind, wave, hydrogen, biomass, and geothermal energies—are discussed and compared with fossil fuels. The course outlines current practices as well as limitations—engineering, economic, social, and ecological—of extracting usable energy. Topics include practical solutions on both the large scale and the scale of the individual homeowner.

### **Environmental Justice**

**POL 2080** Refer to [Political Science Courses](#) for description.

### **Culture, Consumption, and the City**

**SOC 2165** Refer to [Sociology Courses](#) for description.

### **Environmental Sociology**

**SOC 2255** Refer to [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**

**ECO 2280** Refer to [Economics Courses](#) for description.

### **Physical Geography**

**ENV 2300** / 4 credits / Alternate years (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.

### **Geology**

**ENV 2720** / 5 credits / Fall)

The lecture covers interactions among the lithosphere, atmosphere, biosphere, and hydrosphere. Topics include the formation and subsequent alteration of earth materials, geologic hazards, global change, glaciation, and plate tectonics. Lab work includes identification of rocks and minerals, interpretation of topographic and geologic maps, structural geology, and landform analysis.

**Prerequisite:** ENV 1500 or its equivalent, or permission of instructor

### **Philosophy of the Environment**

**PHI 2820** Refer to [Philosophy Courses](#) (School of Humanities) for description.

### **Birds: Literature, Ornithology**

**LIT 2850** Refer to [Literature Courses: 1000–2999](#) (School of Humanities) for description.

### **Biostatistics**

**ENV 3025** / 5 credits / Special topic (offered irregularly)

An introduction to statistics with a focus on techniques for the biological sciences. The lecture covers probability, sampling, descriptive and inferential statistics, parametric and nonparametric tests, biodiversity statistics, ordination methods, and robust experimental design. In the lab, students apply concepts from the lecture and practice analyzing data, constructing graphs, and testing hypotheses using the R software.

**Note:** This course may be used to satisfy the statistics requirement for environmental studies majors, and it counts as a basic science support course for biology majors.

**Prerequisite:** [Math fluency](#)

### **Environmental Policy**

**ENV 3030** / 4 credits / 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.

**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

### **Economic Botany**

**ENV 3070** / 4 credits / Alternate years (Spring)

An introduction to botany with an emphasis on interactions between people and plants. Topics include plant structure and function, evolution of major plant lineages, modern plant systematics, plant-animal interactions, the history of agriculture and plant domestication, ethnobotany, and a survey of economically important plant families.

**Prerequisite:** ENV 1500 and BIO 1560, or permission of instructor

**Corequisite:** ENV 3071

### **Economic Botany Lab**

**ENV 3071** / 1 credit / Alternate years (Spring)

Lab work includes field trips.

**Corequisite:** ENV 3070

### **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:** Math fluency, 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 / Alternate years (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

### **Restoration Ecology**

**ENV 3220** / 4 credits / Alternate years (Fall)

An introduction to the new synthetic discipline of restoration ecology, which attempts to mitigate human impacts on the environment. Topics include the effects of different disturbances on natural and human-modified ecosystems and the methods used to restore ecosystem function in degraded areas. Examples are drawn from diverse terrestrial and marine systems.

**Prerequisite:** ENV 1500 or BIO 1560 or permission of instructor

### **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 / Alternate years (Fall)

Traces the evolution of the modern city, emphasizing ecological issues including human population growth, urban wildlife ecology, energy, and material flows. These principles are used to consider the future of the city. The focal cities are New York and Phoenix.

**Prerequisite:** ENV 1500 or BIO 1560, and junior standing, or permission of instructor

**Corequisite:** ENV 3251

### **Ecology of Urban Environments Lab**

**ENV 3251** / 1 credit / Alternate years (Fall)

Examines in greater depth concepts discussed in ENV 3250. Field observation, data collection and analysis, and simple models of the urban environment and processes are employed.

**Prerequisite:** ENV 1500 or BIO 1560, and junior standing, or permission of instructor

**Corequisite:** ENV 3250

### Environmental Journalism

**JOU 3260** Refer to [Journalism Courses](#) (School of Humanities) for description.

### Field Biology of Local Landscapes

**ENV 3280** / 2 credits / Special topic (offered irregularly)

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.

**Prerequisite:** BIO 1560 and junior standing

### Environmental Regulations

**ENV 3300** / 4 credits / Alternate years (Spring)

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

### Tropical Ecosystems

**ENV 3420** / 4 credits / Alternate years (Winter, in [Costa Rica](#))

A field-based course in Costa Rica, surveying the diversity of tropical ecosystems and the challenges of balancing development and conservation. Students visit rainforest, dry forest, cloud forest, marsh, paramo, and agroecosystems, including coffee and banana plantations. The history and current state of conservation in the country are addressed in discussions with Costa Rican park guards, farmers, and foresters. *Limited to sophomores, juniors, and seniors with a GPA above 2.5. Must be in good enough physical condition to hike 1–2 hours with a backpack.*

**Prerequisite:** ENV 1500 or BIO 1560 or permission of instructor

### Watershed Science

**ENV 3640** / 5 credits / Special topic (offered irregularly)

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 / Special topic (offered irregularly)

Principles associated with the development and management of natural resources, including forests, grasslands, streams, and fisheries. Topics include sustainability, environmental and social implications of exploiting the natural environment, and renewable resources.

**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.

**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** / 4 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.

**Prerequisite:** BIO 1560 or permission of the instructor

**Corequisite:** ENV 3821

### **Animal Behavior Lab**

**ENV 3821** / 1 credit / Alternate years (Spring)

Labs, films, and field trips illustrate concepts and research methods. One weekend field trip required.

**Corequisite:** ENV 3820

### **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

### **Internship in Environmental Studies**

**ENV 3995** / 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

### **Tutorial and Independent Study**

**ENV 3996** and **3997** / 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 upper-level course required by the board of study.

### **Marine Ecology**

**ENV 4460** / 5 credits / Alternate years (Fall)

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 BIO 1560 and junior standing, or permission of instructor

### **Senior Project I and II**

**SPJ 4990** and **4991** / 4 credits (per semester) / Every year

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

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/Courses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/EnvStudies/Courses.aspx).

## **The Mathematics/Computer Science BA Program**

The mathematics/computer science program offers a BA program that combines mathematics with computer science, as well as an undergraduate minor. It is designed to introduce students to the principal areas of mathematics and computer science, with an emphasis on applications. Requirements for the major include some choices (for example, discrete mathematics for students aiming toward 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. Classes typically are small, and computer classes include closed labs (scheduled time to work in a computer lab with faculty present to provide guidance).

### **The Senior Project**

The capstone experience is the senior project, a yearlong required research project undertaken by each senior in conjunction with a faculty mentor. Many of these projects are prepared for formal presentation at the annual Natural and Social Sciences Student Symposium. Topics from recent years include:

- “Extreme Math”: An Introduction to Optimization Theory
- Use of the Processing Language on Mobile Devices
- M.C. Escher: Mathematician and Illusionist (Use of Google SketchUp)
- High Performance Computing with Linux and Beowulf Class Clusters
- Degree Sequences of Multigraphs
- Computer Animation: Larry Spotter
- Programming Android Applications

- Lessons Learned: Remedies for Today's Financial Institutions
- Two Problems in Graph Theory
- Ancient Egyptian Mathematics: Its Birth and Influence on Today's Society

In addition, students can gain important experiences as learning assistants for courses, research assistants on projects, technical assistants in the campus technology services department, and by completing off-campus [internships](#). Student work has appeared in the *Annals of Discrete Math*, *Graph Theory Notes of NY*, and *Journal of Computing at Small Colleges*.

### A Dynamic, Innovative Curriculum

The program undergoes continual review and change. Recent course 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 open-source software
- an advanced topics course in mathematics featuring abstract algebra and point-set topology
- an advanced topics course in computing featuring social media, visualizations, and complexity
- courses on robotics and mobile media

The program provides a wide variety of courses that satisfy the [core curriculum](#) and SUNY general education requirement in mathematics, as well as required and elective courses for students majoring in natural science disciplines and in new media.

### About Our Alumni

Recent graduates have earned or are pursuing advanced degrees at such institutions as Columbia University, Binghamton University, the City University of New York Graduate Center, New York University, Pace University, the University of Chicago, the University of New Hampshire, and the University of Pennsylvania. Alumni are also engaged in careers in a variety of fields, including education, software development, and finance.

### Mathematics/Computer Science Faculty (Board of Study)

Norman Canfield, PhD, University of Tennessee, Knoxville  
 William H. Flank, PhD, University of Delaware  
 Barbara E. McMullen, MPA, New York University  
 John F. McMullen, MSCS, MPA, Marist College  
 Jeanine Meyer, PhD, New York University  
 Irina Shablinsky, PhD, St. Petersburg State University (Russia)  
 Knarik Tunyan, PhD (Doctor of Technology), Tampere University of Technology (Finland )

### Research Faculty:

Joel Tenenbaum, PhD, Harvard University

For additional information and updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/).

## The Mathematics/Computer Science BA 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. Five upper-level electives (20 credits) in mathematics/computer science. One of the ~~four~~ electives may be fulfilled by a tutorial or independent study.
5. Two science courses
6. MAT 4880/Mathematics Senior Seminar I
7. MAT 4890/Mathematics Senior Seminar II
8. SPJ 4990/Senior Project I
9. SPJ 4991/Senior Project II

\***Note:** In some MAT courses, a minimum grade of C is required in the prerequisite course(s). For example, the prerequisite for MAT 1510 is a minimum grade of C in MAT 1500. The C grade minimum is stated in the prerequisite when applicable.

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/Requirements.aspx](http://www.purchase.edu/Departments/AcademicPrograms/las/sciences/Math/Requirements.aspx).

## Minor in Mathematics/Computer Science

This minor is designed to introduce students to the methods, content, and applications of modern mathematics and computer science. Students interested in the minor should submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”) to the coordinator of the Mathematics/Computer Science Board of Study.

### Academic Requirements for the Minor in Mathematics/Computer Science

Five courses, as follows:

- a. MAT 1500/Calculus I
- b. MAT 1520/Computer Science I
- c. MAT 1510/Calculus II or MAT 1540/Computer Science II
- d. Two mathematics/computer science electives (3000-level or above)

For updates during 2016–2018, 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](#) may be a prerequisite in some mathematics/computer science courses. In such cases, all students must satisfy this requirement before enrolling in the course.

### 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.

### 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.

**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.

### Introduction to Programming with Max

**MAT 1480** / 4 credits / Spring

An introduction to fundamental computer programming concepts, using a graphical programming language specifically designed to leverage technology for creative use in music, theatre, video, and dance.

### 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:** A minimum grade of C in 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:** A minimum grade of C in 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.

### Computer Science II

**MAT 1540** / 4 credits / Spring

A continuation of MAT 1520. While programming is the main focus, other concepts central to the field are introduced, including data representation, algorithms, recursion, Boolean logic, and some data structures. Some of the social, legal, and ethical issues related to computers are also investigated. Students have hands-on experience with multiple programming languages, including Processing, Python, and Java.

**Prerequisite:** A minimum grade of C in MAT 1520 or equivalent

### Introductory Statistics

**MAT 1600** / 4 credits / Every semester

Statistics are used everywhere in the modern world. This course covers descriptive statistics, including measures of central tendency, methods of dispersion, and graphs; and inferential statistics, including normal distributions and hypothesis testing, Pearson correlation, and linear regression.

**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:** A minimum grade of C in MAT 1520 or equivalent

### 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 / Special topic (offered irregularly)

This course in combinatorics includes elementary probability, linear programming, difference equations, graph theory, and enumeration techniques.

**Prerequisite:** A minimum grade of C in 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:** A minimum grade of C in 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:** A minimum grade of C in MAT 3150

### Linear Algebra

**MAT 3170** / 4 credits / Spring

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:** A minimum grade of C in 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:** A minimum grade of C in 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:** A minimum grade of C in MAT 3150

### Number Theory

**MAT 3430** / 4 credits / Alternate years (Fall)

Topics in elementary number theory, including primes and other special categories of numbers, Fibonacci sequence, Pascal's Triangle,

prime decomposition, Pell equation, Phi function, modulus equations, and cryptography. Programming is included to enhance understanding of the topics and to strengthen skills.

**Prerequisite:** A minimum grade of C in MAT 1150 and any programming course (MAT 1420, MAT 1520, NME 1450), or permission of instructor

### Creating User Interfaces

**MAT 3440** / 4 credits / Alternate years

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.

**Prerequisite:** A minimum grade of C in MAT 1420 or 1520

### Creating Databases for Web Applications

**MAT 3530** / 4 credits / Alternate years

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.

**Prerequisite:** A minimum grade of C in MAT 1420 or 1520

### 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 websites to data-driven web applications to real-time applications.

**Prerequisite:** A minimum grade of C in MAT 1420, NME 1450, or MAT 1520

### 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:** A minimum grade of C in MAT 1510 and programming experience, or permission of instructor

### Operations Research and Data Science

**MAT 3555** / 4 credits / Alternate years (Spring)

Topics from the traditional fields of operations research, modeling, and decision-making and the new fields of data mining, data analytics, and “Big Data.” Challenges include acquiring large amounts of data, interpreting data that may be unstructured, making decisions based on correlations found in data, setting up calculations, and communicating complex results. The course involves applications of theory to real-world problems.

**Prerequisite:** A minimum grade of C in MAT 1520, and MAT 1500 or 1600 or PSY 2320

### Introduction to Physical Computing: Getting Outside the Box

**NME 3560** Refer to [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:** A minimum grade of C in MAT 1500 and 1510, and permission of instructor

### Networking and Security

**MAT 3650** / 4 credits / Alternate years

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.

**Prerequisite:** A minimum grade of C in MAT 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:** A minimum grade of C in MAT 3650 or equivalent

### Robotics

**MAT 3670** / 4 credits / Special topic (offered irregularly)

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.

**Prerequisite:** A minimum grade of C in MAT 1420 or 1520, or equivalent

### **Informatics in Biology and Medicine**

**MAT 3680** / 4 credits / Special topic (offered irregularly)

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:** A minimum grade of C in an approved course that satisfies the core curriculum requirement in mathematics, or permission of instructor

### **Data Structures**

**MAT 3710** / 4 credits / Fall

Covers standard data structures (e.g., lists, stacks, heaps) and object-oriented algorithms important to software development. Tradeoffs between time and space are examined, and examples and projects are taken from the domain of computer music (no musical expertise is required) or another specific problem domain. Includes programming assignments and instruction in the programming languages used.

**Prerequisite:** A minimum grade of C in MAT 1520 and 1540

### **Mobile Computing**

**MAT 3755** / 4 credits / Alternate years

A study of cellular networks and mobile computing, with emphasis on principles and technologies that can greatly improve the mobile user experience. Topics include mobile app development (iOS/Swift and Android/Java programming), mobile device power models and energy profiling, basics of 3G/LTE, interaction with cellular networks, mobile cloud computing platforms, and mobile platform security and privacy.

### **Mobile Media**

**MAT 3765** / 4 credits / Alternate years

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.

**Prerequisite:** MAT 1540 or permission of instructor

### **Tutorial and Independent Study**

**MAT 3996** and **3997** / 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 / Special topic (offered irregularly)

Groups, subgroups, cyclic groups, permutation groups, isomorphisms, external and internal direct products, fundamental theorem of finite abelian groups, cosets and Lagrange's theorem, normal subgroups, factor groups, group homomorphisms, rings, integral domains, ideals, unique factorization domains, and fields.

**Prerequisite:** A minimum grade of C in 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:** A minimum grade of C in MAT 3150

### **Topics in Advanced Computing**

**MAT 4230** / 4 credits / Alternate years

Topics are selected from computability, complexity, artificial intelligence, machine learning, programming languages, data mining, informatics in biology and medicine, cryptography, and other application areas. This course does include topics in theoretical computer science, which has a strong mathematical component, as well as attention to current practical problems. Includes oral presentations by students on approved topics of their choosing.

**Prerequisite:** A minimum grade of C in MAT 1540 or permission of instructor

### **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 / Special topic (offered irregularly)

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:** A minimum grade of C in 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.*

**Senior Project I and II****SPJ 4990** and **4991** / 4 credits (per semester) / Every year

Two-semester independent study (8 credits total) leading to a baccalaureate thesis. The project and thesis may take one of several forms. Research may be carried out in a faculty member's area of interest and expertise. Library work may be done on a topic in mathematics or computer science, or on the history or philosophy of mathematics. A computer project may be written. Internships at companies that use a student's mathematical abilities or computer knowledge are also possible.

For updates during 2016–2018, 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 1511**Introductory Physics I Lab****PHY 1511** / 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 1521**Introductory Physics II Lab****PHY 1521** / 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.*

For updates during 2016–2018, 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 BA 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 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.

### Political Science Faculty (Board of Study)

Shemeem Burney Abbas, PhD, University of Texas, Austin  
 Brandon Aultman, MPhil, The Graduate Center, City University of New York  
 Karen Baird, PhD, University of Houston  
 Connie Lobur, PhD, Rutgers University  
 Peter Schwab, PhD, New School for Social Research

For additional information:

[School of Natural and Social Sciences Faculty](#)

For additional information and updates during 2016–2018, please visit

[www.purchase.edu/departments/AcademicPrograms/LAS/socsci/PoliticalScience/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/PoliticalScience/)

## The Political Science BA 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, plus a two-semester senior seminar and an 8-credit senior project (40–45 credits total) as follows:

1. POL 1570/Introduction to U.S. Politics (3 credits; freshman year) *or*  
 POL 2360/Politics in American Democracy (3 credits; sophomores or transfer students)
2. POL 2170/Political Theory I *or*  
 POL 2180/Political Theory II (4 credits; sophomore year)
3. An economics course (4 credits)\*  
*\*One of the following is strongly recommended:*
  - ECO 1500/Macroeconomic Theory I
  - ECO 2280/Environmental Economics
  - ECO 3080/Game Theory
4. Two courses in U.S. politics and law, 2000-level or above (6–8 credits)
5. Three courses in comparative politics and international relations, 2000-level or above (9–12 credits)
6. POL 3880/Junior Seminar in Political Science (4 credits)
7. POL 4885/Political Science Senior Seminar I (1 credit)
8. POL 4890/Political Science Senior Seminar II (1 credit)
9. SPJ 4990/Senior Project I (4 credits)
10. SPJ 4991/Senior Project II (4 credits)

**Note:** In addition, students are expected to take courses appropriate to their specific interests in political science in order to fulfill degree requirements for upper-level coursework.

### Optional Concentrations

New and reinstated courses may be added to the lists in the following concentrations. Students should consult their advisor to determine whether a new or reinstated course counts toward a specific concentration.

**Concentration 1: Islam and the Middle East (42–47 credits)**

Political science majors who declare a concentration in Islam and the Middle East must fulfill requirements 1 through 10 listed above. In meeting requirement 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 2350/Free Speech, Heresy, and Gender in Islamic Societies  
 POL 3255/Islamic State, Gender, and Sexuality  
 POL 3430/Politics of South Asia  
 POL 3740/The Middle East

**Concentration 2: Human Rights (42–47 credits)**

Political science majors who declare a concentration in human rights must fulfill requirements 1 through 10 listed above. In meeting requirements 4 and 5, students in this concentration select **four** courses from the following list:

POL 2080/Environmental Justice  
 POL 3235/Globalization, Development, and Poverty  
 POL 3245/Gender and Health: International Issues  
 POL 3307/Politics and Memoir  
 POL 3315/Constitutions and Rights: U.S. and China  
 POL 3361/Cuba, Latin America, and the U.S.  
 POL 3570/Human Rights  
 POL 3573/Human Rights and Literature

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For updates during 2016–2018, 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 U.S. Politics *or*  
POL 2360/Politics in American Democracy
- b. Plus four political science electives in the following two areas (two courses in each area):
  1. United States politics and law
  2. Comparative politics and international relations

**Related Minors:**

[Environmental Studies](#)

[Gender Studies](#)

[Global Black Studies](#)

[Latin American Studies](#)

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For updates during 2016–2018, 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

**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 U.S. 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."

### **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.

### **Citizens Living Under Islamic Laws**

**POL 2105** / 4 credits / Alternate years

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.

### **Islam: Culture and Politics**

**POL 2115** / 4 credits / Alternate years (Fall)

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.

### **Race and Politics**

**POL 2130** / 4 credits / Alternate years (Fall)

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.

### **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.

### **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.

### **Beyond Voting: Democracies, Elections, and Participation**

**POL 2340** / 4 credits / Special topic (offered irregularly)

An in-depth survey of how redistricting, campaign finance laws, term limits, and other processes and laws have an impact on elections and affect democracy in the U.S.

### **Free Speech, Heresy, and Gender in Islamic Societies**

**POL 2350** / 4 credits / Alternate years (Spring)

In Islamic societies, heresy charges against women and men are leveled for different reasons, including Islamists' opposition to

democracy, modernity, and women's education and their employment. Instances of heresy leveled by Muslims against Muslims are studied.

### **Politics in American Democracy**

**POL 2360** / 3 credits / Spring

Covers the basics of the U.S. political system. Topics include Congress, the presidency, political parties, interest groups, social movements/activism, civil rights, civil liberties, and public policy. Students engage in a hands-on project related to a current issue, illustrating one or more of the topics studied. *Students may not earn credit for both POL 1570 and 2360.*

### **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.

### **Culture, Identity, and Political Behavior in American Politics**

**POL 2650** / 4 credits / Spring

An introduction to political behavior in the U.S., tying together concepts of culture and identity to see how these social themes affect political outcomes in elections and participation in political activity. Public opinion, socialization of the electorate, the growth of political institutions, and the current state of political participation are analyzed.

### **Environmental Policy**

**ENV 3030** Refer to [Environmental Studies Courses](#) for description.

### **Contemporary Revolutions**

**POL 3040** / 4 credits / Alternate years

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.

### **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.

*Recommended prior course:* POL 1570 or 2360

### **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 / Alternate years

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.

*Recommended prior course:* POL 2040 or 3050

### **Queer Politics in the U.S.**

**POL 3095** / 4 credits / Alternate years (Spring)

Students explore lesbian, gay, bisexual, transgender, and queer (LGBTQ) social and political movements and how they have fought for and achieved certain social, political, and legal rights in the U.S.

### **Immigration: Policies, Problems, and Politics**

**POL 3130** / 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.

**Civil Liberties and Civil Rights****POL 3160** / 4 credits / Alternate years

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.  
*Recommended prior course:* POL 1570, 2360, or 3050

**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.

**Gender and Health: International Issues****POL 3245** / 4 credits / Alternate years

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.

**Islamic State, Gender, and Sexuality****POL 3255** / 4 credits / Alternate years (Spring)

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.

**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 / Alternate years (Fall)

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.

**Radical Organizing and Embodied Politics in the U.S.: Promises of the Political****POL 3330** / 4 credits / Fall

An exploration of the extent to which linkage can be made between self-development and a radical concept of democracy. Relationships among personal identity, social location—race, gender, and class—and locality of political action in the U.S. are analyzed so as to develop a definition of an embodied politics that renews the promise of political action.

**Constitutions and Rights: U.S. and China****POL 3315** / 4 credits / Special topic (offered irregularly)

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 or 2360**United States/Latin American Relations****POL 3340** / 4 credits / Special topic (offered irregularly)

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, Latin America, and the U.S.****POL 3361** / 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.

**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.

### **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 / Alternate years

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 or 2360

### **Society and Public Policy**

**SOC 3565** Refer to [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?

### **Human Rights and Literature**

**POL 3573** / 4 credits / Alternate years (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 / Alternate years (Spring)

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.).

### **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.

**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.

### **The Middle East**

**POL 3740** / 4 credits / Fall

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 in European and other democratic states. The course investigates who controls the sources and instruments of power and how public policies are made. The limits and problems of contemporary liberal democracies are studied, as is the problem of democratization in developing countries.

### **Junior Seminar in Political Science**

**POL 3880** / 4 credits / Spring

A springboard to preparation for the senior project that integrates (a) critical thinking in research—developing appropriate topics, grappling with supporting evidence, and working on hypothesis testing and probabilities; (b) writing—understanding what a research paper is, how it is developed and organized coherently, with emphasis on developing an outline, introduction, and literature review; and (c) conducting research—learning data-gathering techniques and analytic skills with emphasis on conducting interviews, qualitative and quantitative data analysis, and using primary data. The use of surveys, participant observation, and multiple research practices is

also discussed.

**Prerequisite:** POL 1570 or 2360, and any four additional courses required for the political science major, completed with a grade of C or higher

### **Internship in Political Science**

**POL 3995** / 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.

### **Tutorial and Independent Study**

**POL 3996** and **3997** / Variable credits / Every semester

Faculty members are available for independent study and tutorials on a selected basis in areas not covered by regular coursework.

### **Political Science Senior Seminar I and II**

**POL 4885** and **4890** / 1 credit (per semester) / I: Fall; II: Spring

In this scholarly community of political science majors in their senior year, ideas and methodologies relevant to specific senior-project topics are probed. Two semesters are required (POL 4885 and 4890). *Limited to political science majors.*

**Prerequisite (for POL 4890):** POL 4885

**Corequisite:** SPJ 4990 (fall) and 4991 (spring)

### **Senior Project I and II**

**SPJ 4990** and **4991** / 4 credits (per semester) / Every year

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 3880, completed with a grade of C or higher

**Corequisite:** POL 4885 (fall) and 4890 (spring)

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/soecsci/PoliticalScience/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/soecsci/PoliticalScience/Courses.aspx).

## **The Premedical Studies Program**

The premedical studies program at Purchase College provides each student with the basic courses needed to prepare for professional schools in medicine, dentistry, veterinary medicine, and other allied health careers. The program's focus is on the preparation for success in the appropriate entrance examinations, and the application to and acceptance by the professional school. Although premedical students need not major in the sciences, many do and have found such programs as biology and chemistry to be a successful route.

### **Postbaccalaureate Premedical Studies**

In addition to its undergraduate program, 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 studies 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.

### **Basic Science Courses**

All premedical studies students must complete Introductory Statistics, Introduction to Psychology, Introduction to Sociology, General Biology I and II with labs, General Chemistry I and II with labs, Organic Chemistry I and II with labs, Introductory Physics I and II with labs, and Biochemistry with lab. Some schools or professions may require additional courses, such as Calculus, Microbiology, or Genetics. Students are encouraged to survey the requirements of schools where they plan to apply to ensure that all requirements and most (if not all) recommended courses are included in their academic plan. In some cases, students interested in allied health careers may substitute certain other prerequisite courses at the discretion of the Premedical Advisory Committee.

### **Advanced Science Courses**

In consultation with a premedical advisor, students select a minimum of two advanced courses based on their interests and/or deficiencies. Many medical schools either recommend or require certain advanced science courses. It is also beneficial to demonstrate the student's ability to successfully undertake more rigorous courses in the sciences, and the extra studies may improve the student's chances for success once enrolled in the professional school. In some cases, credit for prior academic work may be given for one or both of these courses at the discretion of the Premedical Advisory Committee.

### **Clinical or Research Experiences**

Commitment to a medical career should be founded upon experiences that demonstrate knowledge of the actual realities of the medical professions, and should be based upon personal experiences. This requirement may be fulfilled by a variety of off-campus internship or volunteer clinical experiences, as well as previous or current employment. Internship opportunities may be explored through discussions with a faculty advisor or a counselor in the Career Development Center.

### **GPA Requirements**

Students must maintain a 3.0 GPA in all related coursework at Purchase College. Postbaccalaureate premedical students who do not meet this average upon starting coursework at Purchase may begin under provisional terms but must maintain a 3.2 GPA after their first semester at Purchase.

### Professional Entrance Examinations

Most 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. Because the results of August and September professional examinations are usually not available early enough for the fall admission decisions, students are encouraged to complete the science requirements before the end of the spring semester and take the Medical College Admissions Test (MCAT) during May or June.

#### Premedical Advisory Committee

Assistance for students is available from the Premedical Advisory Committee, which advises 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 Before Interview

Students who want the assistance of the Premedical Advisory Committee must establish and manage their files through [www.interfolio.com](http://www.interfolio.com), a Web-based credential service used by the Career Development Center (CDC). Students should schedule a meeting with a counselor in the CDC, who will assist the student in establishing and maintaining their Interfolio.com credential file. It is the student's responsibility to consult with the CDC about Interfolio credential management well before the deadline and make certain that all materials, including letters and transcripts, are received on time. Before scheduling an interview with the Premedical Advisory Committee, students must have submitted the following materials to their Interfolio.com account:

1. **Transcripts** from all educational institutions; the Purchase College transcript must include at least four science courses
2. **Letters of recommendation:** a minimum of four letters; several should be from Purchase faculty
3. **Entrance exam scores:** may be completed after the committee interview but before the committee letter is finalized
4. **Résumé**
5. **Autobiographical statement**

Students with complete Interfolio files and acceptable GPAs are interviewed by the Premedical Advisory Committee. This interview also provides a practice experience to prepare the student for the medical school interview process: the faculty may be able to provide feedback and advice on ways to strengthen the student's application or interview skills. Interviews often take place in April: student files must be complete early in the spring semester, and students must request a place on the interview schedule at the Career Development Center well in advance. For additional information, please consult with a counselor in the Career Development Center or a member of the Premedical Advisory Committee.

### Premedical Advisory Committee

#### **Biology Faculty:**

Elliott Abrams, PhD, Johns Hopkins University  
 James G. Daly, PhD, University of Guelph (Canada)  
 Lee Ehrman, PhD, Columbia University  
 Jan Robert Factor, Ph.D., Cornell University  
 Mark Jonas, PhD, Stony Brook University  
 Maryann McEnroe, PhD, University of California, Davis

#### **Chemistry Faculty:**

Stephen A. Cooke, PhD, University of Exeter (England)  
 Monika L. Eckenberg, PhD, Georg August University (Germany)  
 Elizabeth Rose Middleton, PhD, Yale University  
 Joseph Skrivanek, PhD, Pennsylvania State University

For additional information and updates during 2016–2018, please visit

[www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Premed/](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Premed/)

## The Psychology BA 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 yearlong independent research project conducted under the supervision of a faculty member.

In addition to the senior project, opportunities for hands-on experiences are available through supervised internships, learning assistantships, and a practicum in child development, where students serve as assistants to teachers at the Children's Center on campus.

### About Our Alumni

The psychology program provides a strong foundation for students who plan to continue their studies at graduate and professional schools. Our alumni are equipped to enter advanced degree programs in all areas of psychology as well as programs in education, medicine, social work, and law. Some students move directly into careers in mental health services, research, teaching, and early childhood education.

### Psychology Faculty (Board of Study)

Linda Bastone, PhD, City University of New York  
 Jessica J. Carnevale, PhD, Ohio State University  
 Suzanne Clerkin, PhD, City University of New York  
 Meagan Curtis, PhD, Dartmouth College  
 Peggy De Cooke, PhD, University of Pittsburgh  
 Alexia Toskos Dils, PhD, Stanford University  
 Stephen Jesse Flusberg, PhD, Stanford University  
 Kaori Kubo Germano, PhD, Fordham University  
 Yanine Hess, PhD, University of California, Davis  
 Suzanne Kessler, PhD, City University of New York  
 William Needham, PhD, Northeastern University (Emeritus)  
 Krystal Perkins, PhD, The Graduate Center, City University of New York  
 Paul Siegel, PhD, Adelphi University  
 Karen Singer-Freeman, PhD, University of Minnesota  
 Lynn Winters, PhD, New School for Social Research

For additional information:

[School of Natural and Social Sciences Faculty](#)

For additional information and updates during 2016–2018, please visit

[www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Psychology/](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Psychology/)

## The Psychology BA Program: Academic Requirements

In addition to meeting [general degree requirements](#), all psychology majors (except those concentrating in [cognitive neuroscience](#)) must meet the following requirements:

1. PSY 1530/Introduction to Psychology
2. PSY 3560/Research Methods I: Statistics and Design\*
3. PSY 3561/Research Methods II: Application and Integration
4. PSY 3660/Physiological Psychology
5. Five electives in psychology (at least three upper-level)  
*The following do not fulfill the electives requirement:* independent studies, tutorials, internships, learning assistantships, and PSY 3850/Practicum in Child Development. Psychology 3000-level courses offered by the School of Liberal Studies & Continuing Education may not be counted as upper-level electives, but one may 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 1510/Human Anatomy and Physiology I  
 BIO 1520/Human Anatomy and Physiology II  
 BIO 1550/General Biology I  
 BIO 1560/General Biology II
7. One course in [philosophy](#)
8. One course in [anthropology](#) or [sociology](#)
9. PSY 4880 and 4890/Psychology Senior Seminar I and II
10. SPJ 4990/Senior Project I
11. SPJ 4991/Senior Project II

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

### Academic Requirements for the Concentration in Cognitive Neuroscience

In addition to meeting [general degree requirements](#), all psychology majors concentrating in cognitive neuroscience must meet the following requirements. *Students who complete this concentration simultaneously earn a minor in biology.*

1. PSY 1530/Introduction to Psychology
2. PSY 3560/Research Methods I: Statistics and Design\*
3. PSY 3561/Research Methods II: Application and Integration
4. PSY 3660/Physiological Psychology
5. PSY 3745/Human Memory *or*  
 PSY 3770/Cognitive Psychology

6. Two upper-level electives in psychology, including one of the following:
  - PSY 3405/Psychology of Music
  - PSY 3420/Programming for the Behavioral Sciences
  - PSY 3705/Special Topics in Neuropsychology
  - PSY 3715/Human Neuropsychology
  - PSY 3780/Psychopharmacology
  - PSY 3845/Gender Development
  - PSY 4180/Seminar on Neurocognitive Aging
  - PSY 4680/Seminar on the Psychobiology of Mental Disorders
7. One additional elective in psychology (lower or upper level)
8. BIO 1510/Human Anatomy and Physiology I or  
BIO 1520/Human Anatomy and Physiology II
9. BIO 1550/General Biology I
10. BIO 1551/General Biology I Lab
11. BIO 3250/Animal Physiology
12. BIO 3530/Cell Biology
13. CHE 1550/General Chemistry I
14. CHE 1551/General Chemistry I Lab
15. One course in philosophy
16. One course in anthropology or sociology
17. PSY 4880 and 4890/Psychology Senior Seminar I and II
18. PSY 4990/Senior Project I
19. PSY 4991/Senior Project II

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

### Minimum Grade Requirements

1. a grade of C or higher in all other required psychology courses, excluding the senior project, and in electives that are used to fulfill requirements for the major
2. a grade of C- or higher in the biology course(s)

Students who do not meet these standards are required to retake or substitute courses as needed. Students who earn a grade lower than C in PSY 3560 or 3561 must petition the Psychology 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. Students who plan to transfer to Purchase College from another college should familiarize themselves with the degree requirements.

For updates during 2016–2018, 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 psychology electives\*
  - \**The following do not fulfill the electives requirement:* independent studies, tutorials, internships, learning assistantships, and PSY 3850/Practicum in Child Development.

Students must earn grades of C- or higher in each course used to satisfy the minor requirements. Because PSY 1530 is a prerequisite for all upper-level courses offered by the Psychology Board of Study, it should be taken early in the student’s program of study.

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Psychology/Minor.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Sciences/Psychology/Minor.aspx).

## 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.

**Note:** PSY 1530 is a prerequisite for all upper-level psychology courses offered by the Psychology Board of Study, except when the course description notes otherwise.

**Social Issues****PSY 2140** / 4 credits / Special topic (offered irregularly)

This course takes an interdisciplinary approach to a topic of broad interest or concern; examples include violence and terror, the global AIDS crisis, poverty, and racism. It is team taught by faculty members in at least two distinct disciplines. Lectures are supplemented by visual presentations and guest lectures.

**Psychology of Emotion****PSY 2160** / 3 credits / Alternate years

The writings of classic and contemporary investigators provide the basis for examining theoretical and empirical issues within the area of human emotions. Topics include the expression of emotions; individual differences in emotional experience; the structure of emotion; and the interplay between emotions, cognition, and behavior.

**Social Psychology****PSY 2170** / 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.

**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.

**Note:** This course may be used to satisfy the statistics requirement for economics and environmental studies majors, and it counts as a basic science support course for biology majors.

**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 / Every year

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.

**Note:** PSY 2650 may serve as a prerequisite for upper-level developmental psychology courses. Credit will not be given for both PSY 2650 and PSY 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.

### **Abnormal Psychology**

**PSY 2870** / 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.

### **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)

Students explore classic and contemporary theory and research on the social psychology of stigma, primarily from the perspective of the stigmatized. Topics include functions and nature of stigma, stigma and the self-concept, stereotype threat, attributional ambiguity, stigma and social interaction, and implications of stigma concealability and controllability.

**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

### **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

### **Language and Thought**

**PSY 3320** / 4 credits / Alternate years

Do people who speak different languages think about and perceive the world differently? Are some thoughts unthinkable without language? How does language affect decision-making or memory? This course examines the interrelationships between language and other cognitive processes. It brings together theories and empirical findings from cognitive, developmental, and cultural psychology, as well as linguistics, anthropology, ethology, and neuroscience.

**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

### **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

### **Programming for the Behavioral Sciences**

**PSY 3420** / 4 credits / Special topic (offered irregularly)

Provides a foundation in programming, with emphasis on developing software for psychological experiments. Students gain hands-on experience through weekly coding assignments. Topics include creating, counterbalancing, and presenting stimuli; collecting real-time responses; and visualizing and processing data. For the final project, students code a complete experiment related to their own research interests. *Prior programming experience is not required.*

**Prerequisite:** PSY 1530

### **Psychology, Public Policy, and Social Advocacy**

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

Psychology's relevance and contributions to social policy are explored in numerous contexts, including grassroots organizing, federal legislation, and within the profession. Students choose and develop their own area of policy expertise and complete several written assignments related to that area: policy topic proposal, opinion-editorial, policy white paper, policy brief, and talking points presentation.

**Prerequisite:** PSY 1530

### **Social Issues in Developmental Psychology**

**PSY 3440** / 4 credits / Alternate years

Controversial social issues and policies are examined and discussed within a context of theory and research in developmental psychology. The goal is to examine how current developmental research has, and has not, been successfully applied to practical social issues regarding children and adolescents. Topics include day care, sex education, adolescent pregnancy and parenting, changing family structure, infants and children with AIDS, television viewing, and child abuse and neglect.

**Prerequisite:** PSY 1530

### **Topics in Social Psychology**

**PSY 3445** / 4 credits / Special topic (offered irregularly)

An examination of theoretically driven research with a focus on empirical findings and the research methods used to obtain them. Students explore social psychological theories, such as attachment theory, attribution theory, the belongingness hypothesis, cognitive dissonance, construal level theory, dual-process attitude theories, self-perception and social comparison theories, self-verification theory, social exchange theory, social identity theory, and social penetration theory.

**Prerequisite:** PSY 1530, and PSY 2170, 3120, 3300, or 3510

### **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

### **Sensing and Knowing in Anthropology, Psychology, and the Arts**

**ANT 3540** Refer to [Anthropology Courses](#) for description.

### **Research Methods I: Statistics and Design**

**PSY 3560** / 5 credits / Every semester

Students receive intensive hands-on experience in the research process, developing the following skills: generating testable hypotheses; designing research studies; understanding large data sets; formatting and managing data; conducting descriptive and inferential statistical tests; and interpreting and reporting results.

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

### **Research Methods II: Application and Integration**

**PSY 3561** / 5 credits / Every semester

Students develop an untested hypothesis, design and conduct a study to test the hypothesis, and write an empirical paper following American Psychological Association guidelines. Students then conduct a critical review of existing theory and research in a different area of psychology.

**Prerequisite:** PSY 3560

### **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

### **Qualitative Research Methods**

**PSY 3630** / 5 credits / Every year

Explores the theoretical, methodological, and philosophical underpinnings and ethical concerns within psychology. Students learn the types of research designs employed and the analysis techniques that enable qualitative researchers to make sense of and draw conclusions about data. Through weekly lab sessions, students put these concepts and ideas into practice by engaging in numerous in-depth research-related activities.

**Prerequisite:** PSY 1530

### **Honors Seminar in Statistics and Research Design**

**PSY 3635** / 4 credits / Every year

Recommended for students interested in pursuing the [MARC U-STAR](#) honors program or research careers in science. Prepares students to participate in scientific research in biology, biochemistry, chemistry, neuroscience, psychology, mathematics, and environmental studies. Statistics and research design are taught through the examination of real-world biomedical problems. Students

learn to reason about scientific data, research methods, statistics, and ethics.

**Prerequisite:** Grade of B or higher in PSY 1530, BIO 1550, CHE 1550, or MAT 1500, or permission of instructor

### **Physiological Psychology**

**PSY 3660** / 4 credits / Every year

An examination of the biological basis of behavior. Topics include neuronal transmission, the coding and higher-order processing of sensory stimuli, movement, regulatory processes in feeding and drinking, sexual and emotional behavior, learning and memory, and psychopharmacology. The biological bases of various psychological disorders are also covered.

**Prerequisite:** PSY 1530 or, for biology majors, permission of instructor

### **Personality Assessment**

**PSY 3690** / 4 credits / Special topic (offered irregularly)

Focuses on how personality measures are constructed and how scores on these measures are interpreted and used. The strengths and weaknesses of various projective tests, personality inventories, single-trait measures, IQ tests, behavioral indicators, and physiological measures are reviewed. Topics include the stability of personality, whether or not IQ tests actually measure intelligence, and the accuracy of people's self-descriptions of their personalities.

**Prerequisite:** PSY 1530

### **Special Topics in Neuropsychology**

**PSY 3705** / 4 credits / Special topic (offered irregularly)

One or two topics in neuropsychology are examined in depth. Topics may include memory across the life span, degenerative disorders, neuropsychiatric disorders (e.g., schizophrenia and depression), and communication disorders.

**Prerequisite:** PSY 1530

### **Human Neuropsychology**

**PSY 3715** / 4 credits / Special topic (offered irregularly)

This course reviews brain-behavior interactions obtained from studies of human brain damage and from investigations of the normal brain. Topics include hemispheric specialization, the representation of language, memory, spatial ability, attention, movement disorders, developmental disorders, and generalized cognitive disorders.

**Prerequisite:** PSY 1530

### **Developmental Psychopathology**

**PSY 3725** / 4 credits / Special topic (offered irregularly)

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

### **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 / Alternate years

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:** PSY 1530

### **Psychopharmacology**

**PSY 3780** / 4 credits / Special topic (offered irregularly)

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.

**Prerequisite:** PSY 1530

### **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

### **Seminar in Early Childhood Development**

**PSY 3855** / 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

### **Internship in Psychology**

**PSY 3995** / 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.

### **Tutorial and Independent Study**

**PSY 3996** and **3997** / 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.

## **The Sociology BA 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. A choice of four concentrations—Sociology (self-design); Local and Global Communities and Social Change; Social and Health Advocacy; and Education and Society—allows students to focus on a particular area of interest. The program also offers a minor in sociology.

The sociology program is based on social action. It offers opportunities for a broad general education in the liberal arts as well as preparation for work in a range of fields and for further professional training in the discipline or in a variety of other areas. Graduates have earned advanced degrees in sociology, education, law, journalism, public administration, social work, hospital administration, and other disciplines.

What can you do with a degree in sociology? Opportunities exist in both the private and public sectors in the fields of social advocacy, social work, human service, education, business, law, criminal justice, social science research, and community relations. For more detailed information about career opportunities, visit the [American Sociological Association](http://www.asanet.org) ([www.asanet.org](http://www.asanet.org)).

### **Sociology Faculty (Board of Study)**

Matthew Immergut, PhD, Drew University

Chrys Ingraham, PhD, Syracuse University

Kristen Karlberg, PhD, University of California, San Francisco

Mary Kosut, PhD, New School for Social Research

Wendy McKenna, PhD, City University of New York

Lisa Jean Moore, PhD, University of California, San Francisco

Alexis Maxine Silver, PhD, University of North Carolina

Liza G. Steele, PhD, Princeton University

For additional information:  
[School of Natural and Social Sciences Faculty](#)

For additional information and updates during 2016–2018, please visit  
[www.purchase.edu/departments/AcademicPrograms/LAS/socsci/sociology/](http://www.purchase.edu/departments/AcademicPrograms/LAS/socsci/sociology/)

## The Sociology BA Program: Academic Requirements

In addition to meeting [general degree requirements](#), all sociology majors must complete one of the following concentrations (42–48 credits):

1. [Sociology](#) (self-design)
2. [Local and Global Communities and Social Change](#)
3. [Social and Health Advocacy](#)
4. [Education and Society](#)

### Concentration 1: Sociology (42–45 credits)

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3015/Proseminar in Sociology I: 1 credit
3. SOC 3016/Proseminar in Sociology II: 1 credit
4. SOC 3405/Research Methods: 4 credits
5. SOC 3850/Sociological Theory: 4 credits
6. At least four sociology electives, chosen from [Group A, B, and C](#) (at least one in each group): 13–16 credits
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. SPJ 4990/Senior Project I: 4 credits
10. SPJ 4991/Senior Project II: 4 credits

#### Group A: Sociological Perspectives on Individual Behavior

SOC 2365/Self and Society  
 SOC 3035/Birth and Death  
 SOC 3054/Personal Transformation and Social Change  
 SOC 3155/Sociology of the Body and Embodiment  
 SOC 3255/Images in the Social World  
 SOC 3265/Urban Ecology and Animal Studies  
 SOC 3455/Conflict Management and Mediation  
 SOC 3625/Sex, Drugs, and Gray Hair  
 SOC 3655/Sociology of Childhood  
 SOC 3670/Contemporary Sociological Theory  
 SOC 4030/Seminar in Sociological Issues

#### Group B: Social Institutions

SOC 3175/Science, Medicine, Culture  
 SOC 3203/Introduction to Teaching  
 SOC 3235/Social Organizations  
 SOC 3287/Science and Technology Studies  
 SOC 3435/Religion, Culture, and Society  
 SOC 3475/Surveillance, Technology, Society  
 SOC 3500/Sociology of Education  
 SOC 3595/Public Health: Selected Topics  
 SOC 3615/Families, Communities, Cultures  
 SOC 3670/Contemporary Sociological Theory  
 SOC 4030/Seminar in Sociological Issues  
 SOC 4035/Institutional Racism and Social Justice: A Practicum

#### Group C: Inequality and Change

SOC 1030/Cultural Activism in Latin America  
 SOC 2020/Human Sexuality  
 SOC 2105/Art and Outsiderness  
 SOC 2140/Race and Ethnicity  
 SOC 2165/Culture, Consumption, and the City  
 SOC 2210/Sociology of Gender  
 SOC 2255/Environmental Sociology  
 SOC 2440/Class, Power, Privilege  
 SOC 2500/Urban Sociology  
 SOC 3005/Feminism, Art, and Performance  
 SOC 3052/Community Organizing, Action, Service  
 SOC 3056/Global Social Movements

HIS 3115/Sex Radicals in the 19th-Century U.S.  
 SOC 3125/Social and Cultural Studies of Food  
 SOC 3145/Social Entrepreneurship  
 SOC 3255/Global Populations, Local Problems  
 SOC 3275/Critical Disability Studies  
 SOC 3365/Social Movements, Action, Advocacy  
 SOC 3375/Global Inequalities  
 SOC 3495/Art Worlds and Their Discontents  
 VIS 3500/The Arts for Social Change  
 SOC 3515/Education Across Cultures  
 SOC 3565/Society and Public Policy  
 SOC 3585/Communities, Ethnicities, and Exclusion  
 SOC 3625/Sex, Drugs, and Gray Hair  
 SOC 3661/Border Wars and Transnational Human Rights  
 SOC 3670/Contemporary Sociological Theory  
 SOC 3705/Masculinities: Feminist Perspectives  
 SOC 3725/Globalization, Culture, Social Change: Latin America  
 SOC 3755/Sexualities and Society  
 SOC 4025/Critical Race Theory  
 SOC 4030/Seminar in Sociological Issues

### Concentration 2: Local and Global Communities and Social Change (42–44 credits)

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3015/Proseminar in Sociology I: 1 credit
3. SOC 3016/Proseminar in Sociology II: 1 credit
4. SOC 3405/Research Methods: 4 credits
5. SOC 3850/Sociological Theory: 4 credits
6. 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 3255/Global Populations, Local Problems
  - SOC 3365/Social Movements, Action, Advocacy
  - SOC 3375/Global Inequalities
  - SOC 3455/Conflict Management and Mediation
  - SOC 3495/Art Worlds and Their Discontents
  - SOC 3515/Education Across Cultures
  - VIS 3550/Making Community: Art and Urban Renewal
  - SOC 3585/Communities, Ethnicities, and Exclusion
  - SOC 3661/Border Wars and Transnational Human Rights
  - SOC 3670/Contemporary Sociological Theory
  - SOC 3725/Globalization, Culture, Social Change: Latin America
  - SOC 4025/Critical Race Theory
  - SOC 4030/Seminar in Sociological Issues
  - SOC 4035/Institutional Racism and Social Justice: A Practicum
  - Any relevant anthropology course
  - Any relevant environmental studies course
7. One of the following courses (3 credits):
  - SOC 2140/Race and Ethnicity
  - SOC 2210/Sociology of Gender
  - SOC 2440/Class, Power, Privilege
8. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
9. SOC 3885/Sociology Junior Seminar: 4 credits
10. SPJ 4990/Senior Project I: 4 credits
11. SPJ 4991/Senior Project II: 4 credits

### Concentration 3: Social and Health Advocacy (47–48 credits)

1. SOC 1500/Introduction to Sociology: 3 credits
2. SOC 3015/Proseminar in Sociology I: 1 credit
3. SOC 3016/Proseminar in Sociology II: 1 credit
4. SOC 3405/Research Methods: 4 credits
5. SOC 3850/Sociological Theory: 4 credits
6. Three of the following courses (12 credits):
  - SOC 3035/Birth and Death
  - SOC 3125/Social and Cultural Studies of Food
  - SOC 3155/Sociology of the Body and Embodiment

- SOC 3175/Science, Medicine, Culture
- SOC 3255/Global Populations, Local Problems
- SOC 3265/Urban Ecology and Animal Studies
- SOC 3275/Critical Disability Studies
- SOC 3287/Science and Technology Studies
- SOC 3365/Social Movements, Action, Advocacy
- SOC 3435/Religion, Culture, and Society
- SOC 3475/Surveillance, Technology, Society
- SOC 3585/Communities, Ethnicities, and Exclusion
- SOC 3595/Public Health: Selected Topics
- SOC 3615/Families, Communities, Cultures
- SOC 3625/Sex, Drugs, and Gray Hair
- SOC 3655/Sociology of Childhood
- SOC 3670/Contemporary Sociological Theory
- SOC 4025/Critical Race Theory
- SOC 4030/Seminar in Sociological Issues
- Any relevant policy-based political science course
- 7. 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
  - SOC 3585/Communities, Ethnicities, and Exclusion
- 8. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
- 9. SOC 3885/Sociology Junior Seminar: 4 credits
- 10. SPJ 4990/Senior Project I: 4 credits
- 11. SPJ 4991/Senior Project II: 4 credits

#### **Concentration 4: Education and Society (46–48 credits)**

- 1. SOC 1500/Introduction to Sociology: 3 credits
- 2. SOC 3015/Proseminar in Sociology I: 1 credit
- 3. SOC 3016/Proseminar in Sociology II: 1 credit
- 4. SOC 3405/Research Methods: 4 credits
- 5. SOC 3850/Sociological Theory: 4 credits
- 6. Three of the following courses (11–12 credits):
  - SOC 3203/Introduction to Teaching
  - SOC 3255/Global Populations, Local Problems
  - SOC 3275/Critical Disability Studies
  - SOC 3455/Conflict Management and Mediation
  - SOC 3500/Sociology of Education
  - SOC 3515/Education Across Cultures
  - SOC 3585/Communities, Ethnicities, and Exclusion
  - SOC 3615/Families, Communities, Cultures
  - SOC 3655/Sociology of Childhood
  - SOC 3661/Border Wars and Transnational Human Rights
  - SOC 3670/Contemporary Sociological Theory
  - SOC 4025/Critical Race Theory
  - PSY 2500/Adolescent Psychology or  
PSY 2650/Child Development
- 7. Two of the following courses (6–7 credits):
  - SOC 2140/Race and Ethnicity
  - SOC 2210/Sociology of Gender
  - SOC 2440/Class, Power, Privilege
  - HIS 3466/To Enjoy Our Freedom:
    - African American History Since 1865 or
    - HIS 3635/Race, Ethnicity, and Identity in the U.S.
- 8. One internship, study-abroad opportunity, or community-action independent study, chosen in consultation with the faculty advisor: 4 credits
- 9. SOC 3885/Sociology Junior Seminar: 4 credits
- 10. SPJ 4990/Senior Project I: 4 credits
- 11. SPJ 4991/Senior Project II: 4 credits

**Note:** An additional writing course is recommended for students in Concentration 4.

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For updates during 2016–2018, 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.

For updates during 2016–2018, 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 course explores the relationship between activism and “culture” in different Latin American countries.

### Introduction to Sociology

**SOC 1500** / 3 credits / Every semester

An introduction to sociological thinking and to key concepts in sociology. Attention is given to social life, inequality, movements, action, change, institutions, and contemporary social issues.

### 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.

### Art and Outsiderness

**SOC 2105** / 3 credits / Alternate years

Students explore the social construction of the genre of outsider art through an examination of institutional discourses and practices. Emphasis is placed on how the work of marginalized people comes to be viewed as artistically legitimate. Works of asylum art, folk art, prison art, and other genres are analyzed in relationship to creativity, local cultural tradition, and mental illness.

### Race and Politics

**POL 2130** Refer to [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.

### 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.

### 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.

### 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.

### **America on Film**

**POL 2610** Refer to [Political Science Courses](#) for description.

### **Feminism, Art, and Performance**

**SOC 3005** / 4 credits / Alternate years

An examination of the impact of feminist thinking on the visual and performing arts. Emphasis is placed on the historical absence of women in art worlds and the creation of work that critiques dominant modes of cultural production. A plurality of feminisms and attention to the intersections of race, class, gender, and sexuality inform investigations of craft, performance, and collaboration.

### **Proseminar in Sociology I and II**

**SOC 3015** and **3016** / 1 credit (per semester) / I: Fall; II: Spring

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.

### **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.

**Prerequisite:** SOC 1500, ANT 1500, or GND 1200

### **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

### **Sex Radicals in the 19th-Century U.S.**

**HIS 3115** Refer to [History Courses](#) (School of Humanities) for description.

### **Riot Grrls and Radical Women**

**MSA 3120** Refer to [Media, Society, and the Arts Courses](#) (School of Film and Media Studies) for description.

### **Social and Cultural Studies of Food**

**SOC 3125** / 4 credits / Alternate years

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.

**Prerequisite:** SOC 1500 or equivalent**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.

**Prerequisite:** SOC 1500 or equivalent**Outsider Art****MSA 3150** Refer to [Media, Society, and the Arts Courses](#) (School of Film and Media Studies) for description.**Sociology of the Body and Embodiment****SOC 3155** / 4 credits / Alternate years

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.

**Prerequisite:** SOC 1500 or equivalent**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**Images in the Social World****SOC 3225** / 4 credits / Alternate years

Explores the visual dimensions of social life. Using photographs and video, students collect visual data that examines sociological issues such as race, gender, and power. Students also learn how to critically analyze culturally available images, applying theories and visual research methods aimed at understanding the place and force of images in contemporary life.

**Prerequisite:** SOC 1500**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**Global Populations, Local Problems****SOC 3255** / 4 credits / Alternate years (Fall)

What happens when a country that has historically been very homogenous experiences a sudden growth in its immigrant population? Can the earth really sustain seven billion people? Drawing on concepts from social demography and population studies, students explore links between the composition of populations and social trends and problems.

**Prerequisite:** SOC 1500 or equivalent**Urban Ecology and Animal Studies****SOC 3265** / 4 credits / Alternate years

Students and faculty, humans and animals, subjects and objects collaborate in this rigorous seminar on the “animal problem,” as it is particularly important to urban environments and urban dwellers (human and nonhuman animals). What are nonhuman animals? How do people account for their animal nature while reconciling their cultural aspirations? What are human primary desires with respect to nonhuman animals?

**Prerequisite:** SOC 1500

**Critical Disability Studies****SOC 3275** / 4 credits / Alternate years (Fall)

Sociological perspectives on the historical and cultural construction of disability and accessibility. Includes theory and research on the gap between the everyday experience of disability and public policies that address accessibility. The focus includes race, class, gender, and sexuality issues as well as social movement and advocacy efforts.

**Prerequisite:** SOC 1500 or equivalent**Science and Technology Studies****SOC 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.

**Prerequisite:** Permission of instructor**Social Movements, Action, Advocacy****SOC 3365** / 4 credits / Alternate years (Spring)

Forms of social movement, action, and advocacy, which are critical to social transformation and social justice, are examined. Essential components, such as fundraising, training, publicity, and movement building, are included, along with coverage of effective forms of social activism and advocacy. The course integrates theory and research with practical applications.

**Prerequisite:** SOC 1500**Global Inequalities****SOC 3375** / 4 credits / Alternate years

Examines economic inequality and social stratification in global perspective. Sample topics include the egalitarian welfare states of Northern Europe, shantytowns with ultra-luxury high-rises in the mega-cities of Brazil and China, and the effects of social policy on the marginalization of ethnic and racial groups.

**Prerequisite:** SOC 1500**Research Methods****SOC 3405** / 4 credits / Fall

Students become acquainted with methods that social scientists in general and sociologists in particular use for different types of research. Goals include learning to identify, understand, and evaluate diverse research strategies; distinguish between qualitative and quantitative methods, the types of knowledge they produce, and the strengths and the weaknesses of each; and think critically about objectivity, researcher standpoint, and research ethics.

**Prerequisite:** Junior standing, and SOC 1500 or equivalent**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.

**Prerequisite:** SOC 1500 or equivalent**To Enjoy Our Freedom: African-American History Since 1865****HIS 3466** Refer to [History Courses](#) (School of Humanities) for description.**Surveillance, Technology, Society****SOC 3475** / 4 credits / Alternate years (Fall)

People’s everyday lives are monitored on multiple levels through mechanisms they take for granted. Surveillance systems and technologies provide knowledge about people through identification, monitoring, and analysis of individuals, groups, data, or systems. These systems are examined as social entities that organize and shape cultural values and norms. Issues of identity, security, fear, control, and vulnerability are also explored.

**Prerequisite:** SOC 1500 or equivalent**Art Worlds and Their Discontents****SOC 3495** / 4 credits / Alternate years (Fall)

Students explore the relationship between art and society through an investigation of cultural objects and practices, and within the context of individual and collective identity. Emphasis is placed on the social production, consumption, and distribution of art, the role of art institutions, and the relationship between art and social change.

**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

### **The Arts for Social Change**

**VIS 3500** Refer to [General Visual Arts Courses](#) (School of Art+Design) for description.

### **Education Across Cultures**

**SOC 3515** / 4 credits / Every semester

Incorporates service learning and examines immigration and the U.S. school system. Combining hands-on work within local schools with academic readings that address children of immigrants in schools, this course emphasizes applied sociology. Throughout the course, students analyze how school structures, peer networks, relationships with teachers, and familial interactions influence the incorporation and educational trajectories of first- and second-generation immigrants.

**Prerequisite:** SOC 1500

### **Making Community: Art and Urban Renewal**

**VIS 3550** Refer to [General Visual Arts Courses](#) (School of Art+Design) for description.

### **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.

**Prerequisite:** SOC 1500 or equivalent

### **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

### **Public Health: Selected Topics**

**SOC 3595** / 4 credits / Alternate years

Public health has the goal of preventing disease, prolonging life, and promoting health through the organized efforts and informed choices of society. This course focuses on a specific public health topic that might unexpectedly become significant or an interdisciplinary topic that integrates sociological considerations in relation to the goals of public health (e.g., Alzheimer’s disease, abortion, synthetic biology, DNA testing).

**Prerequisite:** SOC 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

### **Sex, Drugs, and Gray Hair**

**SOC 3625** / 4 credits / Alternate years (Spring)

Examines the ways in which age is socially constructed, and how social factors influence how bodies develop over time and shape our social order. Studies include various ideologies and inequalities related to aging.

**Prerequisite:** SOC 1500

### **Sociology of Childhood**

**SOC 3655** / 4 credits / Alternate years

Considers the ways in which children and childhood differ across cultures, what those cultural differences mean, and what childhood means in a larger developmental and cultural sense. Among other topics, students examine children as active social agents, independent of families, and incorporate ideas around children as products, childhood innocence, and children in need of protection.

**Prerequisite:** SOC 1500

### **Border Wars and Transnational Human Rights**

**SOC 3661** / 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**

**POL 3665** Refer to [Political Science Courses](#) for description.

### **Contemporary Sociological Theory**

**SOC 3670** / 4 credits / Alternate years (Fall)

Beginning with the 20th century, this course introduces students to recent trends in social theory, including poststructuralist, feminist,

critical race, neo-Marxist, postmodern, phenomenology, and transnationalism theories. Theorists may include Bourdieu, Foucault, Gramsci, Habermas, Hall, Hill Collins, Smith, and Wallerstein.

**Prerequisite:** SOC 1500 and 3850

### **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.

**Prerequisite:** SOC 1500

### **Globalization, Culture, Social Change: Latin America**

**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.

**Prerequisite:** SOC 1500 or equivalent

### **Sexualities 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.

**Prerequisite:** Junior or senior standing and either GND 1200, SOC 2020, or ANT 3750

### **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 3995** / 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.

**Prerequisite:** SOC 1500 or equivalent

## **Interdisciplinary Studies**

### **Interdisciplinary Majors**

Within the School of Liberal Arts and Sciences, it is possible to major in one of three interdisciplinary BA programs:

1. [Gender Studies](#)
2. [Latin American Studies](#)
3. [Liberal Arts](#)

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 BA program in liberal arts 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](#)
- [Global Black Studies](#)
- [Latin American Studies](#)

For updates during 2016–2018, 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. The student is assigned a minor advisor 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, literature, philosophy, politics, and theatre arts.

### Courses available for the minor in Asian studies include:

#### Anthropology (School of Natural and Social Sciences):

ANT 2400/Anthropology of South Asia  
 ANT 3185/Global Media, Local Cultures  
 ANT 3600/Contemporary Japan: Aesthetics, Politics, Modernity

#### Art History (School of Humanities):

ARH 2795/Introduction to East Asian Art  
 ARH 4710/Exoticism in Modern Art

#### Chinese Language and Culture (School of Humanities):

CHI 1010/Beginning Chinese I  
 CHI 1020/Beginning Chinese II  
 CHI 1505/Chinese Culture and Social Life  
 CHI 2010/Intermediate Chinese I  
 CHI 2020/Intermediate Chinese II  
 CHI 3010/Advanced Chinese I  
 CHI 3020/Advanced Chinese II

#### Cinema Studies (School of Film and Media Studies):

CIN 3757/New Waves of East Asian Cinema

#### History (School of Humanities):

HIS 2250/Introduction to Asian Studies  
 HIS 2600/History of Modern Japan  
 HIS 2820/Introduction to Chinese Arts and Culture  
 HIS 2830/Modern East Asia  
 HIS 3145/Chinese Cinema and History  
 HIS 3269/Vietnam and Modern America  
 HIS 3310/Politics and Literature in Modern China  
 HIS 3510/China in the Modern Age  
 HIS 3770/Traditional China

#### Literature (School of Humanities):

LIT 2387/Literature of the South Asian Diaspora  
 LIT 3215/South Asian Literature  
 LIT 3226/Literature of Decolonization in South Asia

#### 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 2105/Citizens Living Under Islamic Laws  
 POL 2350/Free Speech, Heresy, and Gender in Islamic Societies  
 POL 3430/Politics of South Asia  
 POL 3573/Human Rights and Literature

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

THP 3155/The Theatrical Avant-Garde: East Meets West  
 THP 3260/Theatre and Asia

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/AsianStudies.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/AsianStudies.aspx).

## The Gender Studies BA Program

The gender studies program, which offers a major leading to the BA 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
- design and execute a senior project that demonstrates these competencies within a theoretical framework of gender and sexuality

### Gender Studies Faculty (Board of Study)

#### School of Film and Media Studies:

Shaka McGlotten, PhD, University of Texas, Austin  
Michelle Stewart, PhD, University of Minnesota

#### School of Humanities:

Christian Bailey, PhD, Yale University  
Laura Chmielewski, PhD, The Graduate Center, City University of New York  
Anthony Paul Domestico, Yale University  
Paula Halperin, PhD, University of Maryland  
Morris Kaplan, JD, Yale University  
Lisa Keller, PhD, Cambridge University  
Jane Kromm, PhD, Emory University  
Elise V. Lemire, PhD, Rutgers University  
Gaura Narayan, PhD, Columbia University  
Diana Reinhard, PhD, Temple University  
Jennifer K. Uleman, PhD, University of Pennsylvania

#### School of Natural and Social Sciences:

Shemeem Burney Abbas, PhD, University of Texas, Austin  
Karen Baird, PhD, University of Houston  
Suzanne Kessler, PhD, City University of New York  
Mary Kosut, PhD, New School for Social Research  
Wendy McKenna, PhD, City University of New York  
Lisa Jean Moore, PhD, University of California, San Francisco

#### Conservatory of Theatre Arts:

Lenora Champagne, PhD, New York University  
Jordan Schildcrout, PhD, The Graduate Center, City University of New York

#### Contributing Faculty:

##### School of Humanities:

Tracy Fitzpatrick (Art History)

##### School of Natural and Social Sciences:

Rudolph Gaudio (Anthropology)  
Chrys Ingraham (Sociology)  
Connie Lobur (Political Science)

For additional information and updates during 2016–2018, 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 BA Program: Academic Requirements

In addition to meeting [general degree requirements](#), all gender studies majors must complete a minimum of seven courses with a grade of C or higher and an 8-credit senior project (31–36 credits total), as follows.

- GND 1200/Introduction to Gender and Sexuality: 4 credits
- Five [electives](#) in gender studies: 15–20 credits

- One theory course: 4 credits
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

**Notes:**

- All students majoring in gender studies who do not have a second major are required to declare a minor and enroll in the methods course or junior seminar offered in that minor's discipline. Consult with your minor advisor about appropriate coursework in that board of study.
- An internship is highly recommended.

**Examples of Electives**

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

School of Film and Media Studies:

CIN 3540/Queer Cinema  
MSA 3120/Riot Grrls and Radical Women  
MSA 3160/Queer Media Convergence

School of Humanities:

ARH 2885/Women Artists and Feminist Criticism  
ARH 3187/Women Artists in the 20th Century  
HIS 2490/Women in America  
HIS 3080/The Lives of Women  
HIS 3115/Sex Radicals in the 19th-Century U.S.  
HIS 3165/War and Gender in 20th-Century Europe  
HIS 3375/"Aren't I a Woman?": The Construction of Womanhood in the U.S.  
HIS 3685/Sex and Gender in Latin America  
HIS 3695/History of Gender and Sexuality in the United States  
HIS 3727/History of Feminist Movements  
HIS 3730/Wives, Widows, Workers  
HIS 3740/Wives, Workers, Warriors  
LIT 3004/Lesbian and Gay Poetry  
LIT 3025/Women and Film  
LIT 3575/Virginia Woolf  
LIT 3665/American Women Writers  
LIT 3673/Austen  
LIT 3845/Zora Neale Hurston

School of Natural and Social Sciences:

ANT 2755/Global Sexualities  
GND 3287/Science and Technology Studies  
POL 2040/Women and Politics  
POL 2105/Citizens Living Under Islamic Laws  
POL 2350/Free Speech, Heresy, and Gender in Islamic Societies  
POL 3045/Sex, Politics, and Health  
POL 3090/Race, Gender, and the Law  
POL 3095/Queer Politics in the U.S.  
POL 3245/Gender and Health: International Issues  
POL 3255/Islamic State, Gender, and Sexuality  
PSY 2860/Psychology of Women  
PSY 3845/Gender Development  
SOC 2020/Human Sexuality  
SOC 2210/Sociology of Gender  
SOC 3005/Feminism, Art, and Performance  
SOC 3035/Birth and Death  
SOC 3287/Science and Technology Studies  
SOC 3705/Masculinities: Feminist Perspectives  
SOC 3755/Sexualities and Society

Conservatory of Theatre Arts:

THP 3300/Women in Performance  
THP 3525/LGBTQ Theatre and Performance  
THP 3600/Women and Drama

**Examples of Theory Courses**

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

GND 3130/Feminist Theory  
MSA 3160/Queer Media Convergence

PHI 2500/Gender and Power  
 PHI 3725/Theories of Sexuality  
 POL 3095/Queer Politics in the U.S.  
 THP 3300/Women in Performance

For updates during 2016–2018, 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, at least two of which must be upper-level (3000- or 4000-level)\*
- \*Learning assistantships, internships, independent studies, and tutorials cannot be used to satisfy this requirement.

For updates during 2016–2018, 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

### 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

**SOC 2020** Refer to [Sociology Courses](#) (School of Natural and Social Sciences) for description.

### Women's Self-Defense with Rape Aggression Defense (RAD)

**GND 2035** / 2 credits / Every semester

The RAD system incorporates physical self-defense options developed in response to realistic situations facing women. This course covers awareness and prevention techniques, personal protection tips, and reporting procedures. Students learn to develop a defensive mind-set, respond verbally to aggression, and adopt the optimal stance for self-defense. Concludes with an opportunity for students to test their skills in realistic simulations.

**Note:** GND 2035 does not count as one of the five gender studies electives required for the major.

### Women and Politics

**POL 2040** Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

### Citizens Living Under Islamic Laws

**POL 2105** Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

### Free Speech, Heresy, and Gender in Islamic Societies

**POL 2350** Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

### Women in America

**HIS 2490** Refer to [History Courses](#) (School of Humanities) for description.

### Gender and Power

**PHI 2500** Refer to [Philosophy Courses](#) (School of Humanities) for description.

### Global Sexualities

**ANT 2755** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### Psychology of Women

**PSY 2860** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.

### Women Artists and Feminist Criticism

**ARH 2885** Refer to [Art History Undergraduate Courses](#) (School of Humanities) for description.

**Lesbian and Gay Poetry**

LIT 3004 Refer to [Literature Courses: 3000–3999](#) (School of Humanities) for description.

**Feminism, Art, and Performance**

SOC 3005 Refer to [Sociology Courses](#) (School of Natural and Social Sciences) for description.

**Women and Film**

LIT 3025 Refer to [Literature Courses: 3000–3999](#) (School of Humanities) for description.

**Birth and Death**

SOC 3035 Refer to [Sociology Courses](#) (School of Natural and Social Sciences) for description.

**Sex, Politics, and Health**

POL 3045 Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

**The Lives of Women**

HIS 3080 Refer to [History Courses](#) (School of Humanities) for description.

**Race, Gender, and the Law**

POL 3090 Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

**Queer Politics in the U.S.**

POL 3095 Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

**Sex Radicals in the 19th-Century U.S.**

HIS 3115 Refer to [History Courses](#) (School of Humanities) for description.

**Riot Grrls and Radical Women**

MSA 3120 Refer to [Media, Society, and the Arts Courses](#) (School of Film and Media Studies) 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

**Queer Media Convergence**

MSA 3160 Refer to [Media, Society, and the Arts Courses](#) (School of Film and Media Studies) for description.

**War and Gender in 20th-Century Europe**

HIS 3165 Refer to [History Courses](#) (School of Humanities) for description.

**Women Artists in the 20th Century**

ARH 3187 Refer to [Art History Undergraduate Courses](#) (School of Humanities) for description.

**Gender and Health: International Issues**

POL 3245 Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

**Islamic State, Gender, and Sexuality**

POL 3255 Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

**Science and Technology Studies**

SOC 3287 Refer to [Sociology Courses](#) (School of Natural and Social Sciences) for description.

**Women in Performance**

THP 3300 Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

**“Aren't I a Woman?": The Construction of Womanhood in the U.S.**

HIS 3375 Refer to [History Courses](#) (School of Humanities) for description.

**LGBTQ Theatre and Performance**

THP 3525 Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

**Queer Cinema**

CIN 3540 Refer to [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

**Virginia Woolf**

LIT 3575 Refer to [Literature Courses: 3000–3999](#) (School of Humanities) for description.

**Women and Drama**

THP 3600 Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

**American Women Writers**

LIT 3665 Refer to [Literature Courses: 3000–3999](#) (School of Humanities) for description.

**Austen**

**LIT 3673** Refer to [Literature Courses: 3000–3999](#) (School of Humanities) for description.

**Sex and Gender in Latin America**

**HIS 3685** Refer to [History Courses](#) (School of Humanities) for description.

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

**HIS 3695** Refer to [History Courses](#) (School of Humanities) for description.

**Masculinities: Feminist Perspectives**

**SOC 3705** Refer to [Sociology Courses](#) (School of Natural and Social Sciences) for description.

**Theories of Sexuality**

**PHI 3725** Refer to [Philosophy Courses](#) (School of Humanities) for description.

**History of Feminist Movements**

**HIS 3727** Refer to [History Courses](#) (School of Humanities) for description.

**Wives, Widows, Workers**

**HIS 3730** Refer to [History Courses](#) (School of Humanities) for description.

**Wives, Workers, Warriors**

**HIS 3740** Refer to [History Courses](#) (School of Humanities) for description.

**Sexualities and Society**

**SOC 3755** Refer to [Sociology Courses](#) (School of Natural and Social Sciences) for description.

**Zora Neale Hurston**

**LIT 3845** Refer to [Literature Courses: 3000–3999](#) (School of Humanities) for description.

**Gender Development**

**PSY 3845** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.

**Internship**

**GND 3995** / 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

**Tutorial and Independent Study**

**GND 3996** and **3997** / Variable credits / Every semester

Faculty are available for independent studies and tutorials on a selected basis in areas not covered by coursework.

**Senior Project I and II**

**SPJ 4990** and **4991** / 4 credits (per semester) / Every year

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).*

For updates during 2016–2018, 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 Global Black Studies

**Engaging the Complexities of Global Black Experience at Home and Abroad**

The minor in global black studies provides students with analytical lenses, tools, and frameworks for the development of a multidimensional understanding of the black experience, with a particular focus on the interdependent nature of local and global black dynamics. Students in any discipline may pursue this minor by submitting a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”).

**Crossing Boundaries, Exploring Connections**

The minor consists of five courses taught by Purchase faculty whose research and teachings, while “housed” within various fields, are deeply engaged with global black issues. This makes the minor a critical complement to students’ current major fields of study, such as anthropology, art history, literature, music, new media, psychology, philosophy, sociology, and the visual arts, among others.

**Academic Requirements for the Minor in Global Black Studies**

Five courses, including at least three upper-level (3000–4000 level), chosen from an approved list.

Because new courses may be added to the curriculum from time to time, students should also consult with the coordinator of the global black studies minor.

**Courses available for the minor in global black studies include:**Anthropology (School of Natural and Social Sciences):

ANT 1010/Nigerian/Hausa Language and Culture  
 ANT 2730/New Black Ethnographies  
 ANT 3255/Urban Life in Africa  
 ANT 3355/Media and Performance in Africa

Art History (School of Humanities):

ARH 2300/West African Art  
 ARH 2305/West African Dance: History, Theory, Practice  
 ARH 3170/African American Art  
 ARH 3560/African Photography  
 ARH 3177/Contemporary African Art  
 ARH 4100/The African Presence in Western Art  
 ARH 4130/Contemporary African American Art: East Coast-West Coast  
 ARH 4770/African Art and Film  
 ARH 4775/Performance Art in the West African Diaspora

French Language and Culture (School of Humanities):

FRE 3067/French Caribbean Literature

History (School of Humanities):

HIS 2540/Culture in Modern Brazil  
 HIS 3466/To Enjoy Our Freedom: African American History Since 1865  
 HIS 3555/African Diasporas in the Americas  
 HIS 3625/Slaves and Enslavement in the Americas  
 HIS 3705/Slavery and Social Status in the Atlantic World

Literature (School of Humanities):Lower level:

LIT 2100/Introduction to African American Literature

Upper level:

LIT 3380/Literature of the Harlem Renaissance  
 LIT 3605/Jazz and the Literary Imagination

Music (School of the Arts, Conservatory of Music):

MPE 1245/Soul Voices Ensemble  
 MUS 2570/Introduction to Jazz

Philosophy (School of Humanities):

PHI 2560/Thinking Race

Political Science (School of Natural and Social Sciences):

POL 2070/West African Politics and Literature

Sociology (School of Natural and Social Sciences):

SOC 4025/Critical Race Theory

**Global Black Studies Faculty**School of Film and Media Studies:

Shaka McGlotten, PhD, University of Texas, Austin  
 Nontsikelelo Mutiti, MFA, Yale University

School of Humanities:

Marc Brudzinski, PhD, Duke University  
 Laura M. Chmielewski, PhD, The Graduate Center, City University of New York  
 Paula Halperin, PhD, University of Maryland  
 Genevieve Hyacinthe, PhD, Harvard University  
 Paul Kaplan, PhD, Boston University  
 Diana Reinhard, PhD, Temple University  
 Mariel Rodney, PhD, Columbia University  
 Jennifer K. Uleman, PhD, University of Pennsylvania

School of Natural and Social Sciences:

Rudolf Gaudio, PhD, Stanford University  
 Peter Schwab, PhD, New School for Social Research

Conservatory of Music:

Pete Malinverni, MM, Purchase College  
 Doug Munro, MFA, Purchase College

For additional information and updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/LAS/Interdisciplinary/GlobalBlackStudies.aspx](http://www.purchase.edu/departments/AcademicPrograms/LAS/Interdisciplinary/GlobalBlackStudies.aspx).

## The Latin American Studies BA Program

The major in Latin American studies at Purchase College is designed as a **multidisciplinary immersion experience** that prepares students for life in a globalized world. Along with an introductory course on Latin American history, students are required to take courses in at least two different disciplines, drawing from courses on or related to Latin America in the social sciences, the humanities, or the arts. All students are required to have or to attain language proficiency, defined as the equivalent of five semesters in [Spanish](#), [French](#), or Portuguese. **Experiential learning** is a central and distinctive feature of this major: all students fulfill this requirement by completing a service-learning project or an internship in a local Latin American/Latino community, school, or nonprofit, or through a [study-abroad](#) program. Students synthesize this experiential learning with the knowledge gained from their coursework in an in-depth, two-semester senior project.

Graduates of this program will be able to demonstrate knowledge of Latin American history, geography, cultural traditions and innovations, political structures, and social issues and will possess an in-depth awareness of Latin America's diversity as well as its role in global processes.

What can you do with a degree in Latin American studies? Opportunities exist in a wide variety of fields, nationally and internationally. In a world that is increasingly transnational and cross-racial, individuals with a solid knowledge of Spanish, French, and/or Portuguese and an understanding of Latin American and Latino history and major contemporary issues, including immigration, are needed for this century's jobs and careers. In addition, with Latin American immigrant communities increasing in number throughout the U.S., there is a broad range of career and volunteer options available. Internationally, options include positions in government and in nongovernmental for-profit and nonprofit organizations. Students are also encouraged to double-major in another program to increase their opportunities after graduation.

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### Latin American Studies Faculty (Board of Study)

#### School of Film and Media Studies:

Agustin Zarzosa, PhD, University of California, Los Angeles

#### School of Humanities:

Leandro Benmergui, PhD, University of Maryland, College Park

Marc Brudzinski, PhD, Duke University

Ager Gondra-Astigarraga, PhD, Purdue University

Paula Halperin, PhD, University of Maryland

Gari LaGuardia, PhD, University of Pennsylvania

#### School of Natural and Social Sciences:

Chrys Ingraham, PhD, Syracuse University

Susan Letcher, PhD, University of Connecticut

Alexis Maxine Silver, PhD, University of North Carolina

Liza G. Steele, PhD, Princeton University

#### Neuberger Museum of Art:

Patrice Giasson, PhD, University of Montreal (Curator of art of the Americas)

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For additional information and updates during 2016-2018, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LatinAmericanStudies/default.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LatinAmericanStudies/default.aspx).

## The Latin American Studies BA Program: Academic Requirements

In addition to meeting [general degree requirements](#), all Latin American studies majors must complete the following requirements (37–43 credits):

- Foreign language proficiency  
This major requires proficiency in Spanish, French, or Portuguese, equivalent to five semesters of the language. Students can fulfill this proficiency in any of the following ways:
  1. through an exemption based on an assessment of proficiency in Spanish, French, or Portuguese by a member of the faculty
  2. through successful completion of a course conducted in [Spanish](#) or [French](#) at or above the advanced language level
  3. through successful completion of the minor in [Spanish](#) or [French](#)
- HIS 1600/Introduction to Latin American Studies: 3 credits

- Six approved electives in Latin American and Latino studies (18–24 credits)

Students must take six approved electives that are directly related to Latin America or Latino studies, as outlined below. Up to four credits of an advanced-level language course may be used toward this requirement. Approved courses offered in the target language in which the main focus is on literary, cultural, or historical subject matter are not subject to the four-credit restriction.

- Two electives chosen from courses in anthropology, environmental studies, political science, and/or sociology
- Two electives chosen from courses in language and culture, history, and/or literature
- Two electives chosen from courses in art history and/or cinema studies

Students should consult with their faculty advisor to determine if a course from another discipline is an appropriate elective.

- One of the following methods courses: 4 credits  
SOC 3405/Research Methods  
ANT 3560/Fieldwork: Qualitative Methods  
HIS 3880/Junior History Seminar  
Or a designated upper-level course in the humanities or the arts that provides senior project preparation, to be chosen in consultation with the faculty advisor
- Experiential learning—one of the following: 4 credits  
LST 3050/Experiential Learning in Latin American Studies  
LST 3995/Internship in Latin American Studies  
Or an approved study-abroad program
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

### Examples of Electives

#### Art History (School of Humanities):

ARH 3335/Latin American Art in the Age of Globalization  
ARH 3815/Mexican Art From the Revolution to the NAFTA Era  
ARH 4590/Pre-Columbian Aesthetics in Modern Latin American Art  
ARH 4775/Performance Art in the West African Diaspora

#### Cinema Studies (School of Film and Media Studies):

CIN 3000/Cinema and Revolution  
CIN 3080/Mexican Cinema  
CIN 3245/Latin American Cinema

#### Environmental Studies (School of Natural and Social Sciences):

ENV 3420/Tropical Ecosystems

#### History (School of Humanities):

HIS 2005/Modern Latin America  
HIS 2170/Colonial Latin America  
HIS 2215/Latinos and Cities in the Americas  
HIS 2540/Society and Culture in Modern Brazil  
HIS 3005/Representations of Latinos and Latinas in American Film, 1930–2000  
HIS 3395/Nation and Revolution in Latin America  
HIS 3555/African Diasporas in the Americas  
HIS 3625/Slaves and Enslavement in the Americas  
HIS 3685/Sex and Gender in Latin America  
HIS 3855/Oral History Workshop

#### Language and Culture (School of Humanities):

##### French Language and Culture:

FRE 3067/French Caribbean Literature

##### Spanish Language and Culture:

SPA 3211/Spanish and Latin American Cinema  
SPA 3365/Languages and Cultures of Spanish-Speaking Countries\*  
SPA 3370/Lettered Cities: The Literatures of Latin American Cities  
SPA 3630/The Modern Latin American Novel\*  
SPA 3687/The Idea of Latin America  
SPA 3700/The Latin American Short Story\*  
*\*Taught in Spanish*

#### Literature (School of Humanities):

LIT 3685/Modern Novel of Latin America

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

Political Science (School of Natural and Social Sciences):  
POL 3130/Immigration: Policies, Problems, and Politics  
POL 3300/Development and Politics of Latin America  
POL 3307/Politics and Memoir  
POL 3340/U.S./Latin American Relations  
POL 3361/Cuba, Latin America, and the U.S.  
POL 3570/Human Rights

Sociology (School of Natural and Social Sciences):  
SOC 1030/Cultural Activism in Latin America  
SOC 3661/Border Wars and Transnational Human Rights

Theatre and Performance (Conservatory of Theatre Arts):  
THP 3650/Contemporary U.S. Latino Theatre

For updates during 2016–2018, please visit

~~[www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LatinAmericanStudies/AcademicRequirements.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LatinAmericanStudies/AcademicRequirements.aspx)~~

## Minor in Latin American Studies

The minor in Latin American studies is designed to provide students with a basic interdisciplinary grounding in the culture, history, and politics of Latin America. Students interesting in pursuing this minor must submit a completed [Application for a Program of Minor Study](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”). Because new courses may be added to the curriculum from time to time, students should also consult with the coordinator of the Latin American studies program.

**Recommended:** Basic Spanish

### Academic Requirements for the Minor in Latin American Studies

Five courses, as follows:

- a. [HIS 1600](#)/Introduction to Latin American Studies
- b. Plus four electives in Latin American studies

### Elective Courses

Examples of [elective courses](#) available for the minor in Latin American studies are listed under the academic requirements for the major.

For updates during 2016–2018, please visit

~~[www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LatinAmericanStudies/Minor.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LatinAmericanStudies/Minor.aspx)~~

## The Latin American Studies Program: Courses

Refer to the [academic requirements](#) for lists of courses in various disciplines that fulfill requirements for the major and the minor in Latin American studies.

### Cultural Activism in Latin America

**SOC 1030** Refer to [Sociology Courses](#) (School of Natural and Social Sciences) for description.

### Introduction to Latin American Studies

**HIS 1600** Refer to [History Courses](#) (School of Humanities) for description.

### Modern Latin America

**HIS 2005** Refer to [History Courses](#) (School of Humanities) for description.

### Colonial Latin America

**HIS 2170** Refer to [History Courses](#) (School of Humanities) for description.

### Latinos and Cities in the Americas

**HIS 2215** Refer to [History Courses](#) (School of Humanities) for description.

### Society and Culture in Modern Brazil

**HIS 2540** Refer to [History Courses](#) (School of Humanities) for description.

### Cinema and Revolution

**CIN 3000** Refer to [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

**Representations of Latinos and Latinas in American Film, 1930–2000**  
HIS 3005 Refer to [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.

**French Caribbean Literature**

FRE 3067 Refer to [French Courses](#) (School of Humanities) for description.

**Mexican Cinema**

CIN 3080 Refer to [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

**Immigration: Policies, Problems, and Politics**

POL 3130 Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

**Spanish and Latin American Cinema**

SPA 3211 Refer to [Spanish Courses](#) (School of Humanities) for description.

**Latin American Cinema**

CIN 3245 Refer to [Cinema Studies Courses](#) (School of Film and Media Studies) for description.

**Development and Politics of Latin America**

POL 3300 Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

**Latin American Art in the Age of Globalization**

ARH 3335 Refer to [Undergraduate Art History Courses](#) (School of Humanities) for description.

**U.S./Latin American Relations**

POL 3340 Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

**Cuba, Latin America, and the U.S.**

POL 3361 Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

**Languages and Cultures of Spanish-Speaking Countries**

SPA 3365 Refer to [Spanish Courses](#) (School of Humanities) for description.

**Lettered Cities: The Literatures of Latin American Cities**

SPA 3370 Refer to [Spanish Courses](#) (School of Humanities) for description.

**Nation and Revolution in Latin America**

HIS 3395 Refer to [History Courses](#) (School of Humanities) for description.

**Tropical Ecosystems**

ENV 3420 Refer to [Environmental Studies Courses](#) (School of Natural and Social Sciences) for description.

**African Diasporas in the Americas**

HIS 3555 Refer to [History Courses](#) (School of Humanities) for description.

**Human Rights**

POL 3570 Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

**Slaves and Enslavement in the Americas**

HIS 3625 Refer to [History Courses](#) (School of Humanities) for description.

**The Modern Latin American Novel**

SPA 3630 Refer to [Spanish Courses](#) (School of Humanities) for description.

**Contemporary U.S. Latino Theatre**

THP 3650 Refer to [Spanish Courses](#) (School of Humanities) for description.

**Border Wars and Transnational Human Rights**

SOC 3661 Refer to [Theatre and Performance Courses](#) (Conservatory of Theatre Arts) for description.

**Sex and Gender in Latin America**

HIS 3685 Refer to [History Courses](#) (School of Humanities) for description.

**Modern Novel of Latin America** (in English)

LIT 3685 Refer to [Literature Courses: 3000–3999](#) (School of Humanities) for description.

**The Idea of Latin America**

SPA 3687 Refer to [Spanish Courses](#) (School of Humanities) for description.

**The Latin American Short Story**

**SPA 3700** Refer to [Spanish Courses](#) (School of Humanities) for description.

**Mexican Art From the Revolution to the NAFTA Era**

**ARH 3815** Refer to [Undergraduate Art History Courses](#) (School of Humanities) for description.

**Oral History Workshop**

**HIS 3855** Refer to [History Courses](#) (School of Humanities) for description.

**Internship in Latin American Studies**

**LST 3995** / 4 credits / Every semester

A supervised work experience in an on- or off-campus organization that serves Latin American communities or organizations regionally, nationally, or internationally. To register for this course, students must obtain an Internship Program Learning Contract from the Career Development Center.

**Pre-Columbian Aesthetics in Modern Latin American Art**

**ARH 4590** Refer to [Undergraduate Art History Courses](#) (School of Humanities) for description.

**Senior Project I and II**

**SPJ 4990** and **4991** / 4 credits (per semester) / Every year

Students work with individual faculty members to develop their senior projects. Senior projects are interdisciplinary in nature and involve library or field research on a subject or issue of particular relevance to Latin American studies. *Two semesters required (8 credits total).*

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For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LatinAmericanStudies/Courses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LatinAmericanStudies/Courses.aspx).

## The BA in Liberal Arts: An 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 (BALA) program. Each student works closely with two or more faculty sponsors from different disciplines to design a course of study that meets both the specialized interests of the student and the academic standards of the college.

This degree program appeals especially to students interested in constructing highly individualized and innovative major areas of study. Some examples include bioethics, Mediterranean studies, philosophy of science, and choreography of literature. Students may also work with the faculty in established programs currently offering minors, which could provide core coursework that serves as a basis for a major.

**Academic Requirements**

Students in this program must meet [general degree requirements](#) for the BA. Students design a proposed curriculum for the major in collaboration with two or more faculty sponsors. This proposal is reviewed by the BALA committee, which may include faculty representatives from the School of Liberal Arts and Sciences and the School of the Arts. Although individualized in nature, all proposals must:

1. include relevant theoretical and methodological courses in the proposed area(s) of study
2. incorporate the teaching specialties of the Purchase College faculty
3. demonstrate why established majors or programs of study at Purchase College cannot accommodate the student's needs

A [senior project](#) is required of all BALA students. Approval of the proposal may be contingent upon inclusion of additional courses recommended by the BALA committee.

**Representative Courses**

Courses span the entire curriculum at Purchase College, according to the student's specific area of interdisciplinary study.

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For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LiberalArts.aspx](http://www.purchase.edu/Departments/AcademicPrograms/LAS/Interdisciplinary/LiberalArts.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 entrepreneurs, 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 (BFA, MusB, MA, MFA, MM) challenge students to be reflective and articulate, productive and entrepreneurial, and creative and innovative practitioners of their respective fields. The BA and BS 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 of the Arts 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 programs in arts management and entrepreneurship; 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: BA ([arts management](#)); MA ([entrepreneurship in the arts](#))
- [Conservatory of Dance](#): BFA (dance)
- [Conservatory of Music](#): MusB (classical instrumental performance, jazz studies, voice/opera studies, classical composition, studio composition, studio production); MM (music; areas of concentration: classical instrumental performance, jazz studies, voice/opera studies, classical composition, studio composition)
- [Conservatory of Theatre Arts](#): BFA (acting, theatre design/technology); BA (theatre and performance)
- [School of Art+Design](#): BFA (graphic design, painting/drawing, photography, printmaking, sculpture, interdisciplinary visual arts); BS (visual arts); MFA (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](#)
- [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 Open Access: Courses Open to Students in Other Disciplines

Most courses offered by the BA 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 and THP for theatre and performance).

Many courses offered by the BFA and MusB 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 are noted as Arts Open Access in the **myHeliotrope** course search each semester. Examples of courses that may be offered as Arts Open Access are listed in the respective program section of this catalog:

[Conservatory of Dance: Arts Open Access](#)

[Conservatory of Music: Arts Open Access](#)

[Conservatory of Theatre Arts: Arts Open Access](#)

[School of Art+Design: Arts Open Access](#)

### Administration

Ravi S. Rajan, MM, *Dean, School of the Arts*

To be announced, *Chair, Arts Management and Entrepreneurship*

Nelly van Bommel, MFA, *Interim Director, Conservatory of Dance*

James Undercofler, MM, *Interim Director, Conservatory of Music*

Rebecca Rugg, DFA, *Director, Conservatory of Theatre Arts*

Steven Lam, MFA, *Director, School of Art+Design*

Jennifer Shingelo, MFA, *Assistant Dean, School of the Arts*

For updates during 2016–2018, please visit [www.purchase.edu/arts](http://www.purchase.edu/arts).

## The Arts Management BA Program

The BA program in arts management at Purchase College is designed for students seeking a foundation for further education and for careers in a wide range of creative industries, including dance and theatre companies; symphony orchestras and opera; galleries and museums; presenting and community arts centers; festival and concert venues; and record companies and artist management agencies.

Led by a diverse faculty of arts management educators and field professionals, the BA program prepares a new generation of engaged managers who value the arts and are committed to the creative process. Emphasis is placed on developing critical inquiry, creative thinking, and the business and communication skills necessary to support the arts and entertainment industry in a changing environment.

The major in arts management integrates:

- practical business courses focused on building the core knowledge and skills vital to supporting a wide variety of arts-based initiatives

- performing and visual arts history, theory, and practice-based courses
- exploration of chronic and current factors affecting artists and arts entities
- applied learning opportunities to pursue individual career interests and to gain practical insight and experience through internships, interaction with field professionals and organizations, and a yearlong case study in arts management
- a broad-based education in the liberal arts and sciences

The program also offers a minor in arts management, which is open to students in all disciplines.

The tradition of artistic excellence and diversity at Purchase College, an accomplished faculty with wide-ranging experience, and the college's proximity to the vast cultural resources in Westchester County and New York City are among the outstanding features enhancing the arts management program.

### Arts Management and Entrepreneurship Faculty (Board of Study)

Janis Astor del Valle, MFA, Columbia University  
 Emma Balázs, MA, School of the Art Institute of Chicago  
 Lawrence A. Berglas, JD, Pace University School of Law  
 Annmarie Gatti, BA, City College, City University of New York  
 Dawn Gibson-Brehon, MA, University of Wisconsin, Madison  
 Maria Guralnik, MNO, Case Western Reserve University  
 Laura Kaminsky, MA, City College of New York  
 Linda Solomon, MBA, Fordham University  
 Lawrence J. Tamburri, MA, MBA, Arizona State University  
 James Undercofler, MM, Yale University

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

For updates during 2016–2018, please visit [www.purchase.edu/departments/academicprograms/arts/artsmanagement/](http://www.purchase.edu/departments/academicprograms/arts/artsmanagement/).

## The Arts Management BA Program: Academic Requirements

In addition to meeting [general degree requirements](#), all arts management majors must meet the following requirements (48–49 credits).

### Freshman and Sophomore Years (19 credits):

1. AMG 1100/Fundamentals of Arts Management: 4 credits
2. ECO 2085/Arts and Entertainment in Economics or AMG 2200/Finance for the Arts: 4 credits
3. AMG 2300/Communicating the Arts: 3 credits
4. Elective courses in literary, performing, or visual arts history, theory, or practice: 8 credits (at least 3 credits to be completed in the freshman year and before registering for AMG 1100)

### Junior and Senior Years (29–30 credits):

1. AMG 3100/Funding the Arts: 4 credits
2. AMG 3170/Arts and Entertainment Law: 4 credits
3. AMG 3520/Marketing the Arts: 4 credits
4. AMG 3880/Junior Seminar in Arts Management: 2 credits
5. AMG 3995/Arts Management Internship: 4 credits
6. AMG —/Arts management elective: 3–4 credits
7. SPJ 4990/Senior Project I: 4 credits
8. SPJ 4991/Senior Project II: 4 credits

### Notes:

1. Students must earn a grade of C or higher in all courses required for the major, excluding the internship and senior project. Students who do not meet these standards must repeat the course(s) or complete acceptable substitutes (for example, ECO 2085 instead of AMG 2200), chosen in consultation with the program faculty.
2. AMG 1100 is a prerequisite for required upper-level arts management courses.
3. Students are strongly encouraged to take additional courses in the literary, performing, and visual arts and in arts management, beyond those required for the major.

For updates during 2016–2018, 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/Fundamentals of Arts Management\*
2. AMG 3100/Funding the Arts\*
3. AMG 3170/Arts and Entertainment Law
4. AMG 3520/Marketing the Arts
5. An elective course in arts management

\*Students who do not meet the prerequisites for AMG 1100 and 3100 must obtain permission of instructor before registering for these courses.

### Notes:

1. Students must earn a grade of C or higher in all courses required for the minor. Students who do not meet these standards must repeat the course(s) or complete acceptable substitutes, chosen in consultation with the program faculty.
2. AMG 1100 is a prerequisite for required upper-level arts management courses.

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For updates during 2016–2018, 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

### Fundamentals of Arts Management

**AMG 1100** / 4 credits / Every semester

This introductory survey provides an overview of management principles and entities common in both the nonprofit and commercial sectors, preparing students for upper-level courses in the arts management program. Topics include arts business goals and planning, history of arts management, leadership and organizational structure, programming, marketing and public relations, funding and finance, volunteerism and advocacy, and arts and entertainment law.

**Prerequisite:** At least 3 credits in literary, performing, or visual arts history, theory, or practice

### 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

**ECO 2085** Refer to [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](#)

### Communicating the Arts

**AMG 2300** / 3 credits / Every semester

The ability to communicate effectively is frequently ranked by business leaders worldwide as the most important skill for achieving success. This course develops the written, presentation, and interpersonal skills needed to advance career and business objectives in arts management. Assignments build familiarity and practice in internal and external communication tools and tactics common for informing, engaging, and influencing diverse stakeholders.

**Prerequisite:** A minimum grade of C in AMG 1100

### Making the Case for the Arts

**AMG 3010** / 3 credits / Special topic (offered irregularly)

Communicating the power of the arts to enhance the lives of individuals and transform communities is central to the success of artists, arts managers, and arts educators. Students explore U.S. cultural policy, law, social values, and market forces affecting the arts and entertainment industry as they develop a theoretical framework and advocacy skills to support arts participation as a fundamental human right.

**Prerequisite:** A minimum grade of C in AMG 1100 or permission of instructor

**Arts in Education Practicum****AMG 3025** / 4 credits / Spring

In this service-learning course, students design, plan, implement, and manage a mentoring program in art education for middle or high school students. Activities include designing and developing a curriculum, creating and curating artwork, and managing and evaluating the program. Includes an eight-week residency at a local middle or high school, culminating with a public presentation of artwork created by the students.

**Prerequisite:** AMG 1100 or permission of instructor**Funding the Arts****AMG 3100** / 4 credits / Every semester

An introduction to fund development for growing and sustaining businesses in the arts. Topics include prospect research, proposal development, special events, corporate sponsorship, capitalization, and internet-based fundraising. Students also examine the history of U.S. arts and cultural philanthropy. Guest speakers and case studies give students an opportunity to apply concepts and techniques to real-world arts organizations.

**Prerequisite:** A minimum grade of C in AMG 1100, and in AMG 2200 or ECO 2085, or permission of instructor**Introduction to Independent Producing****AMG 3150** / 4 credits / Special topic (offered irregularly)

How does someone become an indie filmmaker? Students learn what it takes to produce their own work for film. Topics include building and maintaining healthy collaborations, pitching a script, cultivating investors, casting/staffing, budgeting, marketing, outreach and strategic communications, audience development, distribution, festivals, and crowd-funding platforms. Guest indie producers share their trade secrets for success.

**Prerequisite:** A minimum grade of C in 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:** A minimum grade of C in AMG 1100 or permission of instructor**Managing Artists****AMG 3450** / 3 credits / Every year

Provides students with an understanding of the occupations and career paths associated with managing creative artists, structures and processes in talent management, and strategies for developing and maintaining an artist/manager business relationship. Geared toward students with an interest in launching an agency or working within an existing firm, and toward individual artists with an interest in self-management.

**Prerequisite:** A minimum grade of C in both AMG 1100 and 3170**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, audience development, traditional advertising, digital campaigns, public relations, branding, strategic partnerships, and grassroots initiatives. Using real-world examples and current communication tools, students develop foundational knowledge of the theory and practice of arts marketing.

**Prerequisite:** A minimum grade of C in AMG 1100 or permission of instructor**Marketing for Artists in a Digital Age****AMG 3525** / 4 credits / Fall

To succeed in this digital world, arts and entertainment marketers must be skilled in the use of technologies designed for creating, editing, archiving, and sharing the images, videos, live streams, and audio content consumed across social and traditional platforms. Working in virtual teams, students use innovative mobile apps, develop digital portfolios of unique content, and create original websites to feature their work.

**Prerequisite:** AMG 3520 or 3610, and permission of instructor**Visual Arts Management I****AMG 3535** / 3 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**Visual Arts Management II: Curatorship and Connoisseurship****AMG 3540** / 3 credits / Spring

A close study of important trends in the evolving field of visual arts management and the art market. Students develop curatorial skills for exhibiting and contextualizing artists and their artworks. The problems of the secondary market are also examined, in particular the current crisis in attribution and the problem of forgery.

**Prerequisite:** AMG 3535 and one art history course, or permission of instructor**Business Planning****AMG 3550** / 4 credits / Special topic (offered irregularly)

An introduction to the concept of and processes involved in strategic and business planning for arts organizations. Students review examples of completed plans and work on developing, from initiation to completion, a plan in class.

**Prerequisite:** AMG 1100; ECO 2085 or AMG 2200; AMG 3100 and 3520

### **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.

### **Arts Management Junior Seminar**

**AMG 3880** / 2 credits / Every semester

Prepares students for their senior project by strengthening analytic, writing, and research skills, as they develop an understanding of and proficiency in case-study business analysis. Students define an entity or industry suitable for study, develop strategies for formulating thesis statements and questions, and prepare an outline and bibliography for a case study in arts management.

**Prerequisite:** A minimum grade of C in AMG 1100

### **Arts Management Internship**

**AMG 3995** / 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.

**Prerequisite:** 30 credits, including a minimum grade of C in AMG 1100

### **Thematic and Festival Programming**

**AMG 4150** / 4 credits / Special topic (offered irregularly, Fall)

Individuals are increasingly seeking cultural experiences that are transdisciplinary and thematically constructed. In this course, students explore the curatorial process. How collaborations and partnerships are forged is also examined. In lieu of textbooks, students pay the costs of transportation to New York City for visits to cultural institutions and modest admission fees. The final project consists of designing a festival.

### **Senior Project I and II**

**SPJ 4990 and 4991** / 4 credits (per semester) / Every year

In this yearlong independent study, students conduct research and apply creative and critical thinking to an entity- or industry-based case study of their choice. The senior project provides an opportunity to gain insight into challenges, successes, innovations, and trends affecting the creative industries while enhancing students' career options. Guidelines are available upon request from the faculty coordinator or other members of the arts management faculty.

**Prerequisite:** A minimum grade of C in AMG 3880 or permission of instructor

For updates during 2016–2018, please visit [www.purchase.edu/departments/academicprograms/arts/artsmanagement/courses.aspx](http://www.purchase.edu/departments/academicprograms/arts/artsmanagement/courses.aspx)

## **The Entrepreneurship in the Arts MA Program**

This unique and affordable graduate program is designed for individuals exploring entrepreneurial paths in the arts. With a low student/teacher ratio, students work closely with professional faculty in leadership, finance, marketing, law, and strategy.

The entrepreneurship in the arts MA program addresses a critical need for imaginative and skillful leadership in both the commercial and nonprofit arts sectors in the U.S. and in countries that model the U.S. system. Future arts leaders will need to reinvent and create a new landscape. To do this, they will need a solid foundation in management and leadership skills, but will also need to think, act, and work as entrepreneurs. The goal of this degree program is to enable graduates to identify, imagine, and build enterprises that will create and sustain the arts marketplace of tomorrow.

Examples of these enterprises could include organizations that deliver services, companies that build devices, companies that completely reimagine how the arts interact with society, entities with new organizational structures/business models, and even collectives that foster new ways of thinking about the arts disciplines.

### **Arts Management and Entrepreneurship Faculty (Board of Study)**

Janis Astor del Valle, MFA, Columbia University  
 Emma Balázs, MA, School of the Art Institute of Chicago  
 Lawrence A. Berglas, JD, Pace University School of Law  
 Annmarie Gatti, BA, City College, City University of New York  
 Dawn Gibson-Brehon, MA, University of Wisconsin, Madison  
 Maria Guralnik, MNO, Case Western Reserve University  
 Laura Kaminsky, MA, City College of New York  
 Linda Solomon, MBA, Fordham University  
 Lawrence J. Tamburri, MA, MBA, Arizona State University  
 Jeff Taylor, PhD, Central European University (Hungary)  
 James Undercofler, MM, Yale University

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

For updates during 2016–2018, please visit [www.purchase.edu/departments/academicprograms/arts/artsmanagement/entrepreneurship/](http://www.purchase.edu/departments/academicprograms/arts/artsmanagement/entrepreneurship/)

## The Entrepreneurship in the Arts MA Program: Academic Requirements

Requirements for the graduate major in entrepreneurship in the arts include 10 courses (30 credits) and a 3-credit master's thesis, which may be completed in three semesters of full-time study. Electives in the program may be taken in any semester at no additional cost when attending full-time. Students must earn a minimum 3.0 (B) cumulative GPA at Purchase College. In the final semester, students create a plan for a new business venture in their master's thesis, the capstone experience.

Applicants to this MA program are expected to demonstrate marketing experience, either through undergraduate coursework or in employment, upon entry into the program. Previous experience in accounting, either through coursework or employment, is also desirable.

### First Year: 24 credits

<i>Fall:</i>	<i>12 credits</i>
AMG 5000/Entrepreneurship in the Arts	3 credits
AMG 5020/Fund Development	3 credits
AMG 5030/Finance for the Arts	3 credits
AMG 5050/Strategic Planning and Evaluation	3 credits

<i>Spring:</i>	<i>12 credits</i>
AMG 5010/Leadership and Management Techniques	3 credits
AMG 5040/Seminar in Arts Entrepreneurship	3 credits
AMG 5060/Digital Marketing and the Arts	3 credits
AMG 5080/Interdisciplinary Arts	3 credits

### Second Year: 9 credits

<i>Fall:</i>	<i>9 credits</i>
AMG 5070/Advanced Fund Development	3 credits
AMG 5090/Law and the Arts	3 credits
AMG 5100/Master's Thesis: Enterprise Creation	3 credits

For updates during 2016–2018, please visit [www.purchase.edu/departments/academicprograms/arts/artsmanagement/entrepreneurship/academicrequirements.aspx](http://www.purchase.edu/departments/academicprograms/arts/artsmanagement/entrepreneurship/academicrequirements.aspx)

## The Entrepreneurship in the Arts MA Program: Graduate Courses

### Entrepreneurship in the Arts

**AMG 5000** / 3 credits / Fall

Students explore and shape innovative creative ideas, learn how to develop and mold them into feasible forms, and then build both linear and nonlinear business plans for their new projects and enterprises. Both commercial and nonprofit projects, including socially conscious entity creation, are studied.

### Leadership and Management Techniques

**AMG 5010** / 3 credits / Spring

Students assess their personal management and communication styles and needs and develop skills and strategies to maximize effectiveness. Studies include business models, how to organize a business internally, and how to personally organize for success. Human resources principles and laws, effective negotiations, decision making, and managing change are also covered.

### Fund Development

**AMG 5020** / 3 credits / Fall

A study of both philanthropy for the nonprofit sector and capital formation for commercial entities. Focusing on relationship fundraising and research techniques for identifying prospects, this course also explores the rapidly expanding world of crowdsourcing and digital fundraising.

### Finance for the Arts

**AMG 5030** / 3 credits / Fall

Covers accounting principles, procedures, and internal controls; forecasting, balance-sheet analysis, and budgeting procedures; and financial reporting for both nonprofit and commercial entities.

**Prerequisite:** Proficiency in accounting

### Seminar in Arts Entrepreneurship

**AMG 5040** / 3 credits / Spring

A series of highly successful entrepreneurs from all aspects of the arts, both commercial and nonprofit, and from a variety of art forms, are presented in an interview/interaction format. Students analyze case studies and then develop comparative papers and projects that assist them in shaping their own ideas in entity creation.

**Prerequisite:** AMG 5000

### **Strategic Planning and Evaluation**

**AMG 5050** / 3 credits / Fall

A survey of the theory and practice of planning and evaluation as they relate to arts programs. Topics include the development of critical issues, goals, strategies, outcomes research planning, and protocol development.

### **Digital Marketing and the Arts**

**AMG 5060** / 3 credits / Spring

Using a hands-on approach, this course explores digital marketing campaigns in the arts. Topics include Facebook, Twitter, blogging, microblogging, video and photo sharing, search engine optimization (SEO), mobile/location-based platforms, virtual realities, and social media integration, strategies, and tactics. Viral theories, trends, and case studies are also explored.

### **Advanced Fund Development**

**AMG 5070** / 3 credits / Fall

In this continuation of AMG 5020, additional areas of study include venture capital, planning giving in the nonprofit sector, the use and administration of special events for fundraising, and an understanding of the mechanics and uses of capital and endowment campaigns.

**Prerequisite:** AMG 5020

### **Interdisciplinary Arts**

**AMG 5080** / 3 credits / Spring

Provides students with an understanding of the common bond that art forms share, regardless of the media used (dance, visual art, music, film, performance, etc.), and provides grist for innovation. Identifying common themes, students superimpose these on a variety of media, periods, and genres, creating an original project that demonstrates an understanding of the interconnectedness of cultural production.

### **Law and the Arts**

**AMG 5090** / 3 credits / Fall

Presents legal issues that have an impact on entity creation and maintenance in the arts and culture sectors. Issues include copyright and fair use, contracts, patents and trademarks, employment, ethics, and compliance. Students identify and express an understanding of legal issues in crucial areas of the law that affect arts management, arts professionals, and the arts generally.

### **Master's Thesis: Enterprise Creation**

**AMG 5100** / 3 credits / Fall

Each student creates an entity that demonstrates the readiness and capacity to engage responsibly and creatively in his or her profession. Successful projects are expected to exhibit discernable innovation; thorough and research-grounded testing of market feasibility; and a concomitant business plan that, among its elements, illustrates how capital will be amassed for initial implementation.

**Prerequisite:** AMG 5040

For updates during 2016–2018, please visit [www.purchase.edu/departments/academicprograms/arts/artsmanagement/entrepreneurship/courses.aspx](http://www.purchase.edu/departments/academicprograms/arts/artsmanagement/entrepreneurship/courses.aspx).

## **Conservatory of Dance**

The Conservatory of Dance at Purchase College offers a [BFA program](#) that prepare students for careers in the professional dance world. The BFA 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 BFA 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 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 dance studios, state-of-the-art Pilates studio, 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 BFA 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. International students living outside the continental U.S. may audition by DVD or YouTube link. For additional information, updates, and audition

schedules during 2016–2018, please visit the [Admissions](#) section on the conservatory's website ([www.purchase.edu/departments/academicprograms/arts/dance/danceadmissions.aspx](http://www.purchase.edu/departments/academicprograms/arts/dance/danceadmissions.aspx)).

### 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, Batsheva Ensemble, Aszure Barton & Artists, Bill T. Jones/Arnie Zane Dance Company, Ballet Hispanico of New York, Ballet Austin, Atlanta Ballet, AIM/Abraham in Motion, Mark Morris Dance Group, Gallim Dance, Complexions Contemporary Ballet, Dance Theater of Harlem, 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, Kyle Abraham, Sidra Bell, Doug Elkins, 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

Nellie van Bommel, MFA, DEA, *Interim Director, Conservatory of Dance*

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For updates during 2016–2018, please visit [www.purchase.edu/dance](http://www.purchase.edu/dance).

## The Dance BFA 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 BFA 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 BFA 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.

### BFA Concentrations

Students earn a BFA 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 BFA 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 BFA students in the Conservatory of Dance) performs major concerts in the Performing Arts Center; in student and faculty concerts in the Dance Theatre Lab; and on tour in New York City, New York State, and abroad. They also participate in special performances for children and at lecture/demonstrations. The program culminates in the senior project, for which each senior performs a repertory piece and co-produces a concert as requirements for graduation.

Repertory for the Purchase Dance Company's major concerts and tours has included George Balanchine's *Serenade*, *Valse Fantaisie*, *The Four Temperaments*, and *Tarantella*; Merce Cunningham's *Changing Steps*, *Duets*, and *Septet*; Martha Graham's *Chronicle*; Jose Limón's *A Choreographic Offering*; 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*; Aszure Barton's *Over/Come*; Lar Lubovitch's *Dvorak Serenade*; Kenneth MacMillan's *Pas de Deux from Concerto*; Cynthia Gregory's *Solo*; Lester Horton's *Beloved*; Twyla Tharp's *Sweet Fields*; Bill T. Jones' *D-Man in the Waters*; Dianne McIntyre's *Lyric Fire*; Doug Varone's *Strict Love*, *Possession*, *Lux*, and *Rise*; Kyle Abraham's *Counterpoint*; Stephen Petronio's *Lareigne*; Lin Hwai Min's *Crossing the Black Water*; and frequent productions of the *Nutcracker*, as well as work created for the Purchase Dance Company by Shen Wei, Matthew Neenan, Ori Flomin, Nicole Fonte, Loni Landon, Gregory Dolbashian, Jessica Lang, Claire Porter, Luca Veggetti, Shen Wei, Stanton Welch, Lauri Stallings, Helen Pickett, Pam Tanowitz, Robert Hill, Kimberly Bartosik, Alexandra Beller, Adam Barruch and Shannon Gillen, and works 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**

Students receive advanced-level training in classical 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. Classes are taught on progressive levels of technical proficiency. In addition, there are partnering, pointe/variation, men's classes, and concert repertory, which further develop specific skills required of the classically trained dancer.

### **Modern**

Classical modern and 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, improvisation and contact improvisation, the repertory of classic and current choreography, and collaboration with artists in other disciplines.

### **Dance Composition**

The creative process of choreography is studied through a three-year program in dance composition preceded by one year of improvisation. Juniors present choreographic projects in preparation for their senior projects the following year. The program culminates in fully produced senior projects in composition, performed in the Dance Theatre Lab as a requirement for graduation. Student choreography is auditioned for student concerts, student/faculty concerts, and lecture/demonstrations.

### **Music**

The Conservatory of Dance has a strong commitment to the musical training of its students. This is reflected in the curriculum, which includes a historical survey of musical resources and courses that explore the shared elements of temporal arts (meter, tempo, rhythm, dynamics, texture, phrase, form, etc.), coaching for musicality, and score reading, together with extensive listening and analysis. Students receive hands-on percussion/rhythmic training and investigate the long relationship between music and dance history.

### **Dance History**

In addition to training in technique and composition, students study the history of dance as an evolving form. Eight credits of dance history are a requirement for graduation. These 8 credits may count toward the liberal arts requirement (30 credits minimum) for the BFA.

### **Somatics**

Students supplement their movement practices with courses in somatics designed to heighten their strength, stability, muscular balance, connection to breath, and neuromuscular connectivity. All students begin with a course in Pilates and can complete their remaining somatics requirements in Alexander Technique, Pilates, yoga, massage, and Continuum.

### **Anatomy**

A course in anatomy helps students understand the biomechanical functioning of the dancing body. Students investigate the skeletal structure, muscles, tendons, and ligaments; movement range in joints; and injury care, cure, and prevention through the principles of Swedish massage.

### **Electives**

Students' schedules are rounded out with a wide variety of elective courses, allowing them to expand their knowledge of the diversity of the art form. Elective courses vary and may include dance styles (Gaga, musical theatre, West African, jazz, text and movement, etc.), acting, and "Your Brain on Art."

For updates during 2016–2018, please visit

[www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/bachelorprogramdescription.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/bachelorprogramdescription.aspx)

## **BFA 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 and Participation in Senior Project.
- 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.

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 1655 and 1665/Men's Class/Variation and/or  
DPB 1800 and 1820/Special Ballet Technique: First Year and/or  
DPM 1800 and 1820/Special Modern Technique: First Year
4. DPB 1600 and 1610/Ballet Partnering I
5. DPC 1010 and 1020/Improvisation/Composition I

6. DPD 1030/Dance Freshman Seminar
7. DPD 1250/Anatomy for Dancers
8. DPD 1650 and 1660/Music I
9. DPD 1710 and 1720/Dance Production I
10. DPM —/Modern Dance Technique, according to level
11. DPM 1550/Somatic Practice for Dancers

### Sophomore Year

1. DPB —/Ballet Technique, according to level
2. DPB 1600 and 1610/Ballet Partnering I
3. DPB 1655 and 1665/Men's Class/Variation and/or  
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
4. DPC 2010 and 2020/Modern Composition II
5. DPD 2060 and 2070/Western Dance History I and II
6. DPD 2650 and 2660/Music II
7. DPM —/Modern Dance Technique, according to level
8. DPM 1330 and 1331/Contact Improvisation
9. DPM 1550/Somatic Practice for Dancers

### 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
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 or  
DPB 4600 or 4610/Ballet Partnering II

### 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
4. DPC 4990/Senior Project
5. DPM —/Modern Dance Technique, according to level

### Notes:

1. All men must register for men's class (DPB 1655 and 1665) in at least the first two years (four semesters) of study and for ballet partnering (DPB 1600, 1610, 4600, and 4610) in at least the first three years (six semesters) of study.
2. All men must complete at least two semesters of modern partnering (DPM 1510 and 1520).
3. All women must complete at least four semesters of either modern partnering (DPM 1510 and 1520) or ballet partnering (DPB 1600, 1610, 4600, and 4610).
4. All women in the ballet concentration must take Advanced Pointe (DPB 1400, 3530, 3540) every semester, in addition to the four semesters of partnering.

For updates during 2016–2018, please visit

[www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFA/AcademicRequirements\\_Performance.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFA/AcademicRequirements_Performance.aspx).

## BFA in Dance: Ballet Concentration

At the end of the freshman year, the ballet faculty invites students who, in their judgment, demonstrate potential for a career in classical ballet to join the ballet concentration. Once students have been invited to join the ballet concentration, they may accept or decline. Students may also request to be considered as candidates for the ballet concentration in the spring of their freshman year.

Students in the ballet concentration take at least six ballet classes a week, in addition to pointe/variation and ballet partnering classes. They also audition for all ballet repertory and should qualify for Ballet Technique IV in their final two years. The senior project must be in ballet.

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 and partnering each semester
4. qualify for Ballet Technique IV in their final two years
5. maintain a minimum grade of B in all ballet technique, pointe, and ballet partnering courses, and in their modern technique courses

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.

For updates during 2016–2018, please visit

[www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFA/AcademicRequirements-Ballet.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFA/AcademicRequirements-Ballet.aspx).

## BFA in Dance: Composition Concentration

### Application 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. Students must have completed two semesters of Improvisation/Composition I and the first semester of Composition II, each with a minimum grade of B+. A student who has a grade lower than a B+ or an Incomplete in Improvisation/Composition I or Composition II, or who is on professional probation, is not eligible for the composition concentration.
3. Students must notify their composition teacher during the second semester of Composition II of their intention to apply for composition concentration.

### Application Process

1. The student writes a letter explaining why he or she wishes to pursue the composition concentration, attaches his or her transcripts, and submits the letter and attached transcripts to the administrative assistant in the Conservatory of Dance main office by the end of the first week of the spring semester.
2. The administrative assistant distributes these applications to the Composition Committee, which is composed of all members of the composition and improvisation faculty and the conservatory director.
3. The committee evaluates the applications and sends recommendations to the board of study.
4. Within two weeks of the application submission, the committee will inform students of its provisional decision.

### Audition Process

1. At the end of February, the Composition Committee views a preliminary showing by sophomores of a piece for three to five dancers, 3 to 5 minutes in length, with music advised by the composition teacher.
2. A student who has been provisionally accepted for the composition concentration presents a second audition piece in May. 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. The student and composition teacher determine the music. The committee and two additional board-of-study representatives view this audition piece.
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 composition concentration must:

1. remain with their original academic advisor.
2. complete one summer composition workshop, and audit one semester of another composition teacher's course in the conservatory; or audit two semesters of another composition teacher's courses in the conservatory.  
*All workshops must be approved by the Composition Committee.*
3. 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.)
4. complete a one-semester course in art history, and/or a one-semester course in aesthetics or another art history course, as advised by the composition teacher and Composition Committee.
5. complete one year of level III or IV ballet or modern technique and 2 credits of repertory as a minimum requirement for graduation. In their senior year, students in the composition concentration might elect to take only one technique class a day on Mondays, Tuesday, and Thursdays.

### Junior Year

Each student prepares a showing for the Composition Committee and two additional board-of-study representatives, consisting of:

1. a work determined by the student and the composition teacher and/or Composition Committee and designed to challenge the student's talents

2. a junior composition project, following the Junior Composition Showing Guidelines

These two projects are shown during the Junior Project Showing, which usually takes place during the third week in March.

### Senior Year

- The student's mentor for the senior project must be a member of the composition faculty.
- The student choreographs three works that include the following:
  1. a dance with the same requirements as those outlined for the senior choreographic project
  2. a visual art or multimedia collaboration
  3. a project designed by the student in consultation with the composition teacher and/or Composition Committee
- In consultation with her or his composition teacher and mentor, the student chooses to show two of these three works during a senior project weekend shared with other seniors. The combined total length of works shown is 20 minutes maximum.

Additional choreographic challenges that might be assigned to the student by the composition teacher and/or Composition Committee would be tailored to further enrich and deepen the student's developing artistry.

For updates during 2016–2018, please visit

[www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFA/AcademicRequirements-Composition.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFA/AcademicRequirements-Composition.aspx).

## BFA in Dance: Dance Production Concentration

Students must meet all [general degree requirements](#) and 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 1075/Collaborative Video for Choreography
4. DPD 3900/Independent Study in Dance Production (two semesters)
5. DPC 4990/Senior Project (with production/stage management emphasis)

Any changes in concentration must be approved by the Dance Board of Study.

For updates during 2016–2018, please visit

[www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFA/AcademicRequirements-Production.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFA/AcademicRequirements-Production.aspx).

## Undergraduate Dance Courses: Ballet

### Ballet Vocabulary

**DPB 1000** / 1 credit / Spring

A lecture course focusing on the knowledge of ballet nomenclature.

### Ballet Technique I

**DPB 1010** (Fall) and **1020** (Spring) / 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.

### **Ballet Theory**

**DPB 1030** (Fall) and **1040** (Spring)

1 credit (per semester) / Special topic (offered irregularly)

Emphasis on the basic techniques of classical ballet.

### **Introduction to Ballet**

**DPB 1060** / 1.5 credits / Every semester

Classical ballet course designed especially for students in all disciplines.

### **Intermediate Ballet**

**DPB 1080** / 1.5 credits / Every semester

Intermediate-level course in classical ballet, designed especially for students in all disciplines.

### **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 I (Pas de Deux)**

**DPB 1600** (Fall) and **1610** (Spring) / .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*. Focuses on reinforcing the basics of classical partnering (adagio, pirouettes, lifts, and grand allegro) and partnerships.

Segments of choreography of classical *pas de deux* from the repertoire are taught.

### **Men's Class/Variation**

**DPB 1655** (Fall) and **1665** (Spring) / 1 credit (per semester) / Every year

A year-long class focusing on pirouettes, jumps, tour en l'air, petit allegro, grand allegro, virtuoso steps, and the musical quality of male variations in dance.

### **Special Ballet Technique: First Year**

**DPB 1800** (Fall) and **1820** (Spring) / 1 credit (per semester) / Every year

Classical ballet technique class for freshman dance majors.

### **Ballet Technique II**

**DPB 2010** (Fall) and **2020** (Spring) / 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.

### **Ballet Technique III**

**DPB 3010** (Fall) and **3020** (Spring) / 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.

### **Purchase Dance Company**

**DPB 3055** / Variable credits / Every year

Students participate in the process of rehearsing a ballet work to be performed at the Performing Arts Center, on tour, or in the Dance Theatre Lab. In a practical application of technique, students are required to analyze movement vocabulary and adapt general principles to specific movement challenges. They also engage in various professional models of creating, rehearsing, and performing: learning material taught by the choreographer, altering or inflecting material as directed, and responding to creative assignments. Students practice receiving and/or participating in critical feedback and are guided in understanding the individual performer's responsibility in achieving the success of the whole work. *Also offered as DPM 3055.*

### **Ballet Technique: Advanced Pointe I**

**DPB 3530** (Fall) and **3535** (Spring) / 1 credit (per semester) / Every year

A continuation of DPB 1400. Audition required.

### **Ballet Technique: Advanced Pointe II/Variation**

**DPB 3540** (Fall) and **3545** (Spring) / 1 credit (per semester) / Every year

A continuation of DPB 3530 and 3535. Audition required.

**Prerequisite:** DPB 3535

### **Special Ballet Technique**

**DPB 3800** (Fall) and **3820** (Spring) / 1 credit (per semester) / Every year

Classical ballet technique class.

### **Ballet Technique IV**

**DPB 4010** (Fall) and **4020** (Spring)

1.5 credits (per semester) / Special topic (offered irregularly)

A year-long technique class. Placement audition required, placement by faculty.

### **Ballet Partnering II**

**DPB 4600** (Fall) and **4610** (Spring) / .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** (Fall) and **4630** (Spring)

.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.

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFAcourses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFAcourses.aspx).

## **Undergraduate Dance Courses: Composition**

### **Improvisation/Composition I**

**DPC 1010** (Fall) and **1020** (Spring) / 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.*

### **Pilates I**

**DPC 1300** (Fall) and **1350** (Spring) / .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.*

### **Pilates II**

**DPC 1310** (Fall) and **1360** (Spring)

.5 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.*

### **Modern Composition II**

**DPC 2010** (Fall) and **2020** (Spring) / 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. Students are introduced and encouraged to investigate processes in dance making and the craft of choreography. They explore dance ideas through in-class improvisations and compositional tasks leading to the development of dance studies. These choreographic studies are presented in class at progressive stages of development. Feedback sessions, discussions, lectures, readings, critical analysis, and journaling enrich the students' understanding of the creative process and the range of approaches explored, and develop their observation and critiquing skills.

**Prerequisite:** DPC 1010 and 1020

### **Advanced Improvisation**

**DPC 2200** (Fall) and **2210** (Spring)

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.*

**Prerequisite:** DPC 1010 and 1020

### **Modern Composition III**

**DPC 3010** (Fall) and **3020** (Spring) / 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.*

**Prerequisite:** DPC 2010 and 2020

### **Modern Composition IV**

**DPC 4010** (Fall) and **4020** (Spring) / 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. Class discussions include an exploration of other art forms (film, video, opera, musical theatre) and their relationship to choreography.

**Prerequisite:** DPC 3010 and 3020

### **Participation in Senior Project**

**DPC 4890** / 1 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.

**Senior Project I and II**

DPC 4990 and 4991 / 3 credits (per semester) / Every year

**Performance Concentrations:**

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, professional photo, and paper summarizing the project are required. Consult the *Senior Project Guidelines* booklet for details.

**Composition Concentration:**

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, professional photo, and paper summarizing the project are required. Consult the *Senior Project Guidelines* booklet for details.

**Dance Production Concentration:**

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.

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFAcourses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFAcourses.aspx).

**Undergraduate Dance Courses: General Dance****Dance Freshman Seminar**

DPD 1030 / 1 credit / Fall

Freshmen dance majors are given an orientation to the campus and its services, such as health, counseling, and the library, and to the professional dance world. Includes an introduction to the resources and performance spaces in New York City, one of the major dance capitals of the world.

**Hip-Hop**

DPD 1060 / 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."

**Collaborative Video for Choreography**

DPD 1075 / 2 credits / Every semester

The first semester offers a foundation for video production with movement; the second semester expands on the basics to explore experimental applications. In this combined lab and lecture course, an emphasis is placed on project-based learning.

**The Best of 20th- and 21st-Century Dance**

DPD 1110 / 3 credits / Every semester

An introduction to major choreographers of the 20th and 21st century with a focus on Western theatrical dance. Original source readings, videos, and discussions reveal dance as an art form imbued with personal aesthetics and influenced by broader sociopolitical contexts. Subject matter includes modernism, postmodernism, and contemporary practice.

**Special Topics in Dance: Visiting Scholar**

DPD 1130 / 1.5 credits / Every semester

An introduction to traditional and contemporary international dance, presented by a visiting scholar. Topics change annually.

**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.

**Costumes for Dancers**

DPD 1350 and 3350 / 2 credits (per semester) / Every semester

Covers basic costume construction techniques and design principles, with a focus on understanding the challenges of designing costumes for dance.

**Music I**

DPD 1650 (Fall) and 1660 (Spring)

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 (Fall) and 1665 (Spring)

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).

**Dance Production I****DPD 1710** (Fall) and **1720** (Spring) / 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.*

**Acting****DPD 1850** / 1 credit / Special topic (offered irregularly)

An introduction to the core elements of the actor's craft with the goal of developing sensitivity, awareness, and spontaneity on stage. Awareness of the body, voice, mind, and soul is heightened through improvisations, exercises, monologues, nontextual and scene work, and in-class performances. This course builds on the dancers' work of physical articulation and incorporates a deep attention to psychological intention, character, and emotion. *No previous experience required; open to students in other disciplines.*

**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.*

**Music II****DPD 2650** (Fall) and **2660** (Spring) / 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**Your Brain on Art: Explorations in Neuroaesthetics****DPD 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.

**20th- and 21st-Century Performance****DPD 3330** (Fall) and **3331** (Spring) / 2 credits (per semester) / Every year

A year-long overview of the development of Western theatrical dance from the early 20th century to the present day. The interdependent relationship between dance and society is revealed as students examine dance as a phenomenon that shapes and is shaped by history, culture, politics, religion, artistry, and aesthetics. Periods and topics covered include modernism, postmodernism, and contemporary practice. DPD 3330 focuses on American choreographers; DPD 3331 features a global perspective.

**Prerequisite:** DPD 2060 and 2070**Costumes for Dancers****DPD 3350** Refer to [DPD 1350](#) and [3350](#) for description.**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.

**Prerequisite:** DPD 2650 and 2660, or one year of music history**Junior Project****DPD 3880** / 1 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****DPD 3997** / Variable credits / Every semester

Independent studies designed to develop skills in lighting, stage management, rehearsal direction, etc. *Open to students in other disciplines.*

**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.

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFAcourses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFAcourses.aspx).

**Undergraduate Dance Courses: Modern**

**Jazz Dance****DPM 1002** / 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.

**Modern Dance Technique I****DPM 1010** (Fall) and **1020** (Spring) / 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.

**Introduction to Modern Dance****DPM 1060** / 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.

**Intermediate Modern****DPM 1070** / 1.5 credits / Every semester

Intermediate-level course in modern dance, designed especially for students in all disciplines.

**Prerequisite:** DPM 1060 or permission of instructor**Introduction to Improvisation****DPM 1090** / 1.5 credits / Special topic (offered irregularly)An introduction to improvisation in movement, exploring the creative process as it is alive within the moving body. Students should come with a desire to move, an open mind, and willingness to explore. *Open to all levels of ability; no previous dance experience is necessary.***Contact Improvisation****DPM 1330** (Fall) and **1331** (Spring) / .5 credit (per semester) / Every year

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.

**Dance Styles****DPM 1350** and **3350** / .5 credit (per semester) / Every semester

Focuses on training performers in various movement styles, including musical theatre, Gaga, West African, jazz, and text and movement.

**Modern Partnering****DPM 1510** (Fall) and **1520** (Spring) / .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** (Fall) and **1820** (Spring) / 1 credit (per semester) / Every year

Class in modern/contemporary dance technique for freshman dance majors.

**Modern Dance Technique II****DPM 2010** (Fall) and **2020** (Spring) / 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.

**Modern Dance Technique III****DPM 3010** (Fall) and **3020** (Spring) / 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.

**Modern Repertory****DPM 3050** (Fall) and **3060** (Spring) / .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](#) for description.

**Dance Styles**

**DPM 3350** Refer to [DPM 1350 and 3350](#) for description.

**Special Modern Technique: Upper Level**

**DPM 3800** (Fall) and **3820** (Spring) / 1 credit (per semester) / Every year  
Class in modern/contemporary dance technique.

**Modern Dance Technique IV**

**DPM 4010** (Fall) and **4020** (Spring)

1.5 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 BFA dance performance students.

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFAcourses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/BFAcourses.aspx).

## Arts Open Access: Dance Courses Open to Students in Other Disciplines

Several courses offered by the Conservatory of Dance are open to students in other disciplines. These are noted as Arts Open Access in the **myHeliotrope** course search each semester. The following are examples of courses that have been offered under Arts Open Access.

**Note:** There are also undergraduate courses in the dance BFA curriculum that are open to students in other disciplines with permission of instructor, when noted in the description.

**Ballet:**

Refer to [Ballet](#) for the following descriptions.

DPB 1060/Introduction to Ballet

DPB 1080/Intermediate Ballet

**General Dance:**

Refer to [General Dance](#) for the following descriptions.

DPD 1060/Hip-Hop

DPD 1110/The Best of 20th- and 21st-Century Dance

DPD 1130/Special Topics in Dance: Visiting Scholar

DPD 1655 and 1665/Topics in Music

DPD 2060 and 2070/Western Dance History I

DPD 3280/Your Brain on Art: Explorations in Neuroaesthetics

DPD 3650/Music III

**Modern:**

Refer to [Modern](#) for the following descriptions.

DPM 1002/Jazz Dance

DPM 1060/Introduction to Modern Dance

DPM 1090/Introduction to Improvisation

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/SOAcourses.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Dance/SOAcourses.aspx).

## Conservatory of Music

The Conservatory of Music prepares its students for the musical world of the 21st century. Through a comprehensive education with the finest professional musicians and music educators, students develop the applied skills needed to succeed in the rapidly developing musical world. The conservatory offers undergraduate and graduate degree programs in the areas of classical music, jazz, and music and technology, plus postbaccalaureate performers certificates and post-master's artist diplomas.

A conservatory is a place of tradition, and the commitment and focus required of students who enter a conservatory remains consistent. But the music professions have evolved dramatically during the last few decades. To succeed today, musicians 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 Performing Arts Center, the Conservatory of Music presents a series of master classes and open rehearsals by these artists for the benefit of music students.

### Alumni

Purchase graduates make their livings as professional musicians, performing with such groups as 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 such prestigious schools as the Juilliard School, the Curtis Institute of Music, and Yale University.

### Administration

James Undercofler, MM, *Interim Director, Conservatory of Music*

For additional information and updates during 2016–2018, please visit [www.purchase.edu/music](http://www.purchase.edu/music).

## Conservatory of Music: Facilities

### The Music Building

The Music Building is an outstanding facility for practice, rehearsal, recording, and classroom study. It offers a variety of large, acoustically isolated rehearsal and performance spaces, including a 198-seat Choral Hall and a 280-seat Recital Hall; 72 practice rooms and teaching studios; and digital recording studios, two fully equipped MIDI sequencing rooms, and two state-of-the-art hard-disk digital assembly studios.

### The Performing Arts Center

One of the finest facilities on any East Coast college campus, the [Performing Arts Center](#) (PAC), is located adjacent to the Music Building and is available for the conservatory's activities. The PAC has four professional performance spaces and one of the largest portable Flentrop tracker organs in the world.

### The conservatory's inventory of instruments includes:

- Steinway B, D, L, and M performance pianos, plus approximately 102 other Steinway Grand pianos located in classrooms, studios, and practice rooms
- Franco-Flemish double and two doubles by Eric Herz
- 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 2016–2018, please visit [Facilities](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/facilities.aspx) (~~[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 seven digital recording studios. Additional recording facilities include the Recital Hall, a 15-station digital piano lab, and two “smart” classrooms. 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 equipped with industry-standard digital audio workstations and peripherals and are kept up to date with the latest from Avid, Ableton, Waves, etc.

For more detailed information and updates during 2016–2018, please visit [Recording Facilities](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/recordingfacilities.aspx) (~~[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](http://Slideroom) ([purchase.slideroom.com](http://purchase.slideroom.com)).

- **Undergraduate**  
There is a \$57 nonrefundable undergraduate audition fee, which is subject to annual increases approved by the State University of New York, plus a \$5 Slideroom fee. Undergraduate 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.
- **Graduate**  
Graduate students must submit both their application for admission and their audition portfolio online at Slideroom. There is a

\$142 nonrefundable fee, which consists of the audition fee (\$57), graduate application fee (\$75), and Slideroom fee (\$10).

### 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 via email 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 2016–2018 on the nonrefundable fees
3. specific audition requirements by major or area of study, including technical requirements for prescreening materials

## The Bachelor of Music Program

Undergraduate majors in the Conservatory of Music lead to the Bachelor of Music (MusB) 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

#### Classical Music:

*Performance–Instrumental:*

Areas of concentration:

- Strings (includes harp)
  - Piano
  - Brass
  - Percussion
  - Woodwinds
  - Classical Guitar
- Performance: Voice and Opera Studies*  
*Composition*

#### Jazz:

*Performance: Jazz Studies*

#### Music and Technology:

Studio Composition  
Studio Production

The undergraduate curriculum 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 major. All students present junior and senior recitals. Music from all eras and traditions is performed, and there are many opportunities to perform.

The collegewide [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 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/programs.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/programs.aspx).

## 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 \$57 nonrefundable audition fee, which is subject to annual increases approved by the State University of New York, plus a \$5 Slideroom fee.

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.

### Required Course Fee and Performance Lab Fee

Students minoring in music are charged the course fee (\$1,219.87 per semester) to cover [private-study lessons and master classes](#), as well as a performance lab fee (\$37 per semester). Please note that these fees are subject to annual increases. For a detailed explanation of each fee, please refer to [Fee Adjustments and Explanation](#) on the Student Financial Services website ([www.purchase.edu/departments/enrollmentservices/financialservices/ebill/explanationoffees.aspx](http://www.purchase.edu/departments/enrollmentservices/financialservices/ebill/explanationoffees.aspx)).

Updates on fees during 2016–2018 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.

### Information for Music Majors

Students majoring in a Conservatory of Music program may not minor in another area of music. However, they may (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 course fee if they take secondary lessons.

For additional information and updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/musicminor.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/musicminor.aspx).

## The Master of Music Program

Graduate studies in the Conservatory of Music lead to the Master of Music (MM) 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 MFA.) With a small and selective enrollment, the MM program is rigorous and delivers a measure of faculty mentoring that few conservatories can match.

### Master of Music (MM): Areas of Study

#### Classical Music:

*Performance—Instrumental:*

Areas of concentration:

- [Strings](#) (includes harp)
- [Piano](#)
- [Brass](#)
- [Percussion](#)
- [Woodwinds](#)
- [Classical Guitar](#)

*Performance: [Voice and Opera Studies](#)*

*[Composition](#)*

#### Jazz:

*Performance: [Jazz Studies](#)*

#### Music and Technology:

*[Studio Composition](#)*

The MM program is an intensive two-year course of study (42 credits, except voice/opera studies, which requires 45 credits). Students pursuing this degree take private study, music theory and history, and courses specific to their area of study and must maintain at least a 3.0 (B) cumulative GPA. Master's degree candidates present their work in recitals (one recital in voice/opera studies, two recitals in all other areas of study).

Our faculty members are artists whose work can be heard in renowned recordings and in performances on the world's most important stages. Our connection with the [Performing Arts Center](#) affords students the opportunity for transformative master classes with guest artists. Expanded programs are tailored to the needs of our international students.

For updates during 2016–2018, 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 (MM) degree should the candidate so desire in the future. Once an MM is earned, a student may apply for the Artist Diploma program.

## Areas of Study and Requirements

### Classical Music:

- [Brass](#)
- [Percussion](#)
- [Strings | Harp](#)
- [Woodwinds](#)
- [Classical Guitar](#)
- [Piano](#)
- [Opera Studies](#)

### Jazz: [Jazz Studies](#)

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For updates during 2016–2018, 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 MPE 4350, with permission of the director of the Conservatory of Music.

### Required Course Fee

There is a required course fee (\$1,219.87 per semester) for these private-study lessons and master classes. Please note that this fee is subject to annual increases. Updates on the applied music fee during 2016–18 may 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.

### 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/Studio Composition Master Class
- MCO 4125/Studio 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 4300/Private Study: Voice  
 MPE 4310/Private Study: Jazz Bass  
 MPE 4350/Private Study: For students in other disciplines  
 MPE 4400/Private Study: Conducting  
 MPE 4800/Private Study: Jazz Saxophone  
 MPE 4810/Private Study: Jazz Trumpet  
 MPE 4820/Private Study: Jazz Trombone  
 MPE 4830/Private Study: Jazz Guitar  
 MPE 4850/Private Study: Jazz Drums  
 MPE 4860/Private Study: Jazz Percussion  
 MPE 4870/Private Study: Jazz Piano  
 MPE 4880/Private Study: Jazz Voice

#### Graduate (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 5300/Private Study: Voice  
 MPE 5310/Private Study: Jazz Bass  
 MPE 5330/Private Study: Saxophone  
 MPE 5370/Private Study: Piano  
 MPE 5400/Private Study: Conducting  
 MPE 5800/Private Study: Jazz Saxophone  
 MPE 5810/Private Study: Jazz Trumpet  
 MPE 5820/Private Study: Jazz Trombone  
 MPE 5830/Private Study: Jazz Guitar  
 MPE 5850/Private Study: Jazz Drums  
 MPE 5860/Private Study: Jazz Percussion  
 MPE 5870/Private Study: Jazz Piano  
 MPE 5880/Private Study: Jazz Voice

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For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/private\\_lessons.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/private_lessons.aspx).

## 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.

#### String Faculty

Deborah Buck, MM, University of Southern California (violin)  
 Timothy Cobb, BM, Curtis Institute of Music (bass)  
 Danielle Farina, BM, Curtis Institute of Music (viola)  
 Julia Lichten, MM, New England Conservatory of Music (cello)

Beatriz Martin-Ruiz, Performance Diploma and Artist Diploma, Real Conservatorio Superior de Musica, Madrid (harp)  
 Carmit Rinehart Zori, BM, Curtis Institute of Music (violin)

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

For additional information and updates during 2016–2018, please visit  
[www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/).

## Bachelor of Music in Performance: Strings Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in strings must complete the following conservatory requirements (103 credits). Of the 103 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the 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	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	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MPE 0200/Freshman Classical Jury	0 credit

### Sophomore Year: 31 credits

<i>Fall:</i>	<i>15.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MPE 2010/Keyboard Studies III	1 credit
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits
MTH 2510/Survey of Music History I	3 credits

<i>Spring:</i>	<i>15.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MPE 2020/Keyboard Studies IV	1 credit
MTH 2420/Solfège IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Classical Jury	0 credit

### Junior Year: 28 credits

<i>Fall:</i>	<i>13.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits

MTH —/Music history elective	2 credits
<i>Spring:</i>	
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MTH —/Music history elective	2 credits
MPE 3991/Junior Recital: Classical	1 credit

**Senior Year: 19 credits**

<i>Fall:</i>	
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MTH —/Music history elective	2 credits
<i>Spring:</i>	
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1240/String Performance Class	1 credit
MPE 4991/Senior Recital: Classical	1 credit

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/bm.aspx).

## Bachelor of Music in Performance: Harp Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in harp must complete the following conservatory requirements (103 credits). Of the 103 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

**Freshman Year: 25 credits**

<i>Fall:</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
MUS 1250/Chorus or MPE —/Ensemble elective	2 credits
<i>Spring:</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
MUS 1250/Chorus or MPE —/Ensemble elective	2 credits
MPE 0200/Freshman Classical Jury	0 credit

**Sophomore Year: 31 credits**

<i>Fall:</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
MTH 2510/Survey of Music History I	3 credits
MUS 1250/Chorus or MPE —/Ensemble elective	2 credits

<i>Spring:</i>	<i>15.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1420/Harp Performance Class	1 credit
MPE 2020/Keyboard Studies IV	1 credit
MTH 2420/Solfège IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MUS 1250/Chorus or MPE —/Ensemble elective	2 credits
MPE 0300/Sophomore Classical Jury	0 credit

**Junior Year: 28 credits**

<i>Fall:</i>	<i>13.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1420/Harp Performance Class	1 credit
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
MTH —/Music history elective	2 credits

<i>Spring:</i>	<i>14.5 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1420/Harp Performance Class	1 credit
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MTH —/Music history elective	2 credits
MPE 3991/Junior Recital: Classical	1 credit

**Senior Year: 19 credits**

<i>Fall:</i>	<i>10 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1420/Harp Performance Class	1 credit
MTH —/Music history elective	2 credits

<i>Spring:</i>	<i>9 credits</i>
MPE 4200/Private Study: Harp	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1420/Harp Performance Class	1 credit
MPE 4991/Senior Recital: Classical	1 credit

For updates during 2016–2018, please visit [www.purchase.edu/  
departments/AcademicPrograms/Arts/music/strings/bm2.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/strings/bm2.aspx).

## MM Concentration in String Performance: Academic Requirements

Graduate music majors who concentrate in strings must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5565.

**First Year: 21 credits**

<i>Fall:</i>	<i>10 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 5440/String Performance Class	1 credit
MTH 5000/Research and Writing for the Modern Musician	2 credits
<i>Spring:</i>	<i>11 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 5440/String Performance Class	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital: Classical	1 credit

**Second Year: 21 credits**

<i>Fall:</i>	<i>10 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 5440/String Performance Class	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
<i>Spring:</i>	<i>11 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 5440/String Performance Class	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital: Classical	1 credit

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/mm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/mm.aspx).

## MM Concentration in Harp Performance: Academic Requirements

Graduate music majors who concentrate in harp must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5565.

**First Year: 21 credits**

<i>Fall:</i>	<i>10 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
MPE 5420/Harp Performance Class	1 credit
MTH 5000/Research and Writing for the Modern Musician	2 credits
<i>Spring:</i>	<i>11 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
MPE 5420/Harp Performance Class	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital: Classical	1 credit

**Second Year: 21 credits**

<i>Fall:</i>	<i>10 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
MPE 5420/Harp Performance Class	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
<i>Spring:</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
MPE 5420/Harp Performance Class	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital: Classical	1 credit

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/mm2.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Strings/mm2.aspx).

## 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>	
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>	
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

### Second Year: 18 credits

<i>Fall:</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>	
MPE 5 —/Private Study: Instrument	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

For updates during 2016–2018, 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>	
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> <b>9 credits</b>	
MPE 5190/Private Study: Harp	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

**Second Year: 18 credits**

<i>Fall:</i> <b>9 credits</b>	
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> <b>9 credits</b>	
MPE 5190/Private Study: Harp	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5201/Symphony Orchestra	2 credits
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

For updates during 2016–2018, 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. 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.

Students regularly perform solo recitals in the conservatory's Recital Hall, which has superb acoustics, two Steinway concert grands, and a Bosendorfer Imperial Grand. The piano program presents four recitals each year, two at the Recital Hall and two at the Performing Arts Center on campus. Students are selected to perform in these recitals by the faculty. 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.

**Piano Faculty**

Stephanie Brown, BM, The Juilliard School  
Mina Kim, MM, Artist Diploma, Purchase College  
Paul Ostrovsky, MM, Moscow State Conservatory of Music

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

For additional information and updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/)

## Bachelor of Music in Performance: Piano Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in piano must complete the following conservatory requirements (98 credits). Of the 98 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

**Freshman Year: 26 credits**

<i>Fall:</i> <b>12.5 credits</b>	
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1850/Sight Reading Workshop	1 credit
MTH 1010/Music Theory I	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 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1480/Piano Performance Class	1 credit
MPE 1850/Sight Reading Workshop	1 credit
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MPE 0200/Freshman Classical Jury	0 credit

**Sophomore Year: 23 credits**

<i>Fall:</i>	<i>11.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1480/Piano Performance Class	1 credit
MPE 2550/Keyboard Literature I	2 credits
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits

<i>Spring:</i>	<i>11.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1480/Piano Performance Class	1 credit
MPE 2560/Keyboard Literature II	2 credits
MTH 2420/Solfège IV	1.5 credits
MTH 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Classical Jury	0 credit

**Junior Year: 30 credits**

<i>Fall:</i>	<i>14.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1480/Piano Performance Class	1 credit
MPE 2570/Keyboard Literature III	2 credits
MPE 2610/Collaborative Piano	1 credit
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
MTH —/Music history elective	2 credits

<i>Spring:</i>	<i>15.5 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1480/Piano Performance Class	1 credit
MPE 2580/Keyboard Literature IV	2 credits
MPE 2610/Collaborative Piano	1 credit
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MUS 1160/Piano Pedagogy	2 credits
MPE 3991/Junior Recital: Classical	1 credit

**Senior Year: 19 credits**

<i>Fall:</i>	<i>9 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1480/Piano Performance Class	1 credit
MPE 2610/Collaborative Piano	1 credit
MTH —/Music history or theory elective	2 credits

<i>Spring:</i>	<i>10 credits</i>
MPE 4250/Private Study: Piano	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1480/Piano Performance Class	1 credit
MPE 2610/Collaborative Piano	1 credit
MTH —/Music history elective	2 credits
MPE 4991/Senior Recital: Classical	1 credit

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Piano/bm.aspx).

## MM Concentration in Piano Performance: Academic Requirements

Graduate music majors who concentrate in piano must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. MPE 5565 may be taken in a different semester in consultation with the head of the piano program.

### First Year: 21 credits

<i>Fall:</i>	<i>11 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5472/Romantic Piano Literature	2 credits
MPE 5480/Piano Performance Class	1 credit
MPE 5610/Collaborative Piano	1 credit
MTH 5000/Research and Writing for the Modern Musician	2 credits

<i>Spring:</i>	<i>10 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5473/20th-Century Piano Literature	2 credits
MPE 5480/Piano Performance Class	1 credit
MPE 5610/Collaborative Piano	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital: Classical	1 credit

### Second Year: 21 credits

<i>Fall:</i>	<i>11 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5470/Baroque Keyboard Literature	2 credits
MPE 5480/Piano Performance Class	1 credit
MPE 5495/Harpsichord/Fortepiano/Organ Class	2 credits

<i>Spring:</i>	<i>11 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5471/Classical Sonata Literature	2 credits
MPE 5480/Piano Performance Class	1 credit
MPE 5565/Purchase New Music	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital: Classical	1 credit

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/piano/mm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/piano/mm.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>10 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5610/Collaborative Piano	1 credit
MPE 5—/Graduate performance elective	2 credits
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or	

MPE 5995/Artist Diploma Recital 1 credit

### 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>10 credits</i>
MPE 5370/Private Study: Piano	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5610/Collaborative Piano	1 credit
MPE 5—/Graduate performance elective	2 credits
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

For updates during 2016–2018, 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/).

## 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. To help develop good ensemble skills, there are also trumpet, horn, trombone, and tuba ensembles, which tackle challenging repertoire, both contemporary and standard. Members of the brass faculty are dedicated teachers and highly visible performing musicians.

### Brass Faculty and Visiting Affiliate Artists

Graham Ashton, Performance Diploma, Royal Academy of Music (trumpet)  
 Richard Clymer (trumpet)  
 Raymond Mase, BM, New England Conservatory (trumpet)  
 Dan Peck, MM, Manhattan School of Music (tuba)  
 Peter Reit, BM, Manhattan School of Music (French horn)  
 Jack Schatz, MM, The Juilliard School (trombone)

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

For additional information and updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/).

## Bachelor of Music in Performance: Brass Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in brass must complete the following conservatory requirements (103 credits). Of the 103 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (minimum 30 credits) for the 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 or MPE 1800/Purchase Symphonic Winds	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 or MPE 1800/Purchase Symphonic Winds	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MPE 0200/Freshman Classical Jury	0 credit

**Sophomore Year: 31 credits**

<i>Fall:</i>	<i>15.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1112/Brass Chamber Music	2 credits
MPE 1201/Symphony Orchestra or MPE 1800/Purchase Symphonic Winds	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 or MPE 1800/Purchase Symphonic Winds	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MPE 2020/Keyboard Studies IV	1 credit
MTH 2420/Solfège IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Classical Jury	0 credit

**Junior Year: 28 credits**

<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>14.5 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 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MTH —/Music history elective	2 credits
MPE 3991/Junior Recital: Classical	1 credit

**Senior Year: 19 credits**

<i>Fall:</i>	<i>10 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

<i>Spring:</i>	<i>9 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1112/Brass Chamber Music	2 credits
MPE 1201/Symphony Orchestra Winds	2 credits
MPE 1220/Brass Performance and Ensemble	1 credit
MPE 4991/Senior Recital: Classical	1 credit

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Brass/bm.aspx).

## MM Concentration in Brass Performance: Academic Requirements

Graduate music majors who concentrate in brass must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5565.

### First Year: 20 credits

<i>Fall:</i>	<i>10.5 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5142/Brass Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble or MPE 5565/Purchase New Music	2 credits
MPE 5201/Symphony Orchestra or MPE 5750/Purchase Symphonic Winds	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>9.5 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5142/Brass Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble or MPE 5565/Purchase New Music	2 credits
MPE 5201/Symphony Orchestra or MPE 5750/Purchase Symphonic Winds	2 credits
MPE 5221/Brass Instrumental Lab	0.5 credit
MPE 5465/Brass Performance and Ensemble	1 credit
MPE 5991/Master's Recital: Classical	1 credit

### Second Year: 22 credits

<i>Fall:</i>	<i>10.5 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5142/Brass Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble or MPE 5565/Purchase New Music	2 credits
MPE 5201/Symphony Orchestra or MPE 5750/Purchase Symphonic Winds	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

<i>Spring:</i>	<i>11.5 credits</i>
MPE 5 —/Private Study: Instrument	3 credits
MPE 5142/Brass Chamber Music or MPE 5205/Camerata or MPE 5560/Contemporary Ensemble or MPE 5565/Purchase New Music	2 credits
MPE 5201/Symphony Orchestra or MPE 5750/Purchase Symphonic Winds	2 credits
MPE 5221/Brass Instrumental Lab	0.5 credit
MPE 5465/Brass Performance and Ensemble	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital: Classical	1 credit

For updates during 2016–2018, 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
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

**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
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

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For updates during 2016–2018, 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, and Symphonic Winds, as well as collaborative opportunities with the other conservatories and schools at Purchase. All percussion students are required to perform solo recitals in their junior and senior years, and are encouraged to present their own projects and participate in off-campus performances in New York City and surrounding areas. In addition, students participate in the annual Purchase College Day of Percussion, which features world-class clinicians and many concerts.

The percussion facilities at Purchase are among the most outstanding in the nation, with six private practice rooms exclusively for the use of the percussion program, plus a separate rehearsal room for the Percussion Ensemble. Purchase College owns a vast array of percussion instruments, and the conservatory continually expands and updates the collection.

**Percussion Faculty**

Dominic Donato, DMA, Manhattan School of Music  
Pablo Rieppi, MM, The Juilliard School

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

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For additional information and updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Percussion/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Percussion/).

## Bachelor of Music in Performance: Percussion Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in percussion must complete the following conservatory requirements (103 credits). Of the 103 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

**Freshman Year: 25 credits**

<i>Fall:</i>	<i>12.5 credits</i>
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MPE 4220/Private Study: Percussion	3 credits
MPE 1010/Keyboard Studies I	1 credit
MPE 1201/Symphony Orchestra or MPE 1800/Purchase Symphonic Winds	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	2 credits
MTH 1010/Music Theory I	2 credits
MTH 1410/Solfège I	1.5 credits

<i>Spring:</i>	<i>12.5 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1020/Keyboard Studies II	1 credit
MPE 1201/Symphony Orchestra or MPE 1800/Purchase Symphonic Winds	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	2 credits
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MPE 0200/Freshman Classical Jury	0 credit

**Sophomore Year: 31 credits**

<i>Fall:</i>	<i>15.5 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1201/Symphony Orchestra or MPE 1800/Purchase Symphonic Winds	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	2 credits
MPE 2010/Keyboard Studies III	1 credit
MTH 2050/Music Theory III	2 credits
MTH 2410/Solfège III	1.5 credits
MTH 2510/Survey of Music History I	3 credits

<i>Spring:</i>	<i>15.5 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1201/Symphony Orchestra or MPE 1800/Purchase Symphonic Winds	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	2 credits
MPE 2020/Keyboard Studies IV	1 credit
MTH 2420/Solfège IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MTH 3050/Music Theory IV	2 credits
MPE 0300/Sophomore Classical Jury	0 credit

**Junior Year: 28 credits**

<i>Fall:</i>	<i>13.5 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	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>14.5 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	2 credits
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MTH —/Music history elective	2 credits
MPE 3991/Junior Recital: Classical	1 credit

**Senior Year: 19 credits**

<i>Fall:</i>	<i>10 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1201/Symphony Orchestra	2 credits

MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	2 credits
MTH —/Music history elective	2 credits
<i>Spring:</i>	<i>9 credits</i>
MPE 4220/Private Study: Percussion	3 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1230/Percussion Performance Class	1 credit
MPE 1231/Percussion Ensemble	2 credits
MPE 4991/Senior Recital: Classical	1 credit

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For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/percussion/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/percussion/bm.aspx).

## MM Concentration in Percussion Performance: Academic Requirements

Graduate music majors who concentrate in percussion must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College.

### First Year: 21 credits

<i>Fall:</i>	<i>10 credits</i>
MPE 5220/Private Study: Percussion	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5231/Percussion Ensemble	2 credits
MPE 5460/Percussion Performance Class	1 credit
MTH 5000/Research and Writing for the Modern Musician	2 credits

<i>Spring:</i>	<i>11 credits</i>
MPE 5220/Private Study: Percussion	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5231/Percussion Ensemble	2 credits
MPE 5460/Percussion Performance Class	1 credit
MTH 5 —/Music history or theory elective	2 credits
MPE 5991/Master's Recital: Classical	1 credit

### Second Year: 21 credits

<i>Fall:</i>	<i>10 credits</i>
MPE 5220/Private Study: Percussion	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5231/Percussion Ensemble	2 credits
MPE 5460/Percussion Performance Class	1 credit
MTH 5 —/Music history or theory elective	2 credits

<i>Spring:</i>	<i>11 credits</i>
MPE 5220/Private Study: Percussion	3 credits
MPE 5201/Symphony Orchestra	2 credits
MPE 5231/Percussion Ensemble	2 credits
MPE 5460/Percussion Performance Class	1 credit
MTH 5 —/Music history or theory elective	2 credits
MPE 5991/Master's Recital: Classical	1 credit

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For updates during 2016–2018, 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
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

### 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
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

For updates during 2016–2018, 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, providing an 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.

### Woodwind Faculty and Visiting Affiliate Artists

Adrian Morejon, MM, Artist Diploma, Yale University  
 Ayako Oshima Neidich, BM, Toho School of Music, Tokyo (clarinet)  
 Tara O'Connor, DMA, State University of New York, Stony Brook (flute)  
 James Austin Smith, MM, Yale University (oboe)

For more information:  
[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

For additional information and updates during 2016–2018, please visit  
[www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Woodwinds/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Woodwinds/).

## Bachelor of Music in Performance: Woodwinds Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate music performance majors who concentrate in woodwinds must complete the following conservatory requirements (103 credits). Of the 103 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the 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	2 credits
MPE 1201/Symphony Orchestra or MPE 1800/Purchase Symphonic Winds	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	2 credits
MPE 1201/Symphony Orchestra or MPE 1800/Purchase Symphonic Winds	2 credits
MPE 1210/Woodwind Performance Class	1 credit
MTH 1020/Music Theory II	2 credits
MTH 1420/Solfège II	1.5 credits
MPE 0200/Freshman Classical Jury	0 credit

**Sophomore Year: 31 credits**

<i>Fall:</i>	<i>15.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1201/Symphony Orchestra or MPE 1800/Purchase Symphonic Winds	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	2 credits
MPE 1201/Symphony Orchestra or MPE 1800/Purchase Symphonic Winds	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 Classical Jury	0 credit

**Junior Year: 28 credits**

<i>Fall:</i>	<i>13.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music	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>14.5 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1210/Woodwind Performance Class	1 credit
MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MTH —/Music history elective	2 credits
MPE 3991/Junior Recital: Classical	1 credit

**Senior Year: 19 credits**

<i>Fall:</i>	<i>10 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music	2 credits
MPE 1201/Symphony Orchestra	2 credits
MPE 1210/Woodwind Performance Class	1 credit
MTH —/Music history elective	2 credits

<i>Spring:</i>	<i>9 credits</i>
MPE 4 —/Private Study: Instrument	3 credits
MPE 1110/Chamber Music	2 credits

MPE 1201/Symphony Orchestra	2 credits
MPE 1210/Woodwind Performance Class	1 credit
MPE 4991/Senior Recital: Classical	1 credit

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For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/woodwinds/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/woodwinds/bm.aspx).

## MM Concentration in Woodwind Performance: Academic Requirements

Graduate music majors who concentrate in woodwinds must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College.

### First Year: 20 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 5211/Woodwind Instrumental Lab	.5 credit
MPE 5450/Woodwind Performance Class	1 credit
MTH 5000/Research and Writing for the Modern Musician	2 credits

<i>Spring:</i>	<i>9.5 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 5211/Woodwind Instrumental Lab	.5 credit
MPE 5450/Woodwind Performance Class	1 credit
MPE 5991/Master's Recital: Classical	1 credit

### Second Year: 22 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 5211/Woodwind Instrumental Lab	.5 credit
MPE 5450/Woodwind Performance Class	1 credit

<i>Spring:</i>	<i>11.5 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 5211/Woodwind Instrumental Lab	.5 credit
MPE 5450/Woodwind Performance Class	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital: Classical	1 credit

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For updates during 2016–2018, 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>
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
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

### 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
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

For updates during 2016–2018, 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

The classical guitar program offers students the very best in guitar pedagogy, with weekly lessons, performance seminars, chamber music coachings, and guest master classes. The Conservatory of Music also offers a fully equipped recording studio in which students can record their own CDs. Students perform regularly in the conservatory's Recital Hall, in which several excellent classical guitar CDs have been recorded, and in outreach concerts in the community.

In addition to the Performing Arts Center on campus, opportunities abound in nearby New York City to hear professional recitals. Students can also hear internationally accomplished soloists at the Connecticut Classical Guitar Society concerts in Hartford, Conn., and participate in its master classes.

### Classical Guitar Faculty

João Luiz Rezende, MM, Mannes College of Music

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

For additional information and updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Guitar/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Guitar/).

## Bachelor of Music in Performance: 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 (103 credits). Of the 103 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

### Freshman Year: 25 credits

<i>Fall:</i>	<i>12.5 credits</i>
MPE 4210/Private Study: Guitar	3 credits
MPE 1010/Keyboard Studies I	1 credit
MPE 1400/Guitar Performance Class	1 credit
MPE 1450/Guitar Ensemble	2 credits
MTH 1010/Music Theory I	2 credits
MTH 1410/Solfège I	1.5 credits
MUS 1250/Chorus or	

MPE —/Ensemble elective 2 credits

*Spring:* 12.5 credits  
 MPE 4210/Private Study: Guitar 3 credits  
 MPE 1020/Keyboard Studies II 1 credit  
 MPE 1400/Guitar Performance Class 1 credit  
 MPE 1450/Guitar Ensemble 2 credits  
 MTH 1020/Music Theory II 2 credits  
 MTH 1420/Solfège II 1.5 credits  
 MUS 1250/Chorus or  
 MPE —/Ensemble elective 2 credits  
 MPE 0200/Freshman Classical Jury 0 credit

**Sophomore Year: 31 credits**

*Fall:* 15.5 credits  
 MPE 4210/Private Study: Guitar 3 credits  
 MPE 1400/Guitar Performance Class 1 credit  
 MPE 1450/Guitar Ensemble 2 credits  
 MPE 2010/Keyboard Studies III 1 credit  
 MTH 2050/Music Theory III 2 credits  
 MTH 2410/Solfège III 1.5 credits  
 MTH 2510/Survey of Music History I 3 credits  
 MUS 1250/Chorus or  
 MPE —/Ensemble elective 2 credits

*Spring:* 15.5 credits  
 MPE 4210/Private Study: Guitar 3 credits  
 MPE 1400/Guitar Performance Class 1 credit  
 MPE 1450/Guitar Ensemble 2 credits  
 MPE 2020/Keyboard Studies IV 1 credit  
 MTH 2420/Solfège IV 1.5 credits  
 MTH 2520/Survey of Music History II 3 credits  
 MTH 3050/Music Theory IV 2 credits  
 MUS 1250/Chorus or  
 MPE —/Ensemble elective 2 credits  
 MPE 0300/Sophomore Classical Jury 0 credit

**Junior Year: 28 credits**

*Fall:* 13.5 credits  
 MPE 4210/Private Study: Guitar 3 credits  
 MPE 1110/Chamber Music 2 credits  
 MPE 1400/Guitar Performance Class 1 credit  
 MPE 1450/Guitar Ensemble 2 credits  
 MTH 3410/Solfège V 1.5 credits  
 MTH 4050/Music Theory V 2 credits  
 MTH —/Music history elective 2 credits

*Spring:* 14.5 credits  
 MPE 4210/Private Study: Guitar 3 credits  
 MPE 1110/Chamber Music 2 credits  
 MPE 1400/Guitar Performance Class 1 credit  
 MPE 1450/Guitar Ensemble 2 credits  
 MTH 3420/Solfège VI 1.5 credits  
 MTH 4010/Seminar in Analysis 2 credits  
 MTH —/Music history elective 2 credits  
 MPE 3991/Junior Recital: Classical 1 credit

**Senior Year: 19 credits**

*Fall:* 10 credits  
 MPE 4210/Private Study: Guitar 3 credits  
 MPE 1110/Chamber Music 2 credits  
 MPE 1400/Guitar Performance Class 1 credit  
 MPE 1450/Guitar Ensemble 2 credits  
 MTH —/Music history elective 2 credits

*Spring:* 9 credits  
 MPE 4210/Private Study: Guitar 3 credits  
 MPE 1110/Chamber Music 2 credits

MPE 1400/Guitar Performance Class	1 credit
MPE 1450/Guitar Ensemble	2 credits
MPE 4991/Senior Recital: Classical	1 credit

### Examples of Ensemble Electives

New courses may be added to this list. Students should check with their faculty advisor to determine if a new course is an appropriate ensemble course.

MPE 1160/Contemporary Ensemble
MPE 1165/Purchase New Music
MPE 1170/Camerata
MPE 1201/Symphony Orchestra
MPE 1245/Soul Voices Ensemble
MPE 1800/Purchase Symphonic Winds

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For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/guitar/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/guitar/bm.aspx).

## MM Concentration in Classical Guitar Performance: Academic Requirements

Graduate music majors who concentrate in classical guitar must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College. Students must complete at least one semester of MPE 5205 or MPE 5565.

### First Year: 21 credits

<i>Fall:</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	1 credit
MPE 5 —/Performance elective	1 credit
MTH 5000/Research and Writing for the Modern Musician	2 credits
MTH 5 —/Music theory/analysis elective	2 credits

<i>Spring:</i>	<i>10 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	1 credit
MPE 5 —/Performance elective	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital: Classical	1 credit

### Second Year: 21 credits

<i>Fall:</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	1 credit
MPE 5 —/Performance elective	1 credit
MCO or MPE 5 —/Music composition or performance elective	2 credits
MTH 5 —/Music theory/analysis elective	2 credits

<i>Spring:</i>	<i>10 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	1 credit
MPE 5 —/Performance elective	1 credit
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital: Classical	1 credit

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For updates during 2016–2018, 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>8 credits</i>
MPE 5210/Private Study: Guitar	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5410/Guitar Performance Class	1 credit
Graduate music elective	2 credits

<i>Spring:</i>	<i>10 credits</i>
MPE 5210/Private Study: Guitar	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5410/Guitar Performance Class	1 credit
MPE 5—/Graduate performance elective	2 credits
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

### Second Year: 18 credits

<i>Fall:</i>	<i>8 credits</i>
MPE 5210/Private Study: Guitar	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5410/Guitar Performance Class	1 credit
Graduate music elective	2 credits

<i>Spring:</i>	<i>10 credits</i>
MPE 5210/Private Study: Guitar	3 credits
MPE 5140/Chamber Music	2 credits
MPE 5410/Guitar Performance Class	1 credit
MPE 5—/Graduate performance elective	2 credits
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

For updates during 2016–2018, 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 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

Laura Kaminsky, MA, City College of New York  
Huang Ruo, DMA, The Juilliard School  
Du Yun, PhD, Harvard University

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

For additional information and updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Comp/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Comp/)

## Bachelor of Music in Composition Academic Requirements

In addition to meeting general degree requirements, undergraduate composition majors must complete the following conservatory requirements (93 credits). Of the 93 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

### Freshman Year: 27 credits

<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 MPE —/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 MPE —/Instrumental ensemble elective	2 credits
MPE 0200/Freshman Classical 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 MPE —/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 MPE —/Instrumental ensemble elective	2 credits
MPE 0300/Sophomore Classical Jury	0 credit

### Junior Year: 26 credits

<i>Fall:</i>	<i>12.5 credits</i>
MPE 4110/Private Study: Composition	3 credits
MTH 3180/Electroacoustic Music I	2 credits
MTH 3410/Solfège V	1.5 credits
MTH 4050/Music Theory V	2 credits
MTH —/Music history or theory elective	2 credits
Music elective	2 credits

<i>Spring:</i>	<i>13.5 credits</i>
MPE 4110/Private Study: Composition	3 credits
MTH 3190/Electroacoustic Music II	2 credits

MTH 3420/Solfège VI	1.5 credits
MTH 4010/Seminar in Analysis	2 credits
MTH —/Music history elective	2 credits
MTH —/Music history or theory elective	2 credits
MPE 3991/Junior Recital: Classical	1 credit

**Senior Year: 13 credits**

<i>Fall:</i>	<i>8 credits</i>
MPE 4110/Private Study: Composition	3 credits
MCO 3010/Composition Seminar	1 credit
MTH —/Music history or theory elective	2 credits
Music elective	2 credits

<i>Spring:</i>	<i>5 credits</i>
MPE 4110/Private Study: Composition	3 credits
MCO 3010/Composition Seminar	1 credit
MPE 4991/Senior Recital: Classical	1 credit

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/comp/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/comp/bm.aspx).

## MM Concentration in Composition: Academic Requirements

Graduate music majors who concentrate in composition must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College.

**First Year: 21 credits**

<i>Fall:</i>	<i>10 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5115/Composition Seminar	1 credit
MPE 5565/Purchase New Music	2 credits
MTH 5000/Research and Writing for the Modern Musician	2 credits
MTH 5 —/Music theory/analysis elective	2 credits

<i>Spring:</i>	<i>11 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5115/Composition Seminar	1 credit
MPE 5565/Purchase New Music	2 credits
MTH 5 —/Music history elective	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MPE 5991/Master's Recital: Classical	1 credit

**Second Year: 21 credits**

<i>Fall:</i>	<i>12 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5115/Composition Seminar	1 credit
MPE 5565/Purchase New Music	2 credits
MTH 5180/Electroacoustic Music I	2 credits
MTH 5 —/Music theory/analysis elective	2 credits
MTH or MUS 5 —/Music elective	2 credits

<i>Spring:</i>	<i>9 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5115/Composition Seminar	1 credit
MPE 5565/Purchase New Music	2 credits
MTH 5190/Electroacoustic Music II	2 credits
MPE 5991/Master's Recital: Classical	1 credit

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/comp/mm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/comp/mm.aspx).

## 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.

### **Voice/Opera Studies Faculty and Visiting Affiliate Artists**

Thomas Baird, BA, Empire State College, State University of New York

Joshua Benevento, MM, Purchase College

Christopher Colmenero, MM, Purchase College; Professional Studies Diploma, Mannes College, The New School for Music

Bonnie Hamilton, BA, Florida State University

Joan Krueger, MM, University of Michigan

Hugh Murphy, MM, Peabody Conservatory of Music, Johns Hopkins University

Sherry Overholt, DMA, Yale University

David Recca, MMA, Yale University

Kaori Sato, MM, Mannes College of Music

Jacque Trussel, MM, Ball State University

For more information:

[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

For additional information and updates during 2016–2018, please visit

[www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/)

## **Bachelor of Music in Performance: Vocal 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 may be counted toward the liberal arts requirement (30 credits minimum) for the degree. Language courses (FRE, GER, ITA) may also be applied toward this requirement.

### **Freshman Year: 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 Classical 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 Classical Jury	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: Classical	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: Classical	1 credit

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Voice/bm.aspx).

## MM Concentration in Voice and Opera Studies: Academic Requirements

Graduate music majors who concentrate in voice and opera studies must meet the following conservatory requirements (45 credits) and earn a minimum 3.0 cumulative GPA at Purchase College.

**First Year: 22 credits**

<i>Fall:</i>	<i>11 credits</i>
MPE 5300/Private Study: Voice	3 credits
MPE 5250/Opera Workshop	2 credits
MPE 5253/Opera Workshop Lab	1 credit
MPE 5260/Opera Coaching	1 credit
MPE 5275/Teaching Techniques for Voice or MUS 5250/Chorus	2 credits
MTH 5000/Research and Writing for the Modern Musician	2 credits

<i>Spring:</i>	<i>11 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	1 credit
MUS 5250/Chorus	2 credits

**Second Year: 23 credits**

<i>Fall:</i>	<i>11 credits</i>
MPE 5300/Private Study: Voice	3 credits
MPE 5250/Opera Workshop	2 credits
MPE 5253/Opera Workshop Lab	1 credit
MPE 5256/Operatic Styles II	2 credits
MPE 5260/Opera Coaching	1 credit
MPE 5275/Teaching Techniques for Voice or MUS 5250/Chorus	2 credits

<i>Spring:</i>	<i>12 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	1 credit
MPE 5276/Teaching Techniques for the Stage	2 credits
MPE 5991/Master's Recital: Classical	1 credit

For updates during 2016–2018, 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
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

**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
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

For updates during 2016–2018, 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 Jazz Studies Program

The jazz studies program is a dynamic, intensive, professional training experience for the aspiring jazz performer. The performance-driven curriculum strives to emphasize the practical, bringing “the street into the classroom.” With world-class performance and rehearsal facilities, the program enjoys an acclaimed reputation among today’s leading institutions. Jazz majors are mentored by some of the leading jazz artists on the scene today, and performance opportunities abound on campus, locally in Westchester County and Connecticut, and in leading New York City venues.

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### Jazz Studies Faculty and Visiting Affiliate Artists

#### *Saxophone:*

Eric Alexander, BM, William Paterson University  
Ralph Lalama, BMEd, Youngstown State University  
Gary Smulyan, studied at Hofstra University

#### *Trombone:*

John Mosca, BM, The Juilliard School

#### *Trumpet:*

Jon Faddis, honorary PhD, Manhattan School of Music  
Ingrid Jensen, BM, Berklee College of Music

#### *Guitar:*

John Abercrombie, BM, Berklee College of Music  
Vic Juris  
Doug Munro, MFA, Purchase College

#### *Piano:*

Charles Blenzig, studied with Roland Kohloff at Manhattanville College  
Kevin Hays  
David Hazeltine, BA, University of Wisconsin  
Andy LaVerne, studied at The Juilliard School, Ithaca College, Berklee College, and New England Conservatory  
Pete Malinverni, MM, Purchase College  
Donald Vega, MA, Manhattan School of Music

#### *Bass:*

Todd Coolman, PhD, New York University  
Doug Weiss

#### *Drums:*

Richie Morales, MFA, Purchase College  
John Riley, MM, Manhattan School of Music  
Kenny Washington, studied with Rudy Collins

#### *Jazz Voice:*

Alexis Cole, MM, Queens College, City University of New York

#### *Latin Jazz Orchestra:*

David DeJesus, MM, Manhattan School of Music (conductor)

#### *Contributing Faculty:*

Ted Piltzecker, MM, Manhattan School of Music (vibraphones)

For more information:

[Conservatory of Music Faculty & a.p: Visiting Affiliate Artists](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Jazz/)

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For additional information and updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Jazz/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/Jazz/).

## Bachelor of Music in Performance: Jazz Studies 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 may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

**Freshman Year: 28 credits**

<i>Fall:</i>	<i>14 credits</i>
MPE 4 —/Private Study: Instrument or MPE 4880/Private Study: Jazz Voice	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 or MPE 4880/Private Study: Jazz Voice	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 Jazz Jury	0 credit

**Sophomore Year: 29 credits**

<i>Fall:</i>	<i>14.5 credits</i>
MPE 4 —/Private Study: Instrument or MPE 4880/Private Study: Jazz Voice	3 credits
MCO 2015/Jazz Harmony I	2 credits
MPE 1700/Jazz Combos	2 credits
MPE 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 or MPE 4880/Private Study: Jazz Voice	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 Jazz Jury	0 credit

**Junior Year: 26 credits**

<i>Fall:</i>	<i>13.5 credits</i>
MPE 4 —/Private Study: Instrument or MPE 4880/Private Study: Jazz Voice	3 credits
MPE 1700/Jazz Combos	2 credits
MTH 3400/Jazz History I	3 credits
MUS 3090/Jazz Repertoire V	2 credits
MUS 4410/Jazz Arranging I	2.5 credits
MPE 3992/Junior Recital: Jazz	1 credit

<i>Spring:</i>	<i>12.5 credits</i>
MPE 4 —/Private Study: Instrument or MPE 4880/Private Study: Jazz Voice	3 credits
MPE 1700/Jazz Combos	2 credits
MTH 3450/Jazz History II	3 credits
MUS 3100/Jazz Repertoire VI	2 credits
MUS 4420/Jazz Arranging II	2.5 credits

**Senior Year: 17 credits**

<i>Fall:</i>	<i>9 credits</i>
MPE 4 —/Private Study: Instrument or MPE 4880/Private Study: Jazz Voice	3 credits
MPE 1700/Jazz Combos	2 credits

MUS 4070/Jazz Repertoire VII	2 credits
Music elective	2 credits
<i>Spring:</i>	<i>8 credits</i>
MPE 4 —/Private Study: Instrument or MPE 4880/Private Study: Jazz Voice	3 credits
MPE 1700/Jazz Combos	2 credits
MUS 4080/Jazz Repertoire VIII	2 credits
MPE 4992/Senior Recital: Jazz	1 credit

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For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/jazz/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/jazz/bm.aspx).

## MM Concentration in Jazz Studies: Academic Requirements

Graduate music majors who concentrate in jazz studies must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College.

### First Year: 21 credits

<i>Fall:</i>	<i>10 credits</i>
MPE 5 —/Private Study: Instrument or MPE 5880/Private Study: Jazz Voice	3 credits
MCO 5180/Contemporary Trends in Jazz Composition	2 credits
MPE 5700/Jazz Combos	2 credits
MUS 5350/Topics in Jazz Seminar	3 credits
<i>Spring:</i>	<i>11 credits</i>
MPE 5 —/Private Study: Instrument or MPE 5880/Private Study: Jazz Voice	3 credits
MCO 5190/Jazz Composition Workshop	2 credits
MPE 5700/Jazz Combos	2 credits
MUS 5360/Seminar in Jazz Styles	3 credits
MPE 5992/Master's Recital: Jazz	1 credit

### Second Year: 21 credits

<i>Fall:</i>	<i>10 credits</i>
MPE 5 —/Private Study: Instrument or MPE 5880/Private Study: Jazz Voice	3 credits
MPE 5700/Jazz Combos	2 credits
Graduate music elective	2 credits
MUS 5310/Advanced Jazz Arranging I	3 credits
<i>Spring:</i>	<i>11 credits</i>
MPE 5 —/Private Study: Instrument or MPE 5880/Private Study: Jazz Voice	3 credits
MPE 5700/Jazz Combos	2 credits
MUS 5320/Advanced Jazz Arranging II	3 credits
MPE 5992/Master's Recital: Jazz	1 credit

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For updates during 2016–2018, 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 or MPE 5880/Private Study: Jazz Voice	3 credits
MPE 5700/Jazz Combos	2 credits
MUS 5310/Advanced Jazz Arranging I or MUS 5350/Topics in Jazz Seminar	3 credits
MUS 5900/Independent Study	1 credit

<i>Spring:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument or MPE 5880/Private Study: Jazz Voice	3 credits
MPE 5700/Jazz Combos	2 credits
Graduate music elective	2 credits
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

**Second Year: 18 credits**

<i>Fall:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument or MPE 5880/Private Study: Jazz Voice	3 credits
MPE 5700/Jazz Combos	2 credits
MUS 5310/Advanced Jazz Arranging I or MUS 5350/Topics in Jazz Seminar	3 credits
MUS 5900/Independent Study	1 credit

<i>Spring:</i>	<i>9 credits</i>
MPE 5 —/Private Study: Instrument or MPE 5880/Private Study: Jazz Voice	3 credits
MPE 5700/Jazz Combos	2 credits
Graduate music elective	2 credits
MUS 5455/Topics in Professional Development	1 credit
MPE 5994/Performers Certificate Recital or MPE 5995/Artist Diploma Recital	1 credit

For updates during 2016–2018, 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 Studio Composition Program

Studio composition at Purchase College began in 1986, on the 100th anniversary of the first viable sound recording. The studio composition program provides talented and ambitious writers with intensive preparation in the craft of musical composition, especially in the recorded media. The hallmarks of this program are:

- hands-on studio experience
- thorough training in conventional and unconventional music
- small-group study with acclaimed professional writers
- a working community of artistic peers
- a tradition of alumni success

In sum, the studio composition program offers a friendly, artistic community whose tradition of excellence produces hundreds, 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 may occur at clubs and concert venues in New York City, as well as in professional recording studios. The program also functions closely with the [studio production](#) program, and collaborative accomplishment between these two programs is typical in classes, concerts, and recording sessions.

Three decades after the program's inception, studio composition alumni and former students are working in the music industry in New York City, Los Angeles, Berlin, Paris, and Tokyo and touring internationally. They are composers and recording artists, orchestrators and arrangers, producers and executives, DJs and MCs, interactive technology designers, authors and educators. They include (to name a few): Jay Azzolina, Sébastien Bardin, Susie Bench, David Bianciardi, Imani Coppola, Charlie B. Dahan, Jack D. Elliot, Mitski Miyawaki, Jarrett Mumford (J-Zone), Dan Romer, John Selway, Regina Spektor, Bill Youngman, Jenny Owen Youngs, Jeremy Wall, Rich Westover, and Saundi Wilson.

### Studio Composition Faculty and Visiting Affiliate Artists

Chris Anderson, MM, Purchase College  
 Allyson Bellink, MM, Purchase College  
 Jakub Ciupiński, MM, The Juilliard School  
 Annmarie Gatti, BA, City College, City University of New York  
 Rebecca Haviland, MusB, Purchase College  
 Ryan Homsey, MM, New York University  
 Ted Piltzecker, MM, Manhattan School of Music  
 Darren Solomon, BA, New York University  
 Cal Sturken, BA, Wesleyan University  
 Joel Thome, MA, University of Pennsylvania

For more information:  
[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

For additional information and updates during 2016–2018, please visit  
[www.purchase.edu/Departments/AcademicPrograms/Arts/Music/StudioComposition/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/StudioComposition/)

## Bachelor of Music in Studio Composition: Academic Requirements

In addition to meeting [general degree requirements](#), undergraduate studio composition majors must complete the following conservatory requirements (96 credits). Of the 96 credits, up to 8 credits of music history may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

### Freshman Year: 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 Studio Composition 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 MPE —/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 MPE —/Instrumental ensemble elective	2 credits
MPE 0302/Sophomore Studio Composition Jury	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: Studio Composition	1 credit

**Senior Year: 15 credits**

<i>Fall:</i>	<i>7 credits</i>
MCO 4120/Studio Composition Master Class	3 credits
MTH —/Music history elective	2 credits
Music elective	2 credits

<i>Spring:</i>	<i>8 credits</i>
MCO 4120/Studio Composition Master Class	3 credits
Music electives	4 credits
MPE 4993/Senior Recital: Studio Composition	1 credit

For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/Music/studiocomposition/bm.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/studiocomposition/bm.aspx).

## MM Concentration in Studio Composition: Academic Requirements

Applicants to the conservatory's MM concentration in studio composition are expected to demonstrate significant professional accomplishment upon entry into the program. Graduate music majors in this concentration must meet the following conservatory requirements (42 credits) and earn a minimum 3.0 cumulative GPA at Purchase College.

**First Year: 21 credits**

<i>Fall:</i>	<i>11 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5450/Seminar in Mixing and Engineering	2 credits
MCO, MTH, or MUS 5 —/Graduate seminar electives (two)	4 credits
MTH 5180/Electroacoustic Music I	2 credits

<i>Spring:</i>	<i>10 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO, MTH, or MUS 5 —/Graduate seminar electives (two)	4 credits
MTH 5190/Electroacoustic Music II	2 credits
MPE 5993/Master's Recital: Studio Composition	1 credit

**Second Year: 21 credits**

<i>Fall:</i>	<i>11 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5200/Writing and Production Seminar I	2 credits
MCO 5430/Advanced Songwriting	2 credits
MCO 5455/Seminar in Studio Design	2 credits
MCO 5460/Seminar in Studio Arranging	2 credits

<i>Spring:</i>	<i>10 credits</i>
MPE 5110/Private Study: Composition	3 credits
MCO 5210/Writing and Production Seminar II	2 credits
MCO 5445/Practical Techniques in Studio Composition	2 credits
MCO, MTH, or MUS 5 —/Graduate seminar elective	2 credits
MPE 5993/Master's Recital: Studio Composition	1 credit

For updates during 2016–2018, 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 program seeks a limited number of experienced producers and engineers who display advanced skills in recording, production, and associated technology. It is the quest of the studio production program and its faculty to develop producers who can ultimately work within a wide spectrum of musical genres with expertise, awareness, and understanding of each genre's subtleties and traditions and with sharply honed technological, musical, and business skills. The faculty and alumni alike are established artists and producers, and many studio production students are professionals before they graduate.

The hallmarks of the studio production program include:

- hands-on studio experience
- thorough training in most musical genres, from hip-hop to Mozart
- small-group study with professional producers
- music theory and musicianship for producers

The curriculum offers hands-on lessons in each of the state-of-the-art recording facilities housed in the Conservatory of Music, plus a thorough grounding in the business of music. Additionally, studio production students engineer dozens of recitals for their fellow students in the conservatory, creating a synergy that is virtually exclusive to Purchase College. The program also functions closely with the [studio composition](#) program, and collaborative accomplishment between these two programs is typical in classes, concerts, and recording sessions.

### Studio Production Faculty and Visiting Affiliate Artists

Silas Brown, MusB, Purchase College  
 Peter Denenberg, BPS, Empire State College, State University of New York  
 Christopher Greco, Diploma, DeVry University  
 Jonathan Jetter, MM, Purchase College  
 Phil Moffa, MM, Purchase College  
 Doron Schachter, MM, Purchase College  
 Mark Schwartz, JD, University of California, Los Angeles  
 Michael Umile, MS, Rensselaer Polytechnic Institute

For more information:  
[Conservatory of Music Faculty & Visiting Affiliate Artists](#)

For additional information and updates during 2016–2018, please visit  
[www.purchase.edu/Departments/AcademicPrograms/Arts/Music/StudioProduction/](http://www.purchase.edu/Departments/AcademicPrograms/Arts/Music/StudioProduction/)

## Bachelor of Music in Studio Production: 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 may be counted toward the liberal arts requirement (30 credits minimum) for the 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/Studio Production Master Class	3 credits
MCO 4350/Digital Audio I	2 credits
MPE 1010/Keyboard Studies I	1 credit
MTH 1415/Studio Ear Training I	1.5 credits

<i>Spring:</i>	<i>12.5 credits</i>
MCO 1020/Models II	3 credits
MCO 1320/Studio Composition II	2 credits
MCO 4125/Studio Production Master Class	3 credits
MCO 4360/Digital Audio II	2 credits
MPE 1020/Keyboard Studies II	1 credit
MTH 1425/Studio Ear Training II	1.5 credits
MPE 0203/Freshman Studio Production Jury	0 credit

### Sophomore Year: 29 credits

<i>Fall:</i>	<i>13.5 credits</i>
MCO 2010/Models III	3 credits
MCO 3330/Studio Production I	2 credits
MCO 4125/Studio Production Master Class	3 credits
MPE 2010/Keyboard Studies III	1 credit
MTH 2415/Studio Ear Training 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/Studio Production Master Class	3 credits

MPE 2020/Keyboard Studies IV	1 credit
MTH 2425/Studio Ear Training IV	1.5 credits
MTH 2520/Survey of Music History II	3 credits
MUS 1250/Chorus or MPE —/Instrumental ensemble elective	2 credits
MPE 0303/Sophomore Studio Production Jury	0 credit

**Junior Year: 20 credits**

<i>Fall:</i>	<i>10.5 credits</i>
MCO 2310/MIDI Composition I	2 credits
MCO 4125/Studio Production Master Class	3 credits
MCO 4711/Creative Production Techniques I	1.5 credits
MTH 4120/History of Recorded Music I	2 credits
MUS 1250/Chorus or MPE —/Instrumental ensemble elective	2 credits

<i>Spring:</i>	<i>9.5 credits</i>
MCO 2320/MIDI Composition II	2 credits
MCO 4125/Studio Production Master Class	3 credits
MCO 4721/Creative Production Techniques II	1.5 credits
MTH 4130/History of Recorded Music II	2 credits
MPE 3995/Junior Production	1 credit

**Senior Year: 23 credits**

<i>Fall:</i>	<i>11 credits</i>
MCO 3500/Film Scoring I	2 credits
MCO 3712/Contracts, Copyrights, and Publishing	2 credits
MCO 4125/Studio Production Master Class	3 credits
MTH —/Music history elective	2 credits
MUS 3770/Studio Apprenticeship	2 credits

<i>Spring:</i>	<i>12 credits</i>
MCO 3510/Film Scoring II	2 credits
MCO 3722/Touring, Promotion, and Distribution	2 credits
MCO 4125/Studio Production Master Class	3 credits
MUS 3770/Studio Apprenticeship	2 credits
Music elective	2 credits
MPE 4950/Senior Production	1 credit

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For updates during 2016–2018, 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 Music: Courses

**Undergraduate Courses:**

[Composition](#)  
[Performance, Ensemble](#)  
[Music History, Theory, and Musicianship](#)  
[Additional Studies](#)

[Arts Open Access: Music courses open to students in all disciplines](#)

**Graduate Courses:**

[Composition](#)  
[Performance, Ensemble](#)  
[Music History, Theory, and Musicianship](#)  
[Additional Studies](#)

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For the current (or upcoming) semester schedule, use the [myHeliotrope course search](#).

## Undergraduate Music Courses: MCO 1000–4999

**Composition: Undergraduate**

**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. Acoustics, proportion, harmonic series, monophony, species counterpoint
- IV. Tonal counterpoint, chromatic harmony, larger forms, jazz harmony and analysis
- V. Pop music, harmonic and rhythmic analysis
- VI. Impressionism, expressionism, Fauvism, minimalism, post-tonality

**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.*

**Introduction to Studio Recording****MCO 1130** / 2 credits / Special topic (offered irregularly)

An introduction to the recording studio, designed especially for students with no background in music. Students gain an overall understanding of the principles of studio recording and multitrack mixing.

**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.

**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.

**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

### **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 Rodgers, Cole Porter, Billie Holiday, Carole King, Bob Dylan, Joni Mitchell, Stevie Wonder, Randy Newman, and others. *Prior musical accomplishment as a melodist and ability to read notation are required.*

### **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.*

### **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 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.

### **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.

**Studio 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.

**Studio 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.

**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

For updates during 2016–2010, 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****Performance, Ensemble: Undergraduate****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.

**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 / Every semester

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.

**Jazz Ensemble****MPE 1050** / 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.

#### **Chamber Music**

**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.

#### **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.*

#### **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.*

#### **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.

#### **Woodwind Instrumental Lab**

**MPE 1211** / .5 credit / Every semester

Elective performance lab for participants in 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.

#### **Brass Instrumental Lab**

**MPE 1221** / .5 credit / Every semester

Elective performance lab for participants in 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** / 2 credits / Every semester

Study and performance of the percussion ensemble repertoire. Students have the opportunity to perform a range of parts, from basic to virtuosic, in all areas of percussion: timpani, mallets, and multiple percussion.

#### **Hand Drumming Workshop**

**MPE 1232** / 1 credit / Every semester

An exploration of the ancient musical tradition of hand drumming found in many cultures. Hand drumming techniques from Africa, the Caribbean, the Americas, and Asia are learned and practiced in an ensemble setting to energize, build unity, and heighten creativity. Students gain experience with djembe, guiro, conga, shakers, and clavés, as well as other percussive and rhythmic instruments. No prior musical experience is required.

**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.

**Soul Voices Ensemble****MPE 1245** / 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.*

**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.

**Alexander Technique for Musicians****MPE 1330** / 1 credit / Every semester

Designed to improve posture, develop physical awareness, and find physical ease in the process of rehearsal to performance. Students learn how to use their bodies efficiently through the lens of the Alexander Technique.

**Klezmer Ensemble****MPE 1360** / 2 credits / Special topic (offered irregularly)

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**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** / 1 credit / Every semester

Covers a full range of solo repertoire and performance. Students actively participate in the analytic and critical process for pedagogical purposes.

**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.

**Guitar Ensemble****MPE 1450** / 2 credits / Every semester

Designed for classical guitarists who are interested in gaining ensemble, sight-reading, and arranging skills for guitar ensemble. Students are expected to perform repertoire from the 20th and 21st centuries and create their own arrangements for performance by various combinations, such as a guitar orchestra, duos, trios, and quartets. *Strong musicianship skills are required.*

**Piano Performance Class****MPE 1480** / 1 credit / 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.

**Prerequisite:** Audition**Studio Programs Ensemble****MPE 1650** / 2 credits / Every semester

Students develop performance skills in a cross-genre ensemble of popular music styles. While most of the group work takes place in a studio setting, live performance and recording sessions are also included. Students learn the skills of projection, amplification, and audience engagement and have the opportunity to develop their unique performance style and musical voice. *Limited to studio composition and studio production majors.*

**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.

**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.

**Jazz Drumming for Nonmajors****MPE 2150** / 2 credits / Every semester

Jazz drumming instruction for students in other disciplines, delivered in a French conservatory style, in a small group setting.

**Prerequisite:** Audition**Jazz Guitar for Nonmajors****MPE 2160** / 2 credits / Every semester

Jazz guitar instruction for students in other disciplines, delivered in a French conservatory style, in a small group setting.

**Prerequisite:** Audition**Jazz Piano for Nonmajors****MPE 2170** / 2 credits / Every semester

Jazz piano instruction for students in other disciplines, delivered in a French conservatory style, in a small group setting.

**Prerequisite:** Audition**Movement Styles****MPE 2230** / 1 credit / Every semester

A course for the singing performer on how to move within the context of different historical periods. It explores the reason for each movement style by offering training in balance, coordination, flexibility, and strength.

**Stage Techniques for Singers****MPE 2260** / 2 credits / Every semester

A performance class designed to develop the language of the stage and its various applications, using pantomime, dance, music, text, character analysis, dramatic readings, meditations, etc. as tools to become comfortable on the stage.

**German Art Song Literature I and II****MPE 2370** and **2375** / 1.5 credits (per semester)

I: Fall; II: Spring

A survey course of German art songs; part of the core curriculum for voice majors. Presented chronologically, the songs explore the repertoire that forms the core of each linguistic style and historical period. Students learn and perform one song every week in a master-class setting. Emphasis is on the development of musical skills necessary for the appropriate interpretation of each style. Integrated with MPE 2380 and 2390.

**German Diction I and II****MPE 2380** and **2390** / 1 credit (per semester)

I: Fall; II: Spring

An exploration of the principles of German diction. The international phonetic alphabet is employed to indicate correct pronunciation. Vigorous application of these principles to the repertoire studied in MPE 2370 and 2375.

**Keyboard Literature I and II****MPE 2550** and **2560** / 2 credits (per semester)

I: Fall; II: Spring

A historical and practical survey of keyboard music from the pre-Renaissance through the Classical Era. Assignments involve the preparation and in-class performance of works from these periods and exploration of lesser-known literature. Discussions and projects relate to the history and performance practice of the period.

**Corequisite:** MTH 2510 and 2520**Keyboard Literature III and IV****MPE 2570** and **2580** / 2 credits (per semester)

III: Fall; IV: Spring

A historical and practical survey of keyboard music from the 19th century to the present. Assignments involve the preparation and in-class performance of works from these periods and exploration of lesser-known literature. Discussions and projects relate to the history and performance practice of the period.

**Collaborative Piano****MPE 2610** / 1 credit / Every semester

Study of the art of accompanying singers and instrumentalists. Members of the class perform regularly.

**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 program. 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 Techniques****MPE 3500** / 2 credits / Fall

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 3510** / 2 credits / Spring

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.

**Improvisation for Non-Jazz Majors****MPE 4530** / 1 credit / Fall

Covers improvisation in every form, including all harmonic progressions and tonalities. It is taught by a jazz pianist who has a clear understanding of classical music and the sensibilities of its players.

**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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/UndergradCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/UndergradCourses.aspx).

## Undergraduate Music Courses: MTH 1000–4999

### Music History, Theory, and Musicianship: Undergraduate

**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.

**Introduction to World Music****MTH 1560** / 2 credits / Spring

The music of Japan, India, West Africa, Cuba, and Brazil is compared and contrasted. Topics include the use of music in each respective society; musical forms; types of instruments; and the impact of history, religion, and politics on the music.

**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.

**Survey of Music History I and II****MTH 2510** and **2520** / 3 credits (per semester)

I: Fall; II: Spring

Traces the history of Western concert music, providing an overview and foundation. The course begins with a focus on world music, placing Western concert music in the greater context of its relationship to other cultures. The musical cultures of India and the Arabic countries of North Africa are examined for their impact on Western concepts. MTH 2510 and 2520 may be taken in either order.

**Corequisite** (for classical 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

**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.

**Electroacoustic Music II****MTH 3190** / 2 credits / Spring

An overview of current creative trends in electroacoustic music. Contemporary digital music systems offer unprecedented dynamic control over timbre. This course reviews aspects of musical acoustics and psychoacoustics and explores electroacoustic simulation through recent experimental examples.

**Prerequisite:** MTH 3180 or permission of instructor

**Improvisation for Classical Musicians****MTH 3370** / 2 credits / Alternate years (Spring)

Fosters deep understanding of music theory by returning to 18th-century training methods that employ analysis and synthesis together, in place of the current reliance on analysis alone. On the basis of analysis of theoretical principles of 18th-century models of ornamentation, free fantasias, basso continuo, and cadenzas, students learn to do original work in these genres.

**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.*

**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.

**Prerequisite:** MTH 2510 and 2520 and WRI 1110**The Music of Beethoven****MTH 3620** / 2 credits / Special topic (offered irregularly)

A study of the stylistic influences surrounding Beethoven's music; the history of its reception; its formal, thematic, and harmonic construction; and how it interrogates other works. The tripartite division of Beethoven's life is scrutinized and evaluated for its applicability (or lack thereof) to various parts of his repertoire. Students give a lecture-demonstration of one work (or one part of a work).

**Prerequisite:** MTH 2510 and 2520 and WRI 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.

**Prerequisite:** MTH 2510 and 2520 and WRI 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 WRI 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.

**Prerequisite:** Two years as a music major; or junior or senior standing, or permission of instructor

**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.

**Prerequisite:** Two years as a music major; or junior or senior standing, or permission of instructor

**Opera History I and II****MTH 4211** and **4212** / 1.5 credits (per semester)

I: Fall; II: Spring

A chronological survey of major operas and opera composers from the early 1600s to the present in cultural context. Participants research and write critical analyses based on documentation of early performances and, when available, archival recordings.

**Opera Literature I and II****MTH 4213** and **4214** / 1.5 credits (per semester)

I: Fall; II: Spring

An integrated companion to MTH 4211 and 4212, focusing on historic performance styles and their practical application. Participants learn and present excerpts from each major historical operatic period.

**The Magic of the Fugue****MTH 4320** / 2 credits / Alternate years (Spring)

Provides training in composing and analyzing fugues based on teaching methods outlined in *The Art of the Fugue* (1750) by J.S. Bach. Each lecture illuminates one of Bach's teaching points and is followed by written assignments. The final exam is the composition of a fugue on a given subject.

**World Traditions in Music and Cultures****MTH 4340** / 2 credits / Every semester

A survey course introducing students to the major musical traditions of the world. Topics include structures, scales, instruments, and cultural elements of music from Asia, Africa, Europe, Australia and the Americas, supplemented by historical and contemporary recordings and films.

**Prerequisite:** MTH 4010

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/UndergradCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/UndergradCourses.aspx).

**Undergraduate Music Courses: MUS 1000–4999****Additional Studies: Undergraduate****Reflections of the World in Western Music, 1500–2000****MUS 1060** / 2 credits / Fall

Designed with the nonmusician in mind, this course explores the aesthetics of music through time in the Western world. Parallels in the worlds of art, politics, economics, and philosophy are explored with the goal of giving students a better understanding of how the music of today does, and does not, relate to that of previous centuries.

**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.

**Prerequisite:** 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.

**Songwriting II****MUS 1330** / 2 credits / Every semester

A continuation of MUS 1320. Further study of the craft of songwriting.

**Prerequisite:** MUS 1320**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 Jazz****MUS 2570** / 2 credits / Fall

An introduction to jazz music, from Africa to the southern U.S., the centrality of New Orleans, the northern migration, and the transformation and expansion of styles during the 20th century. The various musical characteristics of jazz—including blues, Dixieland, swing, bebop, and fusion—are analyzed, and the works of renowned musicians are examined.

**Introduction to Ethnomusicology****ANT 2610** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.**Tutorial (Lower Level)****MUS 2996****Tutorial (Upper Level)****MUS 3996**

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**Independent Study (Lower Level)****MUS 2997****Independent Study (Upper Level)****MUS 3997**

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**Ritmica Method****MUS 3060** / 2 credits / Special topic (offered irregularly)

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**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.*

**Acoustics and Design****MUS 3370** / 2 credits / Every semester

A study of room acoustics and architectural design, along with the underlying math. The objective is for students to gain an understanding of how acoustics work in various venues and the skills to solve problems in their own acoustic environments and to design corrective treatments.

**Music and Cultural Expression in the Middle East****JST 3405** Refer to [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 3995** / 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.*

**Advanced Music Theory I and II****MUS 4435** and **4440** / 2 credits (per semester)

I: Fall; II: Spring

Offers seniors the opportunity to advance skills in the terminology and application of music theory. Covers musical style and language from the late Renaissance through the end of the Classical period in the fall semester and from the Romantic period through the 20th century in the spring semester.

**Prerequisite:** MTH 4010

**Topics in Professional Development****MUS 4455** / 1 credit / Spring

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.

**New Modalities in Chamber Music****MUS 4470** / 2 credits / Special topic (offered irregularly)

Examines the varied career paths open to composers and performers in the changing musical ecosystem. Contemporary, classical, jazz and world, indie rock, electronica, multimedia work, and more are explored. Analysis of different artists, ensembles, presenters, and festivals, trips to New York venues, and interviews with leaders in the field provide unique insights. Students create and present a performance project.

**The Art of Programming Music in the 21st Century****MUS 4480** / 2 credits / Special topic (offered irregularly)

A concert program should be more than a random selection of works. How is a concert program put together? What are the reasons for choosing each piece? Is there an underlying concept or stylistic concern? Are there political issues involved? What are the public-relations ramifications? This course examines the philosophical, aesthetic, and practical considerations in concert programming today.

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/UndergradCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/UndergradCourses.aspx).

## Arts Open Access: Music Courses Open to Students in Other Disciplines

Many courses offered by the Conservatory of Music are open to students in other disciplines. These are noted as Arts Open Access in the **myHeliotrope** course search each semester. The following are examples of courses that have been offered under Arts Open Access.

### Composition

Go to [Undergraduate Music Courses: Composition](#) for descriptions.

MCO 1130/Introduction to Studio Recording  
MCO 3415/Melody Writing  
MCO 3420/Lyric Writing

### Performance, Ensemble

Go to [Undergraduate Music Courses: Performance, Ensemble](#) for descriptions.

MPE 1050/Jazz Ensemble: All Majors  
MPE 1232/Hand Drumming Workshop  
MPE 1245/Soul Voices Ensemble  
MPE 1360/Klezmer Ensemble  
MPE 1600/Purchase Latin Jazz Orchestra  
MPE 1800/Purchase Symphonic Winds  
MPE 2150/Jazz Drumming for Nonmajors  
MPE 2160/Jazz Guitar for Nonmajors  
MPE 2170/Jazz Piano for Nonmajors  
MPE 4350/Private Study\*

\*Please refer to [Private Lessons and Recitals](#), and contact the Conservatory of Music for further information.

**Prerequisite for MPE 4350:** Permission of the Conservatory of Music director

### Music History, Theory, and Musicianship

Go to [Undergraduate Music Courses: Music History, Theory, and Musicianship](#) for descriptions.

MTH 1560/Introduction to World Music  
MTH 2230/World Music and Jazz Traditions  
MTH 2510/Survey of Music History I  
MTH 2520/Survey of Music History II  
MTH 3180/Electroacoustic Music I  
MTH 3190/Electroacoustic Music II  
MTH 3600/The Music of J.S. Bach  
MTH 3620/The Music of Beethoven  
MTH 4120/History of Recorded Music I: Blues to Bebop  
MTH 4130/History of Recorded Music II: Bebop to Hip-Hop  
MTH 4211/Opera History I  
MTH 4212/Opera History II

### Additional Studies

Go to [Undergraduate Music Courses: Additional Studies](#) for descriptions.

MUS 1060/Reflections of the World in Western Music, 1500–2000  
MUS 1250/Chorus  
MUS 1320/Songwriting I  
MUS 1330/Songwriting II  
MUS 2570/Introduction to Jazz  
MUS 3060/Ritmica Method

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For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/SOAcourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/SOAcourses.aspx).

## Graduate Music Courses: MCO 5000–5999

### Composition: Graduate

#### 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.

**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.

**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.

**New Waves in Electronic Music****MCO 5250** / 2 credits / Spring

A project-based study of trends in electronic music, including electronica, ambient, interactive electronics, and sound design. Students explore techniques employed by DJs, instrumentalists, and other musicians with an eye toward their own innovations. Includes both readings and historical studies as well as project-based music making.

**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.

**21st-Century Technology and Performance Practice****MCO 5350** / 2 credits / Fall

A hands-on investigation of creative uses of technology in 21st-century music making. Students learn from models of great works and develop innovative applications of the most recent technological developments through music performance.

**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 Rodgers, Cole Porter, Billie Holiday, Carole King, Bob Dylan, Joni Mitchell, Stevie Wonder, Randy Newman, and others. *Prior musical accomplishment as a melodist and ability to read notation are required.*

**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.*

**Advanced Songwriting****MCO 5430** / 2 credits / Fall

Advanced analysis of lyrics, rhyme, emotional projection, melodic contour, and formal verse-chorus practice. For experienced composers and lyricists who desire to broaden their understanding of the craft. Students are expected to be highly motivated to learn and to explore high-level collaborations across disciplines.

**Practical Techniques in Studio Composition****MCO 5445** / 2 credits / 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 / 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 / Fall

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 / 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 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 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.

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/GradCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/GradCourses.aspx).

**Graduate Music Courses: MPE 5000–5999****Performance, Ensemble: Graduate****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 / Special topic (offered irregularly)

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 / Special topic (offered irregularly)

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** / 2 credits / 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.

**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 / Every semester

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: Spring; II: Fall

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** / 1 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 / Fall

A seminar class in the fundamentals of teaching vocal technique. Students learn the physiological and pedagogical fundamentals of the workings of the voice, followed by practical application (working in a classroom setting to recognize and solve various vocal problems).

**Teaching Techniques for Stage****MPE 5276** / 2 credits / Spring

A seminar class in the fundamentals of stage directing with a practical application of directing opera scenes in MPE 3350/Opera Workshop.

**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** / 1 credit / Every semester

Covers a full range of solo repertoire and performance. Students actively participate in the analytic and critical process for pedagogical purposes.

**Harp Performance Class****MPE 5420** / 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.

**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.

**Guitar Ensemble****MPE 5451** / 2 credits / Every semester

Designed for classical guitarists who are interested in gaining ensemble, sight-reading, and arranging skills for guitar ensemble. Students are expected to perform repertoire from the 20th and 21st centuries and create their own arrangements for performance by various combinations, such as a guitar orchestra, duos, trios, and quartets. *Strong musicianship skills are required.*

**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 / Alternate years

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 / Alternate years

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 / Alternate years

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 / Alternate years

A survey of piano literature from 1900 to the present. The works of Debussy, Ravel, Scriabin, Prokofiev, Ives, Janacek, Bartok, and Cage are the primary focus, with emphasis on extended techniques, new trends in the use of older forms, and developments in timbre and range.

**Piano Performance Class****MPE 5480** / 1 credit / 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** / 2 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 / Fall

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 / Spring

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.*

**Improvisation for Non-Jazz Majors****MPE 5530** / 1 credit / Fall

Covers improvisation in every form, including all harmonic progressions and tonalities. It is taught by a jazz pianist who has a clear understanding of classical music and the sensibilities of its players.

### **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.

### **Collaborative Piano**

**MPE 5610** / 1 credit / 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 / Special topic (offered irregularly)

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** / 1 credit / 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.

### **Performers Certificate Recital**

**MPE 5994**

### **Artist Diploma Recital**

**MPE 5995**

1 credit (per recital) / Every semester

A 60-minute recital of repertoire demonstrating the ability to design and execute a substantial program at a professional level.

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## Graduate Music Courses: MTH 5000–5999

### Music History, Theory, and Musicianship: Graduate

#### 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 / Special topic (offered irregularly)

MM 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 MM curriculum.

**Prerequisite:** Permission of instructor

#### 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.

#### 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

#### Mozart and Da Ponte Operas

**MTH 5220** / 2 credits / Alternate years (Spring)

Three of the greatest operas in the history of Western music—*Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*—are the product of the collaboration between Wolfgang Amadeus Mozart and Lorenzo Da Ponte. Students analyze these works and gain an

understanding of their historical context and why these works, from this unlikely duo, became watershed contributions to the genre of opera.

### **The Opera and Vocal Works of Benjamin Britten**

**MTH 5230** / 2 credits / Alternate years (Spring)

Focuses on the *War Requiem* and operas by Benjamin Britten. Students engage in a close reading of the texts, participate during class in musical renderings of selected sections, and become familiar with Anglican worship and musical traditions. Central themes, including class conflict, desire, and repression, are discussed when relevant. Substantial outside reading required.

### **Bach Cantatas**

**MTH 5240** / 2 credits / Alternate years (Spring)

Examines secular and sacred cantatas of J.S. Bach, including the four that make up the *Christmas Oratorio* and the double cantata that was the basis for the now-lost *Markuspassion*. Topics include symbolism, text painting, neo-Platonism, instrumental concerti and sinfonias in the cantatas, the history of Bach editions, and the light shed on Bach's attitude towards Judaism in BWV 42.

### **Sondheim and American Musical Drama**

**MTH 5260** / 2 credits / Alternate years (Fall)

A study of Stephen Sondheim as a synthesis of American film, opera, and musical theatre traditions. Formal, motivic, harmonic, and structural analysis of Sondheim's principal works, supplemented by readings in philosophy, music theory and harmony, and American politics from the 1970s through the present. Extensive viewing outside of class.

### **Music Theory for Jazz Graduate Studies I and II**

**MTH 5280** and **5290** / 2 credits (per semester) / I: Fall; II: Spring

Over two semesters, students strengthen their functional understanding of music theory through the lens of jazz music. From its inception roughly 100 years ago to the present day, entirely new harmonic paradigms have been introduced, developed, and used in jazz—and fluency in them is essential.

### **The Magic of the Fugue**

**MTH 5320** / 2 credits / Alternate years (Spring)

Provides training in composing and analyzing fugues based on teaching methods outlined in *The Art of the Fugue* (1750) by J.S. Bach. Each lecture illuminates one of Bach's teaching points and is followed by written assignments. The final exam is the composition of a fugue on a given subject.

### **The Analytical Musician**

**MTH 5330** / 2 credits / Fall

Demonstrates how analysis of a given work can influence artistic interpretation. Students present their own works alongside research on historical context, the composer's biography, contemporary style, analysis (formal, harmonic, melodic, contrapuntal), and content. The goal is to understand that complete analysis does not offer a single "correct" interpretation, but rather focuses the creative mind by offering multiple paths towards artistic understanding.

### **World Traditions in Music and Cultures**

**MTH 5340** / 2 credits / Every semester

A survey course introducing students to the major musical traditions of the world. Topics include structures, scales, instruments, and cultural elements of music from Asia, Africa, Europe, Australia and the Americas, supplemented by historical and contemporary recordings and films.

### **The Musics of China**

**MTH 5350** / 2 credits / Special topic (offered irregularly)

Chinese music is surveyed through the lens of geography and time. Students learn to sing Chinese folk songs and experience traditional instruments through writing assignments.

### **Late Romantic German Lieder**

**MTH 5360** / 2 credits / Alternate years (Fall)

A study of Schubert, Schumann, and Wolf settings of Heine, Moericke, and Goethe. Includes text setting techniques (both the meaning and mechanics of poetry), the innovative role of the pianist, and the composer's ability to portray both physical and psychological journey in the *Liederkreis* (song cycle).

### **Shakespeare in Verdi**

**MTH 5380** / 2 credits / Alternate years (Fall)

How does the composer preserve the essential nature of these plays, while conforming to the late 19th-century Italian operatic traditions and (his own) innovations? Shakespeare's *Macbeth*, *Othello*, and *Merry Wives of Windsor* are examined, comparing them to Verdi's adaptations of these texts.

### **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

### **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 on 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

For updates during 2016–2018, 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**

### **Additional Studies: Graduate**

#### **Acoustics and Design**

**MUS 5030** / 2 credits / Every semester

A study of room acoustics and architectural design, along with the underlying math. The objective is for students to gain an understanding of how acoustics work in various venues and the skills to solve problems in their own acoustic environments and to design corrective treatments.

#### **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 Studio Pedagogy I and II**

**MUS 5375** and **5385** / 2 credits (per semester)

Special topic (offered irregularly; 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.

#### **Advanced Music Theory I and II**

**MUS 5435** and **5440** / 2 credits (per semester)

I: Fall; II: Spring

Offers incoming graduate students the opportunity to advance skills in the terminology and application of music theory. Covers musical style and language from the late Renaissance through the end of the Classical period in the fall semester and from the Romantic period through the 20th century in the spring semester.

**Topics in Professional Development****MUS 5455** / 1 credit / Spring

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.

**New Modalities in Chamber Music****MUS 5470** / 2 credits / Special topic (offered irregularly)

Examines the varied career paths open to composers and performers in the changing musical ecosystem. Contemporary, classical, jazz and world, indie rock, electronica, multimedia work, and more are explored. Analysis of different artists, ensembles, presenters, and festivals, trips to New York venues, and interviews with leaders in the field provide unique insights. Students create and present a performance project.

**The Art of Programming Music in the 21st Century****MUS 5480** / 2 credits / Special topic (offered irregularly)

A concert program should be more than a random selection of works. How is a concert program put together? What are the reasons for choosing each piece? Is there an underlying concept or stylistic concern? Are there political issues involved? What are the public-relations ramifications? This course examines the philosophical, aesthetic, and practical considerations in concert programming today.

**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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/music/GradCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/music/GradCourses.aspx).

## Conservatory of Theatre Arts

**Overview of Programs**

The Conservatory of Theatre Arts offers intensive, highly focused BFA training programs in **acting** and **theatre design/technology** for a limited number of students who seek to pursue professional careers in these fields. As one of five schools in the Consortium of Professional Theatre Training Programs, Purchase is one of a handful of colleges in the world capable of training artists at this level—and of drawing a faculty from the ranks of professional theatre. In addition, the conservatory offers a BA program in **theatre and performance**, which is designed 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.

**Purchase Repertory Theatre**

Each year, the conservatory presents several 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 under the mentorship of faculty and staff.

**Administration**

Rebecca Rugg, DFA, *Director, Conservatory of Theatre Arts*

For additional information and updates during 2016–2018, please visit [www.purchase.edu/taf](http://www.purchase.edu/taf).

## Conservatory of Theatre Arts: Courses

ActingTheatre Design/TechnologyTheatre and PerformanceArts Open Access: Theatre arts courses open to students in other disciplines

Offered by the BFA programs

**Note:** Many courses offered by the BA program in theatre and performance are open to students in other disciplines on a space-available basis.

For the current (or upcoming) semester schedule, use the **myHeliotrope** [course search](#).

## Arts Open Access: Theatre Arts Courses Open to Students in Other Disciplines

Many courses in the [theatre and performance](#) BA program are open to students in all disciplines (on a space-available basis). A few courses offered by the BFA programs in the Conservatory of Theatre Arts are also open to students in other disciplines; these are noted as Arts Open Access in the **myHeliotrope** course search each semester. The following are examples of courses that have been offered under Arts Open Access.

### Acting

Go to [Acting Courses](#) for descriptions.

ACT 1055/Fundamentals of Acting  
ACT 3044/Creative Expression

### Theatre Design/Technology

Go to [Theatre Design/Technology Undergraduate Courses](#) for descriptions.

TDT 3008/Costume Design Seen Through Film

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/SOAcourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/SOAcourses.aspx).

## The Acting BFA Program

The professional actor training program is a four-year sequential course of study in acting—voice, speech, movement for actors, dramatic structure, and history of the theatre, supplemented by offerings in stage combat, performance improvisation, mask work, acting for camera, makeup, and audition technique. The schedule is rigorous; in a typical week, a student works directly with faculty members for 27 to 40 hours and spends a comparable amount of time in preparation.

- **The first two years** of training focus on the development of the actor's imagination and an exploration of his or her inner resources as they relate to the external demands and skills of the craft.
- **During the third and fourth years**, classroom work continues, and the principles learned in the first two years are applied rigorously in rehearsal and performance. Purchase Repertory Theatre productions provide a wide range of experience, from the contemporary to the classic, and are directed by visiting professionals as well as experienced resident faculty.

The acting BFA program is one of five in the nation that meets the standards of the Consortium of Conservatory Theatre Training Programs. In the fourth year, graduating seniors are presented to an invited audience of agents, producers, and casting directors in New York City and Los Angeles.

**Please note: The acting BFA program does not offer training in musical theatre.**

A very high percentage of 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   | • Edie Falco     | • Karen Sillas          |
| • Robert Burke   | • Melissa Leo    | • Micah Stock           |
| • Oriagh Cassidy | • Adina Porter   | • Sherry Stringfield    |
| • Ron Eldard     | • Parker Posey   | • Stanley Tucci         |
| • Dwight Ewell   | • Jay O. Sanders | • Lance Coadie Williams |

### Acting Faculty (Board of Study)

David Bassuk, MFA, Southern Methodist University  
Denise Bessette, BA, Marymount Manhattan College  
Kristen Cerelli, MFA, The New School  
Akil Davis, BA, New York University  
Jill Echo, MFA, Purchase College  
Ginger Eckert, MFA, Brown University  
David Gideon, BA, Franklin & Marshall College  
Barbara Hauptman, MFA, Yale School of Drama  
A. Dean Irby, MFA, New York University  
Christopher McCann, BFA, New York University

Scott McCrea, MFA, Columbia University  
 Pamela Prather, MFA, University of California, Los Angeles  
 Ronni Stewart, BA, New York University  
 J. Allen Suddeth, BFA, Ohio University  
 Maggie Surovell, MFA, University of Georgia  
 Charles Tuthill, BFA, New York University  
 Rosalyn Coleman Williams, MFA, Yale School of Drama

For additional information:  
[Conservatory of Theatre Arts Faculty](#)

For additional information and updates during 2016–2018, please visit  
[www.purchase.edu/departments/AcademicPrograms/Arts/ta/acting.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ta/acting.aspx)

## The Acting BFA Program: Academic Requirements

In addition to meeting [general degree requirements](#), all acting majors must successfully complete the following requirements (110 credits). Of the 110 credits, up to 8 credits of theatre history (ACT 1250 and 2100) may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

### Freshman Year: 26 credits

<i>Fall:</i>	<i>16 credits</i>
ACT 1010/Acting I	3 credits
ACT 1030/Script Analysis I	2 credits
ACT 1160/Speech I	2 credits
ACT 1210/Voice I	2 credits
ACT 1250/Dramatic Structure	4 credits
ACT 1310/Movement I	2 credits
ACT 1355/Stage Combat I	1 credit

<i>Spring:</i>	<i>10 credits</i>
ACT 1020/Acting I*	3 credits
ACT 1170/Speech I*	2 credits
ACT 1220/Voice I*	2 credits
ACT 1320/Movement I*	2 credits
ACT 1670/Improvisation I	1 credit
<i>*Part Two</i>	

### Sophomore Year: 27 credits

<i>Fall:</i>	<i>11 credits</i>
ACT 1410/Physical Comedy I	1 credit
ACT 2010/Acting II	3 credits
ACT 2160/Speech II	2 credits
ACT 2210/Voice II	2 credits
ACT 2310/Movement II	2 credits
ACT 2610/Stage Makeup	1 credit

<i>Spring:</i>	<i>16 credits</i>
ACT 2020/Acting II*	3 credits
ACT 2100/History of the Theatre	4 credits
ACT 2170/Speech II*	2 credits
ACT 2220/Voice II*	2 credits
ACT 2320/Movement II*	2 credits
ACT 2410/Physical Comedy II	1 credit
ACT 2620/Stage Makeup*	1 credit
ACT 2700/Introduction to Rehearsal and Performance	1 credit
<i>*Part Two</i>	

### Junior Year: 29 credits

<i>Fall:</i>	<i>16 credits</i>
ACT 3010/Acting III	3 credits
ACT 3160/Speech III	2 credits
ACT 3210/Voice III	2 credits
ACT 3310/Movement III	2 credits
ACT 3365/Stage Combat II	1 credit
ACT 3700/Rehearsal and Performance I	3 credits
ACT 3710/Rehearsal and Performance I*	3 credits

*\*Part Two*

<i>Spring:</i>	<i>13 credits</i>
ACT 3020/Acting III*	3 credits
ACT 3170/Speech III*	2 credits
ACT 3220/Voice III*	2 credits
ACT 3320/Movement III*	2 credits
ACT 3670/Improvisation II	1 credit
ACT 3720/Rehearsal and Performance I (Part Three)	3 credits

*\*Part Two***Senior Year: 28 credits**

<i>Fall:</i>	<i>14 credits</i>
ACT 4010/Acting IV	3 credits
ACT 4250/Voice and Speech IV	2 credits
ACT 4310/Movement IV	2 credits
ACT 4550/Acting for Camera	1 credit
ACT 4700/Rehearsal and Performance II	3 credits
ACT 4710/Rehearsal and Performance II*	3 credits

*\*Part Two*

<i>Spring:</i>	<i>14 credits</i>
ACT 4020/Acting IV*	3 credits
ACT 4255/Voice and Speech IV*	2 credits
ACT 4320/Movement IV*	2 credits
ACT 4500/The Business of Acting	1 credit
ACT 4720/Rehearsal and Performance II (Part Three)	3 credits
ACT 4730/Rehearsal and Performance II (Part Four)	3 credits

*\*Part Two***Policy on Casting and Production**

All students work in productions as cast. Because of the rigorous nature of the acting program, all coursework and extracurricular work or projects must be approved in advance by the student's faculty advisor. If a student becomes involved with such a project or work without the knowledge and consent of the student's faculty advisor, the student may be subject to probation and/or dismissal.

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For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/ActingAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/ActingAcademicRequirements.aspx).

## The Acting 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, Acting I (part one, fall) is a prerequisite for Acting I (part two, spring).

**Acting I**

**ACT 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.

**Script Analysis**

**ACT 1030** / 2 credits / Fall

In-depth analysis of selected dramatic texts to identify elements of structure, character, and language and to understand their function in creating the dynamics of dramatic action. Explores the active purposes of analytic terminology for the actor to gain awareness of action as a basic creative process for theatre. Selected plays are used.

**Fundamentals of Acting**

**ACT 1055** / 3 credits / Every semester

Students work on basic acting skills, e.g., developing the ability to produce free, imaginative, and purposeful behavior in relation to environments, objects, and other persons; individual silent exercises; and group exercises. This work leads to in-class performances of selected scenes from a variety of American contemporary plays, with special focus on the sensory requirements in the text. *No previous experience required.*

**Prerequisite:** Permission of instructor

**Speech I**

**ACT 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****ACT 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.

**Dramatic Structure****ACT 1250** / 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.

**Movement I****ACT 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****ACT 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.

**Physical Comedy I****ACT 1410** / 1 credit / Fall

Actors learn the art and language of images, imagination, physical creativity, and physical comedy. Such techniques as neutral and character mask work, improvisation, and story telling free the actors' bodies of excessive thinking while strengthening and honing their imagination, allowing them to create potent performances and deep character work.

**Improvisation I****ACT 1670** / 1 credit / Spring

An intensive workshop focused on building an understanding of the techniques and applications of improvisatory practice.

**Acting II****ACT 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. ACT 2020 leads to performance in a full stage production.

**Prerequisite:** ACT 1020**History of the Theatre****ACT 2100** / 4 credits / Spring

A study of the history of world theatres from their origins through the present.

**Speech II****ACT 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:** ACT 1170**Voice II****ACT 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:** ACT 1220**Movement II****ACT 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:** ACT 1320**Physical Comedy II****ACT 2410** / 1 credit / Spring

In the second semester of this pedagogy, actors continue to deepen their experience with the first semester's work, moving from exploring new freedom and power into intentional direction, specificity, and control. Actors learn how to use form, image, and technique to create and perform from pure inspiration.

**Stage Makeup****ACT 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**

**ACT 2700** / 1 credit / Spring

Rehearsal and added performance of selected plays produced before the public.

### **Creative Expression**

**ACT 3004** / 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, *tréteaux*, soundscapes, and object manipulation.

Requirements include performing, directing, writing, and making props. Designed to help students get in touch with their creative side in a supportive group atmosphere. A background in performance/high school theatre is beneficial but not required.

### **Acting III**

**ACT 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:** ACT 2020

### **Speech III**

**ACT 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:** ACT 2170

### **Voice III**

**ACT 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:** ACT 2220

### **Movement III**

**ACT 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:** ACT 2320

### **Stage Combat II**

**ACT 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:** ACT 1355

### **Improvisation II**

**ACT 3670** / 1 credit / Spring

Continued exploration of improvisatory technique for advanced acting students.

### **Rehearsal and Performance I**

**ACT 3700** and **3710** / 3 credits (per course) / Fall

**ACT 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:** ACT 2020

### **Acting IV**

**ACT 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:** ACT 3020

### **Voice and Speech IV**

**ACT 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:** ACT 3220

#### **Movement IV**

**ACT 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:** ACT 3320

#### **The Business of Acting**

**ACT 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:** ACT 3020

#### **Acting for Camera**

**ACT 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**

**ACT 4700** and **4710** / 3 credits (per course) / Fall

**ACT 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:** ACT 3720

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/ActingCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/ActingCourses.aspx).

## **The Theatre Design/Technology BFA Program**

The professional training program in theatre design/technology places major emphasis on studio/classroom training under the guidance of established working professionals. Students learn every aspect of theatre design and technology.

Professional training requires a logical and sequential conservatory program. The freshman year is an exploratory common program that stresses fundamental coursework and assigned tasks on actual productions. After the freshman year, the following concentrations are available:

1. scenic design
2. costume design
3. lighting design
4. costume technology
5. stage management
6. technical direction/production management

Advanced study and practice in one or more of these areas occupies the second, third, and fourth years. Concurrent with these studies, a balance of liberal arts courses is also available to equip the candidate to function as a mature theatre professional.

#### **Professional Training Facilities**

The unparalleled technical and design resources of the [Performing Arts Center](#)—and its busy schedule of dance, musical, and dramatic productions—provide students with professional experiences few commercial theatres can match. Classes are conducted in modern design studios, where students have their own workspace and personal drawing tables. Private and semiprivate design studios are often provided for juniors, seniors, and graduate students. Opportunities for apprenticeships in professional studios and shops in New York City and throughout the country provide valuable career-related experience and contacts.

#### **About Our Alumni**

More than 86 percent of theatre design/technology graduates are working in their chosen profession. Many alumni are now members of USA local 829, IATSE, and AEA and have received Tony, Emmy, Obie, and Drama Desk Awards, among other honors. Their extensive design credits include Broadway, Off Broadway, dance, film, television, industrials, and Las Vegas.

#### **Theatre Design/Technology Faculty (Board of Study)**

Evan Adamson, BFA, Purchase College  
 Andrea Anthony, BS, Marymount College  
 Joel Brandwine, BFA, Boston University  
 Tracy Christensen, MFA, Rutgers University  
 Lynda Erbs, BA, Skidmore College

Murielle Etienne, BFA, Purchase College  
 Robert Etter, BFA, Pennsylvania State University.  
 Maruti Evans, BFA, University of Miami  
 Joseph Forbes, BFA, University of North Carolina, Greensboro  
 David Grill, BFA, Purchase College  
 Judi Guralnick, MA, University of Maryland  
 Andy Hall, MFA, New York University  
 Dan Hanessian, MFA, Purchase College  
 Alison Hublard Hershman, BFA, Purchase College  
 Dan Hoffman, BFA, Carnegie Mellon University  
 Leah Kaliszewski, BFA, BAA, Central Michigan University  
 Dane Laffrey, BFA, National Institute of Dramatic Art  
 Arnold Levine, MFA, Carnegie Mellon University  
 Tony Magner, BA, University of Massachusetts, Amherst  
 Ina Mayhew, BFA, Purchase College  
 Gene O'Donovan  
 Hochi Ortega-Asiatico, BA, Parsons School of Design  
 Atkin Pace, MFA, Yale School of Drama  
 Nancy Palmatier, MFA, Carnegie Mellon University  
 Dennis Parichy, BS, Northwestern University  
 Kyle Pickles, MA, New York University  
 Jesse Edward Poleshuck, BFA, Purchase College  
 Susan Sampliner, BA, Brown University  
 Jennifer Lazar Santilli, BFA, Rutgers University  
 Jennifer Schriever, BFA, Purchase College  
 Matthew Stern, BA, University of California, San Diego  
 Tom Sullivan, MFA, Yale School of Drama  
 Mark Viola, BFA, Purchase College  
 Lori R. Wekselblatt, MS, Baruch College, City University of New York  
 Thom Widmann, BFA, Purchase College  
 Grant Wilcoxon, BFA, Purchase College  
 Anita Yavich, MFA, Yale School of Drama  
 Joshua Zangen, BFA, Purchase College

For additional information:  
[Conservatory of Theatre Arts Faculty](#)

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For additional information and updates during 2016–2018, 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/Technology BFA Program: Academic Requirements

In addition to meeting [general degree requirements](#), all undergraduate theatre design/technology majors must complete the following requirements. Up to 8 credits of theatre history (ACT 1250 and 2100) may be counted toward the liberal arts requirement (30 credits minimum) for the degree.

### Freshman Year (all students): 25 credits

<i>Fall:</i>	<i>13 credits</i>
ACT 1250/Dramatic Structure	4 credits
TDT 1100/Stagecraft*	3 credits
TDT 1120/Production I*	3 credits
TDT 1200/Design Fundamentals*	3 credits

\*Prerequisite for all courses above the 1000 level

<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 2016–2018, 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/Technology BFA Program: Scenic Design Concentration

It is the responsibility of the scenic designer to collaborate with the director and develop the conceptual ideas that will inform the look and functionality of the scenic design. The scenic designer must work closely with other members of the design team and communicate clearly—through technical drawings, color elevations, scale models, color renderings, and research—all the information necessary to realize the scenic design. Working with the director, the other designers, the technical director, and other members of the production staff, the scenic designer must develop a cohesive design that provides an effective setting for the production.

### Academic Requirements

In addition to meeting [general degree requirements](#), all undergraduate theatre design/technology majors concentrating in scenic design must complete the following requirements (99 credits). ACT 1250 (freshman year) and ACT 2100 may be counted toward the liberal arts requirement (30 credits minimum) for the BFA.

#### Freshman year: 25 credits

*The freshman year requirements are the same for all undergraduate theatre design/technology majors.*

#### **Sophomore Year: 30 credits**

<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 2440/Rendering and Graphic Techniques*	2 credits
TDT 2540/Sources of Stage Design	3 credits
TDT 3700/CAD for the Theatre	3 credits

<i>Spring:</i>	<i>14 credits</i>
ACT 2100/History of the Theatre	4 credits
TDT 2130/Production II*	3 credits
TDT 2150/Scene Painting	2 credits
TDT 2210/Scene Design I*	3 credits
TDT 2460/Rendering and Graphic Techniques*	2 credits

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

#### **Junior Year: 25 credits**

<i>Fall:</i>	<i>14 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
TDT 4770/Seminar in Production Design/Art Direction	3 credits

<i>Spring:</i>	<i>11 credits</i>
TDT 3130/Production III*	3 credits
TDT 3210/Scene Design II*	3 credits
TDT 3720/Computer Graphics and Techniques	3 credits
TDT 4460/Collaborative Process	2 credits

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

#### **Senior Year: 19 credits**

<i>Fall:</i>	<i>12 credits</i>
TDT 2300/Costume Design I	3 credits
TDT 2400/Lighting Design I	3 credits
TDT 4120/Production IV*	3 credits
TDT 4200/Scene Design III*	3 credits

<i>Spring:</i>	<i>7 credits</i>
TDT 4130/Production IV*	3 credits
TDT 4210/Scene Design III*	3 credits

TDT 4880/Portfolio

1 credit

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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Scenic\\_Design.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/taf/DT/Scenic_Design.aspx).

## The Theatre Design/Technology BFA Program: Costume Design Concentration

The costume designers' primary responsibility is to be part of the design team that transforms the words of a play into visual imageries. They are involved in developing conceptual and artistic ideas that will be used to guide the imageries for a production. The conservatory encourages its students to discover their own processes of formulating design ideas and to develop a discriminating standard for their own endeavors. Above all, it prepares them for creative and meaningful professional lives in the broad range of theatre activities. Designers learn to visualize the world of plays through the garments and clothing the actors wear while collaborating with directors, actors, other designers and technicians, and the professional staff and students in the costume shop. Students learn from a distinguished faculty of professional designers and artists, both in the classroom and through individual guidance and advising during production work. Students receive formal and informal feedback from faculty through portfolio presentations of their work each year. In addition, classes in costume technology are also available—the costume technology artisan takes the costume designer's vision and physically creates them. The four-year curriculum in many ways simulates a costume designer's and a costume technician's professional experience and process.

### Academic Requirements

In addition to meeting [general degree requirements](#), all undergraduate theatre design/technology majors concentrating in costume design must complete the following requirements (101 credits). ACT 1250 (freshman year) and ACT 2100 may be counted toward the liberal arts requirement (30 credits minimum) for the BFA.

#### Freshman year: 25 credits

*The freshman year requirements are the same for all undergraduate theatre design/technology majors.*

#### Sophomore Year: 32 credits

<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>
ACT 2100/History of the Theatre	4 credits
TDT 2130/Production II*	3 credits
TDT 2170/Costume Construction I*	3 credits
TDT 2310/Costume Design I*	3 credits
TDT 2460/Rendering and Graphic Techniques*	2 credits
<i>*Part One and Two (two-semester course)</i>	

#### Junior Year: 25 credits

<i>Fall:</i>	<i>10 credits</i>
ACT 2610/Stage Makeup*	1 credit
TDT 3120/Production III*	3 credits
TDT 3160/Costume Construction II*	3 credits
TDT 3300/Costume Design II*	3 credits

<i>Spring:</i>	<i>15 credits</i>
ACT 2620/Stage Makeup*	1 credit
TDT 3130/Production III*	3 credits
TDT 3170/Costume Construction II*	3 credits
TDT 3310/Costume Design II*	3 credits
TDT 3720/Computer Graphics and Techniques	3 credits
TDT 4460/Collaborative Process	2 credits
<i>*Part One and Two (two-semester course)</i>	

#### Senior Year: 19 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>10 credits</i>
TDT 4150/Stage Management/Tech/Design Production	6 credits
TDT 4310/Costume Design III*	3 credits
TDT 4880/Portfolio	1 credit
<i>*Part One and Two (two-semester course)</i>	

For updates during 2016–2018, 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/Technology BFA Program: Lighting Design Concentration

The lighting designer's primary responsibility is to develop conceptual and artistic ideas that will be used to guide the design of the lighting for a production. As a member of the design team, the lighting designer has a significant impact on the visual unity of a production and is responsible for producing the light plot and all related paperwork. Working with the director, the other designers, and other members of the production staff, the lighting designer develops a cohesive design that supports the other aspects of design for the production and helps to create and define the environment of the production.

### Academic Requirements

In addition to meeting [general degree requirements](#), all undergraduate theatre design/technology majors concentrating in lighting design must complete the following requirements (98 credits). ACT 1250 (freshman year) and ACT 2100 may be counted toward the liberal arts requirement (30 credits minimum) for the BFA.

#### Freshman year: 25 credits

*The freshman year requirements are the same for all undergraduate theatre design/technology majors.*

#### Sophomore Year: 31 credits

<i>Fall:</i>	<i>17 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
TDT 3700/CAD for the Theatre	3 credits

<i>Spring:</i>	<i>14 credits</i>
ACT 2100/History of the Theatre	4 credits
TDT 2130/Production II*	3 credits
TDT 2410/Lighting Design I*	3 credits
TDT 2460/Rendering and Graphic Techniques*	2 credits
TDT 2500/Introduction to Sound Design	2 credits
<i>*Part One and Two (two-semester course)</i>	

#### Junior Year: 23 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 3520/Vector Works	3 credits

<i>Spring:</i>	<i>11 credits</i>
TDT 3130/Production III*	3 credits
TDT 3410/Lighting Design II*	3 credits
TDT 3720/Computer Graphics and Techniques	3 credits
TDT 4460/Collaborative Process	2 credits
<i>*Part One and Two (two-semester course)</i>	

#### Senior Year: 19 credits

<i>Fall:</i>	<i>12 credits</i>
TDT 2300/Costume Design I	3 credits
TDT 2600/Introduction to Stage Management	3 credits
TDT 4120/Production IV*	3 credits

TDT 4400/Lighting Design III*	3 credits
<i>Spring:</i>	<i>7 credits</i>
TDT 4130/Production IV*	3 credits
TDT 4410/Lighting Design III*	3 credits
TDT 4880/Portfolio	1 credit
<i>*Part One and Two (two-semester course)</i>	

For updates during 2016–2018, 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/Technology BFA Program: Costume Technology Concentration

The costume designers' primary responsibility is to be part of the design team that transforms the words of a play into visual imageries. They are involved in developing conceptual and artistic ideas that will be used to guide the imageries for a production. The conservatory encourages its students to discover their own processes of formulating design ideas and to develop a discriminating standard for their own endeavors. Above all, it prepares them for creative and meaningful professional lives in the broad range of theatre activities. Designers learn to visualize the world of plays through the garments and clothing the actors wear while collaborating with directors, actors, other designers and technicians, and the professional staff and students in the costume shop. Students learn from a distinguished faculty of professional designers and artists, both in the classroom and through individual guidance and advising during production work. Students receive formal and informal feedback from faculty through portfolio presentations of their work each year. In addition, classes in costume technology are also available—the costume technology artisan takes the costume designer's vision and physically creates them. The four-year curriculum in many ways simulates a costume designer's and a costume technician's professional experience and process.

### Academic Requirements

In addition to meeting [general degree requirements](#), all undergraduate theatre design/technology majors concentrating in costume technology must complete the following requirements (99 credits). ACT 1250 (freshman year) and ACT 2100 may be counted toward the liberal arts requirement (30 credits minimum) for the BFA.

#### Freshman year: 25 credits

*The freshman year requirements are the same for all undergraduate theatre design/technology majors.*

#### **Sophomore Year: 29 credits**

<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>
ACT 2100/History of the Theatre	4 credits
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
<i>*Part One and Two (two-semester course)</i>	

#### **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
<i>*Part One and Two (two-semester course)</i>	

#### **Senior Year: 20 credits**

<i>Fall:</i>	<i>10 credits</i>
ACT 2610/Stage Makeup	1 credit
TDT 2400/Lighting Design I	3 credits
TDT 4120/Production IV	3 credits
TDT 4160/Costume Construction III*	3 credits

<i>Spring:</i>	<i>10 credits</i>
TDT 4150/Stage Management/Tech/Design Production	6 credits
TDT 4170/Costume Construction III*	3 credits
TDT 4880/Portfolio	1 credit

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

For updates during 2016–2018, 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/Technology BFA Program: Stage Management Concentration

The stage manager is responsible for managing the rehearsal process of a production and acting as the liaison between the rehearsal process and the members of the production team. In many cases, the stage manager is the one person working on a production who is responsible for coordination between all areas of a production. The stage manager is responsible for scheduling rehearsals and production meetings; tracking of blocking, props, scenic, and lighting changes; and a lengthy list of other duties. Working with the director, designers, and other members of the production, the stage manager plays a significant role in bringing a production together as a whole.

### Academic Requirements

In addition to meeting general degree requirements, all undergraduate theatre design/technology majors concentrating in stage management must complete the following requirements (96.5 credits). ACT 1250 (freshman year) and ACT 2100 may be counted toward the liberal arts requirement (30 credits minimum) for the BFA.

#### Freshman year: 25 credits

*The freshman year requirements are the same for all undergraduate theatre design/technology majors.*

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

<i>Fall:</i>	<i>9 credits</i>
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>
ACT 2100/History of the Theatre	4 credits
TDT 2045/Music Reading for Stage Managers	1 credit
TDT 2130/Production II*	3 credits
TDT 2170/Costume Construction I	3 credits
TDT 2190/Properties Construction I	2 credits
TDT 2500/Introduction to Sound Design	2 credits
TDT 2610/Introduction to Stage Management	3 credits
*Part One and Two (two-semester course)	

#### **Junior Year: 22.5 credits**

<i>Fall:</i>	<i>11.5 credits</i>
TDT 2080/Theatre Technology I	3 credits
TDT 3120/Production III*	3 credits
TDT 3350/Stage Combat for Stage Managers	.5 credit
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
*Part One and Two (two-semester course)	

#### **Senior Year: 22 credits**

<i>Fall:</i>	<i>12 credits</i>
TDT 3620/Company Management	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

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

For updates during 2016–2018, 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/Technology BFA Program: Technical Direction/Production Management Concentration

The technical director, working collaboratively with the scenic designer and others, is responsible for the execution of the scenic elements of a production. This process includes bidding, scheduling, developing technical elevations, supervising crews, budget management, and coordinating with the other departments that are working on the production. Additionally, the technical director is responsible for supervising and coordinating the load-in of scenery and other physical elements of the production into the theatre, helping to organize scene changes that involve moving scenery, and supervising the load-out of the production when the run is over. The production manager does for the entire production much of what the technical director does for the scenic elements. Collaborating and working with the director, stage managers, designers, shop heads, and others, the production manager helps to ensure that the production as a whole is realized in the best possible way.

### Academic Requirements

In addition to meeting [general degree requirements](#), all undergraduate theatre design/technology majors concentrating in technical direction/production management must complete the following requirements (103 credits). ACT 1250 (freshman year) and ACT 2100 may be counted toward the liberal arts requirement (30 credits minimum) for the BFA.

#### Freshman year: 25 credits

*The freshman year requirements are the same for all undergraduate theatre design/technology majors.*

#### **Sophomore Year: 31 credits**

<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>
ACT 2100/History of the Theatre	4 credits
TDT 2090/Theatre Technology I*	3 credits
TDT 2130/Production II*	3 credits
TDT 2190/Properties Construction I	2 credits
TDT 2500/Introduction to Sound Design	2 credits
TDT 3710/CAD for the Theatre	3 credits

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

#### **Junior Year: 25 credits**

<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: 22 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>10 credits</i>
TDT 4090/Theatre Technology III*	3 credits
TDT 4150/Stage Management/Tech/Design Production*	6 credits
TDT 4880/Portfolio	1 credit

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

For updates during 2016–2018, 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/Technology Program: Undergraduate Courses

**Note:** The 1000-level courses are prerequisites for all other theatre design/technology 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 conservatory 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.

### Dramatic Structure

**ACT 1250** Refer to [Acting Courses](#) for description.

### Music Reading for Stage Managers

**TDT 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 concentrating in stage management.*

**Prerequisite:** Permission of instructor

### 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

### History of the Theatre

**ACT 2100** Refer to [Acting Courses](#) for description.

**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.

**Prerequisite:** TDT 1210**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

**Costume Design Seen Through Film****TDT 3008** / 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).

**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**Stage Combat for Stage Managers****TDT 3350** / .5 credit / Fall

A course in the foundation skills necessary for safe and dramatically effective techniques of staged combat.

**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**Model-Making Seminar****TDT 3490** / 1 credit / Spring

Focuses on the materials and methods used to construct scenic models for the designer. Students learn techniques that allow them to build accurate presentation models and work safely with various materials.

**Vector Works****TDT 3520** / 3 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 1080**Directing for Stage Managers****TDT 3550** / 2 credits / Fall

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

**Company Management****TDT 3620** / 3 credits / Fall

Examines the fundamental techniques and information needed for managing commercial and nonprofit theatrical productions. Students gain a working knowledge of union contracts, pricing, human resources, new media, publicity, and the rise of demand pricing, as well as contract negotiation and conflict resolution. The working relationships between the stage manager and producer(s) are also explored.

**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 (per semester) / 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 / Every semester

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 conservatory 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 Design Seminar****TDT 4260** / 1 credit / Spring

An advanced seminar in 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**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 2016–2018, 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 and Performance BA Program

The BA 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 combines academic scholarship and artistic practice, with particular emphasis on theatre as a forum for collaboration, experimentation, and social engagement.

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 and Scene Study to Solo Performance and Ensemble Creation. Other elective courses include Directing, Dramaturgy, Playwriting, and Stage Management, as well as seminars on such topics as Asian theatre, avant-garde theatre, black American drama, documentary theatre, gameplay and performance, LGBTQ theatre, medieval and Renaissance drama, theories of theatre and performance, transmedia, and women in performance.

The BA major in theatre and performance provides a solid liberal arts education in the theatre, which can prepare students for further professional training, internships in the professional theatre, graduate studies, or other careers that require critical and creative thinking.

**Working Onstage and Backstage**

Students are encouraged to experience many aspects of theatrical production, and this BA program provides many opportunities to audition for roles and to work in a variety of capacities backstage in student- and faculty-directed productions. Enterprising students who have taken the necessary courses may write, design, direct, or perform in their own original productions, often as part of a senior project. Students receive academic credit for fulfilling the mandatory production crew requirement, as well as for participating as actors, designers, or stage managers in faculty-directed productions. Outstanding students may have the opportunity to assist on a BFA or BA production as a dramaturg or assistant director.

**Studying Abroad and Across the Disciplines**

Students are encouraged to take advantage of study abroad opportunities, since being socially conscious and globally aware is vitally important in today's interconnected world. To broaden their knowledge, students are also encouraged to pursue relevant courses in other disciplines, such as anthropology, art history, arts management, cinema studies, dance, gender studies, literature, media, sociology, and the visual arts. Through a broad range of courses and experiences, students will develop unique perspectives on the relationship between theatre, performance, and society.

**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.

### Across and Beyond the Conservatory of Theatre Arts

While the theatre and performance BA program has its own goals and curriculum, it regularly works with other programs in both the conservatory and the School of Film and Media Studies. Theatre and performance students collaborate with theatre design/technology students on senior projects and with playwriting and screenwriting students on the development of new plays. Members of the BFA acting faculty teach several courses offered to theatre and performance students, and there are also opportunities for advanced theatre and performance students to work as dramaturgs and assistant directors on productions of the Purchase Repertory Theatre.

*Admission to the theatre and performance BA program is separate from and has no bearing on admission to the acting BFA program.*

### Performance Venues and Opportunities

The recently renovated Humanities Theatre is the principle venue for faculty- and student-directed productions in the BA major in theatre and performance. Students in the major have also used alternative and nontraditional theatre spaces, including the Underground Theatre (located in the Performing Arts Center) and Dance Theatre Lab (located in the Dance Building), particularly when developing independent projects with student clubs and organizations that present extracurricular performances. In addition, students are encouraged to see a wide range of performances by professional companies and other Conservatory of Theatre Arts productions at the Performing Arts Center.

### Theatre and Performance Faculty (Board of Study)

Lenora Champagne, PhD, New York University  
 Jessica D'Aloisio, BFA, Purchase College  
 Rachel Dickstein, BA, Yale University  
 Imani Douglas, MFA, Brooklyn College, City University of New York  
 Cobina Gillitt, PhD, New York University  
 Heather Harpham, MFA, New York University  
 Lora LaVon, MFA, Yale School of Drama  
 Brendan McMahon, MFA, École Lassaad (Belgium)  
 Lenka Pichlíková, MFA, Academy of Dramatic Arts, Charles University (Prague)  
 Sarah (Bess) Rowen, MPhil, The Graduate Center, City University of New York  
 Rebecca Rugg, DFA, Yale School of Drama  
 Jordan Schildcrout, PhD, The Graduate Center, City University of New York  
 Sophia Skiles, MFA, Columbia University  
 Peter Sprague, MFA, Southern Methodist University  
 Jay Woods, BFA, Purchase College

For additional information:

[Conservatory of Theatre Arts Faculty](#)

#### Contributing Faculty:

David Bassuk: [Acting](#)  
 Jill Echo: [Acting](#)  
 Dane Laffrey: [Theatre Design/Technology](#)  
 Pamela Prather: [Acting](#)  
 Matthew Stern: [Theatre Design/Technology](#)  
 Ronnie Stewart: [Acting](#)  
 Maggie Surovell: [Acting](#)  
 Charles Tuthill: [Acting](#)  
 Gary Waller: [Literature](#)  
 Anita Yavich: [Theatre Design/Technology](#)

For additional information and updates during 2016–2018, 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 BA Program: Academic Requirements

In addition to meeting [general degree requirements](#), all theatre and performance majors must meet the following requirements (45–49 credits). Students who declare this major must earn a grade of C or higher in all courses required for the major, excluding the senior project. To progress in the major, students who do not meet this minimum grade standard must repeat the course(s).

### Six foundation courses: 18 credits

1. THP 2020/Introduction to Theatre and Performance Studies: 3 credits
2. THP 2200/Theatre and Performance Production: 2 credits\*  
 \*This is a 1-credit course that must be taken twice
3. THP 2205/Shakespeare Then and Now: 3 credits

4. THP 2885/Theatre Histories I: 3 credits
5. THP 2890/Theatre Histories II: 3 credits
6. 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
- SPJ 4990/Senior Project I: 4 credits
- SPJ 4991/Senior Project II: 4 credits

Internships and study abroad are highly recommended. Courses in other disciplines (outside the major) may count toward requirements for the major if approved in advance by the 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 2016–2018, 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 BA 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 is normally completed during the fall and spring of the senior year in one of the following areas (or a combination of these areas):

- Directing
- Writing for the stage or performance composition
- Production (including stage managing or designing and executing the design for a production)
- Performance practice (including acting a major role in a faculty-supervised student production or a faculty-directed production)
- Alternative performance practices (e.g., solo or devised performance)
- Theatre history, theory, or criticism (an academic essay)
- Dramaturgy

All creative senior projects (in acting, directing, solo performance, design and writing for the stage) require a statement of artistic aims, a contextual research essay, and technical essay evaluating the process and results of the creative project.

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

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

Advanced students who plan to explore the intersections of two or more areas in their senior project should consult with their faculty advisor well in advance to shape an acceptable course of study and senior project.

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

#### Directing:

*Prerequisites (12 credits):*

1. THP 3640/Theatre Design for Directors (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. PSW 1000/Playwriting I (4 credits)
  2. PSW 2010/Playwriting II (4 credits)
- or an alternative, approved course in performance composition

**Production:***Prerequisites (10 credits):*

1. THP 2800/Managing the Production (3 credits)
2. THP 3640/Theatre Design for Directors (4 credits)
3. An additional design or management course (3 credits) †

† Students who successfully complete THP 2895 and 3640 may be allowed to enroll in one or more of the following theatre design/technology courses:

- TDT 2080/Theatre Technology I
- TDT 2200/Scene Design I
- TDT 2300/Costume Design I
- TDT 2400/Lighting Design I

† Students who successfully complete THP 2800 may be allowed to enroll in the following theatre design/technology course:

- TDT 2600/Introduction to Stage Management

**Performance practice:***Prerequisites (15 credits):*

1. ACT 1055/Fundamentals of Acting (3 credits)
2. THP 2500/Movement for Performers I (2 credits)
3. THP 3050/Voice and Speech Essentials (3 credits)
4. THP 3070/Acting Scene Study (3 credits)
5. One course in performance composition, directing, or writing for the stage (4 credits)

**Alternative performance practices:***Prerequisites (11–12 credits):*

1. ACT 1055/Fundamentals of Acting (3 credits)
2. THP 2500/Movement for Performers I (2 credits)
3. THP 3050/Voice and Speech Essentials (3 credits)
4. THP —/One alternative performance-practices course in performance composition; for example:  
THP 3510/Solo Performance: Performing the Self in Society (4 credits) or  
THP 3685/Ensemble Creation (3 credits)

**Theatre history, theory, or criticism:***Prerequisites (8 credits):*

1. THP 3250/Theories of Drama and Performance (4 credits)
2. An upper-level course in dramatic literature (4 credits)

Students who are planning a senior project in performance studies should consult with their faculty advisor about additional course options.

**Dramaturgy:***Prerequisites (8 credits):*

1. THP 3000/Dramaturgy (4 credits)
2. THP 3500/Documentary Theatre: Performing Real Life (4 credits) or  
PSW 1000/Playwriting I (4 credits) or THP 3680/Directing I (4 credits)

For updates during 2016–2018, 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

For updates during 2016–2018, 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

### Playwriting I

**PSW 1000** Refer to [Playwriting and Screenwriting Courses](#) (School of Film and Media Studies) for description.

### Fundamentals of Acting

**ACT 1055** Refer to [Acting Courses](#) for description.

### 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.

### Playwriting II

**PSW 2010** Refer to [Playwriting and Screenwriting Courses](#) (School of Film and Media Studies) for description.

### 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.

### Theatre and Performance Production

**THP 2200** / 1 credit / Every semester

Students work in a variety of capacities in productions within the theatre and performance program. *Graded on a pass/fail basis.*

### 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.

### 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.

### Movement for Performers I

**THP 2500** / 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.

### 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.

**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.

**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.

**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.

**Voice and Speech Essentials****THP 3050** / 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.

**Acting Scene Study****THP 3070** / 3 credits / Spring

Focuses on characterization and motivation, with emphasis on interpretation, finding interesting choices for the actor, and the "truth of the moment." Different contemporary plays and screenplays are used by students. Scenes are used to deepen the actor's ability to execute honest and purposeful stage acting and communication.

**Prerequisite:** Permission of instructor

**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 ACT 1055

**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.

**Transmedia and Performance****THP 3130** / 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.

**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.

**How to Say It: Pitch Sessions and Public Speaking for Writers****PSW 3150** Refer to [Playwriting and Screenwriting Courses](#) (School of Film and Media Studies) for description.**Introduction to Lecoq and Physical Performance****THP 3150** / 3 credits / Fall

An introduction to the Lecoq method of performance, focusing on physical approach to character, the notion of actor as creator, and the

importance of mask work.

**Prerequisite:** ACT 1055 or permission of instructor

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

**PSW 3155** Refer to [Playwriting and Screenwriting Courses](#) (School of Film and Media Studies) for description.

### **The Theatrical Avant-Garde: East Meets West**

**THP 3155** / 4 credits / Alternate years

Considers the influence of Asian performance on European and American avant-garde and experimental theatre. Students examine the theories, training, and practice of Artaud, Brecht, Grotowski, Barba, Peter Brook, Mnouchkine, and Suzuki, who sought and found inspiration outside their inherited theatrical cultures, thereby enriching subsequent theatrical practice.

**Prerequisite:** THP 2020

### **Shakespeare and Philosophy**

**PHI 3205** Refer to [Philosophy Courses](#) (School of Humanities) for description.

### **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**

**THP 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.

### **Theatre and Asia**

**THP 3260** / 4 credits / Fall

Introduces Asian theatre within a global context and explores the social, religious, historical, aesthetic, and political circumstances of traditional performance genres, including ritual, masked/painted face and puppetry, and contemporary intercultural drama and theatre. Training, audience involvement, transformation, authenticity, and theory are highlighted. Field trips are taken when possible.

### **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.

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

**PSW 3310** Refer to [Playwriting and Screenwriting Courses](#) (School of Film and Media Studies) for description.

### **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.

### **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:** THP 2500 or permission of instructor

### **Myth, Ritual, and Performance**

**ANT 3350** Refer to [Anthropology Courses](#) (School of Natural and Social Sciences) for description.

### **Speaking Shakespeare**

**THP 3350** / 3 credits / Spring

Designed to assist the actor in interpreting William Shakespeare's stage directions and in reading clues within his verse in order to make informed performance choices. Classroom exercises assist in developing techniques of Shakespearean performance and enhanced understanding of Shakespeare's sometimes daunting speeches.

**Prerequisite:** THP 2205 and 3050, or permission of instructor

### **Theatre of the Oppressed: Process to Action**

**SCP 3356** Refer to [Sculpture Courses](#) (School of Art+Design) for description.

### **Contemporary Arab Theatre and Film**

**THP 3360** / 4 credits / Special topic (offered irregularly)

Examines contemporary activist performance and documentary film in the Middle East, from the Arab Spring to the ongoing strife in Syria.

### **Contemporary Italian Drama and Street Theatre**

**THP 3370** / 4 credits / Special topic (offered irregularly, summer, in [Italy](#))

An introduction to adaptation and ensemble creation, using texts by major authors of Italian literature (Pirandello, Fo, and Calvino.)

Students explore non-naturalistic acting, mask, and puppet work as they devise a culminating performance in a medieval piazza. This course also introduces the genre of street theatre, including Bread and Puppet Theatre–style pageants, placing performance in the context of community and public space.

### **Devising the Now: Current Events in Performance**

**THP 3375** / 3 credits / Special topic (offered irregularly)

Using physical theatre techniques, students work in ensembles with each student functioning as actor, director, writer, and designer to develop performances that address issues relevant to contemporary society. Coursework includes readings in pertinent genres (e.g., tragedy, melodrama, and documentary theatre), research into dramatically resonant current events, and a culminating performance of ensemble-devised work.

**Prerequisite:** ACT 1055

### **Stage Management**

**THP 3450** / 3 credits / Spring

An in-depth exploration of fundamental stage-management skills in each phase of the production process: preproduction, first rehearsal, rehearsal period, preparing for the tech, technical rehearsals, previews, opening, running of the show, and closing.

### **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.

### **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.

### **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

### **LGBTQ Theatre and Performance**

**THP 3525** / 4 credits / Alternate years

Explores how LGBTQ identities and issues are represented in diverse dramatic forms, performance styles, and cultural venues. Through discussions, presentations, and writing assignments, students analyze queer theatre in relation to production history, theories of sexuality, and cultural and political contexts (both past and present).

**Movement for Performers II****THP 3550** / 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:** THP 2500 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, Fones, Churchill, Shange). Theories of gender, language, and performance are addressed.

**Contemporary Performance****THP 3610** / 4 credits / Special topic (offered irregularly)

Students study, attend, and create contemporary performance works.

**Prerequisite:** THP 2020**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.

**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.

**Theatre Design for Directors****THP 3640** / 4 credits / Fall

An introduction to scenic, costume, and lighting design aimed at stage directors and stage managers. Students review the basics of designing for the stage and learn how directors and designers communicate fruitfully in realizing a given theatrical production.

**Prerequisite:** Permission of instructor**Contemporary U.S. Latino Theatre****THP 3650** / 4 credits / Special topic (offered irregularly)

Engaging with a wide variety of plays and performances, students explore U.S. Latino theatre as a site of personal, cultural, and political intervention. Readings reflect the aesthetics, narratives, historical contexts, and systems of theatrical production pertinent to Latino culture in the U.S.

**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, Fones, Marsha Norman, Sarah Ruhl, and August Wilson. Some knowledge of the American drama of O'Neill, Williams, and Miller is required.

**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****JST 3709** Refer to [Jewish Studies Courses](#) (School of Humanities) for description.

**Modern Hispanic Theatre**

**SPA 3715** Refer to [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.

**Collaborative Devising and Directing**

**THP 3730** / 3 credits / Spring

For the ensemble director and actor/creator, a course in creating devised theatre. Using a range of source materials, including short stories, news articles, and interviews, students learn tools and strategies for company-created works. This is a rigorous immersion in building a collaborative vision through structured improvisation, space, character, narrative arc, and mise-en-scène.

**Prerequisite:** THP 3680 or 3685, and permission of instructor

**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.

**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**

**JOU 3780** Refer to [Journalism Courses](#) (School of Humanities) 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** / 3 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

**Hits: Broadway's Popular Plays**

**THP 4100** / 4 credits / Special topic (offered irregularly)

Rather than focusing on the critically acclaimed plays that make up the canon of American drama, this course examines plays that were the most popular and commercially successful of their time. Combining historical research, textual analysis, and cultural theory, students discuss the long-running Broadway hit plays of the past 100 years from artistic, commercial, and ideological perspectives.

**Prerequisite:** THP 2600 or 2890

**Directing Chekhov**

**THP 4150** / 4 credits / Special topic (offered irregularly)

An advanced course focused on accessing, articulating, and deepening one's voice as a director. Using works by Anton Chekhov, students investigate all aspects of the director's craft, including research, translations, and collaboration in the rehearsal and design process. Designers are paired with directors to develop production approaches.

**Prerequisite:** THP 3680, and THP 3681 or 3730, and permission of instructor

**Advanced Vocal Exploration for the Performer**

**THP 4316** / 3 credits / Spring

An advanced course that deepens the performer's work with voice and introduces Fitzmaurice Voicework, along with the work of other leaders in the field. Students continue building on previous vocal work to achieve expanded release, vocal range, resonance, and strength in their voices and bodies.

**Prerequisite:** THP 3050 or permission of instructor

**Senior Project I and II**

**SPJ 4990** and **4991** / 4 credits (per semester) / Every year

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.

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/TAF/DramaStudies/Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/TAF/DramaStudies/Courses.aspx).

## 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. In addition, they must 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 curriculum in the School of Art+Design 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

Alumni of the School of Art+Design enjoy successful careers in gallery and museum work, national publications, electronic visualization, print studios, art direction, photography studios, design firms, 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 and venues as the Venice Biennale; 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.

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### Administration

Steven Lam, MFA, *Director, School of Art+Design*

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For additional information and updates during 2016–2018, please visit [www.purchase.edu/art+design](http://www.purchase.edu/art+design).

## School of Art+Design: Laptop Policy for Incoming Undergraduate Students

All incoming students must enter the School of Art+Design with a functional laptop (Mac or PC, two years old or newer) with the most up-to-date version of the software in the Adobe Creative Cloud (Photoshop CC, Illustrator CC, After Effects CC, Premiere Pro CC, InDesign CC) installed and ready to open. Students are expected to maintain this machine through their four years in the program.

Recommended specifications and links to educational pricing are available at [www.purchase.edu/Departments/AcademicPrograms/Arts/artdesign/laptoprequirement.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/artdesign/laptoprequirement.aspx).

This laptop and software are the property of the student, who is expected to maintain them throughout his or her years in the program. *The college will not maintain, repair, support, or replace these items.* Therefore, AppleCare warranty protection is recommended. There is an Apple store very close to the campus that will provide service for machines under warranty.

It is also recommended that students extend homeowners or renters insurance to cover the laptop and other valuables while at college or purchase a separate policy for these items. This type of insurance can cover theft and other unforeseen circumstances. The Purchase College Association can assist students with separate insurance plans for these items at a very nominal rate.

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For additional information and updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/Arts/artdesign/laptoprequirement.aspx](http://www.purchase.edu/Departments/AcademicPrograms/Arts/artdesign/laptoprequirement.aspx).

## The BFA 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 (BFA) degree:

[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 BFA 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 Shutz, and Wolfgang Weingart.

### BFA Overview: Requirements, Electives, and Option

At least 73–77 credits in visual arts studio courses (depending on the major) plus 12 credits in art history are required for BFA students in the School of Art+Design; the academic requirements are listed under each major. To graduate, BFA students must fulfill all general degree requirements as well as the requirements for their major.

### Study Abroad

Students may 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, Camberwell College of Arts in London, the Edinburgh College of Art in Scotland, and the Universidad Ibero in Mexico City. Students who wish to participate in any of these international programs should consult with their advisors or the director in the School of Art+Design about 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.
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 BFA students include a foundation program consisting of VIS 1050/ComX, a freshman seminar based on community experience; studio courses in drawing, extended media, visual language, 3-D processes, and time- and lens-based artistic processes; and one year of art history. As part of their first-year art history requirement, all students take ARH 1020/History of Art Survey II, which also satisfies the humanities requirement in the core curriculum. Students are also required to complete WRI 1110/College Writing.

#### 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/assistant dean of the School of the Arts.

### Sophomore and Junior Years

More concentrated study in the major begins in the first semester of the sophomore year. Students should refer to both the general degree requirements for the BFA 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, BFA 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 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/BFA.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/BFA.aspx).

## BFA Program: Art History Minor and Concentration

In addition to the general art history requirements, BFA students in the School of Art+Design have two options for further study in art history: a minor and a concentration. These options are grounded in the idea that there is a clear interrelationship between art

history/critical studies and studio practice in the visual arts.

### Minor in Art History

Please refer to the [Art History](#) section (School of Humanities) for the minor in art history requirements.

- Of the credits earned toward the minor in art history, 12 satisfy the art history requirement for visual arts majors.
- An additional 8 credits may be counted toward the studio/professional requirements (73–77 credits) for visual arts majors.
- Requirements for the minor in art history can be satisfied within the normal 120-credit program required for the BFA.

### 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 art before 1800
- Four additional art history courses
- SPJ 4990 and 4991/Senior Project I and II in Art History\*

\*For SPJ 4990 and 4991, students are expected to write a thesis to accompany their studio senior project in the School of Art+Design. 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 studio senior project, and (c) may fulfill the writing requirement in the studio senior project.

*Please note:*

1. BFA students in the School of Art+Design who pursue the concentration in art history do not receive a BA 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 studio/professional requirements (73–77 credits) for visual arts majors.
4. The remaining credits constitute an overload (above the 120-credit requirement for the BFA), which requires summer study and/or an additional semester of coursework.
5. For ARH course descriptions, please refer to [Art History Undergraduate Courses](#).

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/ArtHistoryMinorAndConcentration.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/ArtHistoryMinorAndConcentration.aspx).

## Minor in Visual Arts

The minor in visual arts is designed to provide students in other disciplines with an understanding of visual arts processes, issues, and skills.

**Prerequisite:** 3 credits in [visual arts studio courses](#) and 4 credits in [art history courses](#)

### Academic Requirements for the Minor in Visual Arts

A total of 19 credits (15 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

A maximum of 4 transfer credits may be counted toward these academic requirements. All studio courses must be completed with a grade of C or higher to count toward the minor.

### Applying for Admission to the Minor

An application and review process is required for admission to the minor in visual arts; acceptance is not automatic. To apply, students must have completed the prerequisite courses and must submit the following to the School of Art+Design main office (Visual Arts Building, second floor):

- a completed [Application for Minor Study](#) (available on the School of Art+Design website)
- an advising transcript
- a written statement, and
- a portfolio (submitted online via Slideroom.com or USB; details are available on the application form)

For more information, please refer to the application form. Students who still have questions should call the School of Art+Design, (914) 251-6750.

For the application form and updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Minor.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Minor.aspx).

## The Visual Arts BS Program

Distinct from the professional [BFA programs](#), the BS major in visual arts provides an overview of contemporary art-based research methods and cultural theories, art history, and studio practice in a broad liberal arts context designed to introduce students to analytic and critical thinking.

The BS program combines the studio foundation program (required for all undergraduates in the School of Art+Design) with studio electives, courses in art history, and a synthesizing senior project. Students may choose from other art electives offered by the School of Art+Design, as long as they have taken the prerequisite courses. The number of elective credits outside the visual arts makes it possible for students to complete a double [major](#) or a [minor](#) in the humanities, natural sciences, social sciences, or performing arts. This freedom offers students access to the full range of programs at Purchase College.

The [Neuberger Museum of Art](#) and [Performing Arts Center](#) on campus serve as active resources and integral components of the curriculum. [Study abroad](#) programs may provide enrichment and global perspectives to the course of study. [Internships](#) may also provide a practical connection between academic studies and potential career paths.

Academically engaged, visually 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 degree program will also be prepared to continue study in graduate and professional programs

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For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/BSVA.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/BSVA.aspx).

## BS in Visual Arts: Academic Requirements

In addition to fulfilling [general degree requirements](#), undergraduate students majoring in the visual arts BS program must complete the following requirements (58 credits), as outlined below:

### Foundation Courses: 16 credits

VIS 1050/ComX: 1 credit  
 VIS 1060/Foundation Drawing: 3 credits  
 VIS 1070/Extended Media: 3 credits  
 VIS 1080/Visual Language: 3 credits  
 VIS 1260/3-D Processes: 3 credits  
 VIS 1330/Lens and Time: 3 credits

### Art History Courses: 16 credits

ARH 1020/History of Art Survey II  
 ARH —/One course in the history of art prior to 1800 (lower-level)  
 ARH —/Art history elective (modern/contemporary)  
 ARH —/Art history elective (upper level)

### Studio Electives: 18 credits

V —/Visual arts studio electives: 6 credits  
 V —/Visual arts studio electives (upper level): 12 credits

### Synthesis Courses: 8 credits

SPJ 4990/Senior Project I: 4 credits  
 SPJ 4991/Senior Project II: 4 credits

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## Notes on the Curriculum

### Visual Arts Studio Electives

The requirements include 18 credits of visual arts studio electives, 12 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.

### Core Curriculum

The [core curriculum](#) provides students in the BS program with a foundation in the liberal arts. VIS 1050 (required for the major) satisfies the Freshman Seminar core curriculum requirement for incoming freshmen in BS programs.

### Minors

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 Bachelor of Science 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 (SPJ 4900/Senior Project I and SPJ 4991/Senior Project II, 4 credits each) 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 BS in visual arts does not require an exhibition component.

For updates during 2016–2018, 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 BFA 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 the school.

To see examples of student work from the graphic design BFA program and a student-created website, visit [www.purchase.design](http://www.purchase.design).

**Graphic Design Faculty (Board of Study)**

Anthony Antonellis, MFA, Bauhaus-Universität Weimar, Germany  
 Carol Bankerd, MFA, Yale University  
 Bill Deere, MFA, Cranbrook Academy of Art  
 Joel Evey, BFA, California Institute of the Arts  
 Warren Lehrer, MFA, Yale University  
 Robin Lynch, MFA, Yale University  
 James Mulligan, BFA, Pratt Institute  
 Timothy Samara, BFA, University of the Arts  
 Leonard Seastone, MFA, Purchase College  
 Patrick Seymour, BFA, Rhode Island School of Design  
 Hakan Topal, PhD, New School for Social Research  
 Jessica Wexler, MFA, California Institute of the Arts

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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Design.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Design.aspx).

## BFA in Graphic Design: Academic Requirements

In addition to fulfilling general degree requirements, undergraduate students majoring in graphic design must complete the following requirements (85–86 credits):

### Foundation Courses: 16 credits

VIS 1050/ComX: 1 credit  
 VIS 1060/Foundation Drawing: 3 credits  
 VIS 1070/Extended Media: 3 credits  
 VIS 1080/Visual Language: 3 credits  
 VIS 1260/3-D Processes: 3 credits  
 VIS 1330/Lens and Time: 3 credits

### Art History Courses: 12 credits

ARH 1020/History of Art Survey II  
 ARH —/One course in the history of art before 1800 (lower-level)  
 ARH 3405/Design History and Theory: 1750–Today *or*  
 DES 3300/History of Graphic Design Survey

### Graphic Design Studio Courses: 27 credits

DES 2450/Digital Media for Designers I: 3 credits  
 DES 2460/Digital Media for Designers II: 3 credits  
 DES 2500/Word and Image I: 3 credits  
 DES 2600/Word and Image II: 3 credits  
 DES 3200/Advanced Typography: 3 credits  
 DES 3510/Word and Image III: 3 credits  
 DES 3610/Word and Image IV: 3 credits  
 DES 4100/Community Design: 3 credits  
 DES —/Graphic design elective: 3 credits

### Visual Arts Studio Electives: 18 credits

#### Graphic Design Theory Elective: 3–4 credits

One of the following courses:  
 ARH 3285/Design and Culture: 4 credits  
 DES 3240/Design Issues: 3 credits  
 NME 3265/Social Design: 3 credits

#### Synthesis Courses: 9 credits

DES 3550/Junior Seminar: 3 credits  
 DES 4990/Senior Project I: 3 credits  
 DES 4991/Senior Project II: 3 credits

#### Sophomore Review

Students who choose to major in graphic design are required to complete a mid-program sophomore review, conducted during the 15th week of the spring semester. 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 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/DesignAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/DesignAcademicRequirements.aspx).

## The Painting and Drawing BFA 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 BFA 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 studio classrooms specifically designed for painting and drawing, with large north-facing windows that provide excellent natural light. In the junior and senior years, selected students are assigned semiprivate studios.

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#### Painting and Drawing Faculty (Board of Study)

Matthew Bollinger, MFA, Rhode Island School of Design  
 Roger Carmona, MFA, Bard College

Hilary Doyle, MFA, Rhode Island School of Design  
 Susanna Heller, BFA, Nova Scotia College of Art and Design  
 Sharon Horvath, MFA, Tyler School of Art, Temple University  
 Julian Kreimer, MFA, Rhode Island School of Design  
 Cynthia Lin, MFA, University of Iowa, Iowa City  
 Beth Livensperger, MFA, Yale University  
 Gina Ruggeri, MFA, Yale University  
 Cullen Washington, MFA, Tufts University

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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Painting.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Painting.aspx).

## BFA in Painting and Drawing: Academic Requirements

In addition to fulfilling [general degree requirements](#), undergraduate students majoring in painting/drawing must complete the following requirements (82 credits):

### Foundation Courses: 16 credits

VIS 1050/ComX: 1 credit  
 VIS 1060/Foundation Drawing: 3 credits  
 VIS 1070/Extended Media: 3 credits  
 VIS 1080/Visual Language: 3 credits  
 VIS 1260/3-D Processes: 3 credits  
 VIS 1330/Lens and Time: 3 credits

### Art History Courses: 12 credits

ARH 1020/History of Art Survey II  
 ARH —/One course in the history of art before 1800 (lower-level)  
 ARH —/Art history elective (modern/contemporary)

### Painting/Drawing Studio Courses: 27 credits

PAD 1000/Painting I: 3 credits  
 PAD 2000/Painting II: 3 credits  
 PAD 2011/Color or VIS 2110/Color Seminar: 3 credits  
 PAD 2050/Painting III: 3 credits  
 PAD 3000/Junior Studio I or PAD 3001/Junior Studio II: 3 credits  
 PAD 3500/Materials and Techniques: 3 credits  
 PAD 4470/Field Trips: 3 credits  
 PAD —/Drawing elective: 3 credits  
 PAD —/Painting or drawing elective: 3 credits

### Visual Arts Studio Electives: 10 credits

### Synthesis Courses: 17 credits

PAD 2010/Sophomore Seminar: 3 credits  
 PAD 3010/Junior Seminar: 3 credits  
 PAD 4010/Senior Seminar and Critique: 3 credits  
 PAD 4990/Senior Project I: 4 credits  
 PAD 4991/Senior Project II: 4 credits

### Sophomore Review

Students who choose to major in painting/drawing are required to participate in a sophomore review, conducted during the spring semester. This allows students to be reviewed by full-time faculty and to present their work in a group critique format. Students should contact the board-of-study coordinator for specific information on the review process and timeline. Students who do not successfully pass sophomore-level coursework are encouraged to work with the School of Art+Design administration and faculty to find a path to successful study or another major that will better fit their educational goals.

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For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PaintingAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PaintingAcademicRequirements.aspx).

## The Photography BFA Program

The photography curriculum provides an in-depth program that is focused specifically on fine art photography through the study of traditional film, nonsilver, and new digital processes. Despite this focus, many graduates work successfully in applied photography fields.

Students begin with courses in darkroom printing and continue with practical courses selected from an array of technical and conceptual electives. Formats range from 35mm to 8x10, and advanced technical courses are offered in silver, color, view camera, nonsilver, and digital scanning, editing, and printing techniques; and in video. Various thematic courses, offered on a rotating basis, encourage the integration of conceptual thinking with the materials and technical processes.

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.

### **Photography Faculty (Board of Study)**

Daniel Bauer, MFA, Columbia University  
 Marcia Due, MFA, Yale University  
 Robert Kozma, BFA, Purchase College  
 Joshua Lutz, MFA, Bard College/International Center for Photography  
 Deborah Mesa-Pelly, MFA, Yale University  
 Steven Paneccasio, MFA, Massachusetts College of Art and Design  
 Kristine Potter, MFA, Yale University  
 Jo Ann Walters, MFA, Ohio University  
 Ofer Wolberger, School of Visual Arts  
 Stanley Wolukau-Wanambwa, MFA, Virginia Commonwealth University

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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Photography.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Photography.aspx).

## **BFA in Photography: Academic Requirements**

In addition to fulfilling [general degree requirements](#), undergraduate students majoring in photography must complete the following requirements (82 credits):

### **Foundation Courses: 19 credits**

VIS 1050/ComX: 1 credit  
 VIS 1060/Foundation Drawing: 3 credits  
 VIS 1070/Extended Media: 3 credits  
 VIS 1080/Visual Language: 3 credits  
 VIS 1260/3-D Processes: 3 credits  
 VIS 1330/Lens and Time: 3 credits

### **Art History Courses: 12 credits**

ARH 1020/History of Art Survey II  
 ARH —/One course in the history of art before 1800 (lower-level)  
 ARH —/Art history elective (modern/contemporary)

### **Photography Studio Courses: 21 credits**

PHO 1010/Photography I: 3 credits  
 PHO 2030/Photography II: 3 credits  
 PHO 2320/Looking at Photographs: 3 credits  
 PHO 2660/Digital Photography I: 3 credits  
 PHO —/Photography electives: 9 credits

### **Visual Arts Studio Electives: 16 credits**

### **Synthesis Courses: 17 credits**

PHO 2880/Sophomore Seminar: 3 credits  
 PHO 3690/Junior Seminar and Critique: 3 credits  
 PHO 4400/Senior Seminar and Critique: 3 credits  
 PHO 4990/Senior Project I: 4 credits  
 PHO 4991/Senior Project II: 4 credits

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PhotoAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PhotoAcademicRequirements.aspx).

## **The Printmaking BFA Program**

The printmaking program provides scope and flexibility through both its faculty and one of the finest and most comprehensive facilities in the country. Students gain mastery in traditional printmaking processes while pursuing their interdisciplinary interests, including

painting, drawing, photography, mixed media, digital media, and book arts. The studio is equipped for work in all of the major media: lithography, silkscreen, intaglio, woodcut, papermaking, and fiber casting.

The extraordinary facilities of the school's Center for Editions and computer labs provide students with an unusually wide array of technologies for both print and electronic media, ranging from traditional hand tools, letterpress, offset lithography, photomechanical processes, and bookbinding to computer graphics and multimedia. It is the expectation of the printmaking faculty that the rigorous interaction of ideas and tools will promote experimentation and invention among students.

#### **Printmaking/Art of the Book Faculty (Board of Study)**

Stella Ebner, MFA, Rhode Island School of Design  
 Faye Hirsch, PhD, Yale University  
 Cassandra Hooper, MFA, Purchase College  
 Kakyoung Lee, MFA, Purchase College  
 Padma Rajendran, MFA, Rhode Island School of Design  
 Rob Swainston, MFA, Columbia University  
 Amanda Thackray, MFA, Rhode Island School of Design

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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Printmaking.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Printmaking.aspx).

## **BFA in Printmaking: Academic Requirements**

In addition to fulfilling [general degree requirements](#), undergraduate students majoring in printmaking must complete the following requirements (81 credits):

#### **Foundation Courses: 16 credits**

VIS 1050/ComX: 1 credit  
 VIS 1060/Foundation Drawing: 3 credits  
 VIS 1070/Extended Media: 3 credits  
 VIS 1080/Visual Language: 3 credits  
 VIS 1260/3-D Processes: 3 credits  
 VIS 1330/Lens and Time: 3 credits

#### **Art History Courses: 14 credits**

ARH 1020/History of Art Survey II: 4 credits  
 ARH —/One course in the history of art before 1800 (lower-level): 4 credits  
 PRT 2500/The History of Printmaking: 3 credits  
 PRT 3330/Printmaking Now: 3 credits

#### **Printmaking Studio Courses: 24 credits**

PRT 2225/Lithography: 3 credits  
 PRT 2230/Woodcut: 3 credits  
 PRT 2240/Screen Print: 3 credits  
 PRT 2320/Intaglio: 3 credits  
 PRT 3335/Printmaking Studio I: 3 credits  
 PRT 4725/Printmaking Studio II: 3 credits  
 PRT —/Printmaking electives (two): 6 credits

#### **Visual Arts Studio Electives: 15 credits**

#### **Synthesis Courses: 12 credits**

PRT 3225/Concepts in Print Media: 3 credits  
 PRT 4850/Professional Practice: 3 credits  
 PRT 4990/Senior Project I: 3 credits  
 PRT 4991/Senior Project II: 3 credits

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PrintmakingAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/PrintmakingAcademicRequirements.aspx).

## **The Sculpture BFA 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, 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, digital fabrication, and interactive multimedia. In their junior and senior years, undergraduate students are eligible for semiprivate studios.

### **Sculpture Faculty (Board of Study)**

Nancy Bowen, MFA, Hunter College, City University of New York  
 Dennis FitzGerald, BA, Eisenhower College  
 Kate Gilmore, MFA, School of Visual Arts  
 Christopher Kaczmarek, MFA, Purchase College  
 Chelsea Knight, MFA, School of the Art Institute of Chicago  
 Philip Listengart, MFA, Brooklyn College, City University of New York  
 Rachel Owens, MFA, School of the Art Institute of Chicago  
 Ester Partegàs, MFA, Universitat de Barcelona  
 Liz Phillips, BA, Bennington College  
 Michael Puryear, BA, Howard University  
 Christopher Robbins, MFA, Rhode Island School of Design  
 Eric Wildrick, MFA, State University of New York, New Paltz  
 Raphael Zollinger, MFA, New York University

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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Sculpture.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/Sculpture.aspx).

## **BFA in Sculpture: Academic Requirements**

In addition to fulfilling [general degree requirements](#), undergraduate students majoring in sculpture must complete the following requirements (81 credits):

### **Foundation Courses: 16 credits**

VIS 1050/ComX: 1 credit  
 VIS 1060/Foundation Drawing: 3 credits  
 VIS 1070/Extended Media: 3 credits  
 VIS 1080/Visual Language: 3 credits  
 VIS 1260/3-D Processes: 3 credits  
 VIS 1330/Lens and Time: 3 credits

### **Art History Courses: 12 credits**

ARH 1020/History of Art Survey II  
 ARH —/One course in the history of art before 1800 (lower-level)  
 ARH —/Art history elective (modern/contemporary)

### **Sculpture Studio Courses: 18 credits**

SCP 2110/Thinking in Three Dimensions: 3 credits  
 SCP 2120/Materials and Methods: 3 credits  
 SCP 2280/Digital Tools for Sculptors: 3 credits  
 SCP —/Sculpture electives: 9 credits

### **Visual Arts Studio Electives: 14 credits**

### **Synthesis Courses: 21 credits**

SCP 2880/Sculpture Seminar: 3 credits  
 SCP 3550/Junior Sculpture Studio I: 3 credits  
 SCP 3560/Junior Sculpture Studio II: 3 credits  
 SCP 4800/Senior Seminar I: 3 credits  
 SCP 4810/Senior Seminar II: 3 credits  
 SCP 4990/Senior Project I: 3 credits  
 SCP 4991/Senior Project II: 3 credits

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/SculptureAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/SculptureAcademicRequirements.aspx).

## **BFA in Visual Arts: Interdisciplinary Academic Requirements**

Working in close consultation with a faculty advisor, students in this BFA major design a course of study that bridges two or more traditional areas. 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 the following requirements (82 credits):

**Foundation Courses: 16 credits**

VIS 1050/ComX: 1 credit  
 VIS 1060/Foundation Drawing: 3 credits  
 VIS 1070/Extended Media: 3 credits  
 VIS 1080/Visual Language: 3 credits  
 VIS 1260/3-D Processes: 3 credits  
 VIS 1330/Lens and Time: 3 credits

**Art History Courses: 12 credits**

ARH 1020/History of Art Survey II  
 ARH —/One course in the history of art before 1800 (lower-level)  
 ARH —/Art history elective (modern/contemporary)

**Studio Art Courses: 30 credits**

Students must find a faculty sponsor in each of the two areas (primary and secondary).

*Primary area:*

Studio art courses (lower level): 6 credits  
 Studio art courses (upper level): 12 credits

*Secondary area:*

Studio art courses (lower level): 6 credits  
 Studio art courses (upper level): 6 credits

**Visual Arts Studio Electives: 13 credits**

**Synthesis Courses: 11 credits**

Senior seminar or other synthesis course: 3 credits  
 VIS 4990/Senior Project I: 4 credits  
 VIS 4991/Senior Project II: 4 credits

For updates during 2016–2016, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/InterdisciplinaryMajorAndRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/InterdisciplinaryMajorAndRequirements.aspx).

## The MFA in Visual Arts Program

The MFA program in the School of Art+Design is a two-year, interdisciplinary graduate program in the visual arts. This small and highly selective program fosters the artistic, intellectual, and professional growth of each student through exposure to a variety of viewpoints represented by faculty, visiting artists, and critics, and through independent studio work and academic studies. Emphasis is placed on the development of originality, clarity, and studio discipline that will carry into the student's professional career. The focus on independent studio work encourages discovery of individual forms of expression. This is accomplished through one-on-one meetings with faculty sponsors chosen each term, group critiques, and cross-disciplinary critiques with the MFA faculty.

Each graduate student is expected to produce a body of work during their two years, culminating in an MFA exhibition accompanied by a written thesis. For those interested in developing teaching skills and pedagogical approaches to art making, opportunities are available to assist in the teaching of undergraduate courses and, when appropriate, to develop and offer courses.

The extensive facilities of the school, including photography, video, and digital labs, a furniture-grade woodshop, metal shop, printmaking studios, all housed within the school's 160,000 square foot building, are available to MFA students. In addition, each MFA student is assigned a semiprivate studio space. Thirty-five miles south of the campus, the vast art resources in New York City also play a crucial role in every student's curricular and extracurricular studies.

**MFA in Visual Arts/MA in Art History**

Graduate students have an opportunity to earn both an MA in art history through the School of Humanities and an MFA in visual arts through the School of Art+Design. For information on this three-year option, please refer to MFA/MA Academic Requirements.

**Visual Arts MFA Faculty (Board of Study)**

Matthew Bollinger, MFA, Rhode Island School of Design  
 Nancy Bowen, MFA, Hunter College, City University of New York  
 Stella Ebner, MFA, Rhode Island School of Design  
 Kate Gilmore, MFA, School of Visual Arts  
 Faye Hirsch, PhD, Yale University

Cassandra Hooper, MFA, Purchase College  
 Sharon Horvath, MFA, Tyler School of Art, Temple University  
 Chelsea Knight, MFA, School of the Art Institute of Chicago  
 Aaron Krach, MFA, Purchase College  
 Julian Kreimer, MFA, Rhode Island School of Design  
 Steven Lam, MFA, University of California, Irvine  
 Warren Lehrer, MFA, Yale University  
 Cynthia Lin, MFA, University of Iowa, Iowa City  
 Beth Livensperger, MFA, Yale University  
 Joshua Lutz, MFA, Bard College/International Center for Photography  
 Yates McKee, MFA, Columbia University  
 Rachel Owens, MFA, School of the Art Institute of Chicago  
 Ester Partegàs, MFA, Universitat de Barcelona  
 Janine Polak, MFA, Yale University  
 Christopher Robbins, MFA, Rhode Island School of Design  
 Michael St. John, MFA, School of Visual Arts  
 Robert Swainston, MFA, Columbia University

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

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Mfa.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Mfa.aspx).

## MFA in Visual Arts: Academic Requirements

The MFA program is designed to be completed in two years with a minimum requirement of 60–61 graduate credits. This includes 33 credits of studio work (VIS 5210–5220, 5720–5750, and 5801–5804, and one studio art elective), 12 credits of graduate seminars (VIS 5760–5790), 8 credits of art history, 5–6 credits of elective coursework chosen in consultation with a graduate advisor, and a 2-credit writing tutorial for the MFA thesis. For successful progress through the program, a 3.0 (B) GPA must be maintained.

[First Year](#) | [Second Year](#)

### First Year: 32 credits

<i>Fall:</i>	<i>16 credits</i>
VIS 5150/College Pedagogy or elective	3 credits
VIS 5720/Graduate Studio Critiques I	3 credits
VIS 5760/Graduate Critical Topics I	3 credits
VIS 5801/Independent Graduate Studio I	3 credits
ARH 5325/Master's Colloquium I or ARH 5—/Graduate art history elective	4 credits

<i>Spring:</i>	<i>16 credits</i>
VIS 5210/Professional Practices: Artists	3 credits
VIS 5730/Graduate Studio Critiques II	3 credits
VIS 5770/Graduate Critical Topics II	3 credits
VIS 5802/Independent Graduate Studio II	3 credits
ARH 5326/Master's Colloquium II	4 credits

### Second Year: 28–29 credits

<i>Fall:</i>	<i>14–15 credits</i>
VIS 5740/Graduate Studio Critiques III	3 credits
VIS 5780/Graduate Critical Topics III	3 credits
VIS 5803/Independent Graduate Studio III	3 credits
VIS 5870/Graduate Teaching Assistant or elective Studio art elective	2–3 credits 3 credits

<i>Spring:</i>	<i>14 credits</i>
VIS 5005/MFA Thesis Tutorial	2 credits
VIS 5220/Professional Practices: Institutions	3 credits
VIS 5750/Graduate Studio Captstone	3 credits
VIS 5790/Graduate Critical Topics IV	3 credits
VIS 5804/Independent Graduate Studio IV	3 credits

### Notes:

1. ARH 5325 is required for students who are also enrolled in the art history MA program. Otherwise, MFA students may choose a different graduate art history course in consultation with their faculty advisor.

2. Students may enroll in ARH 5325 or the graduate art history elective in the fall semester of either their first or second year. ARH 5325 and 5326 may be taken in either order.
3. Students may enroll in VIS 5870 in the fall semester of either their first or second year. VIS 5150, offered in the fall semester, is a prerequisite or corequisite for VIS 5870.

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaAcademicRequirements.aspx)

## MFA in Visual Arts/MA in Art History

Graduate students have an opportunity to earn both an MA in art history (through the School of Humanities) and an MFA in visual arts at Purchase College. In most cases, obtaining the two degrees requires three years of in-residence study with a total course load of 98 credits. For successful progress through the program, a 3.0 (B) GPA must be maintained.

Apart from preparation for museum and gallery work and writing art criticism, students enrolled in the MA/MFA program gain a significant competitive advantage when pursuing a teaching career in studio art. Candidates for both the MA and MFA should review the options for the thesis exhibition. Studio space is provided during the first two years of the program.

### Academic Requirements

#### First Year: 32 credits

<i>Fall:</i>	<i>16 credits</i>
VIS 5150/College Pedagogy or elective	3 credits
VIS 5720/Graduate Studio Critiques I	3 credits
VIS 5760/Graduate Critical Topics I	3 credits
VIS 5801/Independent Graduate Studio I	3 credits
ARH 5101/Proseminar: Method and Theory in Art History*	4 credits
<i>*ARH 5101 offered alternate years; one semester required</i>	

<i>Spring:</i>	<i>16 credits</i>
VIS 5210/Professional Practices: Artists	3 credits
VIS 5730/Graduate Studio Critiques II	3 credits
VIS 5770/Graduate Critical Topics II	3 credits
VIS 5802/Independent Graduate Studio II	3 credits
ARH 5325/Master's Colloquium I*	4 credits
<i>*ARH 5325 and 5326 may be taken in either order</i>	

#### Second Year: 34 credits

<i>Fall:</i>	<i>16 credits</i>
VIS 5740/Graduate Studio Critiques III	3 credits
VIS 5780/Graduate Critical Topics III	3 credits
VIS 5803/Independent Graduate Studio III	3 credits
ARH 5326 Master's Colloquium II*	4 credits
Studio art elective	3 credits
<i>*ARH 5325 and 5326 may be taken in either order</i>	

<i>Spring:</i>	<i>18 credits</i>
ARH 5—/Art history elective	4 credits
VIS 5005/MFA Thesis Tutorial	2 credits
VIS 5220/Professional Practices: Institutions	3 credits
VIS 5750/Graduate Studio Capstone	3 credits
VIS 5790/Graduate Critical Topics IV	3 credits
VIS 5804/Independent Graduate Studio IV	3 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 I	4 credits

<i>Spring:</i>	<i>16 credits</i>
ARH 5—/Art history electives (two)	8 credits
Elective (open)	4 credits
ARH 5991/Master's Thesis II	4 credits

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaAndMaAcademicRequirements.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaAndMaAcademicRequirements.aspx)

## MFA Advising and Review Process

### Advising

Students are assigned an individual faculty sponsor/advisor upon admission to the program. In their final semester, students are free to select a sponsor from the MFA faculty (with the new sponsor's consent) for their MFA thesis and final exhibition. Formal meetings and end-of-semester faculty reviews serve as advising tools.

### Review Process

Reviews for MFA students take place at the 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 end-of-semester review includes a group of at least four faculty members, with representation from different areas in the School of Art+Design, along with the student's faculty sponsor. Each faculty review group meets with the student for approximately 30 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 MFA 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.

MFA 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 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaAdvisingAndReview.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaAdvisingAndReview.aspx).

## MFA Thesis and Exhibition

As one of the graduation requirements, the MFA 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. MFA 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. An additional group exhibition of graduating MFA candidates' work is held in a New York City gallery.

The thesis exhibition, carried out with the sponsorship of a faculty member, is reviewed, critiqued, and adjudicated by three to five members of the MFA faculty, including the student's sponsor.

### Notes for MFA 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. Finally, the thesis paper and appropriate documentation of the exhibition must be submitted to the Library and confirmed by the sponsor and second reader before graduation.
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For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaThesisAndExhibition.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaThesisAndExhibition.aspx).

## School of Art+Design: Courses

### Undergraduate Courses:

[Foundation and General Visual Arts](#)

[Design](#)

[Painting and Drawing](#)

[Photography](#)

[Printmaking](#)

[Sculpture](#)

[Arts Open Access: Visual arts courses open to students in other disciplines](#)

[Graduate \(MFA\) Courses](#)

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For the current (or upcoming) semester schedule, use the [myHeliotrope course search](#).

## Undergraduate Foundation and General Visual Arts Courses

**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, Crossover I is a prerequisite for Crossover II.

## Foundation Studio Courses

### ComX

**VIS 1050** / 1 credit / Fall

This common experience brings freshmen in the School of Art+Design together as a community, allowing them to engage and draw links between the class activities and the rest of the foundation curriculum. Students experience happenings ranging from artist lectures, films, and readings to performances and field trips. *Includes required meetings each week with peer advisors outside the scheduled class time.*

### Foundation Drawing

**VIS 1060** / 3 credits / Every semester

Drawing is explored as a distinct practice inspired by particular media and traditions, as well as a fundamental tool for exploring ideas across disciplines. Observational skills are emphasized, but seeing extends beyond the visual, enriched by physical, intellectual, and personal experience. Analytical and intuitive approaches are developed toward the goal of communicating significant form and content.

### Extended Media

**VIS 1070** / 3 credits / Every semester

Working thematically toward a finished project (realized in an artist's book), students gain experience in traditional and alternative methods for art making. Digital media, printmaking, and photography are used as unique forms or in new combinations. Emphasis is on the process of making and the challenge of expressing ideas. Demonstrations, critiques, readings, slide lectures, visiting artists, and films are included.

### Visual Language

**VIS 1080** / 3 credits / Every semester

Introduces the fundamental theories and methodologies of visual communication that explore the relationship between form and content. Through observation, analysis, writing, exercises, and projects, students begin to develop work processes that involve articulation, visual research, concept generation, form making, and craft skills. Class time is spent generating ideas, establishing criteria, and making and refining form.

### 3-D Processes

**VIS 1260** / 3 credits / Every semester

A foundation studio course that introduces the fundamental skills and vocabulary needed to design and create three-dimensional works. Students explore areas of 3-D construction, sculpture, and design, ranging from object to installation and using a variety of processes, materials, and techniques, including wood, metal, plaster, clay, mixed media, and digital tools (e.g., vector and raster graphic programs).

### Lens and Time

**VIS 1330** / 3 credits / Every semester

Students explore time- and lens-based artistic processes that use pictorial space, narrative strategies, sequence, sound, video, social practice, screen-based interaction, and coding.

## General Visual Arts Courses

### Introduction to Visual Communication

**VIS 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.

### Special Topics in Visual Arts: India/Tibet

**VIS 1240** / Variable credits

Special topic (offered irregularly, summer, in [India](#))

Students explore various art-making processes through the unique lens of the cultures of India and Tibet. Readings, lectures, writing, and studio work are combined with locally developed research to form projects that focus on themes established by the instructor.

### Programming for Visual Artists

**NME 1450** Refer to [New Media Courses](#) (School of Film and Media Studies) for description.

### Line/Space/Body: An Exploration of Antibes

**VIS 1710** / 4 credits / Summer (offered in [France](#))

Students incorporate on-site drawing, ephemeral site-specific sculptures, and performance around the city, using both found and traditional materials. Exploration of the spaces that are Antibes is expanded to include not just the physical, but also the historical, political, and psychological.

### The Photographic Artist's Book

**VIS 2025** / 4 credits / Summer (offered in [Italy](#))

Students create a photographic essay that is inspired by their observations and experiences of Pisciotta. The development of content and narrative strategies, along with a consideration of sequence, rhythm, and layout in books, is discussed. Working with digital cameras (a simple one is fine) and Internet publishing, each student creates a self-published book.

**Theme and Variations****VIS 2030** / 2 credits / Special topic (offered irregularly)

Students research, investigate, and comment on the architecture at Purchase College, using the Visual Arts Building as a focal point to investigate both 2-D and 3-D methods of site-specific art. Projects may include site drawings, temporary interventions with interior and exterior architecture, and object-based installations. All media and backgrounds are welcome.

**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.

**Color****VIS 2100** / 3 credits / Every semester

Color affects the work of all artists and designers. This seminar/studio engages two ways of understanding color: color behavior and color meaning. Assignments include color studies, readings, and discussions. Color is addressed as relevant to all media, and students are asked to make color studies and present analyses of how color is used in their own studio practices.

**Color Seminar****VIS 2110** / 3 credits / Special topic (offered irregularly)

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.

**Crossover I and II****VIS 2120** and **3120** / 3 credits (per semester)

Special topic (offered irregularly)

Juxtaposes art and science as inquiring and creative pursuits. Exchanging knowledge of the materials and processes used in their creative endeavors, students collaborate on three innovative projects that focus on perceived relationships between science and art. Visiting professionals, at work in studios and labs, provide insight into thinking and doing through and across the disciplines of art and science. *VIS 3120 is designed for students who wish to pursue in greater depth the issues exemplified in VIS 2120.*

**Prerequisite:** Permission of instructor**Travels, Imaginary and Otherwise****VIS 2130** / 3 credits / Special topic (offered irregularly)

Working both in and out of the studio, students use travel as the organizing metaphor for their work. Projects include site research and play with structuring systems such as maps, logs, and the larger issues of time and movement. A wide range of tools, materials, and concepts are used.

**Key Class****VIS 2150** / 1 credit / Every semester

Introduces new transfer students to the School of Art+Design, its faculty, and core values. The class explores what it means to be an artist at Purchase College. What are the expectations, challenges, and rewards? Activities include discussions, artist lectures, films, performances, field trips, and peer advising. Includes required meetings outside the scheduled class time.

**Collage****VIS 2200** / 3 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.

**Making Art on the French Riviera****VIS 2450** / 4 credits / Special topic (offered irregularly, summer, in [France](#))

Students discover the Mediterranean landscapes, seascapes, and ancient hill towns that attracted great modern artists. Each student creates a portfolio, using any number of media based on his or her interests, such as photography, drawing with pastels, oil pastels, and colored pencils, painting and woodblock printing.

**BSVA Seminar****VIS 2880** / 3 credits / Spring

A survey of contemporary artists, ideas, and texts in which cross-disciplinary research and critique skills are taught. A combination of slide lectures, discussions of readings, and museum/gallery visits familiarize students with contemporary art discourse, its interdisciplinary character, and many of its important figures. Guest lecturers from various backgrounds visit throughout the term.

**Art in the Age of Electronic Media****VIS 3000** / 3 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.

**Internet as Public Art****NME 3040** Refer to [New Media Courses](#) (School of Film and Media Studies) for description.

**Master Class: Applied Design****VIS 3060** / 2–3 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:** SCP 1020 and 2080, or permission of instructor**Crossover II****VIS 3120** Refer to [VIS 2120](#) and [3120](#) for description.**Digital Drawing****VIS 3150** / 3 credits / Special topic (offered irregularly)

A studio-based exploration of digital techniques used for drawing. Discourse from various strands of art history and contemporary theory is introduced in critiques and discussions to help students learn to use digital tools and become comfortable exploring new territories in their work with these tools.

**Prerequisite:** VIS 1060, 1070, and 1250**Real-Time Media Processing****NME 3230** Refer to [New Media Courses](#) (School of Film and Media Studies) for description.**Art and Activism****VIS 3350** / 3 credits / Special topic (offered irregularly)

Examines the role of artists and other media makers in U.S. social movements during the past two decades. Major themes include struggles over urban space; the intersection of race, gender, class, and sexuality; tactical media; radical pedagogy; art and community. This seminar is grounded in readings drawn from art, political theory, social history, and journalism.

**City as Studio as Seminar****VIS 3370** / 3 credits / Special topic (offered irregularly)

Urban space has long been the prime locus for social transformation. This seminar and on-site exploration of New York City and related environs links together a series of sites that harbor deep psychological and mythological resonance with specific texts and artworks. Fieldwork employs tactics to collectively document meta-city narratives hidden within the urban subconscious.

**Prerequisite:** Junior standing**The Latent Image****VIS 3380** / 3 credits / Special topic (offered irregularly)

A hands-on seminar that explores the evolving relationship between the subject and the viewer through a careful scrutiny of the image as a document. Students look at how artists and writers have augmented or subverted ideas of the image through claims of both intimacy and indexicality.

**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.

**Make, Mix, Move****VIS 3420** / 3 credits / Special topic (offered irregularly)

An interdisciplinary investigation of making, using such methods as collage and assemblage. Working both digitally and physically, students explore materials, found images and objects, and original content, culminating in kinetic and animated projects.

**Special Topics in Visual Art****VIS 3425** / 3 credits / Special topic (offered irregularly)

An extensive study of a particular topic or technique in the visual arts. Topics vary each semester.

**Contemporary Issues in Art****VIS 3440** / 2–3 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.

**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 MFA student with advanced standing. The graduate student shares his or her unique research through readings, workshop activities, studio critiques, writing, and other assignments.

**The Arts for Social Change****VIS 3500** / 3 credits / Every semester

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.

**Prerequisite:** Junior or senior standing

### Community-Centered Media

**NME 3545** Refer to [New Media Courses](#) (School of Film and Media Studies) for description.

### Making Community: Art and Urban Renewal

**VIS 3550** / 4 credits / Summer (off campus)

A summer service-learning course that takes place in struggling urban centers, in which students work with city residents to help rejuvenate abandoned homes. Activities and topics include skill-sharing workshops with residents, readings, lectures, and Theatre of the Oppressed techniques, interrogating the impacts of gentrification, the roles of outsiders in development, and the unintended consequences of good intentions in transitional neighborhoods.

### Center for Editions: The Archive Project

**VIS 3650** / 3 credits / Special topic (offered irregularly)

Students explore new models for collaborative publications through an interdisciplinary research endeavor, investigating the role of the artist as a preservationist and redefining the act of visual documentation. Starting with their lived experience, students define the value of archiving in contemporary culture through making printed/digital publications and exhibitions. Both students and faculty invite guest speakers, artists, and printers to collaborate.

**Prerequisite:** Permission of instructor

### Interactive Installation: Hacking the Everyday

**NME 3720** Refer to [New Media Courses](#) (School of Film and Media Studies) for description.

### Experimental Web Practice

**NME 3770** Refer to [New Media Courses](#) (School of Film and Media Studies) for description.

### 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

### Undergraduate Learning Assistant

**VIS 3998** / 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 3998 (or a combined maximum of 6 credits in VIS 3998 and [DES, PAD, PHO, PRT, or SCP 3950](#)) may be applied toward the BFA.

### Peer Advising

**VIS 4050** / 2 credits / Fall

In this seminar, which facilitates the peer-advising program, students are taught methods to support their roles as leaders and peer advisors of incoming students in the School of Art+Design. Their mission is to reinforce the student community, providing a support system that supplements the curricula. Tools are introduced in class meetings to enhance student experience and professional practice. Students meet weekly with their peer advisees.

**Prerequisite:** Permission of instructor

### Field Trips

**VIS 4470** / 3 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 I and II

**VIS 4990 and 4991** / 4 credits (per semester) / Every year

This two-semester, 8-credit senior project is required for interdisciplinary visual arts BFA 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 I and II

**SPJ 4990 and 4991** / 4 credits (per semester) / Every year

Students in the visual arts BS program register for SPJ 4990 and 4991. Refer to VIS 4990 and 4991 for other details.

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VisCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VisCourses.aspx).

## Undergraduate Design Courses

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, Digital Media for Designers I is a prerequisite for Digital Media for Designers II.

**Letterpress Workshop****DES 2400** / 3 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****DES 2450** / 3 credits / Fall

Focuses on developing technical and practical skills in digital typesetting, image making, composition, and layout. Students are introduced to software applications (InDesign, Photoshop, and Illustrator), digital fonts, and techniques for creating print and digital output. Topics include digital literacy and the influence of digital tools on contemporary graphic design. *Required for graphic design majors.*

**Corequisite:** DES 2500 or permission of instructor**Digital Media for Designers II****DES 2460** / 3 credits / Spring

This continuation of DES 2450 introduces students to digitally delivered, time-based, and interactive media. Software applications (Adobe Dreamweaver, After Effects) are used to expand upon the work of DES 2450. *Required for graphic design majors.*

**Prerequisite:** DES 2450**Corequisite:** DES 2600 or permission of instructor**Word and Image I****DES 2500** / 3 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:** DES 2450**Word and Image II****DES 2600** / 3 credits / Spring

This continuation of DES 2500 examines the representation of ideas through typography and images, with intensive explorations of typographic and type/image hierarchy (through placement, scale, weight, juxtaposition), theme and variation, and problem-solving techniques. Students also explore a range of image-making techniques as a means of expressing ideas. Projects evolve from theory-based exercises to applied campaigns (brochures, posters, on-screen messaging). *Required for graphic design majors.*

**Prerequisite:** DES 2500**Book Structures****DES 2750** / 3 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.

**Interactive Design****DES 3090** / 3 credits / Spring

An intensive exploration into interactive design with information, objects, and spaces, building on DES 2460 and 3800. Class projects explore what is needed when working with programmatic instructions: thinking rigorously and methodically while also exploring the tools of design. This allows an interactive experience to move beyond the sum of its instructions to become “living” and “responsive.” Topics include navigational systems, nonlinear organization, HTML, and CSS.

**Prerequisite:** DES 2460 and 3800**Motion Graphics for Designers****DES 3190** / 3 credits / Special topic (offered irregularly)

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

**Prerequisite:** DES 2460 and permission of instructor**Advanced Typography****DES 3200** / 3 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 letterforms as image, typographic metaphor, and text typography. Areas of investigation include the shape, texture, and division of text; typographic grid, layout, and systems; book design and advanced problems of word/image relationships. *Required for graphic design majors.*

**Prerequisite:** DES 2600**Design Issues****DES 3240** / 3 credits / Spring

Current issues of theory, methodology, and practice confronting graphic designers are explored through readings, discussions, and designed responses. Topics include modernist and postmodernist manifestos; semiotics, deconstructionism, and feminism; the role of the graphic designer in society; branding and visualizing data; copyright law; sustainability; and designing for a digital world and local

and global economies. Students produce a final research project. *Open to students interested in design; highly recommended for graphic design majors.*

### Social Design

**NME 3265** Refer to [New Media Courses](#) (School of Film and Media Studies) for description.

### History of Graphic Design Survey

**DES 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.

### Typographic Investigations

**DES 3440** / 3 credits / Spring

An introduction to type design. Topics include manipulation of pre-existing letterforms, proportional systems, legibility, critical theory, information design, and developments in technology. Participants learn about decisions inherent in developing typefaces for print and screen and analyze historical and contemporary examples of typographic innovation. Software includes Fontlab.

**Prerequisite:** DES 3200

### Word and Image III

**DES 3510** / 3 credits / Fall

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:** DES 2600

### Junior Seminar

**DES 3550** / 3 credits / Spring

Explores the possibilities and realities of design practice. Students develop a portfolio and a personalized identity package, including a website, modular digital portfolio, letterhead, cover letter, and résumé. Discussions revolve around current issues in the field, professional options, the business of design, and freelancing. Includes guest speakers and field trips to design studios, museums, and related events. *Required for graphic design majors.*

**Prerequisite:** DES 3510

### Word and Image IV

**DES 3610** / 3 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:** DES 3510

### Design for the Web

**DES 3800** / 3 credits / Spring

Contemporary web-based communication design is introduced and examined. Students analyze existing sites as well as explore and experiment with formal, conceptual, and technological developments specific to the restrictions and capabilities of the web. Specific attention is paid to the role of the designer in the creation of a website, user experience, screen-based typography, and innovative design. *Recommended for graphic design majors.*

### Studio Assistant

**DES 3950** Refer to PAD 3950 in [Painting and Drawing Courses](#) for description.

### Community Design

**DES 4100** / 3 credits / Every semester

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:** DES 3200 and 3510

### Advanced Web Design: Special Projects

**DES 4170** / 3 credits / Special topic (offered irregularly)

Based on the model of DES 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.

**Prerequisite:** DES 3090 or 3800, and permission of instructor

### Experimental Book

**DES 4600** / 3 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****DES 4790** / 3 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.

**Prerequisite:** Junior or senior standing, and an interest in the marriage of visual arts and writing

**Senior Project I and II****DES 4990** and **4991** / 3 credits (per semester) / Every year

The two-semester, 6-credit senior project is required for all graphic design 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.

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**Undergraduate Painting and Drawing Courses****Painting I****PAD 1000** / 3 credits / Every semester

In this introduction to oil painting, students are presented with a variety of attitudes toward making paintings, with emphasis on composition and color. Some assignments involve painting from direct observation while others involve transforming and abstracting from a given motif. Students develop color equivalents for observed relationships by translating their experience into color choices of hue, value, intensity, and temperature.

**Drawing Seminar IA and IB****PAD 1050** and **PAD 1060**

4 credits (per course) / Special topic (offered irregularly)

This drawing seminar embraces graphic delineation as a means by which people 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 and imagination (the mind's eye) and to enhance eye-hand coordination.

**Tibetan Thangka Painting****PAD 1114** / 2 credits / Summer (in [India](#))

Students start with foundational drawing techniques and learn some of the figures, images, and symbols of the Tibetan iconographic tradition. Topics include preparing canvas and preparing natural vegetable and mineral sources of pigments for painting. Students work under the close supervision of a master Thangka painter and his assistants.

**Introduction to Drawing****PAD 1210** / 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****PAD 1211** / 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:** PAD 1210

**Painting II****PAD 2000** / 3 credits / Every semester

A continuation of PAD 1000. Emphasis is on the role of technique, style, color, and composition in painting. Students' work is based on art historical models, concepts, and direct observation. Students develop a range of skills, including *alla prima*, underpainting, transparency, divided color, and various approaches to color mixing.

**Prerequisite:** PAD 1000

**Sophomore Seminar****PAD 2010** / 3 credits / Every semester

A survey of contemporary artists, ideas, and texts in which basic research skills are taught. A combination of slide lectures, discussions of readings, and museum/gallery visits familiarize students with contemporary art discourse and many of its important figures. Contemporary issues are understood to originate in modernist traditions.

**Prerequisite:** VIS 1060

**Painting III****PAD 2050** / 3 credits / Fall

A continuation of PAD 2000, with emphasis on choices of color, scale, size, composition, and subject. Projects may include interiors and

figures in the environment, as well as narrative, conceptual, and thematic approaches.

**Prerequisite:** PAD 2000

### **Figure Drawing I and II**

**PAD 2100 and 2105** / 3 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.

### **Figure Drawing Workshop I and II**

**PAD 2150 and 2155** / 2 credits (per semester)

Special topic (offered irregularly)

A 2-credit workshop version of PAD 2100 and 2105. Drawing fundamentals are employed in the study of the human figure. Materials include wet and dry drawing media.

### **Telling Myths**

**PAD 2190** / 3 credits / Special topic (offered irregularly)

Through an exploration of mythology, students develop an approach to narrative art making. The emphasis is on studio production and literary research, from classical myths to contemporary fiction. Students work individually and collaboratively, with demonstrations that cover the fundamentals of water-based painting, with a focus on nontraditional methods such as transfers, stencils, collage, and basic digital techniques.

### **Black and White as Color**

**PAD 2250** / 3 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.

**Prerequisite:** VIS 1060 and PAD 1000

### **On-site Drawing**

**PAD 2300** / 3 credits / Special topic (offered irregularly)

Students work outside the studio from direct observation and experience. Invention and unique responses are encouraged. Sites have included the Museum of the City of New York, Flushing Meadows–Corona Park, the Metropolitan Museum of Art, the World Trade Center, the Museum of Natural History, and various locations on campus.

**Prerequisite:** One semester of drawing

### **Explorations in Painting**

**PAD 2310** / 3 credits / Special topic (offered irregularly)

An extensive study of a particular topic or technique in painting. Topics vary each semester.

**Prerequisite:** VIS 1060

### **Explorations in Drawing**

**PAD 2320** / 3 credits / Special topic (offered irregularly)

An extensive study of a particular topic or technique in drawing. Topics vary each semester.

**Prerequisite:** VIS 1060

### **Intermediate Drawing**

**PAD 2350** / 3 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. Classroom work, lectures, critiques, readings, and illustrated discussions augment the thematic research. A range of drawing materials and approaches are encouraged.

**Prerequisite:** VIS 1060

### **Narrative Wet Media**

**PAD 2510** / 3 credits / Special topic (offered irregularly)

How do people recount events in the silent and still realm of visual art, specifically the painted image? Students explore issues of conception, construction, and reception of narrative, and formal strategies for its visual conveyance. The primary media are watercolor and acrylic, and final projects may range from paintings to books and beyond.

**Prerequisite:** VIS 1060

### **Junior Studio I and II**

**PAD 3000 and 3001** / 3 credits (per semester)

I: Fall; II: Spring

Focuses on the synthesis of observational skills, a visual vocabulary, and individual vision. Students identify their sensibilities and interests through increasingly self-directed assignments and further their visual, technical, conceptual, and verbal abilities.

**Prerequisite:** PAD 2000 and junior standing in painting/drawing

### **Handmade Animation**

**PAD 3002** / 3 credits / Special topic (offered irregularly)

Students explore two-dimensional, handmade processes in order to make digital animations. Stop-motion methods are covered with a focus on using analog means to create four-dimensional effects. Through screenings, lectures, and independent research, students become familiar with the history of hand processes in animation. They also learn many methods, including narrative sequencing, still

photography, and digital editing, used in transforming handmade work into digital animations.

**Prerequisite:** VIS 1060

### Junior Seminar

**PAD 3010** / 3 credits / Every semester

Helps expand students' knowledge of art and theory. Students learn new ideas and perspectives through research, presentations, and discussion of modernist and contemporary art. They also research artists and identify their individual affinities with contemporary and modernist traditions. This seminar is tailored to junior-level painting/drawing majors who are beginning a self-motivated course of study.

### Advanced Painting I

**PAD 3020** / 3 credits / Fall

Students work independently, choosing their subjects and approach to painting under the guidance of a faculty member. Critical thinking is promoted in critiques and discussion of readings. Students' work is considered in the context of contemporary painting as they attempt to define their individual sensibility and concerns in preparation for (or in complement to) the senior project.

**Prerequisite:** PAD 2050

### Advanced Drawing Projects I and II

**PAD 3030** and **4030** / 3 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.

**Prerequisite:** Permission of instructor

### Experimental Drawing

**PAD 3040** / 3 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:** VIS 1060

### Experimental Painting

**PAD 3041** / 3 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:** PAD 1000

### Large-Scale Figure Drawing

**PAD 3100** / 3 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.

**Prerequisite:** VIS 1060

### In the Field: Landscape Painting

**PAD 3135** / 4 credits / One time only (offered in Italy)

*Plein air* painting in Pisciotta builds students' observational skills and personalizes their study of Italian art history. Appropriate for any level of art studio experience: intensive one-on-one instruction helps students record their impressions in both drawing and oil painting, improving composition, perspective, and color. Presentations, readings and discussion, and field trips inform the course's dual focus on history and practice.

### Outrageous/Outscale

**PAD 3150** / 3 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:** VIS 1060

### On-site Painting

**PAD 3201** / 3 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

### Special Topics: Museum Drawing

**PAD 3400** / 3 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

**The Generated Image****PAD 3410** / 3 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:** PAD 1000 and working knowledge of Photoshop**People and Places****PAD 3420** / 3 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**Materials and Techniques****PAD 3500** / 3 credits / Every semester

Contemporary and more traditional approaches to painting materials and techniques are demonstrated and then practiced by students. Materials include pigments, solvents, supports, media, and their technical applications.

**Prerequisite:** VIS 1060**Studio Assistant****PAD 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 PAD 3950 (or a combined maximum of 6 credits in [VIS 3998](#) and PAD 3950) may be applied toward the BFA. *Also offered as DES, PHO, PRT, and SCP 3950.*

**Prerequisite:** Two semesters in the relevant media area and permission of instructor**Visiting Artist****PAD 4000** / 3 credits / Special topic (offered irregularly)

Visiting artists work with advanced students to further develop their painting and 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:** VIS 1060**Senior Seminar and Critique****PAD 4010** / 3 credits / Every semester

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.*

**Prerequisite:** PAD 3000 or 3001**Advanced Painting II: Content and Form****PAD 4020** / 3 credits / 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 (or in complement to) the senior project.

**Prerequisite:** PAD 3020**Advanced Drawing Projects II****PAD 4030** Refer to [PAD 3030](#) and [4030](#).**Special Topics in Painting****PAD 4040** / 3 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 in Painting Workshop****PAD 4041** / 2 credits / Special topic (offered irregularly)

A 2-credit workshop version of PAD 4040 on a particular topic or technique in painting. Topics vary each semester.

**Prerequisite:** Two semesters of painting**Special Topics in Drawing****PAD 4050** / 3 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****PAD 4051** / 2 credits / Special topic (offered irregularly)

A 2-credit workshop version of PAD 4050 on a particular topic or technique in drawing. Topics vary each semester.

**Prerequisite:** Two semesters of drawing

**Senior Project I and II****PAD 4990** and **4991** / 4 credits (per semester) / Every year

The two-semester, 8-credit senior project is required for all painting and drawing 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.

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VpdCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VpdCourses.aspx).

**Undergraduate Photography Courses**

**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, Photography I is a prerequisite for Photography II.

**Photography I: Camera to Darkroom****PHO 1010** / 3 credits / Every semester

This introduction to the basic techniques and concepts of analog black-and-white photography covers exposure, the Zone system, film development, preparation of developers, enlarging, spotting, and dry mounting. Assignments alternate between technical, aesthetic, and expressive concerns.

**Introduction to Digital Photography****PHO 1100** / 4 credits / Special topic (offered irregularly)

An introduction to the basic concepts and techniques of digital photography. Exposure, composition, color, retouching, resolution, and preparation of image files for on-screen and print use are among the techniques covered. Assignments include both technical and aesthetic concerns. *Students must own a digital SLR camera that can save RAW images; contact the School of Art+Design for specifications.*

**Prerequisite:** Some photographic experience

**Photography II: Darkroom to Digital****PHO 2030** / 3 credits / Every semester

A continuation of PHO 1010, with continued emphasis on the basic concepts of analog photography and the introduction of digital black-and-white photography, including an introduction to print toners, camera filters, Adobe Photoshop, inkjet printing, and film scanning. Assignments alternate between technical and creative concerns.

**Prerequisite:** PHO 1010

**Introduction to Color Photography****PHO 2100** / 2 credits / Special topic (offered irregularly)

An introduction to the creative use of color in digital photography, beginning with image capture using a digital camera and ending with the production of inkjet prints using Adobe Photoshop. Students create original work with a digital camera in response to a series of lectures and assignments. Includes hands-on work and an introduction to the history of color photography. *Students must own a digital camera.*

**Looking at Photographs****PHO 2320** / 3 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.

**The Photograph as Document****PHO 2500** / 3 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:** PHO 1010

**The Photographic Essay****PHO 2505** / 3 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 the area. Development of the content of photographs as a group is emphasized, so that the camera's language and the cumulative effect of photographic documentation can be explored. Working with digital cameras (a simple one is fine!), students select images for printing and establish a photographic sequence that translates ideas and experiences into a visual story for presentation to the class.

**Digital Photography I: Color in the Digital Realm****PHO 2660** / 3 credits / Every semester

An exploration of the color digital photographic image, from capture with a digital SLR camera to methods of printing using Adobe Photoshop and inkjet printers. RAW file processing, editing, and various printing techniques are investigated. Includes hands-on work, theory, and the history of both color photography and photo-image manipulation. *Students must own a digital SLR camera; please contact the School of Art+Design for specifications.*

**Prerequisite:** PHO 2030

**Special Photography Workshop****PHO 2700** / 3 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.***Prerequisite:** PHO 1010**Sophomore Seminar****PHO 2880** / 3 credits / Fall

A survey of contemporary artists, ideas, and texts in which basic research skills are taught. A combination of slide lectures, discussions of readings, and museum/gallery visits familiarize students with contemporary art discourse and many of its important figures.

**Prerequisite:** PHO 2030**Visiting Artist****PHO 3050** / 3 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:** PHO 2880**Urban Landscape****PHO 3100** / 3 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:** PHO 2880**Nonsilver****PHO 3160** / 3 credits / Special topic (offered irregularly)

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:** PHO 2880**Portrait/Self-Portrait****PHO 3210** / 3 credits / Special topic (offered irregularly)

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:** PHO 2880**Dream and Reality****PHO 3220** / 3 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:** PHO 2880**View Camera****PHO 3250** / 3 credits / Special topic (offered irregularly)

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:** PHO 2880**Studio Photography****PHO 3300** / 3 credits / Special topic (offered irregularly)

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:** PHO 2880**Landscape Photography: Creating a Personal Vision****PHO 3355** Refer to [New Media Courses](#) (School of Film and Media Studies) for description.**Photo/Narrative****PHO 3390** / 3 credits / Special topic (offered irregularly)

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:** PHO 2880**Advanced Silver Processes****PHO 3440** / 3 credits / Spring

Students learn to embrace the potential of the black-and-white silver print as a unique and richly expressive vehicle for their visual ideas. Advanced exposure and development controls for a variety of film types and papers are explored, including push and pull

processing, the Zone System, bleaching and toning, and mural printing.

**Prerequisite:** PHO 2030 and 2320

### **Photographic Intervention**

**PHO 3460** / 3 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:** PHO 2880

### **Constructed Reality**

**PHO 3470** / 3 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:** PHO 2880

### **Contemporary Trends in Photography**

**PHO 3560** / 3 credits / Special topic (offered irregularly)

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:** PHO 2880

### **Digital Photography II: Advanced Imaging and Printing**

**PHO 3660** / 3 credits / Fall

In this continuation of PHO 2660, larger work as well as more complex editing and printing methods are explored. Techniques covered include advanced film scanning and sharpening, noise reduction, compositing, and masks. Students are challenged to find ways in which their technical decisions can clarify their artistic intentions. Includes hands-on work, theory, and the history of conceptual photography. *Students must own a digital SLR camera; contact the School of Art+Design for specifications.*

**Prerequisite:** PHO 2660

### **Junior Seminar and Critique**

**PHO 3690** / 3 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:** PHO 2880

### **Professional Practices**

**PHO 3740** / 3 credits / Special topic (offered irregularly)

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:** PHO 2880

### **Studio Assistant**

**PHO 3950** Refer to PAD 3950 in [Painting and Drawing Courses](#) for description.

**Prerequisite:** PHO 1010

### **The Photo Book**

**PHO 4005** / 3 credits / Special topic (offered irregularly)

Students investigate the history and practical construction of the photo book. Numerous narrative strategies are explored as predominant vehicles for still photography and photo-related imagery. Students work toward self-publishing their own book over the semester. *This course is best suited for students who have a body of images that they would like to explore in book form.*

**Prerequisite:** PHO 2660

### **The Contemporary Landscape**

**PHO 4100** / 3 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:** PHO 2880

### **Advanced Nonsilver Photography**

**PHO 4160** / 3 credits / Special topic (offered irregularly)

In this continuation of PHO 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:** PHO 3160

### Senior Seminar and Critique

**PHO 4400** / 3 credits / Fall

An intensive seminar and critique required for students during their senior year. Students work on self-directed projects and make an oral presentation on their work, attempting to place it within a context of cultural factors.

**Prerequisite:** PHO 3690

### Field Trips to Museums and Galleries:

#### A Practical Course for Working Photographers

**PHO 4470** / 3 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:** PHO 2880

### Special Topics in Photography

**PHO 4500** / 3 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 (formerly PHO 4501).*

**Prerequisite:** PHO 2880

### Senior Project I and II

**PHO 4990** and **4991** / 4 credits (per semester) / Every year

The two-semester, 8-credit senior project is required for all photography 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.

## Undergraduate Printmaking Courses

**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.

### Introduction to Intaglio

**VPR 2100** / 3 credits / Every semester

Using metal or plastic plates, students explore intaglio printmaking. A variety of techniques are taught, such as engraving, etching, aquatint, drypoint, spit bite, sugar lift, soft ground, and photo transfer. Students are expected to produce a body of work engaging these processes. Individual and group critiques occur on a regular basis.

### Introduction to Lithography

**VPR 2110** / 3 credits / Every semester

Lithography is the closest printmaking technique to direct drawing. Students are taught how to create images on both lithographic stones and aluminum plates. The goal is for students to develop a series of personal images that emphasize the graphic potential inherent in lithography. Individual and group critiques challenge students' methods and ideas while aiming to improve their skills.

### Introduction to Silkscreen

**VPR 2120** / 3 credits / Every semester

Through demonstrations, discussions, and critiques, students learn to use a variety of silkscreen techniques to create multilayered images on paper or other surfaces. The immediacy, versatility, and photographic possibilities that are unique attributes of this medium challenge students to visualize their expressive works in new ways and bring their imagery to an increasing level complexity, depth, and refinement.

### Introduction to Woodcut

**VPR 2130** / 3 credits / Every semester

Woodcutting is the oldest printmaking technique and the most practiced method of creating prints throughout the world. In this course, wood or medium density fibreboard (MDF), a composite material, is engraved and cut to incise images into the wood surface. The emphasis is on creating prints with graphic power, complex patterning, and variety of mark making. Other unorthodox techniques, such as reduction printing, multiblock prints, and puzzle prints, are also explored.

### Introduction to Papermaking

**VPR 2250** / 3 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.

### Drawing Through Print

**VPR 2300** / 3 credits / Alternate years (Spring)

Explores the use of printmaking and drawing techniques to create unique works while allowing experimentation and a more open adaptation of printmaking. Students are introduced to such techniques as monotype, stencil, photo transfer, collage, collograph, chine

collé, and embossing. Assignments help students develop the ability to use drawing and printmaking as tools for inquiry and studio experimentation.

### **The History of Printmaking**

**VPR 2500** / 3 credits / Spring

In this survey of the historical significance of printmaking, the focus is on understanding the history of print media and its influence on culture in Europe, Asia, and the New World. Students explore both the history of printmaking and its intertwined relationship to the history of art. Of prime concern are the unique and distinct characteristics of each printmaking process.

### **Intermediate/Advanced Papermaking**

**VPR 3250** / 3 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** / 3 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 with permission of instructor.*

**Prerequisite:** VIS 1070 and either VPR 2100, 2110, 2120, or 2130 (or equivalent)

### **Printmaking Now**

**VPR 3330** / 3 credits / Fall

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 2100, 2110, 2120, and 2130 and junior standing

### **Large-Scale Prints**

**VPR 3380** / 3 credits / Alternate years (Spring)

Explores large-scale and monumental works that expand the definition of printmaking. Such projects as installations, interventions, and site-specific works are made within the framework of print-based concepts and methods. Students are introduced to oversize printing techniques, repeat imagery for large-scale works, and unconventional printing surfaces.

**Prerequisite:** VIS 1070 and either VPR 2100, 2110, 2120, or 2130

### **Special Topics in Printmaking**

**VPR 3440** / 3 credits / Special topic (offered irregularly)

An extensive study of a particular topic or technique in printmaking. Topics vary each semester.

**Prerequisite:** VPR 2100, 2110, 2120, and 2130 and junior standing

### **The Monotype**

**VPR 3550** / 3 credits / Spring

Monotype is a bridge between painting and printmaking. Students use brushes, paints, inks, rollers, and drawing implements to create unique prints from a Plexiglas or metal plate. The nature of the process allows students the freedom to work in a direct, spontaneous manner leading to gestural images and textured surfaces.

**Prerequisite:** Must be a sophomore, junior, or senior visual arts major, or permission of instructor

### **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 2100, 2110, 2120, and 2130

### **Junior Printmaking Studio I and II**

**VPR 3880** and **3890** / 3 credits (per course)

I: Fall; II: Spring

Building on techniques learned in VPR 2100, 2110, 2120, and 2130, students are introduced to advanced color, multiplate, and digital printing. Students are expected to produce a cohesive and well-crafted portfolio of prints. Critiques, discussions, and field trips enhance the class experience.

### **Studio Assistant**

**VPR 3950** Refer to VPD 3950 in [Painting and Drawing Courses](#) for description.

**VPR 4000–4999:**

### **Senior Printmaking Studio I and II**

**VPR 4880** and **4890** / 3 credits (per course)

I: Fall; II: Spring

Prepares students to develop an advanced studio practice and create a series of exhibition quality prints. Students design a project resulting in a thematic or narrative portfolio or an artist's book. Visits to exhibitions, museums, and artist studios are included.

**Senior Project for Printmaking (Two Semesters)**

**PRT 4990** / 3 credits (per semester) / Every semester

The two-semester, 6-credit senior project is required for all printmaking 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 for Printmaking (One Semester)**

**PRT 4991** / 6 credits / Every semester

This is a one-semester variant of the PRT 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 the School of Art+Design

For updates during ~~2013–2015~~, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/vprCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/vprCourses.aspx).

## Undergraduate Sculpture Courses

**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, Direct Metal I is a prerequisite for Direct Metal II.

**Introduction to Sculpture**

**SCP 1500** / 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.

**Direct Metal I and II**

**SCP 2080** and **3260** / 3 credits (per semester)

I: Fall; II: Spring

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** for SCP 3260: VIS 1260

**Thinking in Three Dimensions**

**SCP 2110** / 3 credits / Every semester

Emphasizes the conceptual aspects of sculpture while continuing the development of technical skills in various processes and materials. The course is structured around assignments that develop individual industry, research skills, creative expressiveness, and class participation.

**Prerequisite:** VIS 1260

*Recommended concurrent studies:* SCP 2120 or 2280

**Materials and Methods**

**SCP 2120** / 3 credits / Every semester

Students learn to work with traditional sculpture materials and techniques, exploring the use of wood and metal as both a means to an end and a final material. Students create a "how to" book from their notes, including all methodologies taught, resources found, and materials used.

**Prerequisite:** VIS 1260

**Introduction to Wood**

**SCP 2150** / 3 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.

**Introduction to Wood: Sculptural Techniques**

**SCP 2155** / 3 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.*

**Prerequisite:** SCP 2120

**Collage/Assemblage**

**SCP 2160** / 2 credits / Special topic (offered irregularly)

Projects investigate collage from a variety of approaches, then move to assemblage sculpture and finally diorama boxes and object transformation. This exploration of the unique possibilities of collage/assemblage may include work with found objects and fabricated forms.

**Prerequisite:** SCP 2080, 2120, or 2150

**Figure Modeling and Drawing**

**SCP 2200** / 3 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:** VIS 1260

### **Ceramic Sculpture**

**SCP 2270** / 3 credits / Fall

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:** SCP 2120

### **Digital Tools for Sculptors**

**SCP 2280** / 3 credits / Fall

Provides students with a digital toolset for creating sculpture today. Students explore the role of 2-D drawing tools, animation, video editing, and 3-D modeling software in the creation of sculptures and installations. The focus is on the potential of using virtual and physical tools together in the production of art works.

**Prerequisite:** VIS 1260

### **Video Art I**

**SCP 2420** / 3 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.

### **The Digital Object**

**SCP 2600** / 2 or 3 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:** VIS 1260

### **Sculpture Seminar**

**SCP 2880** / 3 credits / Spring

A survey of contemporary artists and movements, ideas, and texts pertinent to current sculptural practice. A combination of lectures, reading-based discussions, workshops, and museum/gallery visits familiarize students with contemporary art discourse. Emphasis is on the evolving and expanding field of sculpture, including installation, performance, time-based media, and other object-making, material-based practices.

**Prerequisite:** VIS 1260

### **Introduction to Video Art**

**SCP 3006** / 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

### **Bronze Casting**

**SCP 3070** / 3 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.

### **Performance Art**

**SCP 3155** / 3 credits / Fall

An introduction to performance art as a creative, visual, experiential, and time-based medium. Through structured projects, students learn ways to create and document performance pieces. Projects may include live performances, video and photo documentation of private actions, interactive pieces, and sculpture/installation works. Through presentation and lectures, students are introduced to significant historical and contemporary works. All mediums and backgrounds welcome.

### **Shelters and Structures**

**SCP 3190** / 3 credits / Fall

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.

### **Off the Grid: Curves with Wood**

**SCP 3240** / 3 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:** SCP 2150

### **Direct Metal II**

**SCP 3260** Refer to [SCP 2080](#) for description.

**Intermediate Wood I and II****SCP 3270** and **3275** / 3 credits (per semester)

I: Every semester; II: Special topic (offered irregularly)

In these sequential courses, information and experience gained in SCP 2150 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:** SCP 2150 or 2155**Image/Object****SCP 3280** / 3 credits / Special topic (offered irregularly)

Combines nontraditional photographic production with digital and hands-on fabrication techniques to investigate the fluid dynamic between image and form. Focusing on the politics, economics, and aesthetics of a data-driven culture, this course takes a critical project-based approach to bridging the virtual-physical divide. By exploring various imaging processes, students apply an additional layer of content in their sculpture.

**Digital Dimensions****SCP 3310** / 3 credits / Every semester

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.

**Prerequisite:** VIS 1260 or, for new media majors, NME 2100**Public Art: Making a Proposal****SCP 3350** / 3 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; create a professional-level response, including a written statement, model, drawings, budget, and fabrication schedule; and present to a committee of experts for appraisal. This course is especially recommended to any student considering making a public art proposal for the Purchase College campus.

**Theatre of the Oppressed: Process to Action****SCP 3356** / 3 credits / Special topic (offered irregularly)

Exploring techniques of Augusto Boal's Theatre of the Oppressed, this course uses the arsenal of Theatre of the Oppressed exercises as a process to further understand self, each other, and surrounding social systems. Individual project forms may vary (sculpture, writing, etc.). In addition, the class makes a forum theatre piece to be performed with the campus community.

**Prerequisite:** Permission of instructor**Special Topics in Glass****SCP 3410** / 3 credits / Special topic (offered irregularly)

Students explore various techniques using glass as an artistic medium. Demonstrations, image presentations, and critiques augment the work done in class.

**Prerequisite:** Permission of instructor**Special Topics in Sculpture****SCP 3415** / 3 credits / Special topic (offered irregularly)

An extensive study of a particular topic or technique in sculpture. Topics vary each semester.

**Video Art II****SCP 3420** / 3 credits / Every semester

A workshop devoted to the production of independent video projects. Students are expected to have some facility with electronic cameras, sound, and editing techniques and to be highly motivated in the use of video as a creative tool. The course is strongly (though not exclusively) focused on video installation, exploring both its unique properties as a mixed-media, time-based form and its relationship to other contemporary 3-D practices.

**Prerequisite:** SCP or NME 2420 and, for new media majors, NME 2100**Aural Electronics****SCP 3430** / 3 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.

**Direct Carving****SCP 3470** / 3 credits / Every third semester

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:** SCP 2120 or 2150**Multiples: Methods for Making****SCP 3480** / 3 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:** VIS 1260

**Animation****SCP 3530** / 3 credits / Special topic (offered irregularly)

An introduction to and overview of the fundamentals of animation as a conceptual and technical medium. Students learn the historical and conceptual background of animation and create a series of works within the medium. In addition to digital video and still camera skills, the class explores stop motion, 2-D, and 3-D animation in combination with traditional practices, including painting, drawing, sculpture, and printmaking.

**Field Trips: Looking at Sculpture****SCP 3540** / 3 credits / Special topic (offered irregularly)

Weekly field trips to gallery and museum exhibitions of contemporary sculpture in New York City. Students write responses on a regular basis, both analyzing the exhibitions seen and relating them to their own work. Several classes are held on campus to discuss each student's current studio work.

**Junior Sculpture Studio I and II****SCP 3550** and **3560** / 3 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 majors.*

**Prerequisite:** Limited to visual arts majors who have completed 60 studio credits and intend to complete a senior project in sculpture

**Installation****SCP 3570** / 3 credits / Every semester

This intensive exploration of installation art consists of a series of temporary projects that explore site-specific work, which may include a variety of media. Taking into account the range of sensory experience, space and time take on a greater importance than in object-based art works.

**Prerequisite:** SCP 2120, or SCP 2080 and 2150

**Sound/Interactive Media I****SCP 3630** / 3 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.

**Sound/Interactive Media II****SCP 3640** / 3 credits / Every semester

A continuation of SCP 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.

**Prerequisite:** SCP 3630

**Immersive Sound Architectures****SCP 3650** / 3 credits / Special topic (offered irregularly)

Students explore and create sound events and installations from a sculptural and an architectural perspective. This includes listening, recording, playing back, and simulating sound in space. Tools include multichannel systems, the KDFX processor, Ableton Live, Max, MIDI, Open Sound Control (OSC), and handmade instruments/circuits. Collaborations and workshops enable advanced students to plan, construct, budget, and document sonic events in public spaces.

**Prerequisite:** SCP 3630, MCO 1310, MCO 3330, or NME 1060, or permission of instructor

**Advanced Digital Fabrication****SCP 3660** / 3 credits / Special topic (offered irregularly)

Investigates fabrication techniques for building complex structures with the use of computer-aided-manufacturing machines, such as laser cutters, CNC routers, 3-D printers, and vacuum forming. Focusing on such concepts as "design for the other 90 percent," modular architecture, scalability, material translations, and simple kinetic components, students are asked to reflect on their manufactured environment and respond to it.

**Prerequisite:** Permission of instructor; SCP 3310 recommended

**Studio Assistant****SCP 3950** Refer to PAD 3950 in [Painting and Drawing Courses](#) for description.**Special Topics in Metal****SCP 4100** / 2 credits / Every semester

Students explore alternative or expanded practices in metal. These may include both processes and materials that do not overlap with currently offered classes. Materials may include aluminum, iron, and titanium. Processes may include furnace building, mold making, and metal casting. Demonstration, image presentation, and critique augment the actual work done in class.

**Prerequisite:** Permission of instructor

**Advanced Video Workshop****SCP 4200** / 3 credits / Special topic (offered irregularly)

A select group of advanced students focus on independent projects working within a specific video genre. Explorations may include

video animation, installation, performance, documentary, or another specific video application. Lectures and presentations augment the students' hands-on work.

**Prerequisite:** Permission of instructor

### Senior Seminar I

**SCP 4800** / 3 credits / Fall

Focuses on commitment and professional practice. Students generate portfolios and documentation materials of their own work. Public speaking is emphasized as students learn to articulate and clarify their own work. Teaching methods include lectures, discussions, readings, and field trips. *Required for all students undertaking a senior project in sculpture.*

**Prerequisite:** Declared concentration in sculpture

### Senior Seminar II

**SCP 4810** / 3 credits / Spring

Extends the goals of SCP 4800, preparing students for the “real world” after graduation. Students research venues for their work, write grant proposals, investigate job possibilities, etc. Contemporary issues in sculpture are addressed through readings and discussions. *Required for all students undertaking a senior project in sculpture.*

**Prerequisite:** SCP 4800

### Senior Project I and II

**SCP 4990 and 4991** / 4 credits (per semester) / Every year

The two-semester, 8-credit senior project is required for all sculpture 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.

For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VscCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/VscCourses.aspx).

## Arts Open Access: Visual Arts Courses Open to Students in Other Disciplines

Many courses offered by the School of Art+Design are open to students in other disciplines. These are noted as Arts Open Access in the **myHeliotrope** course search each semester. The following are examples of courses that have been offered under Arts Open Access.

### Design

Go to [Design Courses](#) for description.

DES 4790/Artist/Writer Workshop

### General Visual Arts

Go to the [General \(VIS\)](#) section for descriptions.

VIS 1020/Introduction to Visual Communication  
 VIS 1240/Special Topics in Visual Arts: India/Tibet  
 VIS 1710/Line/Space/Body: An Exploration of Antibes  
 VIS 2025/The Photographic Artist's Book  
 VIS 2030/Theme and Variations  
 VIS 2050/Wordless Books: The Original Graphic Novel  
 VIS 2110/Color Seminar  
 VIS 2120/Crossover I  
 VIS 2130/Travels, Imaginary and Otherwise  
 VIS 2200/Collage  
 VIS 2450/Making Art on the French Riviera  
 VIS 3000/Art in the Age of Electronic Media  
 VIS 3120/Crossover II  
 VIS 3350/Art and Activism  
 VIS 3370/City as Studio as Seminar  
 VIS 3380/The Latent Image  
 VIS 3400/Contemporary Art Theory  
 VIS 3440/Contemporary Issues in Art  
 VIS 3470/Special Topic Colloquium  
 VIS 3500/The Arts for Social Change  
 VIS 3550/Making Community: Art and Urban Renewal

### Painting and Drawing

Go to [Painting and Drawing Courses](#) for descriptions.

PAD 1050/Drawing Seminar IA  
 PAD 1060/Drawing Seminar IB  
 PAD 1114/Tibetan Thangka Painting  
 PAD 1210/Introduction to Drawing

PAD 1211/Introduction to Painting  
 PAD 2190/Telling Myths

### Photography

Go to [Photography Courses](#) for descriptions.

PHO 1010/Photography I  
 PHO 1100/Introduction to Digital Photography  
 PHO 2030/Photography II  
 PHO 2100/Introduction to Color Photography  
 PHO 2320/Looking at Photographs  
 PHO 3355/Landscape Photography: Creating a Personal Vision\*  
 \*offered by the School of Film and Media Studies

### Printmaking

Go to [Printmaking Courses](#) for descriptions.

PRT 1500/Introduction to Printmaking  
 PRT 2014/Tibetan Carving/Block Printing

### Sculpture

Go to [Sculpture Courses](#) for descriptions.

SCP 2080/Direct Metal I  
 SCP 2120/Materials and Methods  
 SCP 2150/Introduction to Wood  
 SCP 2160/Collage/Assemblage  
 SCP 3006/Introduction to Video Art  
 SCP 3155/Performance Art  
 SCP 3190/Shelters and Structures  
 SCP 3350/Public Art: Making a Proposal  
 SCP 3430/Aural Electronics  
 SCP 3480/Multiples: Methods for Making  
 SCP 3530/Animation  
 SCP 3630/Sound/Interactive Media I  
 SCP 3640/Sound/Interactive Media II  
 SCP 3650/Immersive Sound Architectures

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For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/SOA-Courses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/SOA-Courses.aspx).

## Graduate Visual Arts MFA Courses

### Art History

#### Proseminar: Method and Theory in Art History

**ARH 5101** Refer to [Art History Graduate Courses](#) (School of Humanities) for description.

#### Master's Colloquium I and II

**ARH 5325** and **5326** Refer to [Art History Graduate Courses](#) (School of Humanities) for description.

### Painting/Drawing

#### Advanced Painting

**PAD 5150** / 3 credits / Every year

Students work independently, choosing their subjects and approach to painting under the guidance of a faculty member. Critical thinking is promoted in critiques and discussion of readings. Students' work is considered in the context of contemporary painting as they attempt to define their individual sensibility and concerns in preparation for (or in complement to) the MFA graduate project.

### Printmaking

#### Travel Study in Print Media

**PRT 5002** / 1 credit / Special topic (offered irregularly)

An intensive, weeklong off-campus course that takes place on the occasion of a professional conference or residency offered at different national or international locales each year. With the goal of providing professional opportunities and meaningful connections to the broader printmaking/art community, students participate in the full scope of events available: demonstrations, lectures, panel discussions, portfolio exchanges, and exhibitions.

#### The Machine in the Ghost: Expanded Digital Hybrid Practices in Print Media

**PRT 5005** / 3 credits / Special topic (offered irregularly)

Digital tools offer ways of making between image and object, lens and plate, screen and paper. Expanding their skills, students

translate work into digital print forms. Technical skills include wide-format printing and hybrid printmaking techniques employing laser engraver, vinyl cutter, CNC router, and 3-D printers to produce works or matrices for traditional relief, intaglio, and screen printing.

### **Lithography**

**PRT 5225** / 3 credits / Every semester

Lithography is the closest printmaking technique to direct drawing. Students are taught how to create images on lithographic stones, aluminum plates, and photolithography plates. The goal is for students to develop a series of personal images that emphasize the graphic potential inherent in lithography. Individual and group critiques challenge students' methods and ideas while aiming to improve their skills.

### **Woodcut**

**PRT 5230** / 3 credits / Every semester

Woodcutting is the oldest printmaking technique and considered the most direct of the printmaking processes. Using wood and linoleum, students learn the varied techniques of relief printmaking. They explore a variety of carving methods, print by hand and on press, and register multiple-layer prints. Reduction, multiblock techniques, color, and digital techniques are covered. Experimentation and combining approaches are encouraged.

### **Screen Print**

**PRT 5240** / 3 credits / Every semester

Screen printing, also known as serigraphy, is valued for its versatility, ease of working on a large scale, quality of color, and ability to integrate hand-drawn, photographic, and digital imagery. In this course, students learn a variety of techniques for creating layered images on paper, fabric, and other surfaces. They are challenged to create expressive works in new ways, bringing complexity, depth, and refinement to their imagery.

### **Intaglio**

**PRT 5320** / 3 credits / Every semester

From Rembrandt to Kiki Smith, artists have used intaglio processes to generate marks ranging from the precise and detailed to the physical and expressive. Students explore such techniques as engraving, etching, aquatint, drypoint, and photo transfer. Independent projects, demonstrations, and critiques guide students toward creating a body of prints that deploy these various media to shape their creative ideas.

### **Japanese Woodblock**

**PRT 5425** / 3 credits / Special topic (offered irregularly)

Covers the traditional methods of Japanese water-based woodblock prints, known for their subtle tonal variations, blending of colors, and color intensity. All aspects of the process are covered, including proper care and use of the carving tools, preparing and carving wood blocks, hand-printing using the baren, Japanese papers, water-based pigments, and the kento registration system.

### **Printmaking Into Painting**

**PRT 5555** / 3 credits / Special topic (offered irregularly)

An exploration of the numerous processes that form a bridge between painting and printmaking. This course begins with the basic monotype on paper through brushes, rollers, plates, and basic ink chemistry. The toolkit is then expanded to include stencil, collage, inkjet, and mixed media techniques on paper, panel, and canvas.

### **Professional Practice**

**PRT 5850** / 3 credits / Every semester

Covers practical knowledge to prepare students for a professional career in printmaking and the fine arts. Different aspects of a studio career are covered, including résumés, artists' statements, documenting work, grants, residencies, artists' taxes, exhibition planning, graduate school applications, and creating a Web presence. Students create a professional file, apply for grants and/or residencies, and conduct research on artistic opportunities.

### **General Visual Arts**

#### **MFA Thesis Tutorial**

**VIS 5005** / 2 credits / Every semester

Students meet weekly with a writing professional to develop their graduate theses, developing working bibliographies and submitting regular assignments and drafts of the final project.

#### **Visiting Artist Studio**

**VIS 5050** / 3 credits / Special topic (offered irregularly)

Visiting artists focus on areas of interest to both the students and the artist. Activities may include studio work and critiques, field trips, and lectures. Through direct work with these artists, students become engaged with current trends in visual art. For information on the artist(s) and subjects covered, contact the School of Art+Design main office.

#### **College Pedagogy**

**VIS 5150** / 3 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.

#### **Professional Practices: Artists**

**VIS 5210** / 3 credits / Special topic (offered irregularly)

Faculty members bring students to the studios of artists in New York City in order to gain an understanding of varieties of individual

creative practices. Addressing their background and training, artists demonstrate ways of surviving in today's challenging art world. Readings and writing complement the visits, helping students to assimilate and process their experience in the field.

### **Professional Practices: Institutions**

**VIS 5220** / 3 credits / Special topic (offered irregularly)

Students visit a variety of professionals—dealers, curators, editors, grant-writing specialists, et al.—at their home bases in galleries, museums, nonprofits, publications, foundations, and other institutions to learn about how the art world functions. Readings and writing complement the visits, helping students to assimilate and process their experience in the field.

### **Center for Editions: The Archive Project**

**VIS 5650** / 3 credits / Special topic (offered irregularly)

Students explore new models for collaborative publications through an interdisciplinary research endeavor, investigating the role of the artist as a preservationist and redefining the act of visual documentation. Starting with their lived experience, students define the value of archiving in contemporary culture through making printed/digital publications and exhibitions. Both students and faculty invite guest speakers, artists, and printers to collaborate.

**Prerequisite:** Permission of instructor

### **Graduate Studio Critiques I, II, III**

**VIS 5720, 5730, 5740** / 3 credits (per semester)

I, III: Fall; II: Spring

Students engage in intensive weekly group critiques with a full-time faculty member. Critiques are based on students' evolving practices and are intended to hone both their artistic development and ability to articulate and communicate their observations on their own and their classmates' endeavors. Throughout the semester, visiting artists, critics, and curators provide additional individual critiques.

### **Graduate Studio Capstone**

**VIS 5750** / 3 credits / Spring

The capstone is the culmination of the three previous semesters of independent studio work and intensive weekly group critiques, resulting in a final body of work to present for the MFA.

### **Special Topics in Visual Art**

**VIS 5755** / 3 credits / Special topic (offered irregularly)

An extensive study of a particular topic or technique in the visual arts. Topics vary each semester.

### **Graduate Critical Topics I, II, III, IV**

**VIS 5760, 5770, 5780, 5790** / 3 credits (per semester)

I, III: Fall; II, IV: Spring

A reading and writing seminar designed to complement and enrich studio practice and group critiques. Students are expected to fully participate in classroom discussions based on critical and theoretical reading on topics determined by the instructor.

### **Independent Graduate Studio I, II, III, IV**

**VIS 5801, 5802, 5803, 5804** / 3 credits (per semester)

I, III: Fall; II, IV: Spring

Each MFA student meets regularly with a studio sponsor. All MFA students work independently in semiprivate studio spaces and have access to the majority of the school's facilities. During the academic year, graduate students have 24-hour access to their studios.

*Successful completion of each graduate studio is a prerequisite for the following semester's graduate studio.*

### **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 5150 at least once before being allowed to independently teach a course.

**Prerequisite or corequisite:** VIS 5150

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For updates during 2016–2018, please visit [www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaCourses.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/artdesign/MfaCourses.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, evening-enabled bachelor's degree 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 an accelerated online winter session, a full summer session, and 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 Degree Completion Program](#)

### The Continuing Education Program

Nonmatriculated and visiting 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. For more information, please visit

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

In addition, numerous undergraduate credit courses in the other schools at Purchase College are open to nonmatriculated students (on a limited enrollment basis) during the fall and spring semesters.

Course brochures, published each semester by the School of Liberal Studies & Continuing Education, are available at

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

### 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:

Appraisal Studies

Arts Management

Drawing and Painting

Geographic Information Systems (GIS)

Health Coach Training

Home Staging

Interior Design

Museum Studies

Nonprofit Management

Paralegal

Social Media Marketing

#### Noncredit programs are also offered through these online partners:

American Management Association

Ed2Go

MindEdge

Learning Resources Network (LERN)

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 2016–2018, please visit [www.purchase.edu/professionalcertificates](http://www.purchase.edu/professionalcertificates) or call (914) 251-6500.

### Personal Enrichment Courses (Noncredit)

Personal enrichment courses allow community members in Westchester and Fairfield counties to explore a variety of interests. For information on these courses during 2016–2018, please visit [www.purchase.edu/personalenrichment](http://www.purchase.edu/personalenrichment) or call (914) 251-6500.

### Winter Session (Online)

In the accelerated 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 any location. Winter session courses are open to all current, prospective, and visiting 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 2016–2018, please 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.

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 more information on summer session, please visit [www.purchase.edu/summer](http://www.purchase.edu/summer) or contact the school at (914) 251-6500, [conted@purchase.edu](mailto:conted@purchase.edu).

### Youth and Precollege Programs in the Arts

Each summer, the school offers full-day, noncredit youth and precollege programs in the arts during a six-week period. Programs in such areas as architecture, video game/app creation, filmmaking, photography, creative writing, broadcast journalism, comic drawing, visual arts, musical theatre, Shakespeare, acting, pop choral singing, songwriting, and percussion are available for students in grades 4 through 12. Summer precollege institutes provide opportunities for portfolio building and audition training techniques. Institute students may earn certificates based on participation and attendance. On occasion, courses for youth and precollege students are also offered during the academic year.

For additional information and updates during 2016–2018, please visit [www.purchase.edu/youth](http://www.purchase.edu/youth) or contact the school at (914) 251-6500, [youth.pre.college@purchase.edu](mailto:youth.pre.college@purchase.edu).

### 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 degree completion program or a credit-bearing professional certificate program at Purchase College. To schedule an appointment, please call the school at (914) 251-6500.

### Administration

Trudy Milburn, PhD, *Director of Academic Programs*  
 Michael DeGrazia, BA, *Director of Finance and Administration*  
 Kelly Jackson, BA, *Director of Continuing Education*

For updates during 2016–2018, please visit [www.purchase.edu/ce](http://www.purchase.edu/ce).

## The Liberal Studies Degree Completion Program

At Purchase College, we believe that students entering professions ultimately benefit from a broad-based exposure to the liberal arts. Majors in the liberal studies program offer an array of preprofessional courses within the context of a liberal arts education. The School of Liberal Studies & Continuing Education provides evening-enabled bachelor's degree programs that complement programs in the School of Liberal Arts and Sciences and the School of the Arts, for students who are attracted to and will benefit from a distinctly Purchase education—one that emphasizes creativity, interdisciplinary work, and social activism. A capstone project that gives students concrete experiences in the form of an internship or other clinical opportunity will build upon the practical orientation of some of the coursework.

The liberal studies degree completion program is designed 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 through either part-time or full-time study in this program. Courses are available during the day, evening, and weekend, and also in hybrid and online formats. Summer and winter sessions are also available. The program accepts up to 90 transfer credits from 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 degree completion program should schedule an advising appointment in the School of Liberal Studies & Continuing Education, (914) 251-6500. Information sessions are also offered during the year.

For additional information and updates during 2016–2018, please visit [www.purchase.edu/ce/adult/](http://www.purchase.edu/ce/adult/) or email [liberalstudies@purchase.edu](mailto:liberalstudies@purchase.edu).

### Freedom of Choice

Students can choose one of four majors:

1. [BS in Communications](#)
2. [BA in Liberal Studies](#)
3. [BA in Liberal Studies: Arts](#)
4. [BA in Liberal Studies: Legal Studies](#)

Each of these majors is available on the Purchase College campus, and three are available at our Rockland extension site in Suffern, N.Y. Each major provides a breadth of learning and understanding in the liberal arts fields. The range of courses offered is what makes these bachelor's degree programs in-depth and comprehensive. Students may tailor their course selections based on their personal interests, from musicals to legal issues, child psychology to entrepreneurship.

### Extension Site at Rockland Community College

Students living on the west side of the Hudson River may choose to work toward their degree completion at the Purchase College at Rockland Community College extension site in Suffern, N.Y. Students with an associate degree or equivalent number of credits are eligible to participate. Courses offered at the Rockland extension site are taught in the evening. The following three majors are available:

1. [BS in Communications](#)
2. [BA in Liberal Studies](#)
3. [BA in Liberal Studies: Legal Studies](#)

For detailed information, please visit [www.purchase.edu/rec](http://www.purchase.edu/rec) or email [rockland@purchase.edu](mailto:rockland@purchase.edu).

## Overview of Academic Requirements

1. Satisfy all general degree requirements for the BA or BS, including the core curriculum requirements.
2. For all majors except liberal studies: arts—Earn at least 15 credits in each of three liberal arts areas: humanities, natural sciences, social sciences.\*  
For the liberal studies: art major—Earn at least 12 credits in each of three liberal arts areas: humanities, natural sciences, social sciences.\*
3. For all majors except liberal studies: arts—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.\*  
For the liberal studies: art major—In addition, earn at least 12 upper-level credits in the liberal arts and 8 upper-level credits in the performing and/or visual arts.\*
4. For all majors except liberal studies: arts—Earn at least 6 credits in the performing and/or visual arts.\*  
For the liberal studies: arts major—Earn at least 24 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 liberal studies students must complete the 4-credit Senior Capstone course (CAP 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.

For updates during 2016–2018, please visit [www.purchase.edu/departments/academicprograms/co/adult/academic\\_requirements.aspx](http://www.purchase.edu/departments/academicprograms/co/adult/academic_requirements.aspx).

### Liberal Studies Alumni

Our alumni move into such fields as business, education, public service, social and human services, health sciences, advertising, and customer service. They work for corporations, businesses, civil services, and nonprofits, including JP Morgan Chase, Starwood Hotels and Resorts WorldWide, Time Warner, MTV, Dana-Farber Cancer Institute, and the Youth Federation for World Peace, to name a few.

Many of our graduates also continue their education in a variety of postbaccalaureate programs and at prestigious graduate, law, and business schools, including City College of New York, Columbia University, Long Island University, Pace University, and St. John's University, among others.

## BS in Communications

This major helps students to gain a greater understanding of the role of media in today's global society. Courses cover historical, sociological, and psychological analyses of media, including film, television, print, and emerging technologies. *This major is also offered at the Rockland Community College extension site.*

### Academic Requirements

While fulfilling general degree requirements, students must complete the following requirements for this major:

1.	Humanities courses	15 credits
2.	Natural sciences courses, including PSY 3365/Advanced Psychology of Communication	15 credits
3.	Social sciences courses, including the following: CMS 1500/Introduction to Mass Media and Communications	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	30 credits
8.	CAP 4800/Senior Capstone	4 credits
	<b>TOTAL:</b>	<b>120 credits</b>

Please refer to the Overview of Academic Requirements for additional information.

## BA 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 (e.g., 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

While fulfilling [general degree requirements](#), students must complete the following requirements for this major:

1. Humanities courses	15 credits
2. Natural sciences courses	15 credits
3. Social sciences courses	15 credits
4. Performing and/or visual arts courses	6 credits
5. Upper-level liberal arts courses:	
a. First area*	12 credits
b. Second area*	8 credits
*Areas: Humanities, natural sciences, social sciences; the first and second areas must be distinct	
6. General electives	45 credits
7. CAP 4800/Senior Capstone	4 credits
<b>TOTAL:</b>	<b>120 credits</b>

Please refer to the [Overview of Academic Requirements](#) for additional information.

## BA 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

While fulfilling [general degree requirements](#), students must complete the following requirements for this major:

1. Humanities courses	12 credits
2. Natural sciences courses	12 credits
3. Social sciences courses	12 credits
4. Performing and/or visual arts courses:	24 credits
a. Two performance/production/studio arts courses	
b. Two art/dance/music/theatre/film history/theory courses	
c. Additional credits in either of the above two categories	
5. Upper-level courses:	
a. Performing and/or visual arts courses	8 credits
b. Liberal arts courses	12 credits
6. Liberal arts electives	10 credits
7. General electives	26 credits
8. CAP 4800/Senior Capstone	4 credits
<b>TOTAL:</b>	<b>120 credits</b>

Please refer to the [Overview of Academic Requirements](#) for additional information.

## BA 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

While fulfilling [general degree requirements](#), students must complete the following requirements for this major:

1. Humanities courses	15 credits
2. Natural sciences courses	15 credits
3. Social sciences courses, including: LEG 1510/Introduction to Criminal Law <i>and</i> LEG 1520/Introduction to Civil Law	15 credits

4. Performing and/or visual arts courses	6 credits
5. Upper-level courses:	
a. Social sciences courses, including:	
LEG 3065/Legal Research	
and one of the following:	
LEG 3185/The Nature and Function of Law	
LEG 3020/Law and the Family	
LEG 3480/Censorship	
POL 3050/American Constitutional Law	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	30 credits
8. CAP 4800/Senior Capstone	4 credits
<b>TOTAL:</b>	<b>120 credits</b>

Please refer to the [Overview of Academic Requirements](#) for additional information.

## Online Certificate Program in Arts Management

Established in 1985 and online since 2010, the certificate program in arts management was the foundation of one of the most popular and respected majors at Purchase College. This certificate program is designed to provide students with an understanding of management, marketing, arts and entertainment law, and funding for arts-related organizations. It 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 19-credit curriculum, which consists of four courses and an internship, can be completed within three semesters. Students may take individual courses, except the internship, without commitment to the entire program. All courses except the internship are normally offered online.

### To qualify for the certificate, students must:

1. be high school graduates
2. submit a Certificate Form of Intent
3. earn a grade of C or higher in all certificate courses
4. submit a Certificate Request Form after all requirements have been met
5. submit a Professional Certificate Program Survey

The online forms and survey are available at [www.purchase.edu/departments/academicprograms/co/certificate/artsmanagement-credit/home.aspx](http://www.purchase.edu/departments/academicprograms/co/certificate/artsmanagement-credit/home.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.

### Required Courses

1. AMG 1100/Fundamentals of Arts Management: 4 credits
2. AMG 3100/Funding the Arts: 4 credits
3. AMG 3170/Arts and Entertainment Law: 4 credits
4. AMG 3520/Marketing the Arts: 4 credits
5. AMG 3995/Internship in Arts Management: 3 credits

Refer to [Arts Management](#) under [Performing and Visual Arts Courses](#) for descriptions.

For additional information and updates during 2016–2018, please visit [www.purchase.edu/departments/academicprograms/co/certificate/artsmanagement-credit/home.aspx](http://www.purchase.edu/departments/academicprograms/co/certificate/artsmanagement-credit/home.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 to gain **practical experience** working with young children. *Please note that this certificate does not provide teacher licensure.* To enhance employment opportunities, students are advised to combine the certificate with an undergraduate degree.

The curriculum consists of four courses (16 credits total). Through this coursework, students are provided with broad exposure to important areas of study in general and child psychology. The practicum offers hands-on experience in working with young children at the 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 child care, PSY 3850 is offered only during the day. Some courses may be offered during summer session, but not every course is offered every year. At least two semesters are required for completion of the program.*

### Required Courses

1. PSY 1530 **Introduction to Psychology**
2. PSY 2650 **Child Development** or  
PSY 3350 **Developmental Psychology**
3. PSY 3850 **Practicum in Child Development\***
4. One elective in the field of child development, chosen from the following:
  - o PSY 3330 **Social Development\***
  - o PSY 3345 **Cognitive Development\***
  - o PSY 3440 **Social Issues in Developmental Psychology\***
  - o PSY 3490 **Development of Language\***
  - o PSY 3725 **Developmental Psychopathology\***
  - o PSY 3845 **Gender Development\***
  - o PSY 3855 **Seminar in Early Childhood Development\***

\*These courses have prerequisites.

To earn the certificate, students must be high school graduates, earn a grade of C or higher in certificate courses, and submit an Application for the Early Childhood Development Certificate. The application form is available at [www.purchase.edu/earlychildhood](http://www.purchase.edu/earlychildhood) and may also be obtained from the instructor for PSY 3850 in the Psychology Board of Study.

For more information, please contact:

Peggy DeCooke, Associate Provost  
(914) 251-6658  
[peggy.decooke@purchase.edu](mailto:peggy.decooke@purchase.edu)

*The program coordinator is subject to change during 2016–2018.*

For updates during 2016–2018, please visit [www.purchase.edu/earlychildhood](http://www.purchase.edu/earlychildhood).

## The Liberal Studies Program: Performing and Visual Arts Courses

**Note:** It is expected that each course will be offered at least once during 2016–17 or 2017–18.

[Arts Management](#)  
[Film/Media Studies](#)  
[Film/Video Production](#)  
[Music](#)  
[Painting and Drawing](#)  
[Photography](#)  
[Sculpture](#)

### Arts Management Courses

#### Fundamentals of Arts Management

**AMG 1100** Refer to [Arts Management Courses](#) (School of the Arts) for description.

#### Funding the Arts

**AMG 3100** Refer to [Arts Management Courses](#) (School of the Arts) for description.

#### Arts and Entertainment Law

**AMG 3170** Refer to [Arts Management Courses](#) (School of the Arts) for description.

#### Marketing the Arts

**AMG 3520** Refer to [Arts Management Courses](#) (School of the Arts) for description.

#### Internship in Arts Management

**AMG 3995** / 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. *Limited to nonmatriculated students enrolled in the arts management certificate program.*

**Note:** Before registering, students must: (a) schedule an in-person or phone appointment with the certificate advisor in the School of Liberal Studies & Continuing Education—call (914) 251-6500 to schedule an appointment; (b) research and secure their sponsoring organization; and (c) complete a learning contract.

**Prerequisite:** AMG 1100, AMG 3520, and permission of instructor

## Film/Media Studies Courses

### Mass Media: A Cultural History

**CMS 3040** / 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.

### History and Memory: Literature and Films of Atrocity

**CMS 3050** / 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.

### Frontline Reporting: Global Conflict

**CMS 3060** / 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.

### East–West: Film and Literature of Cultural Formation

**CMS 3080** / 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.

### Social Psychological Theory Applied Through Film

**CMS 3090** / 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.

### Film and Artistic Expression

**CMS 3100** / 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.

### The Law and Film

**CMS 3120** / 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.

### American Film, Reflections of a Century I: 1900 to 1949

**CMS 3130** / 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.

### African American Cinema

**CMS 3140** / 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.

### American Subcultures in Film

**CMS 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.

### American Film, Reflections of a Century II: 1950 to 1999

**CMS 3170** / 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.

### The Horror Film

**CMS 3180** / 4 credits

Charts the transformations of one of the most stimulating and complex of film genres, the horror film, from its birth in the early 20th

century to the present. Students study how the Hollywood horror film has evolved through the years in response to contemporary culture.

### **The Family on Film**

**CMS 3190** / 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.

### **American Film, Reflections of a Century III: The 21st Century**

**CMS 3200** / 4 credits

Analyzes trends in American cultural history as reflected in the movies from 1990 onward, with an exploration of precursors. Topics include the digital age, globalism, millennialism, postmodernism, and what is to come in the future. Students examine connections between Western civilization and landmarks of film history—cinema mirroring society and vice versa.

### **The Comedy Film**

**CMS 3210** / 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.

### **The City on Film**

**CMS 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.

### **Gender Expression in Film**

**CMS 3240** / 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.

### **The American Crime Film**

**CMS 3270** / 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.

### **Romance, Love, and Sex on Film**

**CMS 3280** / 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.

### **Sports Films: Underdogs, Champions, and Gutter Balls**

**CMS 3290** / 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.

### **Lights, Camera, God: Religion in the Movies**

**CMS 3340** / 4 credits

Since the dawn of cinema, religion has had an enduring hold on filmmakers’ creative and spiritual imaginations. The symbolic and controversial role of religion in movies made during the 20th century is examined through films and critical readings. Students analyze Judeo-Christian traditions and imagery inspired by the Bible and sacred sites. Films include cinematic masterpieces, popular movies, silent films, and indie features.

### **Musicals: Stage, Screen, and Beyond**

**THP 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.

## **Film/Video Production Courses**

### **Introduction to Video Techniques and Technology**

**CMS 1400** / 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****CMS 3320** / 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. Using camcorders and editing equipment, students produce their own short documentaries.

**Music Courses****Music and Cultural Identity****CMS 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.

**American History and Society Through Music****HIS 3130** Refer to History under [Humanities Courses](#) for description.**American Music: A Cultural History****MUS 3470** / 4 credits

Using an interdisciplinary approach, students analyze the social and historical effects of American music, from the music of Native Americans and the early Europeans in America to gospel, blues, jazz, rhythm and blues, rock 'n' roll, rap, hip-hop, and beyond. The evolution and convergence of musical genres and forms are also examined, along with the artists, their aesthetics and audiences, and the evolving history of American culture.

**Music of Protest****MTH 3115** / 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.*

**The Great Broadway Songwriters****THP 3340** / 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.

**Painting and Drawing Courses****Fundamentals of Painting****PAD 1100** / 3 credits

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.

**Painting From Art History****PAD 1110** / 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.

**Life Drawing****PAD 2070** / 3 credits

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.

**Drawing From Nature****PAD 2075** / 3 credits

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.*

**Photography Courses****Introduction to Digital Photography****PHO 1101** / 3 credits

An introduction to the techniques, current practices, and history surrounding digital photography. Editing techniques are covered, with attention to image manipulation using Adobe Photoshop and RAW files. Composition, lighting, point of view, and use of narrative are

explored. *A digital camera is required; cameras may be borrowed, as available, from Campus Technology Services. Students may not earn credit for both PHO 1100 (offered by the School of Art+Design) and PHO 1101.*

## Sculpture Courses

### Introduction to Bronze Casting

**SCP 1070** / 3 credits

An exploration of foundry techniques based on traditional methods of lost-wax bronze casting. Students prepare wax objects, make molds, and cast sculptural pieces in bronze during an all-day Saturday casting (a festive event with music, potluck refreshments, and invited guests). *All levels of experience are welcome, and individuals can advance at their own pace.*

### Introduction to Woodworking and Furniture Design

**SCP 2670** / 3 credits

Designed to provide a firm foundation in woodworking processes and techniques, this course covers the structure of wood, its identification, aesthetics, and uses as a design material. A wide range of tools and construction techniques are explored with emphasis on hand work, although machinery and machine joinery are covered. Basic cabinet-making and design techniques are covered with related projects.

## The Liberal Studies Program: Humanities Courses

**Note:** It is expected that each course will be offered at least once during 2016–17 or 2017–18.

[Art History](#)

[History](#)

[Humanities: General](#)

[Jewish Studies](#)

[Journalism](#)

[Language and Culture](#)

[Literature](#)

[Philosophy](#)

[Writing](#)

## Art History Courses

### Introduction to Art History

**ARH 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.*

### Picasso: The Man, His Art, and His Critics

**ARH 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.

### Contemporary Art

**ARH 3121** / 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.

### Sexuality and Gender in Ancient Art

**ARH 3173** / 4 credits

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.

### American Art

**ARH 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

**ARH 3193** Refer to [Art History Undergraduate Courses](#) (School of Humanities) for description.

### Frank Lloyd Wright: Architecture for America

**ARH 3435** / 4 credits

Frank Lloyd Wright's long and prolific career (1887–1959) represents a comprehensive, dynamic timeline of American architecture. This course examines Wright's Oak Park home and studio, Robie House, Unity Temple, Taliesin, Taliesin West, Fallingwater, and the Guggenheim Museum. The focus is on the roles of women, including his mother, three wives, mistress, and an employee, in the context of American history and architecture.

### **Pop Art**

**ARH 3445** / 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.

### **Impressionism**

**ARH 3455** / 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.

### **Art of the '80s, '90s, and 21st Century**

**ARH 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.

### **The Cubist Epoch**

**ARH 3690** / 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.

### **Pioneers of Modern Art: Romanticism to Realism**

**ARH 3715** / 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.

### **Realism in Art**

**ARH 3730** / 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.

## **History Courses**

### **History-on-Hudson: History of the Hudson Valley Region**

**HIS 1450** / 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.

### **American History and Society Through Music**

**HIS 3130** / 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.

### **World War II and America**

**HIS 3140** / 4 credits

Examines the impact of World War II on U.S. culture, society, and politics, and explores why and how U.S. foreign policy evolved from the stance of neutrality to belligerency during the 1930s. Students consider how the war was fought on two fronts and its effects on American society and culture through the early years of the Cold War.

### **The Mediterranean Origins of Western Culture**

**HIS 3150** / 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.

**Empire City: A History of New York City****HIS 3265** / 4 credits

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** Refer to [History Courses](#) (School of Humanities) for description.**The Americas Before 1492****HIS 3415** / 4 credits

An exploration of Native American life before 1492, using books, documentaries, and films. Topics include the rise and fall of native cultures in the Americas, commerce, politics, economics, agriculture, and urbanization. The focus is on institutions, values, and interrelationships among people across the Americas, and the accomplishments and influences of individual civilizations on the history of the Americas.

**Emergence of the Modern U.S.: 1877–1945****HIS 3465** Refer to [History Courses](#) (School of Humanities) for description.**The Blue and the Gray: U.S. Civil War****HIS 3535** Refer to [History Courses](#) (School of Humanities) for description.**African History****HIS 3615** / 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.

**America in Recent Times****HIS 3670** Refer to [History Courses](#) (School of Humanities) for description.**Music of Protest****MTH 3115** Refer to Music under [Performing and Visual Arts Courses](#) for description.**Humanities: General Courses****Middle Eastern Cultures: Texts and Films****ANT 3330** Refer to Anthropology under [Social Sciences Courses](#) for description.**Senior Capstone****CAP 4800** / 4 credits

A one-semester project that involves empirical research, library investigation, or an applied learning experience (on or off campus). Regardless of the format, the project culminates in a significant paper. Course sections are overseen by faculty within each major to foster integration of prior coursework, and should be selected in consultation with academic advisors. Required for all liberal studies students.

**Prerequisite:** WRI 1110 and completion of 90 credits**Holocaust Theatre and Film****CMS 3000** Refer to [Jewish Studies Courses](#) for description.**Modernism, Media, and the Middle Class****CMS 3030** / 4 credits

Charles Morazé, in *The Triumph of the Middle Classes*, describes the political and social history of the bourgeoisie during the 19th century. This course traces themes from Morazé through the 20th century, with attention to how the middle class sees itself through art, literature, film, advertising, and television.

**Mass Media: A Cultural History****CMS 3040** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.**Lights, Camera, God: Religion in the Movies****CMS 3340** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.**Women for Change in the Middle East****GND 3170** Refer to Gender Studies under [Social Sciences Courses](#) for description.**Holocaust Memoir and Diary****LIT 3571** Refer to [Literature Courses](#) for description.**Religion and Psychology****PSY 3140** Refer to Psychology under [Natural Sciences Courses](#) for description.**Gods, Goddesses, and Demons****REL 3200** / 4 credits

An examination of the psychology and spiritual significance of mythopoetic images and the theme of human crisis, individual and communal, in selected epic poems and spectacles from ancient Greek, Indo-Tibetan, and contemporary cultures.

### **World Religions: An Anatomy of the Sacred**

**REL 3250** / 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.

### **Shamanism and Native Cultures**

**REL 3300** / 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.

### **Healing and the Arts: Indo-Tibetan Traditions**

**REL 3350** / 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.

### **Spirituality and Nature**

**REL 3400** / 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**

**REL 3450** / 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.

### **God’s Warriors: Religious Fundamentalism Today**

**REL 3500** / 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.

### **Contemporary Popular Culture**

**SOC 3315** Refer to Sociology under [Social Sciences Courses](#) for description.

### **America’s Theatre of Protest**

**THP 3160** / 4 credits

Examines the means by which leading, contemporary American playwrights have tackled many burning social issues, including racial discrimination, gender bias, corporate abuse, and violence against gays and lesbians. Kushner’s *Angels in America* is used as a model for discussion of several important writers whose dramas have had an impact on American culture and effected change.

### **20th-Century World Drama**

**THP 3240** / 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.

### **The Great Broadway Songwriters**

**THP 3340** Refer to Music under [Performing and Visual Arts Courses](#) for description.

## **Jewish Studies Courses**

### **Holocaust Theatre and Film**

**CMS 3000** / 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*.

**Holocaust Memoir and Diary**

**LIT 3571** Refer to [Literature Courses](#) for description.

**Journalism Courses****Introduction to Media Writing**

**CMS 2050** / 4 credits

In this writing intensive course, students build foundational skills in writing for a variety of media and purposes: print, digital, and broadcast media, public relations and advertising. Students begin to explore the divergent applications of written communication by analyzing their roles as both consumers of and writers for media. Ethical and legal issues are also introduced.

**Writing for the Mass Media**

**JOU 3270** / 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.

**Media Literacy**

**JOU 3280** / 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.

**Language and Culture Courses****Beginning Spanish I**

**SPA 1010** Refer to [Spanish Courses](#) (School of Humanities) for description.

**Beginning Spanish II**

**SPA 1020** Refer to [Spanish Courses](#) (School of Humanities) for description.

**Literature Courses****History and Memory: Literature and Films of Atrocity**

**CMS 3050** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

**Frontline Reporting: Global Conflict**

**CMS 3060** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

**East–West: Film and Literature of Cultural Formation**

**CMS 3080** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

**Dark Fairy Tales**

**LIT 3295** / 4 credits

To modern audiences, “fairy tale” suggests beautiful princesses and handsome princes, ball gowns, and singing mice, but fairy tales have much darker roots. Alongside true love, innocence, and bravery lies infanticide, incest, murder, and cannibalism. In this course, students study a selection of fairy tales and explore their origins, variants, interpretations, and the archetypal characters who inhabit them.

**Short Fiction**

**LIT 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.

**Modern Poetry**

**LIT 3420** Refer to [Literature Courses: 3000–3999](#) (School of Humanities) for description.

**20th-Century World Literature**

**LIT 3427** / 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.

**Holocaust Memoir and Diary**

**LIT 3571** / 4 credits

Holocaust scholar Lawrence Langer asks, “To whom shall we entrust the custody of the public memory of the Holocaust?” This course examines eyewitness testimony produced either during or after the Holocaust. Students read works by such authors as Elie Wiesel, Primo Levi, Kazik (Simha Rotem), Emanuel Ringelblum, Anne Frank, and Hanna Senesh, a true Jewish Joan of Arc.

**American Women Writers**

**LIT 3665** Refer to [Literature Courses: 3000–3999](#) (School of Humanities) for description.

**Modern American Short Stories****LIT 3677** / 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.

**Philosophy Courses****Methods of Reasoning****PHI 2120** Refer to [Philosophy Courses](#) (School of Humanities) for description.**History of Western Ideas****PHI 3220** / 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****PHI 3560** / 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.

**Philosophy, Culture, and the Media****PHI 3645** / 4 credits

An examination of what it means—aesthetically, socially, and existentially—to live in a 21st-century world pervaded by electronic and digital technologies. How do these technologies and practices shape people's beliefs and knowledge about the world? How do they shape moral and social values? Is the internet good for human beings? Readings from selected philosophers and media theorists.

**Writing Courses****College Writing****WRI 1110** Refer to [Expository and College Writing Courses](#) (School of Humanities) for description.**Fiction Writing Workshop****WRI 2150** / 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.

**Creative Writing Workshop****WRI 2160** and **3160** (Advanced) / 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.

**Prerequisite for WRI 3160:** WRI 2160 or CWR 1010**Poetry Writing Workshop****WRI 2170** and **3170** (Advanced) / 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.

**Prerequisite for WRI 3170:** WRI 2170**Advanced Fiction Writing Workshop****WRI 3150** / 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.

**True Stories: The Craft of Memoir****WRI 3250** / 4 credits

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.

**Creative Nonfiction****WRI 3260** / 4 credits

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.

**The Liberal Studies Program: Natural Sciences Courses**

**Note:** It is expected that each course will be offered at least once during 2016–17 or 2017–18.

[Biology](#)

[Chemistry](#)

[Computer Science](#)

[Environmental Studies](#)

[Mathematics](#)

[Natural Sciences: General](#)

[Psychology](#)

## Biology Courses

### Human Anatomy and Physiology I: Anatomy and Physiology

**BIO 1510** Refer to [Biology Courses](#) (School of Natural and Social Sciences) for description.

### Human Anatomy and Physiology II: Physiology and Nutrition

**BIO 1520** Refer to [Biology Courses](#) (School of Natural and Social Sciences) for description.

### General Biology I

**BIO 1550** Refer to [Biology Courses](#) (School of Natural and Social Sciences) for description.

### General Biology I Lab

**BIO 1551** Refer to [Biology Courses](#) (School of Natural and Social Sciences) for description.

### General Biology II

**BIO 1560** Refer to [Biology Courses](#) (School of Natural and Social Sciences) for description.

## Chemistry Courses

### General Chemistry I

**CHE 1550** Refer to [Chemistry Courses](#) (School of Natural and Social Sciences) for description.

### General Chemistry I Lab

**CHE 1551** Refer to [Chemistry Courses](#) (School of Natural and Social Sciences) for description.

### General Chemistry II

**CHE 1560** Refer to [Chemistry Courses](#) (School of Natural and Social Sciences) for description.

### General Chemistry II Lab

**CHE 1561** Refer to [Chemistry Courses](#) (School of Natural and Social Sciences) for description.

## Computer Science Courses

### Creating Web Documents

**MAT 2730** / 4 credits

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.

### Programming for Visual Artists

**NME 1450** Refer to [New Media Courses](#) (School of Film and Media Studies) for description.

## Environmental Studies Courses

### Introduction to Environmental Science

**ENV 1500** Refer to [Environmental Studies Courses](#) (School of Natural and Social Sciences) for description.

### World of Weather:

#### Introduction to Meteorology and Global Weather Patterns

**ENV 1600** / 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

**ENV 1610** / 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.

**The Politics of Green****ENV 3180** / 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.

**Mathematics Courses****Mathematics for Contemporary Life****MAT 1060** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.**Precalculus****MAT 1150** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.**Calculus I****MAT 1500** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.**Calculus II****MAT 1510** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.**Introductory Statistics****MAT 1600** Refer to [Mathematics/Computer Science Courses](#) (School of Natural and Social Sciences) for description.**Natural Sciences: General Courses****The Search for Life in the Universe****BIO 1600** / 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?

**Can Cancer Be Prevented?****BIO 1750** / 4 credits

A study of cancer and possible cancer prevention strategies with a focus on modern scientific inquiry. Topics include the scientific method, analysis, and critical thinking; critical reading of various sources of scientific information; and the cellular properties, oncogenes, metastasis, causes, and prevention of cancer.

**Should I Eat That?: The Science of Food Safety****CHE 1650** / 4 credits

People deal with food safety on a daily basis; it affects how long they cook meat, whether they eat raw cookie batter, and if they eat food that has fallen on the floor. Students examine microbial and chemical agents that contaminate the food supply, learn practical considerations for preventing food contamination, and explore the politics of food regulation.

**Psychology Courses****Social Psychological Theory Applied Through Film****CMS 3090** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.**Introduction to Psychology****PSY 1530** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.**Social Psychology****PSY 2170** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.**Sensation and Perception****PSY 2250** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.**Behavioral Statistics****PSY 2320** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.**Drugs and Behavior****PSY 2350** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.**Adolescent Psychology****PSY 2500** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.**Child Development****PSY 2650** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.**Abnormal Psychology****PSY 2870** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.

**Psychological Perspectives on the Self**

**PSY 3120** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.

**Adult Development**

**PSY 3125** / 4 credits

Focusing on the longest phase of the life cycle, adulthood, this course examines the developmental processes from the transition to adulthood through old age. Students explore current theories regarding development and examine current research on adults' capabilities and changes over time, adaptive responses to continuous changes in life, and reciprocal influences of the environment and development.

**Religion and Psychology**

**PSY 3140** / 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.

**Educational Psychology**

**PSY 3150** / 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 and the Media**

**PSY 3245** / 4 credits

The media profoundly affect how humans understand themselves and the world in which they live, and their cognition, emotion, socialization, and behavior. Students examine the application of psychological principles throughout several forms of media, including news, advertising, educational and public information, social media, and entertainment. Implications for consumers, educators, children, parents, and individuals are also considered.

**Multiple Intelligences**

**PSY 3260** / 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.

**Health Psychology**

**PSY 3301** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.

**Psychology of Aging**

**PSY 3315** / 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.

**Developmental Psychology**

**PSY 3350** / 4 credits

A study of human development from infancy through childhood, with particular emphasis on social interaction, cognition, language, play, and representational activity.

**Advanced Psychology of Communication**

**PSY 3365** / 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.

**Personality Assessment**

**PSY 3690** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.

**Counseling and Psychotherapy**

**PSY 3730** / 4 credits

A study of the basic theories and their applications in counseling and psychotherapy. Theories studied include behavior therapy; drug therapy; interpersonal psychotherapy; psychoanalysis; and group, art, movement, and the "newer" therapies. Variations on the above as applied to different clinical populations are emphasized, as are issues of research and ethics in counseling and psychotherapeutic practice.

**Psychology of Personality**

**PSY 3760** Refer to [Psychology Courses](#) (School of Natural and Social Sciences) for description.

**Psychology of Personal and Social Change**

**SOC 3055** Refer to Sociology under [Social Sciences Courses](#) for description.

## The Liberal Studies Program: Social Sciences Courses

**Note:** It is expected that each course will be offered at least once during 2016–17 or 2017–18.

[Anthropology](#)

[Business](#)

[Communications](#)

[Gender Studies](#)

[Legal Studies](#)

[Political Science](#)

[Social Sciences: General](#)

[Sociology](#)

### Anthropology Courses

#### Women Cross-Culturally

**ANT 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.

#### Middle Eastern Cultures: Texts and Films

**ANT 3330** / 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.

#### Masculinities: Feminist Perspectives

**SOC 3705** Refer to [Sociology Courses](#) (School of Natural and Social Sciences) for description.

### Business Courses

#### Organizational Leadership

**BUS 3000** / 4 credits

Effective, vibrant leadership is essential to the success of any organization. This interdisciplinary course is designed to increase students’ understanding of major leadership behavioral patterns, personal leadership skills, and analysis in for-profit, nonprofit, community, and governmental organizations. Contemporary issues in leadership are addressed in the context of established leadership theory.

#### Business Ethics

**BUS 3090** / 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.

### Communications Courses

#### Introduction to Mass Media and Communications

**CMS 1500** / 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

**CMS 2000** / 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.

#### America at the Movies

**CMS 3010** / 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?

#### Law, Ethics, and the Media

**CMS 3020** / 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.

### **Mass Media: A Cultural History**

**CMS 3040** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **Film and Artistic Expression**

**CMS 3100** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **The Law and Film**

**CMS 3120** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **American Film, Reflections of a Century I: 1900 to 1949**

**CMS 3130** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **African American Cinema**

**CMS 3140** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **American Subcultures in Film**

**CMS 3160** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **American Film, Reflections of a Century II: 1950 to 1999**

**CMS 3170** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **The Horror Film**

**CMS 3180** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **The Family on Film**

**CMS 3190** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **American Film, Reflections of a Century III: The 21st Century**

**CMS 3200** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **The Comedy Film**

**CMS 3210** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **The City on Film**

**CMS 3235** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **Gender Expression in Film**

**CMS 3240** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **The American Crime Film**

**CMS 3270** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **Romance, Love, and Sex on Film**

**CMS 3280** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **Sports Films: Underdogs, Champions, and Gutter Balls**

**CMS 3290** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.

### **A Critical Look at Television in Society: From “I Love Lucy” to Honey Boo Boo**

**CMS 3700** / 4 credits

Television is much more than a passive, incessant means of diversion—it is a powerful environment of ideas, emotions, and values that influences people’s thoughts, actions, and relationships. Students become acquainted with current issues concerning television in society and explore the impact of television on society. Aspects examined include the 1950s and mass culture, viewer response, serial/episodic structure, and the rise of cable.

### **Writing for the Mass Media**

**JOU 3270** Refer to Journalism under [Humanities Courses](#) for description.

### **Media Literacy**

**JOU 3280** Refer to Journalism under [Humanities Courses](#) for description.

### **Psychology and the Media**

**PSY 3245** Refer to Psychology under [Natural Sciences Courses](#) for description.

### **Advanced Psychology of Communication**

**PSY 3365** Refer to Psychology under [Natural Sciences Courses](#) for description.

## **Gender Studies Courses**

### **Introduction to Gender and Sexuality**

**GND 1200** Refer to [Gender Studies Courses](#) (Interdisciplinary Studies) for description.

**Women for Change in the Middle East****GND 3170** / 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.

**American Women Writers****LIT 3665** Refer to [Literature Courses: 3000–3999](#) (School of Humanities) for description.**Gender and the Law****LEG 3070** Refer to [Legal Studies Courses](#) for description.**Masculinities: Feminist Perspectives****SOC 3705** Refer to [Sociology Courses](#) (School of Natural and Social Sciences) for description.**Legal Studies Courses****Arts and Entertainment Law****AMG 3170** Refer to [Arts Management Courses](#) (School of the Arts) for description.**Law, Ethics, and the Media****CMS 3020** Refer to [Communications Courses](#) for description.**The Law and Film****CMS 3120** Refer to Film/Media Studies under [Performing and Visual Arts Courses](#) for description.**Introduction to Criminal Law****LEG 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****LEG 1520** / 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.

**The Supreme Court and Civil Liberties****LEG 3000** / 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****LEG 3010** / 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.

**Law and the Family****LEG 3020** / 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.

**Environmental Law****LEG 3025** / 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.

**White-Collar Crime****LEG 3060** / 4 credits

White-collar criminality, the law of economic crime, and political crimes associated with white-collar crime are investigated through the lens of class and privilege. Students compare traditional and white-collar crimes, including organized crime, and associated prosecutions such as conspiracy, mail fraud, racketeer influenced and corrupt organizations (RICO), money laundering, corporate criminal liability, and fraud upon financial institutions and against the government.

**Legal Research****LEG 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).

### **Gender and the Law**

**LEG 3070** / 4 credits

Focuses on the evolution of the law in regard to gender-related issues, including sexual harassment in the workplace, gender discrimination in employment, and reproductive rights. Readings include key Supreme Court cases that have shaped the law concerning gender. A background in law is not required.

### **Capital Punishment in America**

**LEG 3080** / 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– and anti–death penalty perspectives. Topics include retribution, deterrence, proportionality, discrimination, error, and public opinion. Students analyze Supreme Court decisions and scholarly treatments of capital punishment.

### **The Nature and Function of Law**

**LEG 3185** / 4 credits

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.

### **Communications Law**

**LEG 3200** / 4 credits

Explores the American legal system and examines the role of each branch of government—executive, legislative, and judicial—in shaping the laws that govern the right to free speech and the right to privacy, along with conflicts between those two rights that arise in the media, the private sector, and public institutions.

### **Current Social Issues and the Law**

**LEG 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.

### **Immigration Law**

**LEG 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**

**LEG 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.

### **Juvenile Delinquency and the Law**

**LEG 3460** / 4 credits

Examines the causes and controls of juvenile delinquency. Topics include a historical overview of children, their legal status, the evolution of the juvenile justice system, alternatives to incarceration and community-based solutions, and reform efforts. The effectiveness of prevention and deterrence efforts is evaluated.

### **Censorship: Sociological and Legal Perspectives**

**LEG 3480** / 4 credits

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.

### **American Constitutional Law**

**POL 3050** Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

### **Crime and Delinquency**

**SOC 3485** Refer to [Sociology Courses](#) for description.

### **Conflict Resolution**

**SOC 3490** Refer to [Sociology Courses](#) for description.

### **Sexual Assault: The Courts and Society Today**

**SOC 3555** Refer to [Sociology Courses](#) for description.

## **Political Science Courses**

**Introduction to U.S. Politics**

**POL 1570** Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

**American Constitutional Law**

**POL 3050** Refer to [Political Science Courses](#) (School of Natural and Social Sciences) for description.

**The Nature and Function of Law**

**LEG 3185** Refer to [Legal Studies Courses](#) for description.

**The Politics of American Education**

**POL 3270** / 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.

**Social Sciences: General Courses****Business Ethics**

**BUS 3090** Refer to [Business Courses](#) for description.

**Senior Capstone**

**CAP 4800** / 4 credits

A one-semester project that involves empirical research, library investigation, or an applied learning experience (on or off campus). Regardless of the format, the project culminates in a significant paper. Course sections are overseen by faculty within each major to foster integration of prior coursework, and should be selected in consultation with academic advisors. Required for all liberal studies students.

**Prerequisite:** WRI 1110 and completion of 90 credits

**Modernism, Media, and the Middle Class**

**CMS 3030** Refer to Humanities: General under [Humanities Courses](#) for description.

**The Politics of Green**

**ENV 3180** Refer to Environmental Studies under [Natural Sciences Courses](#) for description.

**Women for Change in the Middle East**

**GND 3170** Refer to [Gender Studies Courses](#) for description.

**Health Issues in the 21st Century**

**IDI 3350** / 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.

**American Music: A Cultural History**

**MUS 3470** Refer to Music under [Performing and Visual Arts Courses](#) for description.

**Sociology Courses****Introduction to Sociology**

**SOC 1500** Refer to [Sociology Courses](#) (School of Natural and Social Sciences) for description.

**Psychology of Personal and Social Change**

**SOC 3055** / 4 credits

Focuses on personal development by exploring theoretical foundations of and practical techniques for the integration of body, mind, and spirit. Self-awareness skills are enhanced, and strategies that facilitate personal growth within the contexts of family, community, and the world are examined. Students study mainstream psychological theory and practice, as well as Eastern and Western philosophical and spiritual traditions, using didactic, interactive, and experiential modalities.

**Contemporary Popular Culture**

**SOC 3315** / 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.

**Sociology of the Five Senses**

**SOC 3355** / 4 credits

Using a variety of sensory mediums—such as radio (sound), movies and photography (sight), sculpture (touch), and cooking (taste, smell)—this course explores different sensory cultures (blind and deaf), their social meanings, and social movements; the evolution of medical terminology; media representations such as sign language and Braille by, for, and about these cultures; and how they have changed since the early 1900s.

**Research Methods**

**SOC 3405** Refer to [Sociology Courses](#) (School of Natural and Social Sciences) for description.

**Racial Inequalities**

**SOC 3415** / 4 credits

Given the ethnic complexity of society, major social institutions—including education, criminal justice, health care, social services, and business—face many challenges. This course explores the past, present, and future of race and ethnicity in American society, and how immigration, culture, religion, education, and income play parts in prejudice, discrimination, and racial inequalities.

**Studies in Victimology**

**SOC 3575** / 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.

## 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](#)

[First-Year Seminars and General Core Curriculum Courses](#)

[Approved General Education Courses, by SUNY Campus](#)

[system.suny.edu/academic-affairs/acaproplan/general-education/gened-campus-list/](http://system.suny.edu/academic-affairs/acaproplan/general-education/gened-campus-list/)

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

[Math Fluency and Foreign Language Placement Guidelines](#)

For updates during 2016–2018, 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. Transfer students who have completed 30 general education credits and any seven of the 10 SUNY general education content categories before admission to Purchase College will be awarded credit for fulfilling the Purchase core curriculum.

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

**Core Curriculum Requirements:****All Undergraduate Degree Programs (BA, BS, BFA, and MusB)**

For the most current list of approved courses in each category, please consult the current or upcoming semester's **myHeliotrope** course schedule at [my.purchase.edu](http://my.purchase.edu). For additional information, please 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—**plus** at least one 1-credit course chosen from a list of approved health, wellness, or physical education courses—students simultaneously satisfy the [student learning outcomes](#) (SLOs) defining each area:

**1. Basic Communication:**

Freshmen complete [WRI 1110/College Writing](#) in their first year.

**2. Mathematics:**

Students choose from a list of approved courses. [Math fluency](#) may be required as a prerequisite for certain courses (e.g., 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 BA and BS degree programs in the School of Liberal

Arts and Sciences (except those who have declared a major in biology, chemistry, environmental studies, or psychology), [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 BFA or MusB 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. These credits do not count toward the minimum of 30 credits required in core curriculum courses, but all students must complete this category.

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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:

- o 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**
- o 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 the ability to:

- o read and analyze the main themes of written, visual, aural and/or cinematic texts;
- o articulate the central arguments of such texts orally and in writing;
- o situate a text in a larger generic, cultural, and/or historical context; **and**
- o comprehend, raise questions about, and synthesize classroom lectures and discussions with assigned texts.

### American History:

Students will demonstrate:

- o knowledge of a basic narrative of American history (political, economic, social, and cultural), including knowledge of the unity and diversity in American society;
- o knowledge of common institutions in American society and how they have affected different groups; **and**
- o an understanding of America's evolving relationship with the rest of the world.

### Western Civilization:

Students will:

- o demonstrate knowledge of the development of the distinctive features of the history, institutions, economy, society, culture, etc., of Western civilization; **and**
- o relate the development of Western civilization to that of other regions of the world.

## 7. LANGUAGES AND CULTURES:

### Foreign Language:

Students will demonstrate:

- o basic proficiency in the understanding and use of a foreign language; **and**
- o 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 2016–2018, please visit [www.purchase.edu/departments/academicprograms/CoreCurriculum/](http://www.purchase.edu/departments/academicprograms/CoreCurriculum/).

## 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. use the **myHeliotrope** course search each semester, including winter session and summer session, at [my.purchase.edu](http://my.purchase.edu)
2. refer to “Undergraduate Credit Courses” on the School of Liberal Studies & Continuing Education website ([www.purchase.edu/ce](http://www.purchase.edu/ce)) for current or upcoming courses offered by school in the winter and summer sessions

3. consult their faculty advisor, the chair or director of their school or conservatory, the Advising Center, or the registrar
4. refer to [SUNY's General Education Dashboards](#), which include Purchase core curriculum courses that satisfy SUNY general education requirements. (Web address: [system.suny.edu/academic-affairs/acaproplan/general-education/general-education-dashboards/](http://system.suny.edu/academic-affairs/acaproplan/general-education/general-education-dashboards/))

**Please note:**

1. An independent study or tutorial 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 email:

Noreen Mante  
Senior Transfer Credit and Degree Audit Advisor  
(914) 251-6311  
[CreditEvaluator@purchase.edu](mailto:CreditEvaluator@purchase.edu)

For updates during 2016–2018, please visit [www.purchase.edu/departments/academicprograms/CoreCurriculum/](http://www.purchase.edu/departments/academicprograms/CoreCurriculum/).

## The Core Curriculum: First-Year 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 First-Year Seminar

#### First-Year Seminar: BA/BS Programs

**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, in arts management, and in theatre and performance 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 BA and BS programs (excluding the liberal studies BA and the BS in communications), and for freshmen who have not yet declared their major. (In their freshman year, biology majors take BIO 1880/Biology Freshman Seminar and all incoming freshmen in the School of Art+Design take VIS 1050/ComX, as part of their major requirements, instead of FRS 1030.)

The following are general core curriculum courses that do not fall under a particular discipline:

#### College Writing

**WRI 1110** / 4 credits / Every semester (primarily Fall)

The ability to express ideas clearly and effectively in writing is essential to success as a student and citizen. Students learn and practice these skills throughout their academic career at Purchase College, beginning with College Writing. This is an intensive course that teaches students to:

1. produce strong written work at the college level
2. read and think critically
3. take a position and develop an argument of their own
4. research a topic and write a well-organized paper that develops their claims in dialogue with the sources
5. revise and improve their papers
6. present their ideas orally

[College Writing AP Policy for Freshmen](#)

#### 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. The discussion is required.

For updates during 2016–2018, please visit

[www.purchase.edu/departments/academicprograms/CoreCurriculum/CourseDescriptions.aspx](http://www.purchase.edu/departments/academicprograms/CoreCurriculum/CourseDescriptions.aspx).

## Math Fluency and Foreign Language Placement Guidelines

**Math Fluency**

Certain courses require a prerequisite of math fluency, which may be fulfilled by any one of the following:

1. passing the math fluency exam conducted at the college
2. a passing grade in college-level precalculus and/or calculus
3. an Advanced Placement score of 3 or higher on the AP Calculus exam

Students must fulfill this requirement before enrolling in any course with a math fluency prerequisite.

**Please note:**

1. Math fluency should not be confused with the general education/core curriculum requirement of mathematics, which all students must fulfill.
2. College algebra does not fulfill math fluency, whether or not it fulfills the general education math requirement at another SUNY campus.

**Foreign Language Placement**

All students are required to complete a foreign language placement exam before enrolling in any language course. Information about this exam is available at the Advising Center (~~[www.purchase.edu/Departments/AdvisingCenter/languageplacementexam.aspx](http://www.purchase.edu/Departments/AdvisingCenter/languageplacementexam.aspx)~~).

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For updates during 2016–2018, please visit ~~[www.purchase.edu/departments/academicprograms/CoreCurriculum/MathFluency\\_ForeignLanguagePlacement.aspx](http://www.purchase.edu/departments/academicprograms/CoreCurriculum/MathFluency_ForeignLanguagePlacement.aspx)~~.

**International and Study Abroad Programs**

Purchase College, in collaboration with other SUNY campuses and with international partner institutions, has developed innovative study abroad, online, and international dual-diploma and degree completion programs. These opportunities, along with an engaged international student population, add to our diverse campus environment and make Purchase College an excellent place to obtain a global education. The college's internationalization efforts are spearheaded by the Office of International Programs and Services, in partnership with the academic units and student-support offices.

**Study Abroad**

Studying in another country often becomes one of the most treasured experiences in a college education. Language and culture can be studied in an American classroom or perfected in the streets and cafes of a foreign land. Seeing an unknown part of the world and gaining a new perspective on an area of study can greatly enhance a student's education. Viewing the United States from another region of the world can enrich a student's understanding of his or her own country, major, and self. In addition, experience abroad can open new and unexpected career options after graduation.

Hundreds of study abroad opportunities are available through Purchase College, other SUNY campuses, and affiliated schools around the world.

**1. Purchase College Short-Term, Faculty-Led Study Abroad Programs**

Purchase College offers several study abroad programs in Costa Rica, France, Honduras, India, Israel, Italy, and Spain during the summer and winter sessions. These short-term programs, which run three to five weeks, feature courses that can fulfill requirements for a major and/or general education requirements. In addition to courses in several languages, courses are offered in a variety of disciplines, such as anthropology, art history, creative writing, drama, history, journalism, literature, marine biology, philosophy, photography and other visual arts, and political science.

**2. Summer and Semester Exchange Programs**

Students at Purchase College may be eligible to participate in summer and semester exchanges with international partner universities. Some of the locations include Australia, China, Denmark, England, Holland, Hong Kong, Hungary, Mexico, Scotland, Spain, and Taiwan. Tuition is paid to Purchase College, so only living expenses and associated fees are paid abroad.

**3. Other Study Abroad Programs through the SUNY Network**

Eligible students at Purchase College may also take advantage of the hundreds of programs offered in more than 70 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 information session, Study Abroad 101, each week during the academic year.

For detailed information on these programs and updates during 2016–2018, please visit [www.purchase.edu/studyabroad](http://www.purchase.edu/studyabroad) or contact:

**Office of International Programs and Services**

Student Services Building, Second Floor  
(914) 251-6032  
[international@purchase.edu](mailto:international@purchase.edu)

**SUNY Center for Collaborative Online International Learning (COIL)**

The SUNY Center for Collaborative Online International Learning (COIL, [coil.suny.edu](http://coil.suny.edu)), headquartered at the SUNY Global Center in New York City, embraces the 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.

Originally conceived and developed at Purchase College, COIL engages faculty and staff across the SUNY system and in numerous countries, helping them develop courses that are team-taught with an international partner. Students enroll in these courses at their own institution and meet online with their peers abroad, working together within a course module or over a full semester. Several COIL courses have been taught at Purchase College.

For additional information, please email Keith Landa ([keith.landa@purchase.edu](mailto:keith.landa@purchase.edu)), the COIL campus coordinator for Purchase College.

### International Dual-Diploma and Degree Completion Programs

Purchase College participates in the following collaboration with a partner institution abroad:

#### Singapore

In the spring of 2007, Purchase completed an articulation agreement with the Nanyang Academy of Fine Arts (NAFA) 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 BFA in dance at Purchase.

For additional information and updates on international dual-diploma and degree completion programs during 2016–2018, please contact:

Office of the Provost and Academic Affairs  
Purchase College, SUNY  
735 Anderson Hill Road  
Purchase, NY 10577-1400  
(914) 251-6020

## Learning Communities and Freshman Interest Groups

**All first-year students in arts management, theatre and performance, and all majors within the School of 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 two types of intellectual communities.

### 1. Learning Communities (LCs)

In learning communities, students take a cluster of three courses together, organized around a specific theme, and live together in a freshman residence hall. Students in learning communities are led by a faculty member who serves as their advisor and First-Year Seminar instructor. The faculty member also joins students in coordinating academic and social activities, including field trips, theatre and museum events, dinners, and other informal meetings.

### 2. 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. 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 who also serves as their First-Year Seminar instructor. 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 an LC or FIG during summer advising and registration. Students in some majors are required to participate in a majors-only FIG (new media, for example). 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 2016–2018, please visit [www.purchase.edu/freshmen](http://www.purchase.edu/freshmen).

## 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 aerobic studios, 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; two multipurpose turf fields featuring a state-of-the-art baseball facility; a cross-country trail and a 3.1-mile running loop; and expansive athletic grass fields, including a softball diamond, which are the sites for outdoor intramural and intercollegiate competition.

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For updates during 2016–2018 and information on the intercollegiate athletics, intramural, and recreation/fitness programs, please visit [www.purchasecollegeathletics.com](http://www.purchasecollegeathletics.com).

## 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.

**Prerequisite:** Permission of instructor

### 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; bouting rules and procedures; conditioning; and fencing in bouts.

### Fencing II

**PED 1025** / 2 credits / Spring

Focuses on the application of the fundamental principles used in fencing bouts, with emphasis on tactics and strategies. More detailed actions are examined while refining the basics learned in PED 1020 and 1035. Students also learn advanced techniques, such as the glissade, the gain, intercepting and yielding parries, and time actions. During the fencing bouts, students learn how controlling the blade, distance, and time ensures success.

**Prerequisite:** PED 1020 or 1035

### 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.

### Rock Climbing

**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.

### 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, rock climbing, 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** / 3 credits / Fall

American Red Cross fundamentals of instructor training and water safety instructor skills. Students must pay a \$175 fee to the Red Cross for additional books and administrative fees and attend one six-week session of the Community Learn to Swim program.

**Note:** Students are required to teach 18 hours per semester in the Community Learn to Swim program and complete written lesson plans for each lesson taught. The teaching must be done during Wednesday or Thursday, 3:30–5:15 p.m., Saturday, 9 a.m.–noon, or Sunday, 10 a.m.–noon.

**Prerequisite:** Ability to swim at an American Red Cross Level 4 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.

### **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-assessment help students apply concepts to their daily life. 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).

### **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.

### **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.

### **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.

### **Backyard Sports and Games**

**PED 1725** / 1 credit / Fall

Combines lectures and physical activity in which students learn the history behind the sport or game and have the opportunity to physically experience playing it. Topics include the importance of play in people's lives and the evolution and development of early and modern-day sports and games

**Women's Self-Defense with Rape Aggression Defense (RAD)**

**GND 2035** Refer to [Gender Studies Courses](#) (School of Liberal Arts and Sciences) for description.

**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.

For updates during 2016–2018, please visit [www.purchasecollegeathletics.com/](http://www.purchasecollegeathletics.com/).

## Academic Resources

[Academic Resource Center](#) (Advising and Learning Centers)

[Library](#)

[Courses Offered by the Advising Center, Career Development Center, and Student Affairs](#)

**Related Campus Resources:**

[Bookstore:](#)

[www.purchasecollegestore.com](http://www.purchasecollegestore.com)

[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/center-for-production-services/](http://www.purchase.edu/departments/center-for-production-services/)~~

[Children's Center:](#)

[www.thechildrencenter.org](http://www.thechildrencenter.org)

[Disability Resources, Office of:](#)

~~[www.purchase.edu/departments/accessandaccommodationsoffice/](http://www.purchase.edu/departments/accessandaccommodationsoffice/)~~

[International Programs & Services:](#)

~~[www.purchase.edu/departments/international/](http://www.purchase.edu/departments/international/)~~

[Moodle](#) (learning management system):

<https://moodle.purchase.edu/>

[Neuberger Museum of Art:](#)

[www.neuberger.org](http://www.neuberger.org)

[Performing Arts Center:](#)

[www.artscenter.org](http://www.artscenter.org)

[Registrar, Office of the:](#)

~~[www.purchase.edu/departments/registrar/](http://www.purchase.edu/departments/registrar/)~~

[Science Student Support Services, Office of:](#)

Includes the Einstein Corner and Mentoring Club

~~[www.purchase.edu/departments/academicprograms/LAS/sciences/NIHbridges/officeofstudentservices.aspx](http://www.purchase.edu/departments/academicprograms/LAS/sciences/NIHbridges/officeofstudentservices.aspx)~~

## 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 2016–2018, please visit [www.purchase.edu/departments/advisingcenter/](http://www.purchase.edu/departments/advisingcenter/).

## Learning Center

The Learning Center at Purchase College assists students in developing academic skills and attaining academic success. The center offers a comprehensive system of support, ranging from help in a specific course to detailed instruction in writing and study skills. The modes of support include on-site, peer-based individual and group tutoring, and online writing tutoring through the Purchase College Online Writing Lab (OWL).

Peer tutors begin as interns, are recommended by faculty members, and receive effective training in tutoring throughout each semester. Writing and foreign language tutoring are available throughout the academic year. In addition, peer tutors provide support in lower-level mathematics and music theory. 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. Students who require assistance in upper-level mathematics or in the sciences can visit the Einstein Corner in the Natural Sciences Building.

The Learning Center is located on the second floor of the Student Services Building, Room 213. For additional information and updates during 2016–2018, please visit [www.purchase.edu/departments/learningcenter/](http://www.purchase.edu/departments/learningcenter/).

## Courses Offered by the Advising Center, Career Development Center, and Student Affairs

### CAREER DEVELOPMENT COURSES

The following course is offered by the Career Development Center:

#### Career Planning and Decision Making

**IDI 1550** / 1 credit / Fall

Designed to assist students who are beginning a career, have not yet selected their major, or are undecided on their career goals. Students apply research and career-development theory to examine how to formulate and make major and career decisions. Experiential activities include interest testing, skills and values identification, informational interviews, writing résumés and cover letters, conducting career research, interviewing skills, and the internship and job search. Participants gain insight into their career development through assessments, exploratory activities, and discussion.

For updates on courses offered by the Career Development Center during 2016–2018, please visit [www.purchase.edu/departments/careerdevelopment/IDI\\_courses.aspx](http://www.purchase.edu/departments/careerdevelopment/IDI_courses.aspx).

### PEER ADVISING COURSES

The following course is offered through the Advising Center:

#### Practicum in Peer Advising

**IDI 3000** / 3 credits / 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 through the Advising Center during 2016–2018, please visit [www.purchase.edu/departments/advisingcenter/IDI\\_courses.aspx](http://www.purchase.edu/departments/advisingcenter/IDI_courses.aspx).

### SERVICE LEARNING and LEADERSHIP COURSES

The following courses are offered by the Office of Community Engagement in Student Affairs:

#### Fundamentals of Service Learning

**IDI 1100** / 4 credits / Every semester

Offers an opportunity for students to define and explore many different aspects of service learning, including leadership, social justice and creating social change, organizational structure, building a community and community organizing, and how to get involved. Combines classroom discussion, guest lectures, and service experience to create a collaborative learning experience. Ideal for anyone interested in volunteering or pursuing a career in the nonprofit world.

#### Fundamentals of Leadership

**IDI 3250** / 4 credits / Every semester

Designed to analyze leadership in contemporary society. Students examine how leadership can affect society, using leadership skills

through a variety of frameworks. Through guided leadership self-assessments, exploration of values, and the application of leadership skills, students develop, produce, and present a full definition of leadership in the external environment.

For updates on courses offered by the Office of Community Engagement in Student Affairs during 2016–2018, please visit [www.purchase.edu/departments/studentaffairs/IDI\\_courses.aspx](http://www.purchase.edu/departments/studentaffairs/IDI_courses.aspx).

## 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. It combines technological innovation with personalized service and instruction. Library services and collections are designed to support the college's academic emphasis on learning through independent study and exploration.

The library's collections are a blend of digital and print resources, including more than 85,000 unique, full-text online journals, magazines, and newspapers, and more than 230,000 print volumes. Students, faculty, and staff can access the library's wide range of online resources from any location by visiting [www.purchase.edu/library](http://www.purchase.edu/library). The library has special strengths in the visual and performing arts, including extensive collections of music scores and recordings, digitized art slides, and video recordings (as well as scores, recordings, and videos in streaming format). The Visual Resource Collection supports the integration of images in classroom teaching, presentations, research papers, lectures, and other educational endeavors. The Special Collections/Archives include rare books and archival publications of the college in a closed stack, which is available on site by appointment.

The library is also rich in technology, with public computing spaces in several areas of the library, including a Digital Media Zone (DMZ), several computer labs, "smart" classrooms, and computer areas specifically designed for group work. There are more than 200 public computers in the library, including both PCs and Macs. Students working on film projects can use an advanced Mac lab to edit their work, and music students can take advantage of the two digital audio suites in the DMZ. The Office of Technology Assistance includes equipment and software for students with vision and learning disabilities and provides assistance with basic computer, printing, and scanning questions. The Media Resource Center offers listening and viewing space for audio and visual materials. The library also houses the Teaching, Learning, and Technology Center (TLTC), which partners with faculty to enhance teaching and learning at Purchase College through the adoption of innovative and applicable pedagogies and technologies.

Librarians with subject specialties provide individual assistance to students undertaking research and class assignments. In addition to in-person research assistance, the library provides 24/7 online chat reference and a text-message reference service. The library also has an active instructional program, designed to inform, encourage, and produce an information-literate student body.

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For additional information and updates during 2016–2018, please visit [www.purchase.edu/library](http://www.purchase.edu/library).

## Academic Calendar

[Academic Year 2016–17](#)

[Academic Year 2017–18](#)

### 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 [www.purchase.edu/winter](http://www.purchase.edu/winter) and [www.purchase.edu/summer](http://www.purchase.edu/summer) for winter and summer 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: 2016–17

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).

[Fall 2016](#) | [Spring 2017](#)

### Academic year 2016–17 at a glance:

- **Fall 2016 semester:** Mon., Aug. 29–Fri., Dec. 16, 2016  
**Final exam week:** Mon., Dec. 12–Fri., Dec. 16, 2016  
**Winter break:** Sat., Dec. 17, 2016–Tues., Jan. 24, 2017

- **Spring 2017 semester:** Wed., Jan. 25–Tues., May 16, 2017  
**Final exam week:** Wed., May 10–Tues., May 16, 2017
- **Commencement:** Fri., May 19, 2017

**Class holidays:**

1. **Labor Day** (Mon., Sept. 5): No classes
2. **Election Day** (Tues., Nov. 8): No classes
3. **Thanksgiving Recess:** Wed.–Sun., Nov. 23–27, 2016 (no classes)
4. **Spring Recess:** Sat.–Sun., April 8–16, 2017 (no classes)

**Winter Session and Summer Session Dates**

Please refer to [www.purchase.edu/winter](http://www.purchase.edu/winter) and [www.purchase.edu/summer](http://www.purchase.edu/summer) for winter and summer 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.

**Please note:**

- 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.
- **Add/drop period:** 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.
- **Student attendance on religious holidays:** Please refer to the [Academic Policies](#) section for guidelines.
- Some offices may close on holidays when classes are in session.
- In fall 2016, Rosh Hashanah, Yom Kippur, Columbus Day, and Veterans Day are not official class holidays. In spring 2017, President's Day is not an official class holiday.

<b>Fall 2016 Detailed Calendar:</b> <a href="#">Aug.–Sept.</a>   <a href="#">Oct.</a>   <a href="#">Nov.</a>   <a href="#">Dec.</a>		
<b>June–September 2016</b>		
June–Aug.		Please visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for <b>Student Orientation</b> dates and information.
Aug. 26 & 28	Fri. & Sun.	New students move into on-campus residences on Fri., Aug. 26; returning students move in on Sun., Aug. 28.  Please visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for <b>Welcome Week</b> dates and information.
Aug. 29	Mon.	<b>Fall 2016 classes begin</b>
Aug. 29–Sept. 2	Mon.–Fri.	Late registration [\$40 late fee] and add/drop period for all students (except senior citizen auditors, who register on Sept. 6)
Sept. 2	Fri.	Last day to submit NY State residency application to the Office of Student Financial Services
Sept. 5	Mon.	<b>Labor Day:</b> No classes; some offices close
Sept. 6	Tues.	Senior citizen registration
Sept. 12	Mon.	Last day to apply for Pass/No Credit (P/NC) option
<b>October 2016</b>		
Oct. 3–4	Mon.–Tues.	Rosh Hashanah: Classes in session
Oct. 10	Mon.	Columbus Day: Classes in session
Oct. 11–12	Tues.–Wed.	Yom Kippur: Classes in session
Oct. 17–21	Mon.–Fri.	Faculty Feedback due for liberal arts and sciences students in academic difficulty
<b>November 2016</b>		
Nov. 1	Tues.	Last day to withdraw from fall 2016 courses without academic penalty ("W" grade)
Nov. 7–11	Mon.–Fri.	Advising week
Nov. 8	Tues.	<b>Election Day:</b> No classes
Nov. 11	Fri.	Veterans Day: Classes in session
Nov. 14	Mon.	<b>Spring 2017 registration</b> begins for matriculated students (refer to the Spring 2017 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 reopen at 2 p.m. on Nov. 27.
<b>December 2016</b>		
Dec. 12–16	Mon.–Fri.	Final exam week (schedule available at <a href="http://www.purchase.edu/departments/Registrar/FinalExamSchedule.aspx">www.purchase.edu/departments/Registrar/FinalExamSchedule.aspx</a> )
Dec. 16	Fri.	<b>Last day of fall 2016 classes</b> Last day for Jan. 2017 graduates to submit senior or master's projects via Moodle to the Library On-campus residences close at 7 p.m. for winter break
Dec. 21	Wed.	Last day for faculty to submit fall 2016 grades [deadline for resolution of Incomplete grades: Jan. 13, 2017]

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<b>Spring 2017 Detailed Calendar:</b> <a href="#">Jan.</a>   <a href="#">Feb.–Mar.</a>   <a href="#">April</a>   <a href="#">May</a>   <a href="#">June</a>		
<b>January 2017</b>		
Jan. 13	Fri.	Last day for faculty to resolve fall 2016 Incomplete ["I"] grades
Jan. 16	Mon.	<b>Martin Luther King Day:</b> Some offices close
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 2017 classes begin</b>
Jan. 25–31	Wed.–Tues.	Late registration [\$40 late fee] and add/drop period for all students (except senior citizen auditors, who register on Feb. 1)
Jan. 31	Tues.	Last day to submit NY State residency application to the Office of Student Financial Services
<b>February–March 2017</b>		
Feb. 1	Wed.	Senior citizen registration
Feb. 7	Tues.	Last day to apply for Pass/No Credit (P/NC) option
Feb. 20	Mon.	President's Day: Classes are in session
Mar. 6–10	Mon.–Fri.	Midterm warnings due for liberal arts and sciences students in academic difficulty
Mar. 27–31	Mon.–Fri.	Advising week
Mar. 28	Tues.	Last day to withdraw from spring 2017 courses without academic penalty ("W" grade)
<b>April 2017</b>		
April 3	Mon.	<b>Fall 2017 registration begins</b> for matriculated students (refer to the Fall 2017 Registration Guide for schedule)
April 7	Fri.	Residence Halls close at 7 p.m. for Spring Recess
April 8–16	Sat.–Sun.	<b>Spring Recess:</b> No classes; Residence Halls reopen at 2 p.m. on Sun., April 16
<b>May 2017</b>		
May 10–16	Wed.–Tues.	Final exam week (schedule available at <a href="http://www.purchase.edu/departments/Registrar/FinalExamSchedule.aspx">www.purchase.edu/departments/Registrar/FinalExamSchedule.aspx</a> )
May 16	Tues.	<b>Last day of spring 2017 classes</b> Last day for May 2017 graduates to submit senior or master's projects via Moodle to the Library
May 17	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 17, whichever comes first
May 19	Fri.	<b>45th Annual Commencement</b> On-campus residences close at 9 p.m. for all graduates
May 22	Mon.	Last day for faculty to submit spring 2017 grades [deadline for resolution of

		spring 2017 Incomplete grades: June 13, 2017]
<b>June 2017</b>		
June 13	Tues.	Last day for faculty to resolve spring 2017 Incomplete ("I") grades

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## Academic Calendar: 2017–18

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).

[Fall 2017](#) | [Spring 2018](#)

### Academic year 2017–18 at a glance:

- **Fall 2017 semester:** Mon., Aug. 28–Fri., Dec. 15, 2017  
**Final exam week:** Mon., Dec. 11–Fri., Dec. 15, 2017  
Winter break: Sat., Dec. 16, 2017–Tues., Jan. 23, 2018
- **Spring 2018 semester:** Wed., Jan. 24–Tues., May 15, 2018  
**Final exam week:** Wed., May 9–Tues., May 15, 2018
- **Commencement:** Fri., May 18, 2018

### Class holidays:

1. **Labor Day** (Mon., Sept. 4): No classes
2. **Yom Kippur** (begins at sundown Fri., Sept. 29): Fri. classes in session; no Sat. classes
3. **Election Day** [off year] (Tues., Nov. 7): No classes
4. **Thanksgiving Recess:** Wed.–Sun., Nov. 22–26, 2017 (no classes)
5. **Spring Recess:** Sat.–Sun., Mar. 31–April 8, 2018 (no classes)

### Winter Session and Summer Session Dates

Please refer to [www.purchase.edu/winter](http://www.purchase.edu/winter) and [www.purchase.edu/summer](http://www.purchase.edu/summer) for winter and summer 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.

### Please note:

- 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.
- **Add/drop period:** 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.
- **Student attendance on religious holidays:** Please refer to the [Academic Policies](#) section for guidelines.
- Some offices may close on holidays when classes are in session.
- In fall 2017, Rosh Hashanah, Columbus Day, and Veterans Day are not official class holidays. In spring 2018, President's Day is not an official class holiday.

<b>Fall 2017 Detailed Calendar:</b> <a href="#">Aug.–Sept.</a>   <a href="#">Oct.</a>   <a href="#">Nov.</a>   <a href="#">Dec.</a>		
<b>June–September 2017</b>		
June–Aug.		Please visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for <b>Student Orientation</b> dates and information.
Aug. 25 & 27	Fri. & Sun.	New students move into on-campus residences on Fri., Aug. 25; returning students move in on Sun., Aug. 27.  Please visit <a href="http://www.purchase.edu/orientation">www.purchase.edu/orientation</a> for <b>Welcome Week</b> dates and information.
Aug. 28	Mon.	<b>Fall 2017 classes begin</b>
Aug. 28–Sept. 1	Mon.–Fri.	Late registration [\$40 late fee] and add/drop period for all students (except senior citizen auditors, who register on Sept. 5)
Sept. 1	Fri.	Last day to submit NY State residency application to the Office of Student Financial Services
Sept. 4	Mon.	<b>Labor Day:</b> No classes; some offices close
Sept. 5	Tues.	Senior citizen registration
Sept. 18	Mon.	Last day to apply for Pass/No Credit (P/NC) option

Sept. 21–22	Thurs.–Fri.	Rosh Hashanah (begins at sundown Wed., Sept. 20): Classes in session
Sept. 30	Sat.	<b>Yom Kippur</b> (begins at sundown Fri., Sept. 29): No Sat. classes
<b>October 2017</b>		
Oct. 9	Mon.	Columbus Day: Classes in session
Oct. 16–20	Mon.–Fri.	Faculty Feedback due for liberal arts and sciences students in academic difficulty
Oct. 30	Mon.	Last day to withdraw from fall 2017 courses without academic penalty (“W” grade)
<b>November 2017</b>		
Nov. 6–10	Mon.–Fri.	Advising week
Nov. 7	Tues.	<b>Election Day</b> (off year): No classes
Nov. 10	Fri.	Veterans Day: Classes in session
Nov. 13	Mon.	<b>Spring 2018 registration</b> begins for matriculated students (refer to the Spring 2018 Registration Guide for schedule)
Nov. 22–26	Wed.–Sun.	<b>Thanksgiving Recess:</b> No classes; Residence Halls close at 9 a.m. on Nov. 22 and reopen at 2 p.m. on Nov. 26
<b>December 2017</b>		
Dec. 11–15	Mon.–Fri.	Final exam week (schedule available at <a href="http://www.purchase.edu/departments/Registrar/FinalExamSchedule.aspx">www.purchase.edu/departments/Registrar/FinalExamSchedule.aspx</a> )
Dec. 15	Fri.	<b>Last day of fall 2017 classes</b>  Last day for Jan. 2018 graduates to submit senior or master’s projects via <a href="#">Moodle</a> to the Library  On-campus residences close at 7 p.m. for winter break
Dec. 20	Wed.	Last day for faculty to submit fall 2017 grades [deadline for resolution of Incomplete grades: Jan. 23, 2018]

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<b>Spring 2018 Detailed Calendar:</b> <a href="#">Jan.</a>   <a href="#">Feb.–Mar.</a>   <a href="#">April</a>   <a href="#">May</a>   <a href="#">June</a>		
<b>January 2018</b>		
Jan. 15	Mon.	<b>Martin Luther King Day:</b> Some offices close
Jan. 22–23	Mon.–Tues.	New students move into on-campus residences on Mon., Jan. 22, 1–4 p.m.; returning residents move in on Tues., Jan. 23, 10 a.m.
Jan. 23	Tues.	Last day for faculty to resolve fall 2017 Incomplete [“I”] grades
Jan. 24	Wed.	<b>Spring 2018 classes begin</b>
Jan. 24–30	Wed.–Tues.	Late registration [\$40 late fee] and add/drop period for all students (except senior citizen auditors, who register on Jan. 31)
Jan. 30	Tues.	Last day to submit NY State residency application to the Office of Student Financial Services
Jan. 31	Wed.	Senior citizen registration
<b>February–March 2018</b>		
Feb. 13	Tues.	Last day to apply for Pass/No Credit (P/NC) option
Feb. 19	Mon.	President’s Day: Classes are in session
Mar. 5–9	Mon.–Fri.	Faculty Feedback due for liberal arts and sciences students in academic difficulty
Mar. 27	Tues.	Last day to withdraw from spring 2018 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 begins</b> (through Sun., April 8)
<b>April 2018</b>		
April 1–8	Sun.–Sun.	<b>Spring Recess continues:</b> No classes; Residence Halls reopen at 2 p.m. on

		Sun., April 8
April 9–13	Mon.–Fri.	Advising week
April 16	Mon.	<b>Fall 2018 registration begins</b> for matriculated students (refer to the Fall 2018 Registration Guide for schedule)
<b>May 2018</b>		
May 9–15	Wed.–Tues.	Final exam week (schedule available at <a href="http://www.purchase.edu/departments/Registrar/FinalExamSchedule.aspx">www.purchase.edu/departments/Registrar/FinalExamSchedule.aspx</a> )
May 15	Tues.	<b>Last day of spring 2018 classes</b>  Last day for May 2018 graduates to submit senior or master's projects via Moodle 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>46th Annual Commencement</b>  On-campus residences close at 10 p.m. for all graduates
May 21	Mon.	Last day for faculty to submit spring 2018 grades [deadline for resolution of spring 2018 Incomplete grades: June 26, 2018]
<b>June 2018</b>		
June 26	Tues.	Last day for faculty to resolve spring 2018 Incomplete ("I") grades

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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 2016–2018:

[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 2016–17 and 2017–18 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](#) (BA, BS, BFA, MusB)
- [Two Bachelor's Degrees From Purchase](#)
- [Second Bachelor's Degree \(Only\) From Purchase](#)
- [Graduate Degrees](#) (MA, MFA, MM)

**If the academic requirements are changed**, students who remain in continuous enrollment may elect to comply with the new requirements or to remain under the requirements by which they were governed at the time of the change. The choice must be declared with the Office of the Registrar and the student's advisor.

**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 readmitted** are bound by program and degree requirements in force during the academic year in which they are readmitted. Exceptions are made for students who are returning to complete the senior project.

## Academic 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 BFA and MusB programs are intensive professional training programs and require students' full-time commitment. Students in all majors are advised to limit their job and social commitments in order to give their coursework adequate attention.

## Academic Requirements for Undergraduate Degrees

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

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

**Note:** Requirement 2 above does not apply to students in the liberal studies degree completion program.

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

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

\*The specific number of credits required for each performing and visual arts major is listed under each major's academic requirements in the Academic Programs section of this catalog.

For updates during 2016–2018, 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 BA or BS in one discipline at Purchase College matriculates for a BA, BS, BFA, or MusB in another discipline.

BFA and MusB students must meet the liberal arts credit requirement for a BA (90 credits) or BS (60 credits); liberal arts credits earned toward the BFA or MusB may count toward this requirement.

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

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

## Academic 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—such as 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/student](http://www.purchase.edu/student))

~~handbook~~). The policy on academic and professional integrity is also available on the [College Policies](http://www.purchase.edu/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
5. procedures for aftercare of research subjects when there is some potential for harm to participants resulting from their participation in the research

The complete guidelines, including exemptions and the review procedure, are available on the [College Policies](http://www.purchase.edu/policies) site (~~[www.purchase.edu/policies](http://www.purchase.edu/policies)~~).

## English Placement Policy for International Students

### Purpose

The purpose of this policy is to promote academic success among nonnative English-speaking students on campus. Success in courses at Purchase College depends, in part, on the ability to understand, read, write, and speak English. For this reason, international students whose first language is not English will be assessed to determine if they can benefit from additional language training as they embark on their studies at Purchase.

### Policy

All nonnative English-speaking international students are required to take the college's English placement exam before the beginning of their first semester. (This exam is not required for students who are native English speakers and from countries where English is the primary language of instruction.) The results of this test will be reviewed in combination with other relevant scores, including TOEFL or IELTS and academic transcripts, and students will be placed in the appropriate English language course as needed.

### Responsibility

The director of the college writing program, in coordination with the Office of Admissions and the Office of International Programs and Services, is responsible for ensuring compliance with this policy. The director is also responsible for hiring the appropriate English language instructors. The Office of Admissions is responsible for identifying all incoming international students. The Office of International Programs and Services, in coordination with the Learning Center and the director of the college writing program, is responsible for identifying a time and location for testing, which is held during the orientation for new international students. Makeup testing arrangements are the responsibility of the director of the college writing program.

### Policy Implementation/Guidelines

The English placement exam tests students' reading, writing, listening, and speaking abilities. Based on the results of the placement exam, combined with a review of other relevant test scores and documentation (e.g., TOEFL or IELTS scores and academic transcripts), students will be waived from an English language requirement or placed in one of the [English as an Additional Language \(EAL\) courses](#) offered under the auspices of the college writing program.

Students who demonstrate proficiency at or above EAL 1520 may enroll in any course for which they are otherwise qualified; however, enrollment in the WRI 1110/College Writing section for international students may be recommended. Unlike EAL courses, College Writing meets the general education requirement for basic communication.

If a student's performance on the college's English placement test is inconsistent with the test scores or with other proof of English language proficiency initially reviewed for admissions purposes, the college reserves the right to defer the student's enrollment.

### Exceptions

Exceptions to this policy may occur in special circumstances involving institutional agreements with international partner universities, new pathway programs, and/or other international agreements that would warrant exceptions. All such exceptions must be codified in a Memorandum of Understanding (MOU) among the participating parties and have appropriate approvals in accordance with the agreement. Any MOU must be executed through the Office of International Programs and Services, which may require consultation with the Office of Academic Affairs and the Office of Admissions regarding exceptions set forth in the MOU.

### Contact Offices

- Office of International Programs and Services: (914) 251-6032
- College Writing Program: (914) 251-6550
- Office of Admissions: (914) 251-6300
- Office of Academic Affairs: (914) 251-6020

Any updates to this policy during 2016–2018 will be available on the College Policies site (~~[www.purchase.edu/policies](http://www.purchase.edu/policies)~~).

## Transfer Credit Policy: BA and BS Programs

A maximum of 90 credits—including a maximum of 75 lower-level (freshman-sophomore) credits—may be accepted in transfer to an undergraduate BA or BS program at Purchase College. All students in these programs, regardless of credits transferred, must satisfy all academic requirements (or their equivalencies) for the major and the 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 such areas as agriculture, business, engineering, nursing, and education.
3. A maximum of 4 physical education credits can be applied toward a BA or BS.
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 2016–2018 to this general external transfer policy for BA and BS programs will be available at ~~[www.purchase.edu/Departments/Registrar/transfercreditinformation.aspx](http://www.purchase.edu/Departments/Registrar/transfercreditinformation.aspx)~~ or the College Policies site (~~[www.purchase.edu/policies](http://www.purchase.edu/policies)~~).

### School of Art+Design: BS Program in Visual Arts

Of the maximum 90 transfer credits allowed, undergraduate students may transfer a maximum of 20 studio art credits and 9 art history credits. All upper-level studio art courses required for the BS 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 School of Art+Design faculty, based on the quality of work presented in the student's portfolio.

Any updates during 2016–2018 to this School of 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: BFA and MusB Programs

BFA programs in the Conservatory of Theatre Arts require four years to complete. The standard residency requirement in the Conservatory of Dance BFA program is four years (eight semesters), with rare exceptions; the minimum residency requirement is three years (six semesters). 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 BFA or MusB program may transfer credits as follows:

**Conservatory of Dance:** Students may transfer a maximum of 36 liberal arts credits toward the BFA, but cannot transfer dance credits.

**Conservatory of Music:** Students may transfer a maximum of 66 credits (up to 36 liberal arts and 30 music credits) toward the MusB. Under extraordinary circumstances, a student may transfer up to 90 credits (36 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 (BFA only):** Students may transfer a maximum of 36 liberal arts credits toward the BFA. 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 69 credits (up to 24 studio art credits, 9 art history credits, and an additional 36 liberal art credits) toward the BFA. All upper-level studio art courses required for the BFA 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 School of Art+Design faculty, based on the quality of work presented in the student's portfolio.

Additional information on the School of Art+Design transfer policy is available under [Transfer Students](#) on the School of Art+Design website (~~[www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Transfer.aspx](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Transfer.aspx)~~).

## Transfer Credit Policy: MA, MFA, and MM Programs

A maximum of 9 graduate-level credits may be accepted in transfer to an MA or MM program at Purchase College. Transfer credits are not accepted in the MFA 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.

Any updates during 2016–2018 will be available at [www.purchase.edu/Departments/Registrar/transfercreditinformation.aspx](http://www.purchase.edu/Departments/Registrar/transfercreditinformation.aspx) or the College Policies site (~~[www.purchase.edu/policies](http://www.purchase.edu/policies)~~).

## Transfer Eligibility for Student Athletes

When student athletes are readmitted and accepted into a degree program at Purchase College after (a) attending another two- or four-year college for two semesters and (b) successfully completing 24 credits with a 2.5 GPA or above, they will be eligible to participate in the Purchase College athletic program without having to complete a year in residence. In addition, student athletes must be deemed eligible on the NCAA transfer documents received from their previously attended institution. After readmission, student athletes must maintain a new, postcumulative 2.0 GPA or higher at Purchase College, or they will be ineligible to participate in the athletic program.

## Internal Transfer: Policy and Procedures

Matriculated students in a BA or BS program who wish to transfer into a BFA or MusB program should contact the office of the director of their intended program. Likewise, BFA and MusB students who wish to transfer into a BA or BS program should contact the office of the chair or director of their intended program. (Nonmatriculated 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 school's main office (Visual Arts Building, second floor):

- a. an essay of intention
- b. a portfolio
- c. a student copy of their transcript
- d. an application form (available on the school's website)

Check with the main office in the School of Art+Design for applicable deadlines. After these materials have been reviewed by the Art+Design Admissions Committee and a decision has been reached, students will be informed of their acceptance or denial via email.

For additional information, a downloadable application form, and any updates on the Art+Design policy during 2016–2018,

please refer to [Transfer Students](http://www.purchase.edu/departments/AcademicPrograms/Arts/ArtDesign/Transfer.aspx) on the School of Art+Design website ([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**, approval must be obtained from the appropriate chair or director by:

- students in the performing arts BFA and MusB programs who wish to register for more than 22 credits (a maximum of 30 credits is allowed each semester); and
- 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/cc](http://www.purchase.edu/cc). 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 BA and BS programs, and freshmen who have not declared their major, normally complete from three to seven general education courses, depending on their program of study. Freshmen in the BFA and MusB programs normally complete two to three general education courses as well as foundation courses within their discipline.

### First-Year Seminar

FRS 1030/First-Year Seminar is required for incoming freshmen and selected transfer students in the BA and BS programs (excluding the liberal studies BA and the BS in communications), and for freshmen who have not yet declared their major. (In their freshman year, biology majors take BIO 1880/Biology Freshman Seminar and all incoming freshmen in the School of Art+Design take VIS 1050/ComX, as part of their major requirements, instead of FRS 1030.)

### Freshman-Year Withdrawal Policy

Freshmen are strongly encouraged not to withdraw from 1000- and 2000-level courses during their first two semesters. The reasons for this policy are both academic and financial:

- Freshman courses are a necessary foundation for further academic study and should be completed on schedule.
- Students who fall below a minimum number of credits by withdrawing risk losing their financial aid.

Students struggling in a course should meet with their advisor as soon as possible to discuss the best course of action. In some circumstances, freshmen will be allowed to withdraw from a 1000- or 2000-level course, but they must first obtain the written permission (on an official withdrawal form) of both their advisor and the associate dean of the School of Liberal Arts and Sciences or the assistant dean of the School of the Arts. The form is available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar).

First-semester freshmen who earn a semester GPA of 1.0 or lower will be automatically dismissed from the college. Students may appeal this dismissal.

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For updates during 2016–2018, 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. College Writing is generally required in the first semester of the freshman year.

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For updates during 2016–2018, please visit [www.purchase.edu/Departments/AcademicPrograms/CoreCurriculum/CollegeWriting-APpolicy.aspx](http://www.purchase.edu/Departments/AcademicPrograms/CoreCurriculum/CollegeWriting-APpolicy.aspx).

## Declaring a Major (BA and BS Programs)

Students who have not declared a major are strongly encouraged to meet with a staff member in the Advising Center for guidance in selecting a major. By the time students have completed 45 credits, they are expected to choose a major. Forms for declaring a major are available 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 (BA and BS Programs)

Students in a BA or BS program who seek a double major may do so by meeting the following requirements:

1. Complete one senior thesis or senior project, approved by both boards of study.
2. Have the program requirements for each major approved by both boards of study.

Students pursuing two bachelor’s degrees at Purchase College (e.g., a BA and a BFA) should refer to [Two Bachelor's Degrees From Purchase](#).

## 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 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 2016–2018 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 and a final evaluation. Up to 4 credits may be awarded for a tutorial. One credit is equal to 50 minutes per week (15 hours per semester) with the tutorial instructor, plus two hours of student preparation per week.

### Independent Studies

Similarly, independent studies are limited to students who are capable of working at an advanced level with limited supervision. Generally, students may receive no more than 4 credits for an independent study, with each credit the equivalent of 37½ hours per semester of academic activity.

### Permission to Register

Students must complete a Special Course Contract, have their sponsor sign it, and submit it to the Office of the Registrar by the end of the add/drop period each semester. This form is available 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 or tutorial cannot be used to fulfill a SUNY general education requirement.

### Summer Session Policies

1. Only matriculated students are eligible to register for summer tutorials and independent studies.
2. The content of summer tutorials or independent studies should be significantly different from courses offered during the regular summer session or academic year.
3. Students must register, pay for, and complete all work during the designated summer session period.
4. Grades are due at the same time as regular summer session grades.
5. Summer tutorials and independent studies are approved only after ascertaining that the faculty member will be available in the summer to supervise the student's work.
6. Only full-time members of the Purchase faculty are permitted to supervise summer tutorials and independent studies, but they are not paid to do so. All students should be aware that many upper-level courses in the liberal arts and sciences are available to students in the summer, and tutorials should not duplicate these courses.
7. In most cases, upper-level courses in the performing arts are not available during summer session.

## Academic Credit in Performing and Visual Arts Courses (BA and BS Programs)

Students in the BA and BS programs (and students who have not yet declared a major) cannot earn credit for the same course taken more than once, except for a very limited number of performing and visual arts courses in which the content is different by virtue of the repertoire or experience level. Students should see the registrar for more detailed information.

Any updates to this policy during 2016–2018 will be available on the [College Policies](http://www.purchase.edu/policies) site (~~[www.purchase.edu/policies](http://www.purchase.edu/policies)~~).

## The Senior Project (BA and BS Programs)

The senior project is a collegewide requirement for the BA, BS, and some BFA programs. (Students in the [liberal studies](#) degree completion program are required to complete a senior capstone course.) It is the hallmark of the Purchase educational experience and the signature of our curriculum. Students devote two semesters (Senior Project I and II) to an in-depth, original, and creative study, which may take the form of a research paper (laboratory or field), an exhibition, a piece of creative writing, or a translation.

The senior 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 Senior Project I, a grade of SP (satisfactory progress), UP (unsatisfactory progress), or NP (no progress) is assigned. After the completion of Senior Project II, the project or thesis is evaluated by the responsible faculty member, who obtains comments from other involved faculty and/or staff. A grade of A+ through F is given for Senior Project II. In the event a grade of F is received, Senior Project II must be retaken. The 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. However, if the senior project is not submitted to the Library by (a) the deadline for resolving grades of Incomplete (I) for the fall semester or (b) August 15 for the spring semester, an additional registration for the senior project is required. This policy supersedes any arrangements for “extended incompletes” that may have been made. Special permission from the sponsor and board-of-study coordinator is required to register beyond a third semester for the senior project.

### Accelerated Status in the Senior Year

Students may be given accelerated status in their senior year by registering for and completing Senior Project I and II in one semester. Acceleration requires permission of the advisor, senior project sponsor, appropriate board of study, and/or the chair or director of the student’s school.

### Senior Project Registration in Summer Session

Students cannot complete both Senior Project I and II during the summer; however they may register for *either* Senior Project I *or* Senior Project II in the summer session, provided:

1. The principal sponsor 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 summer session work: 3 credits for a 6-credit senior project or 4 credits for an 8-credit senior project. (Students cannot complete the equivalent of two semesters of senior project work during summer session.) Students who register for Senior Project II during summer session must complete the project and deposit a copy in the Library no later than August 15.

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Any updates of this policy during 2016–2018 will be available on the [College Policies](http://www.purchase.edu/policies) site, ~~[www.purchase.edu/policies](http://www.purchase.edu/policies)~~.

## Off-Campus Study

### Approval of Off-Campus Study

Eligible students must secure approval of off-campus study before leaving Purchase and are urged to talk with their academic advisor as early as possible during the semester preceding the anticipated off-campus study.

If the off-campus study is at an American institution in the U.S., students should obtain a Request for Preapproval to Transfer Credit, available 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 Study Abroad

1. Students must attend a “Study Abroad 101” information session before submitting an application.
2. Students must be in good standing (academic, financial, disciplinary) during the proposed period of study abroad.
3. Freshman may be eligible for short-term study abroad opportunities after one semester of full-time study at Purchase, with special permission.
4. Transfer students are eligible after they have successfully completed one semester of full-time study at Purchase.
5. Seniors in their final semester are generally advised against off-campus study.

**Students must complete the following before studying abroad:** the (1) Request for Preapproval to Transfer Credit and (2) 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 these forms in consultation with his or her study abroad 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 forms. The completed forms, signed by the

student and his or her academic advisor, must be submitted by the student for approval to the Office of International Programs and Services.

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

In addition to talking with an academic advisor, all students are strongly encouraged to meet with a study abroad advisor in the Office of International Programs and Services to help plan for a summer session, winter session, semester, or academic-year study abroad program. For more information, please contact:

Suzanne Neary, Director  
Office of International Programs and Services  
Student Services Bldg., Second Floor  
[study.abroad@purchase.edu](mailto:study.abroad@purchase.edu)  
(914) 251-6032

### Conditions and Considerations for Off-Campus Study and Study Abroad

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 Community Engagement timely notice of his or her intention not to be in residence at Purchase.

## Academic Internships

Academic internships provide practical experience in a student's field of interest. Internship opportunities are available in diverse fields (for example, education, performing and visual arts, business, public service, communications, social service, and health care).

An academic internship is a supervised, applied learning experience conducted during the course of a semester for which the student receives academic credit. During the internship, the student is expected to accomplish certain predetermined goals and learning objectives agreed upon by the internship site supervisor and the faculty sponsor. Students must also complete an academic project, which is determined by the designated faculty sponsor.

A student may earn up to 4 credits by interning an average of 10 hours per week during the course of the semester. The exact number of credit hours, which depends on the hours required for each experience, is established as a part of the Internship Learning Contract.

### How to Apply

Students who have completed at least 30 academic credits are eligible to participate in the academic internship program. Students can locate available internships by using Purchase JobScore, an online service accessible through the [Career Development Center](http://www.purchase.edu/careerdevelopment) ([www.purchase.edu/careerdevelopment](http://www.purchase.edu/careerdevelopment)). Students are also encouraged to contact their board of study for recurring internship opportunities.

To receive credit for an internship, a student must submit an Internship Learning Contract online through Purchase JobScore no later than the last day of the add/drop period. This web-based form includes the student's contact information, the internship description and site location, a description of the academic project, expected learning outcomes, and criteria for student evaluation, as determined by the faculty sponsor. Electronic signatures from all the involved parties, including the site supervisor, faculty sponsor, student intern, and an administrator in the Career Development Center, are required before the Internship Learning Contract is submitted to the Office of the Registrar for registration.

### Internship Site Supervisor

The student must have a supervisor at the organization where he or she interns. To ensure that the internship has sufficient merit as a learning experience, this site supervisor must provide an electronic signature on the Internship Learning Contract, an internship description, and an outline of the competencies expected to be gained by the student. The site supervisor offers training and guides the hands-on, practical learning experience. If the site supervisor changes during the course of the internship, the student must immediately notify the Career Development Center and provide the name of the new site supervisor. Site supervisors must submit a performance evaluation of the student's internship experience, which is used by the faculty sponsor to determine an appropriate grade.

### Faculty Sponsor

The student must work with a faculty member (faculty sponsor), who determines the academic appropriateness of the proposed internship and agrees to monitor the student intern's progress. The faculty sponsor reviews the internship description, outlines the expected learning outcomes of the experience, and assigns a meaningful academic project. This faculty sponsor need not be the student's regular faculty advisor, but may be a faculty member knowledgeable in a discipline related to the internship. Students are strongly encouraged to meet with their faculty sponsor on a regular basis.

### Performance Evaluation and Grading

Both the site supervisor and the faculty sponsor monitor the student's progress throughout the internship and offer assistance as needed. Before the end of the internship, the site supervisor will be notified by email to complete a performance evaluation form via Purchase JobScore. The evaluation is then forwarded to the faculty sponsor, who assigns the grade for the internship based on this evaluation and the assigned academic project.

### Receiving Credit

Most academic programs allow students to earn up to 12 internship credits during their time at Purchase. Because some programs have specific policies, students must check with their 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 undertaken. Academic credit will awarded only for hours worked during the period of the Internship Learning Contract. No "retroactive credit" will be awarded for hours worked before or after the period of the contract or after the internship is completed. Additional information is available at the Career Development Center.

Credit units are determined by the number of hours per week a student interns at his or her site. A maximum of 4 credits may be earned in a single internship. Internship credits are calculated as follows:

4 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 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. **During the academic year (fall and spring semesters)**, 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 2016–2018, please visit

[www.purchase.edu/departments/AcademicPrograms/cc/GeneralInformation/AcademicPolicies.aspx](http://www.purchase.edu/departments/AcademicPrograms/cc/GeneralInformation/AcademicPolicies.aspx).

## 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 3000/Maintenance of Matriculation and paying \$50 to maintain matriculation. Students must receive permission from the registrar to register for MOM 3000.

Students may not register for MOM 3000 while they are completing a senior project, senior recital, or senior production. An additional senior project/recital/production registration is required.

## Readmission to the College

Readmission to the college is necessary for formerly matriculated students who have separated from the college. The readmission process must be completed for a student to be matriculated in a degree program. A student dismissed for academic reasons is eligible to apply for readmission one year after the dismissal. Students who wish to be readmitted should complete an [Application for Readmission](#) (available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar), under “Forms”) and submit it to the Office of the Registrar by the published deadline.

Any student readmitted 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 readmission.

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For deadlines, additional information, and updates during 2016–2018, please refer to [www.purchase.edu/departments/Registrar/Readmission.aspx](http://www.purchase.edu/departments/Registrar/Readmission.aspx).

## Graduation

Undergraduate students in their junior year, or one year from graduation, must submit an Application for Graduation to the Office of the Registrar (Student Services Building, Room 113) by the deadlines published at [www.purchase.edu/registrar](http://www.purchase.edu/registrar).

### Instructions for completing the Application for Graduation:

1. Make an appointment with your advisor to review your Degree Progress Report to make sure you are on track to graduate. If you are uncertain about any academic requirements or policies, please check with your school or conservatory or the Office of the Registrar.
2. If any changes to your Degree Progress Report are needed, please have your advisor send written notification to the Office of the Registrar as soon as possible.
3. Complete the Application for Graduation. Please be sure to include your signature and the signature of your advisor.
4. Complete the diploma order survey.

**Please note:** Incomplete or late applications will not be accepted.

Final determinations regarding degree conferrals are made by the Office of the Registrar at the end of a student's last semester of study. To qualify for graduation, all degree requirements must be completed by the published graduation date. This includes the successful resolution of all Incomplete (I) grades and receipt of all external transcripts, test scores, and department waivers or substitutions.

Diplomas are distributed to graduates approximately eight to 10 weeks after degrees have been awarded and are mailed to the permanent address on file, unless otherwise indicated on the diploma order survey. Diplomas of students in arrears will be held until all financial obligations to the college have been met and account balances have been cleared by the Office of Student Financial Services.

Students may participate in one graduation ceremony during matriculation at Purchase. If the student does not complete degree requirements by May, but the registrar has reasonable assurance that requirements will be completed by the end of that year's summer session, the registrar may permit the student to participate in the May commencement ceremony. The student will be considered a candidate for August graduation. If the student completes requirements after summer session and registers for an additional semester, the student must defer participation in the ceremony until requirements are fully completed.

Any changes in the student's senior-year plans must be reported to the Office of the Registrar. Students who wish to change their graduation date must send written notification to the Office of the Registrar and their program office as soon as possible.

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For the Degree Progress Report, Application for Graduation, diploma order survey, additional information, and updates during 2016–2018, please refer to [www.purchase.edu/Departments/Registrar/graduation.aspx](http://www.purchase.edu/Departments/Registrar/graduation.aspx).

## 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 55 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.

For updates during 2016–2018, please refer to the [College Policies](#) site (~~[www.purchase.edu/policies](http://www.purchase.edu/policies)~~).

## Grading System

Final course grades are obtained online via **myHeliotrope** at [my.purchase.edu](http://my.purchase.edu). 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), **UP** (Unsatisfactory Progress), and **NP** (No Progress)

Reserved for grading of Senior Project I. SP is assigned for satisfactory progress. UP, or unsatisfactory progress, is assigned to indicate that work is underway but is not meeting expectations. NP, or no progress, is assigned to indicate that little to no work has been completed and the student must retake Senior Project I.

**Note:** A grade of A+ through F is given for Senior Project II. In the event a grade of F is received, Senior Project II must be retaken.

**CR** (Credit)

For matriculated students who register for [maintenance of matriculation](#) or a SUNY study abroad program. The CR grade is not calculated in the GPA.

**P** and **NC** (Pass/No Credit Option)

1. 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 BFA and MusB programs (a total of 8 credits out of the minimum 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; please refer to the [academic calendar](#) for the deadline.

**I** (Incomplete)

This grade indicates that a student and a faculty member have entered into an agreement that grants an extension of time to complete the requirements of the course. For additional information, refer to [Grade of Incomplete: Procedure for Receiving](#).

1. The work must be completed within four weeks of the end of the semester.
2. Incompletes that are not resolved by the deadline date or approved for a further extension will be converted to a failure (F) grade. Grade changes after the four-week period are discouraged as a matter of fairness to students who complete their work on time. Extension of an incomplete must be approved by the designated administrator in the school that offered the course: the associate dean in the School of Liberal Arts and Sciences, the assistant dean in the School of the Arts, or the director of academic programs in the School of Liberal Studies & Continuing Education.
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/departments/AcademicPrograms/ce/GeneralInformation/GradesandTranscripts.aspx](http://www.purchase.edu/departments/AcademicPrograms/ce/GeneralInformation/GradesandTranscripts.aspx).

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/assistant dean on the withdrawal form; for more information, refer to the [Freshman Withdrawal Policy](#). The signatures, which do not necessarily indicate approval, are required to provide information to the advisor and the college.

#### **Repeating Courses**

When a student repeats a Purchase College course, all grades received will remain on the official transcript, but **only the highest grade received** will be included in the quality and grade point average and the hours toward graduation. Students who have taken coursework before fall 2014 must file a Repeat Course form with the Office of the Registrar to ensure accuracy of their cumulative grade point average and official transcript. This form is available at [www.purchase.edu/registrar](http://www.purchase.edu/registrar) (under "Forms"). The grade excluded from the cumulative totals will be annotated with an "E" on the transcripts. The grade included in the cumulative totals will be annotated with an "I." The repeated course, which is defined by the same course prefix and course number, must be repeated at Purchase College under the same grading system in order to be eligible for this policy. Therefore, courses previously taken and earned as transfer credit are not eligible for repeating.

Students receiving financial aid are encouraged to check with the Office of Student Financial Services to avoid losing an award, especially when repeating a previously passed course (grade of D or higher).

#### **WF (Withdrawal/Failure)**

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.

Any updates to the grading system during 2016–2018 will be available at [www.purchase.edu/departments/Registrar/grades.aspx](http://www.purchase.edu/departments/Registrar/grades.aspx) or the [College Policies site \(www.purchase.edu/policies\)](http://www.purchase.edu/policies).

## **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 designated administrator in the school that offered the course: the associate dean in the School of Liberal Arts and Sciences, the assistant dean in the School of the Arts, or the director of academic programs 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).

Any updates to this policy during 2016–2018 will be available on the [College Policies](http://www.purchase.edu/policies) site (~~[www.purchase.edu/policies](http://www.purchase.edu/policies)~~).

## Grade Point Averages

### How to Calculate Grade Point Averages (GPAs)

Grades should be converted into quality points:

A+ = 13	A = 12	A- = 11
B+ = 10	B = 9	B- = 8
C+ = 7	C = 6	C- = 5
D = 3	F = 0	WF = 0

Example of GPA calculation:

A+	4 cr. x 13 points	= 52 quality points
B	4 cr. x 9 points	= 36 quality points
B-	3 cr. x 8 points	= 24 quality points
C+	2 cr. x 7 points	= 14 quality points
	<b>13 credits total</b>	<b>= 126 quality points</b>
<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.

## Change of Grade

After an instructor has submitted a student’s grade to the Office of the Registrar, the grade may be changed only with the approval of the instructor and appropriate administrator: the associate dean in the School of Liberal Arts and Sciences, the assistant dean in the School of the Arts, or the director of academic programs in the School of Liberal Studies & Continuing Education. 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 grade with the instructor.
2. After consulting with the instructor, if the student has further questions regarding the grade, the student should discuss them with the chair or director of the student’s school or conservatory. The chair or director may, if appropriate, arrange a discussion with the instructor. However, the final grade is the prerogative of the instructor.
3. If a grade dispute involves an instructor who is no longer a member of the Purchase College faculty, the associate or assistant dean or the director of academic programs may adjudicate the matter.
4. In exceptional cases, grades may be changed up to six months after the completion of a given semester. No grade changes are accepted after this date.

For updates to this policy during 2016–2018, please visit [www.purchase.edu/Departments/Registrar/gradeappeal.aspx](http://www.purchase.edu/Departments/Registrar/gradeappeal.aspx).

## Dean's List

Students in the following programs who achieve the specified grade point averages (GPAs) are awarded the honor of Dean's List, which is recorded on the student's transcript. These GPAs are based on at least 12 credits graded A+ through F; grades of P, NC, UP, SP, CR, and INC do not apply. Students who earn a grade of UP or NP are ineligible.

- BA and BS programs: A semester GPA of 3.50 is required.
- BFA and MusB programs: A semester GPA of 3.75 is required.

## 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 BFA, MusB, MFA, and MM programs must meet these collegewide academic standards as well as the general professional standards, including professional conduct standards, governing these degree programs, and the academic and professional standards of the student's school/conservatory and program.

Satisfactory academic progress (SAP) standards for financial aid (e.g., federal Title IV aid, state aid, and other loan programs) vary from those stated in this section; please consult the Office of Student Financial Services, (914) 251-7000, for specific guidelines. However, because the criteria for satisfactory academic progress affect all students, whether or not they receive financial aid, all students should be familiar with the standards in this section.

## Satisfactory Academic Progress 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, and WF and repeated courses 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, and WF and repeated courses may affect satisfactory academic progress (refer to the [Grading System](#) for definitions of all grades).
2. All graduate students are expected to maintain a minimum 3.0 (B) GPA each semester. Graduate students who have a semester GPA lower than 3.0 will be placed on probation and must 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: BFA, MusB, MFA, and MM Programs

### Professional Standards

Each of these degree programs (BFA, MusB, MFA, MM) emulates the ethics and standards of its professional discipline. Students are expected to pursue their courses of study and conduct themselves in a manner consistent with each program's criteria.

1. Students are required to maintain satisfactory academic progress as defined for [undergraduate](#) and [graduate](#) students, as well as the grading and professional criteria of their respective programs.
2. Each student's 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 BFA, MusB, MFA, and MM programs, prompt attendance and preparation for all prescribed classes, studios, labs, tutorials, workshops, rehearsals, concerts, and performances are mandatory. Unexcused absences, tardiness, or lack of preparation indicates a lack of seriousness 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 program.

### Professional Conduct Probation and Dismissal

Grounds for professional conduct probation, suspension, or dismissal in the BFA, MusB, MFA, and MM 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 email to the student's Purchase College address and regular mail to the student's home address. The notification specifies the areas of concern and the corrective measures required.

Failure to satisfy the terms of probation may result in dismissal from 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.)

Any updates to these policies during 2016–2018 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 [BFA, MusB, MFA, and MM 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 BFA 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, excluding the senior project. A grade of C- or lower constitutes a failure to demonstrate successful academic or artistic progress. A student who receives grades of C- or lower for two or more semesters may no longer be eligible for scholarship funds and performance opportunities and may be dismissed from the conservatory.

An undergraduate student may also be placed on professional 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, excluding the senior recital/production. A grade of C- or lower constitutes a failure to demonstrate successful academic or artistic progress. A student who receives grades of C- or lower for two or more semesters may be dismissed from the conservatory.

**Graduate students** must earn a grade of B or higher in all courses. A grade of B- or lower constitutes a failure to demonstrate successful academic or artistic progress. A student who receives grades of B- or lower for two or more semesters may be dismissed from the conservatory.

An undergraduate or graduate student may also be placed on professional conduct probation or dismissed for breaches of professional conduct at the discretion of the director of the Conservatory of Music. In cases of professional 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

**BFA students** must earn a grade of C or higher in all courses required for their major. A grade of C- or lower constitutes a failure to demonstrate successful academic or artistic progress; students who earn a grade of C- or lower in a required course will be automatically placed on professional probation. When possible, students must repeat a required course to replace a grade of C- or lower in order to move forward within a discipline (i.e., to continue in a numbered sequence or to move from the 2000 level to the 3000 level, etc.). A student who receives grades of C- or lower for two or more semesters may be dismissed from the conservatory.

- In the **theatre design/technology** BFA program, repeating a required course in a subsequent semester or substitution of equivalent coursework is permitted only at the discretion of the board of study.
- In the **acting** BFA program, repeating a required course is usually not possible due to the cohort nature of the program. Therefore, students in this program who receive a grade of C- or lower in a required course will normally not be permitted to advance within the major.

Within the BFA programs, lack of academic progress, breaches of professional conduct, as well as judgment on such matters as artistic growth and development may also be the basis for professional probation or dismissal.

A student in a BFA program may be placed on professional 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 BFA and BS programs in the School of Art+Design are expected to meet all attendance and participation requirements in all studio courses. Unexcused absences, tardiness, or lack of preparation for class will not be accepted. Three or more unexcused absences in any course will result in a grade of F or WF.

All undergraduate students in the School of Art+Design must earn a grade of C or higher in all studio art courses required for their major, excluding the senior project. Students must repeat a required course to replace a grade of C- or lower in order to move forward within a discipline (i.e., to continue in a numbered sequence or to move from the 2000 level to the 3000 level, etc.).

Graduate MFA students must maintain a 3.0 (B) GPA for successful progress through the program.

Lack of academic progress, breaches of professional conduct, as well as judgment on such matters as artistic growth and development may also be the basis for professional probation or dismissal.

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

Students in the **film BFA 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.

Any updates to these policies during 2016–2018 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 or assistant 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 and entrepreneurship), one voting staff member from the School of the Arts, and one or more students.

Students in the BFA, MusB, MFA, and MM 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).

Any updates to these policies during 2016–2018 will be available on the [College Policies](http://www.purchase.edu/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 BFA, MusB, MFA, or MM 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](http://www.purchase.edu/Departments/EnrollmentServices/FinancialServices/) 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 BFA, MusB, MFA, and MM 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 readmission.

## **Academic Leaves of Absence**

Students who are interested in studying at another campus as a visiting student, either in the United States or abroad, must receive approval in advance of an academic leave of absence. Please refer to Off-Campus Study for detailed information, including eligibility and the approval process.

## **Medical Leaves of Absence**

A medical leave of absence may be requested by the student through the Counseling Center for substance-related or emotional reasons or through Student Health Services for physical reasons. A supporting letter from a student's attending physician, therapist, or counselor is required. Medical leaves, which are generally for a period of no less than six months and up to one year, must be approved by the associate dean for student affairs.

### **Renewing Medical Leaves**

Renewal of an approved medical leave of absence must be requested annually in writing by submitting new medical documentation to the Counseling Center or Student Health Services. Students who do not renew their medical leaves will be administratively withdrawn from the college by the Office of the Registrar.

### **Returning From Medical Leave**

A request to return to the college from a medical leave of absence is assessed when requested by a student. Assessments can be completed during the following periods:

- Fall semester returns: July 1 until the first day of classes
- Spring semester returns: December 1 until the first day of classes
- Summer session returns: May 1 until the first day of classes

Returns from medical leaves are subject to the recommendation of the Counseling Center or Student Health Services and approval of the associate dean for student affairs or designee. The required documentation and instructions for return requests is available online on the Student Affairs site at [www.purchase.edu/departments/studentaffairs/policies/leavesandwithdrawals.aspx](http://www.purchase.edu/departments/studentaffairs/policies/leavesandwithdrawals.aspx).

### **Maintaining Enrollment in the Student Health Insurance Program**

A student who has enrolled in the college's student health insurance program is eligible to remain enrolled in that insurance program throughout his or her approved medical leave. To do so, the student must contact the Office of Student Financial Services before the beginning of each semester of the approved medical leave to make arrangements to pay the insurance premium in a timely fashion and to guarantee continuous insurance coverage. Failure to do so will result in loss of coverage.

## Personal Leaves of Absence

Students in good standing may apply to the Office of the Registrar for a personal leave of absence. Applications must be submitted before the last day to withdraw from a course with a grade of W (refer to the [academic calendar](#)).

Leaves are normally not granted for first-year students, and seniors are advised not to interrupt their studies. When granted, a leave is usually for a maximum of two semesters. Permission to take a personal leave of absence includes the right to return without additional notification.

## Notes for All Leaves of Absence

1. Students who are granted a leave at the end of a semester are responsible for finishing any incomplete work before the deadline for resolution of incomplete (I) grades (refer to the [academic calendar](#)).
2. Students on leaves of absence who are later found to be in academic difficulty will have their academic records reviewed by the [Academic Review Committee](#) (ARC). When warranted, the ARC may place a student on [probation](#) or take other appropriate action.
3. Students on leaves of absence may take coursework elsewhere as a nonmatriculated student, but cannot be guaranteed that Purchase credit will be given for that work unless specific arrangements are made in advance. (Please refer to [Off-Campus Study](#) for additional information.)
4. [Academic dismissal](#) will supersede any leave of absence.
5. Campus housing is limited and is not guaranteed for students returning from leaves of absence. For specific information related to on-campus housing, please email or call the Office of Community Engagement, [ceg@purchase.edu](mailto:ceg@purchase.edu), (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 Readmission to the Office of the Registrar. [Readmission](#), 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 readmission:

1. All required forms must be submitted, and an exit interview completed, at the Office of the Registrar before leaving the campus.
2. Purchase identification cards must be returned to the More Card Office.
3. Keys to residence hall rooms or apartments must be returned to the Office of Community Engagement. All other keys must be returned to the appropriate building manager.
4. Refunds are based on the refund schedule published by the Office of Student Financial Services. Refunds on residence assignments are based on the date that students vacate their housing assignment and return their keys. Refunds on meal plans are calculated from the date students return their identification card.
5. Students on [academic probation](#) at the time of withdrawal will have that status noted on their transcript.
6. Students who transfer to another college are required to withdraw from Purchase College. Any matriculated student who does not register and does not notify the Office of the Registrar of his or her withdrawal from Purchase College will be administratively withdrawn by the registrar.
7. Withdrawal affects the repayment of educational loans and disbursements of student aid funds. Students who receive financial aid and/or have taken out educational loans must consult with the Office of Student Financial Services, (914) 251-7000, before withdrawing.
8. [Academic dismissal](#) will supersede any withdrawal.

## Academic 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 or assistant 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 or assistant dean of their school (i.e., the School of Liberal Arts and Sciences or the School of the Arts).

### Readmission after Academic Dismissal

Please refer to Readmission.

## 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

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. The full text of these policies, along with any updates, is maintained by the Office of the Registrar and available at [www.purchase.edu/departments/registrar/FamilyEducationalRightsAndPrivacyAct.aspx](http://www.purchase.edu/departments/registrar/FamilyEducationalRightsAndPrivacyAct.aspx).

## I. Definitions

- A. In these defined policies, the term "student" refers to any person who has completed the registration process for any semester at Purchase College and for whom the college has developed an educational record. Applications for admission are not included in the term.
- B. "Educational records" are all collections of personally identifiable information pertaining to students; these records are maintained by the college or by parties acting for the college. This includes computer files and written materials contained in a file folder in a traditional manner. As stipulated by FERPA, the following files are not considered "educational records" and, as such, are not available to students:
  1. Records maintained by the 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
- C. A "school official" is a person employed by Purchase College in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a student

serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of Purchase College who performs an institutional service or function for which the college would otherwise use its own employees and who is under the direct control of the college with respect to the use and maintenance of personally identifiable information from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for Purchase College.

## II. Access

The essence of these guidelines and FERPA is that all students have the right to inspect their own educational records, irrespective of age or economic dependence on parents, with the exceptions listed above. Although the college is not required to release records maintained by the Counseling Center and Student Health Services, on written request by the student, information maintained in these files must be released to the appropriate professional of the student's choice.

There is a general limitation that a student may not review letters or statements of a confidential nature included in any of their files before January 1, 1975. These materials are removed before a student reviews the folder and are returned to the folder after the review, if relevant to the file. (Refer to Expunging.) All materials included after January 1, 1975, are available for student inspection unless there is written evidence in the folder that the student has waived the right to review a particular item.

A request to inspect an educational record should be made directly to the office holding the record. For those unable to come to the campus because of geographical location, requests by mail are honored. Copies are available to all students at the cost of reproduction. (Contact the Office of the Registrar for further information.)

Parents and legal guardians have access to their dependent's records if the student is a dependent in the Internal Revenue Service definition of the term or if the student has given written consent. Thus, it is the parents' or guardians' responsibility to present evidence of dependency before a student record may be released. If such evidence is presented, the student is notified.

Student records are accessible to employees of the college whose primary job responsibilities require access to some or all of the information included in a student's educational record and to employees with a legitimate educational need to review a student's educational record.

## III. Right of Challenge

A student who discovers what he or she may feel to be an inaccurate, misleading, or incomplete recording of information in the personal record may request that a change be made by the appropriate submitting office. If the request for change is denied, the student may request that the hearing be conducted within a reasonable period of time by a person who is not directly involved in the issue, appointed by the vice president for student affairs and preferably approved by the student. In controversies related to a grade, the debate is limited to accuracy and completeness, and may not entail the justification for a particular grade. Complaints concerning the conduct of the hearing or the aspects of these guidelines may be directed to:

The Family Educational Rights and Privacy Act (FERPA) Office  
 Department of Education  
 330 Independence Avenue, SW  
 Washington, D.C. 20201

Students who differ with the decision rendered in the hearing are entitled to include a statement explaining their dissent in their file.

## IV. Waiver of Access

Students may waive their right to inspect a particular file or portion of a particular file. Individual referees may require that students waive their right to review a particular letter of reference they have been asked to write. Faculty or staff involved in advising may recommend that students waive their right to review recommendation letters, in the belief that a waiver effectively increases the credibility and usefulness of the reference when reviewed by the admissions committee or prospective employer. The college may not, however, require that any student waive the right of access to a file or any part of the file.

Student waiver of access to letters of recommendation is generally exercised on a letter-by-letter basis. This may be done by affixing a signed, dated statement to the letter before its inclusion in a folder; or, in the case of letters included in the credential file maintained by the Career Development Center, by signing the candidate's waiver of right of access to confidential reference letters, printed on the confidential reference form.

## V. Release of Records

- A. Except with respect to directory information or as otherwise allowed by law, there shall be no oral or written release of personally identifiable information from any student educational record without the signed and dated consent of the student, except to:
1. school officials, as previously defined, who have a legitimate need to know
  2. state and federal education authorities to whom information must be made available by statute and/or for the audit of federal programs
  3. officials of another institution of postsecondary education where the student seeks or intends to enroll, or where the student is already enrolled to the extent that the disclosure is for purpose related to the student's enrollment or transfer
  4. organizations and educational agencies involved in testing, administering financial aid, or improving instruction, provided the information is presented anonymously
  5. accrediting agencies
  6. parents and legal guardians of students regarded as "dependent" by the IRS definition of the term, if dependency is demonstrated (access is "view only")
  7. comply with with a judicial order or lawfully issued subpoena, in which case an attempt is made to notify the student in advance;

8. parents or other appropriate persons in the case of a health or safety emergency
9. authorized representatives of the comptroller general of the United States and the Department of Education

B. Directory information is information contained in an education record of a student that would not generally be considered harmful or an invasion of privacy if disclosed. Specific items regarded by the college as directory information are listed in the Registration Guide as part of an announcement informing students of their rights to exclude themselves from any or all such releases. Items currently regarded by Purchase College as directory information are noted below. Students also receive an annual FERPA notification through their official Purchase College email account. Students must notify the registrar in writing if they do not want their directory information to be available to the public.

**Directory information:**

Name  
 Local campus mailbox number  
 Campus telephone number  
 Home address  
 Email address  
 Home telephone number  
 Date of birth  
 Matriculation status  
 Class level  
 Current full-time or part-time status  
 Photographs  
 Dates of attendance and graduation  
 Major fields of student and degree  
 Awards and academic degrees given at Purchase  
 Participation in recognized college activities (e.g., election outcomes, membership in athletic teams, participation in plays and performances)  
 Personal information on members of college athletic teams (e.g., height, weight, high school)

Also refer to the [Solomon Amendment](#).

- C. Information may be released in an anonymous manner or in a way that does not infringe on any individual's right to privacy for research and for purposes of research or to protect the health or welfare of certain groups.
- D. Information regarding alcohol or drug use or possession may be released to parents or guardians of students under the age of 21. The guidelines regarding such release are published in the 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 through their Purchase College email account of the rights provided to them by FERPA. This information is also published in the Registration Guide each semester to inform students of their rights and responsibilities. This information is provided to each student entering the college.
- B. The registrar is responsible for establishing these guidelines and monitoring their implementation. Questions, concerns, and suggestions should be directed to the Office of the Registrar, Student Services Building, First Floor, (914) 251-6360.

## VIII. List of Education Records and the Officials Responsible for the Records

- **Academic Records:** director of admissions, registrar, academic deans, academic department, Advising Center, faculty offices
- **Student Services Records:** Counseling Center director, dean of students, director of student activities, vice president for student affairs, director of residence life
- **Financial Record:** director of student financial services, chief financial officer, director of financial aid

Educational records available for inspection **do not** include:

1. Financial records of the student's parents or guardians
2. Confidential letters of recommendation which were placed in the educational records of a student prior to January 1, 1975
3. Records of instructional, administrative, and educational personnel which are kept in the sole possession of the maker, and are not accessible or revealed to any other individual except a temporary substitute for the maker
4. Records of law enforcement units
5. Employment records related exclusively to an individual's employment capacity
6. Medical and psychological records
7. Thesis or research papers
8. Records that only contain information about an individual after the individual is no longer a student at the institution.

Students must **not** be allowed access to:

1. Education records that contain information on more than one student (the student may review only the specific information about himself or herself)
2. Financial records of the student's parents
3. Letters of recommendation or reference received after January 1, 1975, for which the rights of inspection have been waived

#### **IX. Student consumer information requirement**

In compliance with both federal and state law, the college makes available to students or prospective students information about instructional programs, costs of attending the institution, financial assistance available to students, the refund policy, qualifications of faculty members, graduation rates, and placement of 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.

#### **The Solomon Amendment 10 U.S.C. § 983**

The 1996 Solomon Amendment provides for the U.S. Secretary of Defense to deny federal funding to institutions of higher learning if they prohibit or prevent ROTC or military recruitment on campus. Directory information that must be released to the military as it is presently defined under the Solomon Amendment:

1. Student's name and address
2. Telephone listing
3. Date and place of birth
4. Class level (freshman, sophomore, etc.)
5. Academic major
6. Degrees received
7. The educational institution in which the student was most recently enrolled

Any FERPA policy updates during 2016–2018 will be available on the Office of the Registrar's site at [www.purchase.edu/departments/registrar/FamilyEducationalRightsAndPrivacyAct.aspx](http://www.purchase.edu/departments/registrar/FamilyEducationalRightsAndPrivacyAct.aspx).

## **Appendices**

[Appendix A: Other College Policies Affecting Students](#)

[Appendix B: Additional Online Information & Resources](#)

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, Purchase 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 on 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 2016–2018.

[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

Purchase 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 \(www.purchase.edu/CampusLifeAndAthletics/StudentHandbook/ComplaintNotice.aspx\)](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 \(www.purchase.edu/Departments/humanresources/sexualharassmentpolicy.aspx\)](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

[https://ssb.purchase.edu/pls/prod/gzblkdir.p\\_search](https://ssb.purchase.edu/pls/prod/gzblkdir.p_search)

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.thechildrencenter.org](http://www.thechildrencenter.org)

College Policies

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

Community Engagement, Office of

[www.purchase.edu/departments/studentaffairs/communityengagement.aspx](http://www.purchase.edu/departments/studentaffairs/communityengagement.aspx)

Community Standards of Conduct

[www.purchase.edu/departments/studentaffairs/communitystandards/codeofconduct.aspx](http://www.purchase.edu/departments/studentaffairs/communitystandards/codeofconduct.aspx)

Community Standards, Office of

[www.purchase.edu/departments/studentaffairs/communitystandards/](http://www.purchase.edu/departments/studentaffairs/communitystandards/)

Counseling Center

[www.purchase.edu/departments/counselingcenter/](http://www.purchase.edu/departments/counselingcenter/)

Dining Services (Chartwells)

[www.dineoncampus.com/purchase/](http://www.dineoncampus.com/purchase/)

Disability Resources, Office of (for students with disabilities)

[www.purchase.edu/departments/accessandaccommodationsoffice/](http://www.purchase.edu/departments/accessandaccommodationsoffice/)

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, Office of  
[www.purchase.edu/financialservices/](http://www.purchase.edu/financialservices/)

Environmental Health and Safety

[www.purchase.edu/departments/healthandsafety/](http://www.purchase.edu/departments/healthandsafety/)

Financial Aid

[www.purchase.edu/departments/enrollmentservices/financialservices/fa/](http://www.purchase.edu/departments/enrollmentservices/financialservices/fa/)

International Programs and Services

[www.purchase.edu/departments/international/](http://www.purchase.edu/departments/international/)

More Cards (Purchase ID cards)

[www.purchase.edu/departments/studentaffairs/morecardoffice.aspx](http://www.purchase.edu/departments/studentaffairs/morecardoffice.aspx)

my.purchase.edu self-service website

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

Ombudsman, Office of the

[www.purchase.edu/departments/ombuds/](http://www.purchase.edu/departments/ombuds/)

Parking on Campus

[www.purchase.edu/departments/transportation/](http://www.purchase.edu/departments/transportation/)

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.purchasesga.org/](http://www.purchasesga.org/)

Residence Life[www.purchase.edu/departments/reslife/](http://www.purchase.edu/departments/reslife/)Scholarships[www.purchase.edu/departments/enrollmentservices/financialservices/fa/scholarship.aspx](http://www.purchase.edu/departments/enrollmentservices/financialservices/fa/scholarship.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/](http://www.purchase.edu/departments/enrollmentservices/financialservices/employment/)Student Handbook[www.purchase.edu/campuslifeandathletics/studenthandbook/](http://www.purchase.edu/campuslifeandathletics/studenthandbook/)Student Health Services[www.purchase.edu/departments/healthservices/](http://www.purchase.edu/departments/healthservices/)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/)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/coa/](http://www.purchase.edu/departments/enrollmentservices/financialservices/coa/)SUNY Net Price Calculator[www.suny.edu/howmuch/netpricecalculator.xhtml](http://www.suny.edu/howmuch/netpricecalculator.xhtml)Understanding Your eBill[www.purchase.edu/departments/enrollmentservices/financialservices/ebill/about.aspx](http://www.purchase.edu/departments/enrollmentservices/financialservices/ebill/about.aspx)Tuition and Fees[www.purchase.edu/departments/enrollmentservices/financialservices/ebill/fees.aspx](http://www.purchase.edu/departments/enrollmentservices/financialservices/ebill/fees.aspx)Explanation of Fees[www.purchase.edu/departments/enrollmentservices/financialservices/ebill/explanationoffees.aspx](http://www.purchase.edu/departments/enrollmentservices/financialservices/ebill/explanationoffees.aspx)Refund Policies[www.purchase.edu/departments/enrollmentservices/financialservices/ebill/refund.aspx](http://www.purchase.edu/departments/enrollmentservices/financialservices/ebill/refund.aspx)University Police[www.purchase.edu/departments/universitypolice/](http://www.purchase.edu/departments/universitypolice/)Veterans' Services[www.purchase.edu/departments/registrar/veteransservices.aspx](http://www.purchase.edu/departments/registrar/veteransservices.aspx)Visitors' Guide[www.purchase.edu/aboutpurchase/visitorsguide/](http://www.purchase.edu/aboutpurchase/visitorsguide/)Wellness @ Purchase[www.purchase.edu/departments/wellness/](http://www.purchase.edu/departments/wellness/)