

Academic Calendars

Dates are subject to change.

2001–2002

September

4 Tuesday Fall term begins.

November

20 Tuesday Thursday classes meet.
21 Wednesday Friday classes meet.
22 Thursday Thanksgiving recess begins.
25 Sunday Thanksgiving recess ends.

December

12 Wednesday Regular classes end.
13 Thursday Reading period.
14 Friday Fall exams begin.
21 Friday Fall exams end.
22 Saturday Winter recess begins.

January

21 Monday Winter recess ends.
22 Tuesday Spring term begins.

March

17 Sunday Spring recess begins.
24 Sunday Spring recess ends.

May

6 Monday Regular classes end.
7 Tuesday Reading period.
8 Wednesday Reading period.
9 Thursday Spring exams begin.
15 Wednesday Spring exams end.
23 Thursday University commencement.

2002–2003

September

3 Tuesday Fall term begins.

November

26 Tuesday Thursday classes meet.
27 Wednesday Friday classes meet.
28 Thursday Thanksgiving recess begins.

December

1 Sunday Thanksgiving recess ends.
11 Wednesday Regular classes end.
12 Thursday Reading period.
13 Friday Reading period.
16 Monday Fall exams begin.
23 Monday Fall exams end.
24 Tuesday Winter recess begins.

January

20 Monday Winter recess ends.
21 Tuesday Spring term begins.

March

16 Sunday Spring recess begins.
23 Sunday Spring recess ends.

May

5 Monday Regular classes end.
6 Tuesday Reading period.
7 Wednesday Reading period.
8 Thursday Spring exams begin.
14 Wednesday Spring exams end.
22 Thursday University commencement.

Mason Gross School of the Arts Graduate Catalog 2001-2003

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About the Cover

Adapted from a painting by Emma Amos,
Professor, Visual Arts

Studio
Oil on Paper
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Important Notice

Please note that only the printed version of this catalog is the official document of Rutgers, The State University of New Jersey. While Rutgers offers its catalogs on the Internet as a convenience, the university's online catalogs are unofficial, as is academic information offered at other Rutgers web sites.

The university reserves the right for any reason to cancel or modify any course or program listed herein. In addition, individual course offerings and programs may vary from year to year as circumstances dictate.

About the University

Rutgers, The State University of New Jersey, with more than 48,000 students on campuses in Camden, Newark, and New Brunswick, is one of the nation's major state university systems. The university comprises twenty-nine degree-granting divisions: twelve undergraduate colleges, eleven graduate schools, and six schools offering both undergraduate and graduate degrees. Five are located in Camden, eight in Newark, and sixteen in New Brunswick.

Rutgers has a unique history as a colonial college, a land-grant institution, and a state university. Chartered in 1766 as Queen's College, it was the eighth institution of higher learning to be founded in the colonies. The school opened its doors in New Brunswick in 1771 with one instructor, one sophomore, and a handful of first-year students. During this early period, the college developed as a classical liberal arts institution. In 1825, the name of the college was changed to Rutgers to honor a former trustee and Revolutionary War veteran, Colonel Henry Rutgers.

Rutgers College became the land-grant college of New Jersey in 1864, resulting in the establishment of the Rutgers Scientific School with departments of agriculture, engineering, and chemistry. Further expansion in the sciences came with the founding of the New Jersey Agricultural Experiment Station in 1880, the College of Engineering in 1914 (now the School of Engineering), and the College of Agriculture (now Cook College) in 1921. The precursors to several other Rutgers divisions also date from this period: the College of Pharmacy in 1892, the New Jersey College for Women (now Douglass College) in 1918, and the School of Education (now a graduate school) in 1924.

Rutgers College became a university in 1924. The legislature passed laws in 1945 and 1956 designating all divisions of Rutgers as the state university of New Jersey. During these years, the university expanded dramatically. An evening division, University College, opened in 1934. The University of Newark joined the system in 1946, and the College of South Jersey at Camden was added in 1950.

Since the 1950s, Rutgers has continued to expand, especially in graduate education. The Graduate School–New Brunswick, the Graduate School–Newark, and the

Graduate School–Camden serve their respective campuses. In addition, the university has established professional schools in applied and professional psychology; communication, information and library studies; criminal justice; the fine arts; management; and social work. Several of these schools offer undergraduate programs as well. In 1969, the university founded Livingston College to provide undergraduate degrees to a diverse community of students.

Today, Rutgers continues to grow, both in its facilities and in the variety and depth of its educational and research programs. The university's goals for the future include the continued provision of the highest quality undergraduate and graduate education along with increased support for outstanding research to meet the needs of society and fulfill Rutgers' role as the State University of New Jersey.

Institutional and Specialized Accreditation

Rutgers, The State University of New Jersey, is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools (<http://www.msache.org/>), 3624 Market Street, Philadelphia, PA 19104-2680 (215/662-5606). The Commission on Higher Education of the Middle States Association of Colleges and Schools is an institutional accrediting agency recognized by the U.S. secretary of education and the Council for Higher Education Accreditation. That accreditation was renewed and endorsed in 1998. Documents describing the institution's accreditation may be downloaded from the university's web site at <http://oirap.rutgers.edu/reports/MSA/index.html>. They may be reviewed during regular office hours by contacting the Office of Institutional Research and Academic Planning, Rutgers, The State University of New Jersey, 85 Somerset Street, New Brunswick, NJ 08901-1281 (732/932-7956).

Certain undergraduate programs on the Camden, Newark, and New Brunswick campuses of Rutgers are subject to specialized accreditation. For further information about specialized accreditation, including the names of associations that accredit university programs, contact the Office of Institutional Research and Academic Planning.

Licensure

Rutgers, The State University of New Jersey, is licensed by the New Jersey Commission on Higher Education. For more information, contact its Office of Programs and Services at 609/292-2955.

About the School

The Mason Gross School of the Arts (MGSA), the arts conservatory at Rutgers, The State University of New Jersey, is a community of artists who study, teach, exhibit, and perform together. MGSA was established in 1976 as a separate degree-granting college, bringing together the arts departments formerly located within the New Brunswick undergraduate colleges. Since its founding, MGSA continues the university's rich tradition of undergraduate and graduate instruction in the arts with an array of preprofessional and professional arts programs.

With a distinguished and artistically accomplished faculty, modern facilities, and an excellent library and museum, MGSA helps students explore fully the history and practice of their chosen disciplines. The training students receive at the school gives them the tools to contribute to creative and scholarly activity so essential to the vitality of our culture and society. The intimate size of the school shapes a community of artists who have many similar interests and who enjoy an open exchange of ideas. MGSA's enrollment of approximately 750 undergraduate and 250 graduate students, and its faculty of 143 members (77 full time and 66 part time), ensures that students get the opportunity to work closely with professionals in their chosen fields. The school's position within a major university provides students with a complex and rich environment in which many cultures, experiences, and perspectives are represented and in which many academic and social resources are available. MGSA is conveniently located between New York City and Philadelphia, two premier cultural centers for the performing and visual arts.

Mason Gross School of the Arts is steeped in the traditions of arts education, but it also thrives on the challenges that newer approaches offer. This combination of perspectives enables students to shape and define how their talents can best be expressed.

Admission

Note: Inquiries regarding specific programs should be directed to the appropriate department.

REQUIREMENTS

Admission to the Mason Gross School of the Arts is highly competitive. The school accepts individuals who have earned a bachelor's degree from an approved institution and who provide evidence that they have the ability to complete successfully a graduate program. Admissions decisions are based on a combination of factors, including the applicant's previous academic performance, experience, and achievement; recommendations; a portfolio or audition; the potential to succeed as a professional artist; and other criteria. Additionally, the number of students who can be accommodated in some programs is limited.

Because admission requirements vary among the programs, applicants should review carefully the information and instructions provided in this catalog and in the application forms available from the Office of Graduate and Professional Admissions.

APPLICATION PROCEDURES

Application materials are available from the Office of Graduate and Professional Admissions, Rutgers, The State University of New Jersey, 18 Bishop Place, New Brunswick, NJ 08901-8530 (732/932-7711).

A complete application consists of the application form, the application fee, official transcripts of previous academic work, a personal statement or essay, letters of recommendation, and the required audition/portfolio/interview of the specific program sought. For details, refer to the appropriate program's chapter.

DEADLINES

Application deadlines vary by program and are listed in current admissions materials. International students applying from abroad must submit application materials by November 1 for spring term admission and April 1 for fall term admission, unless the individual program deadline is earlier.

INTERNATIONAL APPLICANTS

International applicants are required to take the Test of English as a Foreign Language (TOEFL) if English is not their native language. For further information, write to TOEFL, Educational Testing Service, P.O. Box 6151, Princeton, NJ 08541, U.S.A., or access the TOEFL web site at <http://www.toefl.org>. Satisfactory English proficiency is a prerequisite for graduate study at the university.

A minimum TOEFL score of 550 (paper based) or 213 (computer based) is expected; theater arts requires a score of 600 (paper based) or 250 (computer based) to ensure verbal proficiency. Applicants of questionable language proficiency are required to take a test upon arrival at the university and may be required to take English as a Second Language course work in the Program in American Language Studies (PALS). New international students who receive teaching assistantships are required to pass an oral proficiency test regardless of their TOEFL score. Non-immigrant students must present evidence of adequate financial resources.

Tuition and Fees

FEE SCHEDULE

2001–2002 Academic Year

Note: The university reserves the right to alter the amounts indicated on the following schedule at any time before the first day of classes of a term.

Application Fee , nonrefundable	\$ 50.00
Tuition *	
Full-time New Jersey resident, per term	3,736.00
Full-time non-New Jersey resident, per term	5,478.00
Part-time New Jersey resident, per credit	308.00
Part-time non-New Jersey resident, per credit	454.50
Student Fee , per term	
Full time (12 or more credits)	348.00
Part time (11 or fewer credits)	92.00
Off-campus college fee, full time	400.00
Off-campus college fee, part time	100.00
Matriculation continued or 1 credit of research	7.00
Computer Fee	
Full time	100.00
Part time (\$20.00–47.00 based on credit hours)	20.00+
Housing per term †	
Dormitory, including breaks	2,260.00
Dormitory, calendar year	2,662.00
University apartments, including breaks	2,460.00
University apartments, calendar year	2,893.00
Meal Plans , per term	
Any 105 meals to any 285 meals	1,050.00–1,470.00
Any 50 meals to any 75 meals (commuter)	435.00–625.00
Miscellaneous Fees	
Basic health insurance program, per term	
part-time students (optional) ‡	95.16
Major medical insurance plan, per term §	152.50
Spouse, per term	152.50
Each child, per term	152.50
Late registration fee	50.00
Late payment fee	125.00
Partial-payment fee	25.00
Returned check fee	50.00
Returned check processing fee	10.00
Late payment fee for partial payments	25.00
Microfilming of doctoral dissertation	55.00
Student ID fee	15.00
Restoral Fee	
Fee, per term	308.00
Maximum fee (through five terms)	1,540.00
(applies to certain students who allow their registration to lapse and wish to be restored to active status as degree candidates)	

* For an explanation of New Jersey residency status, see Student Residency for Tuition Purposes in the Academic Policies and Procedures chapter.

† Housing rates may be slightly higher or lower depending on location or whether it is single or double occupancy.

‡ Required for international students.

§ This insurance is optional.

Note: All breakage and damage to university property is charged for in full. The university is not responsible for loss by fire or theft of private property in its buildings.

STUDENT FEE AND OTHER CHARGES

The student fee covers student use of the student centers and the health centers, membership in the Graduate Student Association, and certain administrative services. The relatively low fees charged to graduate students do not include the fee for intercollegiate athletics, which entitles undergraduates to discounted prices for tickets.

Special fees charged for some undergraduate courses apply also to graduate students enrolling in those courses. Deposits of varying amounts, covering the cost of materials and breakage, are required in certain laboratory courses in the sciences; unused portions of such fees are returned.

TERM BILLS

Instructions for registration and payment of term bills are sent by mail to the student's home address for the first and second terms, with due dates indicated.

It is the student's responsibility to obtain, complete, and return his or her term bill on time. Students who fail to do so are charged a late payment fee of \$125. In addition to all balances that are not paid in full when due, the student also is responsible for all costs that the university incurs to collect the money it is owed. This may include, but is not limited to, collection costs, litigation/attorneys' fees, and court costs. Graduate students enrolled for 6 or more credits may pay their bill according to the partial-payment plan outlined below.

Students may pay their term bills in person or by mail. Checks or money orders are preferred and should be made payable to Rutgers, The State University. Cash should not be sent through the mail. Payment also may be made by Visa®, MasterCard®, or Discover® Card. Transactions that are declined by the bank are considered unpaid and are returned to the student. Refunds of credit card payments will be processed by a check issued by Rutgers to the student.

PARTIAL-PAYMENT PLAN

Students enrolled for 6 or more credits may arrange with the local cashier's office to pay their bills in three installments if the net balance that they owe is \$200 or more. The partial-payment plan requires:

1. First payment: 50 percent of the net balance due plus a \$25 nonrefundable partial-payment fee payable on or before the date indicated on the term bill.
2. Second payment: 25 percent of the net balance due on or before September 15 for the fall term and on or before February 1 for the spring term.
3. Third payment: net balance due on or before October 15 for the fall term and on or before March 1 for the spring term.

Any student submitting a term bill after classes have begun for the term must make payment according to the following schedule:

1. First payment: 75 percent of net balance due plus a \$25 nonrefundable partial-payment fee.
2. Second payment: net balance due on or before October 15 for the fall term and on or before March 1 for the spring term.

Any subsequent installment not paid on time incurs an initial late fee of \$25. The university reserves the right to increase the partial-payment plan fee if it deems that to be necessary.

LIVING EXPENSES

Full-time graduate students, who were New Jersey residents and who received no financial assistance from the university, paid tuition and student fees totaling \$7,557 for the 2000–2001 academic year. Single students living in university housing paid rent of \$4,658 for the academic year. Food for the academic year was \$2,700 if the full meal plan was selected. Books and supplies may have cost another \$1,000. The expenses of clothing, laundry, travel, and treats vary according to an individual, but they may be estimated at \$3,000. Based on those amounts, a total of approximately \$19,000 per academic year is realistic.

Students who are not New Jersey residents pay higher tuition and may incur additional expenses during the summer period. As much as \$5,000 more may be required.

REGISTRATION

Activation of Registration

A student's registration is activated through the proper submission of a term bill, accompanied by payment, or through an appropriate claim of financial aid. Activation of registration will not take place if there are "holds" placed on a student's records because of failure to meet outstanding obligations.

Termination of Registration

After giving sufficient notice to the student, Rutgers exercises its right to terminate the registration of any student who has an outstanding financial obligation to the university. The university also reserves the right to "hold" transcripts and diplomas as a result of nonpayment of obligations and to forward delinquent accounts to collection agencies and to levy a collection fee. "Holds" are removed upon satisfaction of the outstanding obligation. The terminated student may petition for reinstatement of enrollment by satisfying the indebtedness to the university and paying a \$50 reinstatement fee.

Cancellation of Registration

To cancel registration and obtain a full refund of tuition and fees, students must notify the registrar in writing before the first day of classes. A student whose registration is canceled by the registrar will receive a full refund of tuition and fees, and prorated charges for room and board, if applicable. Notification of cancellation received on or after the first day of classes is treated, for billing purposes, as a withdrawal, and a refund will be made based on the general refund policy.

GENERAL REFUND POLICY

A student who voluntarily withdraws from all courses during the first six weeks of a term will receive a partial reduction of tuition (and charges for room and board, if applicable) according to the week of withdrawal as follows:

- First and second week: 80%
- Third and fourth week: 60%
- Fifth and sixth week: 40%

No reduction is granted after the sixth week of the term.

The effective date of withdrawal is the date on which a written statement of withdrawal is received by the registrar. Student fees are not refundable.

When students withdraw from one or more courses after the second week of classes but remain registered in others, the university will assign *W* grades for the courses dropped. No reduction will be granted after the tenth day of classes to a student who withdraws from one or more courses but remains registered in others. If withdrawal from one or more courses amounts to complete withdrawal from a program, the policy for full withdrawal applies.

Failure to attend class is not equivalent to a withdrawal. A student will not receive an adjustment of charges from the university unless he or she files a formal withdrawal and receives approval from the registrar. Whether the student actually attended classes or took examinations has nothing to do with the withdrawal process.

Refund Policies for Title IV Funds Recipients

For recipients of Title IV funds, there are two additional refund schedules that differ from the general refund policy. First-time Title IV funds recipients who withdraw completely from Rutgers are provided with a separate schedule under the Pro-Rata Refund policy. Title IV funds recipients who are not first-time attendees are provided a schedule of refunds according to the Appendix A Refund Policy.

For further information, contact the Office of Financial Aid.

Financial Aid

The Office of Financial Aid at Rutgers, The State University of New Jersey, is committed to assisting students with funds to help defray educational expenses. Since a student's financial resources often determine whether or not he or she attends college, the university strives to assist each student in finding alternative resources in financing an education.

The majority of graduate students at the university receive some measure of financial aid. The amount of support each student receives depends in part upon the availability of funds. The availability of support often is dependent upon the specific graduate program and degree status. Support ranges from grants covering tuition charges to awards that pay all educational and living expenses. The sources of support include university funds, federal and state government funds, corporate and individual bequests to the university, and grants from educational and scientific foundations.

Limited funds are available from grants, low-interest loans, and part-time employment to students at the school. Application for such aid is made by completing the Free Application for Federal Student Aid (FAFSA) form. These forms are available from most college and university financial aid offices. At Rutgers, contact the Office of Financial Aid, Rutgers, The State University of New Jersey, 620 George Street, New Brunswick, NJ 08901-1175. Applicants are considered for all forms of aid for which they are eligible. Applicants who file by March 1 may expect a reply by June 1. Applications received after March 1 are considered for remaining funds.

HOW TO APPLY

All applicants must complete the Free Application for Federal Student Aid (FAFSA) and submit it to the federal processor no later than March 1. The forms are available at Rutgers' financial aid offices or from the above address. A separate application is required for assistantships. To ensure consideration for all available funds, students should file the FAFSA at the same time as they apply for admission and definitely no later than March 15. Those filing their FASAs after March 15 risk losing out on some funding possibilities. Renewal forms normally are mailed to continuing students in January.

Letters announcing financial aid decisions are mailed to all students as soon as possible after admission. Funds are awarded to those who file by the priority filing date, March 15, and who demonstrate the greatest financial need. Therefore, there is a definite advantage to submitting an early, accurate, and complete application.

Counseling is available by appointment at the financial aid office to all students regardless of whether they qualify for financial aid. When comparing aid offers from Rutgers with those of other institutions, students should remember that charges often differ significantly from school to school. Therefore, the important factor to consider is not the dollar value of a financial aid offer, but the difference between the total value of the financial aid package awarded by the institution and the cost of attending that institution.

Applications for fellowships and assistantships are due on or before March 15, although awards are occasionally available at later dates. A prospective graduate student may apply for an assistantship or fellowship at the time of application or before admission is complete. An applicant who is eligible for an award granted by Rutgers will be considered by the university for that assistance once he or she fills out the appropriate section on the admission application. To be considered for an assistantship or fellowship, the student must enroll full time. Applications for assistantships and fellowships are competitive, and the number of requests exceeds availability.

Part-Time Students

Because financial need is determined by comparing a student's resources with the cost of attending college, most part-time students who are employed do not demonstrate financial need.

The federal student financial aid sources (William D. Ford Federal Direct Student Loans, Federal Perkins Loan, and Federal Work-Study Program) require that a student enroll in a minimum of 6 credits per term to be eligible.

All application procedures and deadlines for part-time students seeking financial aid are the same as for full-time students, but the university has limited funds to allocate to this student group.

SOURCES OF FINANCIAL AID

The following is a brief description of programs available to graduate students.

Fellowships, Scholarships, and Grants

Rutgers Excellence Fellowship Awards. This award is issued by departments of the university on the basis of exceptional academic merit. The award is for as much as \$14,000 plus tuition remission. It is renewable for three additional years.

Graduate and Professional Scholar Awards. Outstanding students in the graduate and professional schools are eligible for merit scholarships of \$2,000 to \$3,000 per year for full-time study for as many as two academic years. To apply, check the appropriate box on the graduate and professional school application form. Students should submit in duplicate with their applications additional statements that provide evidence of academic or artistic achievement and significant life, work, or extracurricular activities. Only those applicants receiving awards are notified. The award is contingent upon acceptance into a graduate or professional school program. The application deadline for fall term awards is March 1, unless the program the student seeks to enter has an earlier deadline. In that case, the student must submit an application form to the appropriate admissions office by the program deadline date.

Ralph Johnson Bunche Distinguished Graduate Award. Established in 1979, this distinguished graduate award is named after Ralph Johnson Bunche, the black American statesman, Nobel Peace Laureate, and recipient of an honorary Doctor of Laws from Rutgers in 1949.

Bunche fellowships provide \$13,000 per academic year, plus tuition, to exceptional full-time students with backgrounds of substantial educational or cultural disadvantage. To apply, check the appropriate box on the graduate and professional school application form. Only those applicants

receiving awards are notified. The award is contingent upon acceptance into a graduate or professional school program and upon full-time enrollment. The application deadline for fall term awards is March 1, unless the program that the student seeks to enter has an earlier deadline.

New Jersey State Grants. Full-time graduate students who are classified as New Jersey residents for tuition purposes and who demonstrate financial need are eligible to receive a New Jersey State Grant. Amounts vary from \$200 to \$1,000 per year, and the amount of the award depends upon available funds. Application is made by submitting a FAFSA. EOF grant recipients are not eligible.

Educational Opportunity Fund (EOF). New Jersey residents who are full-time students and who can demonstrate backgrounds of financial and academic hardship are eligible for EOF grants ranging from \$200 to \$2,650. Students who received EOF grants as undergraduates are presumed eligible if they fall below the maximum income parameters required for all recipients of this state grant. Graduate students who did not receive EOF grants as undergraduates, but who feel that they come from backgrounds of financial hardship and wish to be considered, should write to the financial aid office for consideration. The grants are renewable for the duration of the student's degree work, subject to continued student eligibility and provided satisfactory academic progress is made. Students must complete the FAFSA form.

Nonuniversity Awards. In addition to opportunities for financial assistance through the university, there are other sources of financial aid, including special awards from many national, state, and regional associations.

Students should be aware that each department is continually seeking funds from outside agencies to help defray student expenses. Grants and awards of this nature vary each year. Inquiries regarding the availability of such monies may be made through program advisers.

Students should contact clubs, fraternal, religious, and national professional organizations, and local interest groups for possible aid through stipends and tuition credits. A student who receives any of these awards is required to notify the Office of Financial Aid.

Loans

Federal Perkins Loans. Federal Perkins Loans are available to students who are enrolled in a minimum of 6 credits per term, who are citizens or permanent residents of the United States, and who demonstrate need through the FAFSA. The maximum amount a graduate student can borrow under this program at Rutgers is \$2,000 per academic year, with the maximum aggregate loan amount not to exceed \$40,000 (including undergraduate National Direct Student Loan and Perkins loans).

Interest at the rate of 5 percent begins nine months after the borrower ceases to enroll in a minimum of 6 credits per term and extends over a maximum repayment period of ten years. Monthly payments of at least \$40 are required. Deferral of repayment is permitted for certain kinds of federal service, and cancellation of loans is permitted for certain public-service positions.

Under federal regulations, all first-time Federal Perkins Loan borrowers at Rutgers are required to attend an entrance interview in order to learn about their rights and responsibilities regarding the loan. In addition, Federal Perkins Loan recipients must attend an exit interview before graduation or withdrawal from school. Further details and

procedures regarding the repayment of the Federal Perkins Loan are sent to each student recipient by Rutgers, The State University of New Jersey, Office of Student Loans, Division of Accounting, 65 Davidson Road, Piscataway, NJ 08854-8094.

William D. Ford Federal Direct Loans. Federal Direct Student Loans (Direct Loans) are available to students from the federal government to pay for educational costs. These loans eliminate the need for an outside lender, such as a bank. To be considered for a Direct Loan, students must complete the FAFSA. Subsequently, the award letter issued by Rutgers will list eligibility for the program. Money will be credited directly to their accounts. Because Rutgers has chosen to participate in direct lending, *the university cannot accept any Federal Stafford applications from students or their lenders.* As the U.S. Department of Education is the lender for the Federal Direct Loan Program, borrowers will send all loan repayments to the department, rather than to several lenders.

In general, to be eligible for a Direct Loan, a student must

1. have a high school diploma or a General Education Development (GED) certificate or meet other standards set by the U.S. Department of Education;
2. provide evidence of U.S. citizenship or be an eligible noncitizen;
3. be enrolled at least half time per term and be making satisfactory academic progress;
4. have a Social Security number;
5. sign a statement of educational purpose;
6. not be in default on prior loans or owe refunds to a federal grant program;
7. register with the U.S. Selective Service Administration, if required.

In addition to these requirements, all first-time Federal Direct Loan borrowers must attend an entrance interview in order to learn about their rights and responsibilities regarding the loan.

The aggregate limit for Federal Direct Loans, including *both subsidized and unsubsidized amounts* is \$138,500 for a graduate or professional student (including loans for undergraduate study).

Federal Direct Subsidized Loan. This loan is based on financial need. The government pays the interest on the loan while the student is attending school. The variable interest rate is adjusted each year. Effective July 1, 2001, the maximum rate for the Federal Direct Loan was 5.99 percent. Additionally, borrowers are charged an origination fee of 1.5 percent. Graduate students may borrow \$8,500 per year. The total debt may not exceed \$65,500, including loans for undergraduate years.

Federal Direct Unsubsidized Loan. This loan is *not* based on financial need, and all interest charges must be paid by the student. The interest rate is the same as that of the Federal Direct Subsidized Loan. Students may borrow as much as \$18,500 per year, less any amount from the subsidized loan program. The total debt permitted for all subsidized and unsubsidized Direct Loans is \$138,500.

Emergency Loans. Students who are experiencing a financial emergency may apply for a university loan of as much as \$300 (up to \$500 in an extreme case). The simple interest rate is 3 percent. An emergency need must be demonstrated and funds must be available.

Students should contact their local financial aid office for additional information. If loans in excess of this amount are required, an appointment with a counselor is recommended. Students need not be recipients of financial aid or have filed a financial aid application to be considered for these loans.

Note: Quoted interest rates may change at any time. Subsequent program regulations may change the terms of eligibility and repayment.

Employment on Campus

Federal Work-Study Program (FWSP). Federal work-study employment may be offered as a self-help portion of the financial aid award. Application for this program is made by filing the FAFSA. On-campus jobs are available in many departments. Selection for a particular job is based on a student's skills, job availability, university needs, and student preference. In assigning students jobs, the program assumes a student will work between six and twenty hours a week during the fall and spring terms. For summer assignments, students may work as many as thirty-five hours a week.

Any change in work-study jobs must be made through the Student Employment/Financial Aid Office. Off-campus employment also is available through the federal work-study program. These jobs are paid community-service positions in nonprofit agencies. Jobs are related to the student's major whenever possible. No job assignments can be made until all required paperwork for the aid is complete.

Preceptorships and Residence Counselorships. Appointments as preceptors or counselors in the various undergraduate residence halls are available to a limited number of graduate students. Upon request, the offices of the deans of students of the undergraduate colleges will provide information about the duties required of preceptors and counselors. In addition, they will outline the benefits offered (such as room, board, and tuition grants) and discuss application procedures. Normally, applications for September appointments must be received before May 1.

Other University Employment. Any graduate student enrolled at the university may check directly with the individual academic or administrative offices for available non-FWSP openings. All hiring decisions for non-FWSP jobs are made by the department.

Job Location and Development Program (JLD). The JLD program is open to all graduate students enrolled in the university. Generally, employment opportunities found through the program are located outside the university in local businesses. Students interested in the JLD program should contact the student employment office at 732/932-8817. Information about jobs also is available online at <http://studentwork.rutgers.edu>.

Other Financial Resources

Veterans Benefits. The United States Veterans Administration operates various education assistance programs for eligible veterans, war orphans, the surviving spouse or children of any veteran killed while on duty with the Armed Forces, disabled veterans, dependents of a veteran with service-related total disability, and certain members of the selected reserve. Inquiries concerning eligibility may be directed to the Veterans Administration office in Newark, NJ (800/827-1000); the New Jersey Department of Military

and Veterans Affairs in New Brunswick, NJ (732/937-6347); or to the veterans coordinator on each campus. For New Brunswick, the number is 732/445-3557.

Veterans and others mentioned above who plan to use veterans' education benefits should present initially the Veterans Administration Certificate of Eligibility Form(s) and/or discharge papers (certified copy of the DD214) when registering for courses. If applying for other financial aid with the university, veterans must report to the Office of Financial Aid that they will receive veterans' education benefits.

Veterans planning to train under Chapter 32 VEAP, Chapter 30 of the New (Montgomery) GI Bill of 1984, or Chapter 106 for Reservists are required by the university to pay cash for tuition, fees, books, and supplies, when due. Veterans, in turn, receive an allowance for each month of schooling based upon credit hours and the number of dependents.

No veteran may withdraw officially from a course (or courses) without prior approval from the academic services and/or dean of students offices. All withdrawals must be submitted in writing. The date of official withdrawal will be the determining date for changes in benefits. Failure to comply with the official school withdrawal procedure may affect both past and future benefits. Any change in schedule must also be reported to the campus Office of Veterans Affairs.

RESTRICTIONS ON FINANCIAL AID AND EMPLOYMENT

Ordinarily, graduate students may not at the same time hold two different fellowships, assistantships, or other substantial forms of employment. Students who have been offered two awards should inquire at the dean's office of the school of matriculation before accepting either. Students who hold assistantships, fellowships, or internships may not accept employment outside of their academic department without the permission of the graduate program director and the dean of the school of matriculation.

Graduate students who have received aid administered by the Office of Financial Aid must report to that office any change in income, such as scholarships, loans, gifts, assistantships, or other employment received subsequent to the original aid award.

Student Life and Services

LIBRARIES

With holdings of more than three million volumes, the Rutgers University Libraries rank among the nation's top research libraries. Comprised of twenty-six libraries, collections, and reading rooms located on Rutgers' campuses in Camden, Newark, and New Brunswick, and RU-Online (a digital library), the Libraries provide the resources and services necessary to support the university's mission of teaching, research, and service.

There are two large research libraries on the New Brunswick campuses: the Library of Science and Medicine, which houses the primary collections in behavioral, biological, earth, and pharmaceutical sciences, and engineering; and the Archibald S. Alexander Library, which provides the humanities and social-sciences collections. The Mabel Smith Douglass Library supports undergraduate education and houses the primary collections for women's studies and the performing arts. The Kilmer Library, the primary business library in New Brunswick, provides support for undergraduate instruction. There also are several specialized libraries and collections in the New Brunswick area, including Alcohol Studies, Art, Stephen and Lucy Chang Science Library, Chemistry, East Asian, Entomology, Mathematical Sciences, Music, Physics, and Special Collections and University Archives.

The John Cotton Dana Library in Newark (which also houses the Institute of Jazz Studies) supports all undergraduate and graduate programs offered on the Newark campus. The emphasis in this library is on business, management, and nursing. The Robeson Library houses a broad liberal-arts collection, which supports all undergraduate and graduate programs offered on the Camden campus. Law libraries located on the Camden and Newark campuses have separate policies and online catalogs.

There is a reading room for graduate students in the Alexander Library. In addition to study space, the Graduate Reading Room includes the graduate reserve collection, a noncirculating collection of standard works in the social sciences and the humanities; locked carrels for students working on their dissertations; and computer facilities.

Of interest to faculty and graduate students is Rutgers' membership in the Research Libraries Group. This nationwide consortium gives members of the university community access to the collections of the most distinguished research libraries in the country, including those at California (Berkeley), Stanford, Yale, and the New York Public Library. Through a shared database, students have access to most of the books and other materials that are available for interlibrary loan.

The Libraries provide numerous electronic resources to the Rutgers community. Library users can search IRIS, the online catalog, through the Libraries' web site at <http://www.libraries.rutgers.edu/>. IRIS identifies materials owned by Rutgers libraries in Camden, Newark, and New

Brunswick, and contains records for most items acquired since 1972. Students, faculty, and staff members also can access online a variety of electronic indexes and abstracts, full-text electronic journals, research guides, and library services. The Libraries provide hundreds of CD-ROM titles in addition to online resources.

Rutgers University students, faculty, staff members, and alumni are entitled to borrow materials from any of the Rutgers University Libraries. The Rutgers Request Service and Interlibrary Loan Service allow library users to request books and journal articles located at distant Rutgers libraries or outside the university. The loan period for faculty, staff members, and graduate students is one full term. All other borrowers, including undergraduate students, may keep materials for twenty-eight days. All materials, regardless of loan period or borrower's privileges, are subject to recall.

Reference librarians are available at all of the major libraries to assist with research projects, classroom instruction, and research strategies. In addition to individual instruction at the reference desk, librarians also provide in-class teaching at instructors' requests. Members of the reference department are available to help with computerized and noncomputerized reference searches. For a fee, librarians also provide specialized subject database searching.

The Libraries are committed to providing equal access to services and collections for all library patrons. Users with disabilities may request special services through the circulation or reference department in each library.

COMPUTER FACILITIES

Rutgers University Computing Services (RUCS) provides extensive centralized and decentralized computing and network services for students, faculty, and staff members of all academic and administrative units of the university. In addition to the RUCS facilities, many departments and schools operate computing facilities of various types.

For instructional applications and general student use, a group of Sun computer systems, collectively called "eden," is available. Any registered student can create his or her account on these systems. These systems run the UNIX operating system and provide electronic mail; access to the Rutgers University data communications network, RUNet; access to the Internet; applications software, such as SAS and SPSS; and programming-language compilers. Machine-readable data files are available for census data, social science data, and other areas.

For research applications, a second group of Sun computer systems with greater capacity is available.

Public computing facilities are located on each campus. These facilities include Apple Macintosh and DOS/Windows personal computers and X-terminals. All of the workstations in the hubs are connected to RUNet. Software is available for word-processing, spreadsheets, desktop publishing, graphics, statistical analysis, and other applications.

For further information, call 732/445-2296 or write Rutgers University Computing Services, Information Center, Rutgers, The State University of New Jersey, 54 Joyce Kilmer Avenue, Piscataway, NJ 08854-8045.

HOUSING

Attractive and comfortable housing for graduate students is available on all five New Brunswick campuses.

Single graduate students may choose to reside in furnished residence halls located on the Douglass, College Avenue, and Livingston campuses, or in furnished apartments available on the Cook and Busch campuses. Graduate residence halls have shared bath and kitchen facilities. The graduate apartments house four students in single bedroom accommodations that include full kitchens and bathrooms.

Graduate families are housed in one- and two-bedroom unfurnished apartment units located on the Busch campus. These units are popular, and a waiting list is maintained. Early application is recommended.

Single graduate students may select housing for a full calendar year or for the academic year. Summer housing also is available.

For additional information, call the Graduate Housing Office at 732/445-2215; email uhousing@rci.rutgers.edu; or visit the housing web site at <http://www.housing.rutgers.edu>. Students also can visit the Graduate Housing Office at 581 Taylor Road on the Busch campus.

OFF-CAMPUS HOUSING SERVICE

As part of Campus Information Services, the Off-Campus Housing Service is the information and referral center for off-campus renting and housing needs at the New Brunswick campus. It can be reached by calling 732/932-7766, or via email at ochs@cis.rutgers.edu. The service is located at 542 George Street, at the corner of George Street and Seminary Place on the College Avenue campus, where trained staff can offer help with most questions about off-campus housing and living. All office information and listings are available twenty-four hours a day online. Maps, informational items, and staff assistance also are available. The Off-Campus Housing Service can assist students, faculty, and staff members in finding information about available rentals and for-sale properties in the area. For a modest charge, the office will mail or fax listing printouts to any location in the United States. The service is available year-round with hours of 8:30 A.M. to 4:30 P.M., Monday through Friday; and Thursday, from 8:30 A.M. to 7:30 P.M. During off-hours, callers can record their questions and have them answered when the staff returns.

Students can visit the Off-Campus Housing Service web site at <http://ruoffcampus.rutgers.edu>. It contains a large database of available rentals, apartment-complex information, material on landlord-tenant rights, tips on finding housing and preventing problems, and rental forms. The Off-Campus Housing Service also conducts a free legal clinic throughout the year. Students and staff members may make appointments in person or by phone to speak to a volunteer lawyer. These attorneys specialize in landlord-tenant matters and provide free advice on housing-related issues.

DINING SERVICES

The Division of Dining Services operates six student dining facilities and eleven cash eating places. These include Brower Commons on the College Avenue campus, Busch Dining Hall and Davidson Commons on the Busch campus, Cooper and Neilson Dining Halls on the Cook/Douglass

campus, and Tillett Dining Hall on the Livingston campus. Each facility offers hours to suit student dining needs.

Dining Services offers several "block plans," which provide convenience and flexibility. Students can select an "all-you-can-eat" plan that has no limit on the number of meals they may have and allows them to bring in as many as ten guests per term.

For additional information, visit Dining Services in Records Hall on the College Avenue campus, or call 732/932-8041. Students can visit the Dining Services web site at <http://www.rci.rutgers.edu/~rudining>.

RUTGERS UNIVERSITY HEALTH SERVICES

Rutgers University Health Services provides comprehensive ambulatory medical, outpatient, and health education services for all full-time students. Part-time students may receive this service by paying the student health service and insurance fee. They should address inquiries and payments to the Office of Student Health Insurance, Hurtado Health Center, Rutgers, The State University of New Jersey, 11 Bishop Place, New Brunswick, NJ 08901-1180.

During the fall and spring terms, three health centers provide services for students in the New Brunswick/Piscataway area. The Busch/Livingston Health Center, located at Hospital Road and Avenue E on the Livingston campus, is open from 8:30 A.M. to 5:00 P.M., Monday through Friday. The Hurtado Health Center, located at 11 Bishop Place on the College Avenue campus, is open every day when classes are in session during the academic year (8:30 A.M. to 8:00 P.M., Monday through Friday; 10:00 A.M. through 4:00 P.M., Saturday and Sunday). The Willets Health Center, located on Suydam Street on the Douglass campus, is open from 8:30 A.M. to 5:00 P.M., Monday through Friday. The Hurtado Health Center is the only one of these clinics that operates year-round. During the summer and breaks, it is open 8:30 A.M. to 4:30 P.M., Monday through Friday.

Health centers are staffed by physicians, nurse practitioners, and registered nurses. Services provided include general primary care, gynecology, mental-health counseling, alcohol and substance-abuse outpatient-treatment programs, health education, immunizations, injections to reduce the effects of allergies, laboratory tests, physical exams, referrals, and X rays. Surgical and critical medical conditions are referred to the student's personal physician, the proper specialist, or an outside hospital for treatment.

The Department of Health Education promotes discussion of health issues and examines the underlying context of selected forms of health behavior. This exploration might focus, for example, on the use of food and chemical substances to manage feelings and situations, relationships, and sexuality.

Pharmacies are located at each health center and are open during the following hours: Busch-Livingston Pharmacy, 9:30 A.M. to 5:00 P.M., Monday through Friday; Rutgers Pharmacy (Hurtado), 9:30 A.M. to 5:30 P.M., Monday through Friday, and from 10:00 A.M. to 3:00 P.M., Saturday; and Willets Pharmacy, 9:00 A.M. to 5:00 P.M., Monday through Friday. During Summer Session and breaks, the Rutgers Pharmacy (Hurtado) is open 9:00 A.M. to 4:30 P.M., Monday through Friday.

Rutgers University Health Services is accredited by the Joint Commission on Accreditation of Healthcare Organizations for meeting national standards of ambulatory health-care delivery.

STUDENT HEALTH INSURANCE

As part of the student fee, the university insures all full-time students for as much as \$5,000 in medical expenses caused by illness or injury. Part-time students may opt for this coverage by paying the student health-service and insurance fee. This policy provides excess coverage over any other insurance plans. Students have the option to purchase a major-medical policy sponsored by the university that provides more extensive coverage. Students also may purchase coverage for their spouses and children at additional cost. Any student not covered by individual or family policies should consider this more extensive coverage. Information and applications are available from the Office of Student Health Insurance, Hurtado Health Center, Rutgers, The State University of New Jersey, 11 Bishop Place, New Brunswick, NJ 08901-1180 (732/932-8285).

Compulsory International Student Insurance Fee

All students in F or J immigration status whose visa documents are issued by Rutgers are required to have both the basic and the major medical insurance coverages. The costs for insurance are charged to such students on their term bills. All accompanying family members (spouses and children) also must be insured. Insurance coverage for spouses and children must be purchased at the Center for International Faculty and Student Services, Rutgers, The State University of New Jersey, 180 College Avenue, New Brunswick, NJ 08901-8537 (732/932-7015).

COUNSELING SERVICE

University Career Services

The university provides a comprehensive career service for students enrolled in graduate and professional studies throughout New Brunswick. Graduate students can get help in preparing résumés or vitae, developing interviewing skills, conducting job searches, and dealing with other career issues. Seminars, workshops, and special programs designed to meet the needs of students with advanced degrees are offered each term. Individual counseling is available by appointment.

Career libraries at three locations house materials to assist in career-development and job searches. Resources include career-planning and development books; sample résumés/vitae; current job listings; employer directories; federal and state job information; company literature; testing information; and internship, fellowship, and grant information. A credentials service helps students compile letters of recommendation for future use when they apply for jobs or seek admittance to advanced-degree programs.

The Career Services Office also sponsors an on-campus recruitment program. Through this program, three hundred to four hundred employers from business, industry, and government agencies are invited each year to come to the campus to interview qualified students.

For further information concerning career services at Rutgers, students should visit one of the career offices located at 61 Nichol Avenue on the Douglass campus (732/932-9742), 46 College Avenue and 56 College Avenue on the College Avenue campus (732/932-7287), or telephone the Busch Campus Center at 732/445-6127.

Counseling Centers

Psychological counseling for graduate students is available through the counseling centers connected with the undergraduate colleges.

Appointments can be made by contacting the appropriate office: Cook College Counseling Center, Cook Campus Center, 732/932-9150; Douglass College Psychological Services, Federation Hall, 732/932-9070; Livingston College Counseling Center, Tillett Hall, 732/445-4140; Rutgers College Counseling Center, 17 Senior Street, 732/932-7884; and University College Office of Counseling, Miller Hall, 732/932-8074. Only the Rutgers College center is open during Summer Session.

Students can choose the most convenient service. Services are free for students, and strict confidentiality is maintained. All centers are staffed primarily by clinical or counseling psychologists.

Each counseling center offers individual and group psychotherapy and sees couples for marital/relationship issues. Therapy groups specifically for graduate students are available at several of the counseling centers. Most counseling is short term. Referral is available to other agencies or private practice when ongoing psychotherapy is needed or desired.

Psychological services also are available through the psychiatrists at the Rutgers Student Health Service (732/932-7827).

Peer Counseling Services

Four telephone hotlines and/or drop-in services on campus offer supportive and anonymous listening and talk, help with crises, and provide a wide range of referral information. Each is staffed primarily by undergraduate students with special training. The centers are open mostly on Sunday and weekday evenings, and their current hours are given on answering machines at each service. The services include 56 Peer Counseling Service, located in Bishop House (third floor), College Avenue campus, 732/247-5555; Women's Support and Resource Center (focused on women's issues), 732/828-7273; Gatehouse Peer Counseling Hotline, Cook/Douglass campus, 732/846-0957; and the Rutgers University Lesbian/Gay Alliance Hotline (focused on issues of interest to gays and lesbians), 732/932-7886.

Services for International Faculty and Students

The Center for International Faculty and Students Services, located at 180 College Avenue, coordinates services for the university's international students, scholars, and faculty members. It provides direct support in the following areas: U.S. immigration regulations and procedures and non-immigrant status, employment, medical care, adjustment to American life, cultural differences, family concerns, and financial planning. In addition, the center offers a comprehensive orientation, runs cross-cultural seminars, operates a program that gives students the chance to get to know American families, and conducts support efforts for students and their families. Finally, the center acts as a liaison between international students and campus offices, community groups, and federal and state agencies. The phone number is 732/932-7015. Students can email staff members at ru_cifs@email.rutgers.edu; web address <http://www.rci.rutgers.edu/~cifs>.

To ensure personal contact, all international students are assigned an international student adviser at the center and are encouraged to establish and maintain a close working relationship with center staff members throughout their stay at Rutgers.

Nonimmigrant students in F-1 or J-1 status must register with the center upon arrival in New Brunswick and inform the center of any change in their academic program, address, or enrollment status. All questions regarding one's status as a foreign student or exchange visitor in the United States are addressed to this office.

Services for Students with Disabilities

Students with disabilities on the New Brunswick campus of Rutgers are entitled to the same benefits of the university's educational mission and the same quality of student life. In addition, they are subject to the same academic and procedural requirements as other students. Rutgers is committed to providing reasonable accommodations inside and outside the classroom to meet students' diverse needs. The university's services include special assistance in academic advising, scheduling or rescheduling classes in barrier-free buildings, on-campus transportation for students with mobility disabilities, assistive devices and equipment, learning assistance, and communication with faculty regarding students' needs. Each school in New Brunswick has a designated coordinator of services to students with disabilities to assist students with disabilities enrolled in their school. Students with disabilities also may contact the New Brunswick campus coordinator for students with disabilities at 115 College Avenue, Bishop House, Room 105 (732/932-1711) for more information. The New Brunswick campus coordinator is TDD-accessible through the Student Information and Assistance Center, located at 542 George Street (732/932-9090). Complaints or grievances regarding Rutgers' compliance with the Americans with Disabilities Act of 1990 may be directed to the Director of Compliance and Student Policy Concerns, 3 Bartlett Street, College Avenue campus (732/932-7312).

CAMPUS INFORMATION SERVICES

Rutgers Information and Referral Center

Rutgers Information and Referral Center, the gateway to Rutgers, can be reached by calling 732/932-INFO. Trained student information assistants offer answers about admission or campus life. The service is available Monday through Friday, from 8:30 A.M. to 8:30 P.M., and Saturday and Sunday, from 10:00 A.M. to 4:00 p.m., during the academic year. The hours during the rest of the year are Monday through Friday, from 8:30 A.M. to 4:30 P.M. Twenty-four hour access to the information and referral service is available via email through "Ask Colonel Henry" at colhenry@ur.rutgers.edu. Information about activities and events at Rutgers also is provided online at <http://www-acx.rutgers.edu/calendar>. The New Brunswick official Listserv has timely academic and student information. Every Tuesday during the term, a weekly bulletin of official notices is sent to the email account of each student on the New Brunswick campus. Students are responsible for taking appropriate action on information in these bulletins.

Rutgers INFO Channel/Rutgers INFO Radio

The Rutgers INFO channel, Channel 3 on the RU-TV network, is available on the New Brunswick campus. The station, which is operated by Campus Information Services, provides twenty-four-hour-a-day information about events, programs, activities, and services available to students. Members of the Rutgers community may request that information about activities, services, and events be displayed on the Rutgers INFO channel. Visit <http://rutv.rutgers.edu/infochannel.html> for more information.

Rutgers INFO radio, on the New Brunswick campus, operates twenty-four hours a day at 530 A.M. The station can be heard within a six-mile radius of the campus. Rutgers INFO radio broadcasts transportation, parking, special events, and general information, and gives weather emergency updates. The station also is available through live webcasts at <http://rutgersinforadio.rutgers.edu>.

Historical Tours

Campus Information Services provides ninety-minute historical campus tours led by seasoned guides. Reservations are encouraged, as tours are given on a first-come, first-served basis. Special tours also may be scheduled. For more information, call 732/932-9342, ext. 619.

DAY-CARE CENTERS

In New Brunswick, day care is available on the Cook, Douglass, and Livingston campuses. On the Cook campus, the Department of Nutritional Sciences runs a half-day preschool for three- and four-year olds, which is open during the academic year only. The fee is set for the academic year with limited scholarships available based upon financial need. For information, call 732/932-8895.

On the Douglass campus, the Department of Psychology runs the Douglass Psychology Child Study Center. This center offers full-time day care for children who are one through six years of age. Hours are from 7:30 A.M. to 6:00 P.M., Monday through Friday, year-round. Kindergarten is offered in two and one-half hour sessions, Monday through Friday. A summer camp program for school-aged children also is provided. The fee for care is based on the number of days used. Different payment plans are available (weekly, monthly, and yearly). For information, call 732/932-8881.

The Rutgers-Livingston Day-Care Center on the Livingston campus is a private, nonprofit center that offers a full-time developmental program for children two years of age through kindergarten age. Hours are 7:00 A.M. to 5:30 P.M., Monday through Friday, year-round. There are two fee rates: 1) set-rate tuition and 2) reduced-rate tuition based on family size and income. For an application form and information, call 732/445-8881.

All the day-care services are heavily used, and there is frequently a waiting list. Students should contact the centers early.

RUTGERS UNIVERSITY POLICE DEPARTMENT

The Rutgers University Police Department focuses on preventing crime through progressive community policing and by building university-based partnerships. The department, which provides police, security, and safety services, is staffed by commissioned police officers, a professional security staff, and technical employees.

The university's police department is located at 5 Huntington Street on the College Avenue campus. The university's campuses are patrolled on foot, in vehicles, and on bicycles. To contact RUPD to report police, fire, or medical emergencies, call 911, or dial 6-911 from university centrex telephones. For nonemergency calls, dial 732/932-7211 or 2-7211 from university centrex telephones. Students also can contact the police by using any of the light blue emergency telephone boxes on the campuses or through the housing telephones located near dormitory entrances.

Community policing offices are located in each of the campus student centers. These offices are staffed by campus-based officers who act as community organizers, team builders, and problem solvers. They provide a communications link between the community and the police department, serve on campus bias committees, and perform proactive patrol. Security officers also patrol the campuses, serving as "eyes and ears" for the police while securing buildings and providing escort services. A student-staffed bicycle patrol has been established on the Douglass/Cook and Livingston campuses. Student safety officers provide an evening equestrian patrol on the Douglass/Cook campus and evening walking escorts on the Livingston campus. Student safety officers also control access to selected residence halls during evening hours. For more information about these programs, call 732/932-5400.

The Rutgers University Police Department's efforts help create a safer environment, but the department cannot guarantee the safety and security of individuals and their property. Individuals can reduce their vulnerability to crime by practicing such preventive measures as:

1. avoiding isolation,
2. remaining aware at all times of the persons and circumstances around them,
3. keeping doors locked and not allowing any strangers to enter their residence buildings,
4. making sure not to leave their property unprotected or unattended,
5. avoiding the use of alcohol and staying away from persons who are intoxicated.

All members of the university community are urged to report immediately any suspicious persons or activities to the university police. A cooperative effort between the police and the community can make the campuses safer places to work and learn.

PARKING AND TRANSPORTATION

Any person using campus parking facilities must register his or her vehicle and must display a valid permit at all times. Fees for students vary according to their classification. Resident student vehicles are assigned to their specific residence lot only. Commuter student vehicles are assigned

to a parking zone, according to college affiliation, on a particular campus only. Maps indicating resident and commuter student lots are available from the Department of Parking and Transportation Services, 26 Mine Street, College Avenue campus.

An intercampus bus transportation service is available to all Rutgers students, faculty, and staff members. This bus service provides transportation within walking distance of all major campus areas and the major public transportation centers in New Brunswick. Schedules for the campus bus service are published each fall. Van transport is available for students with permanent disabilities who are unable to use campus buses to get to and from class. Requests for this service should be made through the office of the student's dean.

For more information, call 732/932-7744, email parktran@rci.rutgers.edu, or visit the Parking and Transportation web site at <http://parktran.rutgers.edu>.

Student parking for the Civic Square building is available at the New Street parking lot, which is located a few blocks away. An access card for the lot should be obtained from the Department of Parking and Transportation Services.

GRADUATE STUDENT ASSOCIATION

All part-time and full-time graduate students automatically become members of the Graduate Student Association (GSA), which sponsors a variety of cultural and social activities for its members. Through its legislative body, the GSA also represents the interests of graduate students to the university and to state agencies. In its varied roles, the GSA provides free legal advice to students and sponsors academic programs, films, mixers, trips to New York, and community-action programs.

The GSA's chief legislative body, its council, meets once a month. Every graduate program and department elects one representative to the council for every forty students enrolled. Schools that aren't organized into departments elect one representative at large for every forty students enrolled. Departments with fewer than forty students elect one representative. A president, vice president, treasurer, and secretary of the group are elected at large. Those interested in being a department representative should check with their department organization or with the GSA. The GSA offices are located in the Graduate Student Lounge (GSL) in the Rutgers Student Center on College Avenue in New Brunswick. The GSA may be contacted at 732/932-7995, or the GSL at 7994.

Graduate student lounges are located in the Rutgers Student Center, the Busch Campus Center, and the Douglass College Center. These lounges exist primarily for graduate students and for graduate-student functions. The lounges provide a comfortable atmosphere for socializing, lounging, and studying.

PAUL ROBESON CULTURAL CENTER

The Paul Robeson Cultural Center, established in 1969, preserves and presents the contributions of African peoples to world civilization. It pays particular note to the artistic, scientific, social, and political contributions made by people of color in the Americas and in New Jersey. Through its cultural and educational programs, the center provides leadership and support for more than 40,000 people a year,

including more than 5,000 African-American students at Rutgers. In addition, the center works with communities served by Rutgers at the local, state, national, and international levels.

The center is open Monday through Thursday, from 8:30 A.M. to midnight; Friday, from 8:30 A.M. to 9:00 P.M.; Saturday, from noon to 8:00 P.M.; and Sunday, from 1:00 P.M. to 9:00 P.M. The Robeson Center is located on Bartholomew Road, Busch campus, adjacent to the Busch Campus Center. For more information, call 732/445-3545.

CENTER FOR LATINO ARTS AND CULTURE

Opened in 1992, the center researches, promotes, and interprets Latino culture. It identifies scholars, artists, and experts to help develop programs that examine Latino culture, history, literature, and the arts. The center's projects include conferences, lectures, workshops, exhibitions, theater productions, seminars, symposia, publications, concerts, forums, and joint ventures with community organizations.

Located at 122 College Avenue, the center is open weekdays from 9:00 A.M. to 5:00 P.M. For special events, the center also is open on weeknights and weekends. Call 732/932-1263, 1494 for further information.

OFFICE OF DIVERSE COMMUNITY AFFAIRS AND LESBIAN-GAY CONCERNS

The Office of Diverse Community Affairs and Lesbian Gay Concerns was established in 1992. It provides assistance, information, educational activities, and public programs to staff members, faculty members, and students on lesbian, gay, bisexual, and transgender awareness. It also addresses the concerns of students with disabilities, promotes bias awareness and prevention, and provides counseling and intervention.

Undergraduate and graduate students who want to become involved in these issues, students with disabilities who wish to identify resources available to them, or students who have experienced discrimination or are concerned about bias and intolerance should contact Cheryl Clarke, the director of the office. Faculty, staff members, and student groups that seek technical assistance on such issues as intolerance on the basis of race, ethnicity, language, color, national origin, religion, sexual orientation, gender, and/or physical ability also are encouraged to contact the office on the College Avenue campus at 115 College Avenue, Bishop House, Room 105. The phone number is 732/932-1711. The office is TDD-accessible at 732/932-8670.

ACTIVITIES

Athletic Facilities

The athletic facilities at Rutgers include several gymnasiums, swimming pools, tennis courts, baseball fields, and an eighteen-hole golf course. Although a fee is charged for use of the golf course, graduate students may use the other facilities without charge. Several of the athletic clubs in the undergraduate colleges—bowling, judo, lacrosse, rugby, skiing, and others—also are open to graduate students.

Athletic Ticket Policies

Tickets to intercollegiate football and basketball games are available at a special rate. For ticket information, contact the ticket office in the Louis Brown Athletic Center.

Concerts, Dramatic Productions, and Lectures

Several concert series by famous musicians, bands, dancers, and musical organizations are presented on campus each year, and many of these events are free. The programs are sponsored by the Office of University Arts Services, the departments of music and dance at the Mason Gross School of the Arts, the New Brunswick Programming Committee, the student-center programming boards, and the concert organizations of the different university campuses.

The Department of Theater Arts of the Mason Gross School of the Arts presents fifteen to eighteen productions a year at the Rutgers Arts Center on the Douglass campus. The Cabaret Theater Society and the College Avenue Players give students who are not in the professional MGSA program the chance to express their theatrical talents.

Numerous lectures are presented regularly by academic departments, lecture series groups, and other organizations. Several concert series, movie series, and lectures are sponsored at the university throughout the year.

ALUMNI

Alumni Relations

The university seeks the support of its alumni and, in return, offers them several services and programs. The responsibility for working with the university's entire alumni body, now numbering more than 300,000, rests with the Department of Alumni Relations. The department has two main objectives. First, it informs Rutgers alumni of the university's programs with the hope that they will help Rutgers fulfill its educational goals. Second, the department encourages alumni to continue their college friendships after graduation through social, educational, and reunion activities.

All undergraduate colleges and most graduate and professional schools have their own alumni associations that sponsor programs for the alumni of that college. Active membership is maintained through payment of regular alumni dues. Many alumni associations are represented in the Rutgers University Alumni Federation, which sponsors universitywide programs such as homecoming, distinguished alumni awards, legislative receptions, group travel, and insurance. The Department of Alumni Relations provides guidance and administrative services to each of the college associations, as well as to a network of regional alumni clubs throughout the country.

The university publishes an award-winning magazine for alumni and friends of the university.

The department's New Brunswick office is located at Winants Hall, 7 College Avenue, New Brunswick, NJ 08901-1262 (732/932-7061).

Rutgers University Foundation

The Rutgers University Foundation was incorporated in 1973 as a semiautonomous division of the university that solicits funds from private sources.

With a professional staff and a national network of volunteers, who serve on advisory panels and help solicit funds, the foundation has boosted dramatically the annual amount of private support for Rutgers. This private support provides funding for more than 1,500 university programs that encompass every division of the university and every campus.

In developing new ways to finance programs at Rutgers from nonpublic sources, the foundation has garnered national recognition for its fund-raising and communications. The professional staff includes experts in corporate and foundation relations, an area that accounts for more than half of the private monies received by the university. The staff also has specialists in deferred and planned giving, in fund-raising for athletics, in soliciting annual gifts, in obtaining major and special gifts, and in managing campaigns to fund capital needs. The foundation also manages one of the largest volunteer phonothons in the nation. More than 1,800 callers, many of whom are students, parents, and faculty members, volunteer their time to solicit funds for their schools and organizations.

In 1984, the foundation undertook the most ambitious fund-raising endeavor in the university's history, the \$125 million Campaign for Rutgers. Using advanced fund-raising methods to identify new philanthropic sources for the university, the foundation structured the campaign to raise funds for areas that relate directly to the quality of education and research at Rutgers. Campaign funds were earmarked to support distinguished professorships, to underwrite new program development and departmental research, to renovate campus facilities, to endow scholarships and fellowships, and to establish "opportunity resources" for all university divisions. In 1990, the campaign concluded 34 percent over goal and increased annual contributions to the university from \$9 million to \$27 million.

Since the Campaign for Rutgers ended, annual contributions have continued to rise, exceeding \$60.7 million during the 1998-99 fiscal year. The foundation has undertaken several successful multimillion-dollar, special-purpose campaigns: the Campaign for the Center for the Study of Jewish Life, the Campaign for the School of Law-Newark, the Campaign for Undergraduate Biological Sciences, the Campaign for Rutgers Stadium and Women's Athletic Scholarships, the Alexander Library Campaign, and the universitywide Campaign for Community, Diversity, and Educational Excellence.

More information about the foundation may be obtained from the Rutgers University Foundation, Winants Hall, 7 College Avenue, New Brunswick, NJ 08901-1261 (732/932-7777).

Academic Policies and Procedures

STUDENT RESPONSIBILITY TO KEEP INFORMED

This catalog contains the rules governing graduate work at the Mason Gross School of the Arts. Students are advised to keep a copy for reference. The academic and other regulations established by the faculty and administration are subject to amendment. Significant changes are circulated among registered students by the Office of the Dean.

Communications among faculty, students, and staff members in the graduate programs of the Mason Gross School of the Arts are delivered to the departments by email, or by campus mail and placed in the mailbox of each student and faculty member. Some official notices are mailed to the student's home address by United States mail. Therefore, it is the student's responsibility to keep the registrar informed of his or her current home mailing address.

REGISTRATION AND COURSE INFORMATION

Registration for Newly Admitted Students

Newly admitted students will receive registration materials before the start of the fall and spring terms.

Official registration and billing forms should be received well before the first day of classes. Newly admitted students who fail to receive these materials at least two weeks before the start of the term of their admission should contact the graduate admissions office immediately at 732/932-7711. Registration for first-term theater arts students takes place at the department's orientation meeting one week before classes begin.

Registration for Continuing Students

Registration for continuing students takes place well in advance of each term, usually through the touchtone telephone registration system. Students should check their home and departmental mailboxes for official communications. It is the student's responsibility to contact the registrar to request registration information if he or she fails to receive it by the second week in March for the fall term and the second week in October for the spring term.

Additions or changes of courses are routinely permitted until the tenth day of classes. The registrar can be reached at 732/932-3556.

Continuous Registration

All students in degree programs must maintain their status in the school by registering each fall and spring term in course work, research, dissertation study, or matriculation continued. Students who fail to maintain continuous registration in course work, research, or matriculation continued

must apply for reinstatement if they are to continue in good standing. Such students are charged an amount equal to the cost of registering for matriculation continued for each term in which they failed to register.

Matriculation Continued

Students who are forced to interrupt their studies may seek permission from the graduate program director to register for matriculation continued (leave of absence). There is no tuition fee for this registration, although a student fee of \$7 is charged. This category of registration is available only to students not present on campus and not using faculty time and university research facilities. All graduate students who are on campus and engaged in the completion of degree requirements must register for at least 1 credit per term. Late registration for matriculation continued is not allowed beyond the second week of the term. After this time, the student is required to apply for readmission and, depending on degree status, may have to pay a restorative fee. Students wishing to drop all courses and add matriculation continued must do so before the first day of the term.

Readmission or Restoration of Active Status

Students who have interrupted their graduate registration without completing their degree program and who failed to register for matriculation continued must apply for readmission to resume their studies. Under the readmission process, these students must pay a restorative fee for each term in which they were not enrolled and fill out the appropriate readmission forms. These forms, which are available from the Office of the Dean, require the signature of the graduate program director.

Summer Registration

The requirement of the Mason Gross School of the Arts that its students remain in continuous registration from the time they are admitted until they earn their degrees applies only to the spring and fall terms, not the Summer Session.

Summer Session registration forms and instructions are sent to each student with the fall term registration materials. Summer Session catalogs are available in March at the Summer Session Office, 191 College Avenue, and at the registrar's office.

Change of Registration and Withdrawal

After the second week of classes, the only routinely permissible changes of registration are withdrawals from individual courses or withdrawal from *all* courses. Both procedures are allowed without academic penalty until the end of the eighth week, and either may be accomplished by a form that is available from the graduate registrar. The date on which the graduate registrar receives notification from the student of withdrawal governs the academic and financial consequences of the withdrawal. Students withdrawing from a course after the eighth week need the approval of the dean's office. They also are required to provide a letter from the instructor indicating their academic status in the course and are subject to receiving a failing grade at the discretion of the instructor. A student who stops attending a course without notifying the registrar will receive a grade of *F* in that course. No refunds of tuition are given for individual course withdrawals after the second week of classes.

A student who withdraws from all courses, however, may receive a partial refund according to the rules described in the Tuition and Fees chapter. Withdrawal is not permitted during the last two weeks of classes.

Late Registration

Arrangements with the cashier regarding payment of tuition and fees are part of the registration process, and registration is a prerequisite to class attendance. Continuing students who fail to register during the advance registration period may do so only during scheduled late registration periods and not later than the seventh calendar day following the start of the term. A fee of \$50 must be prepaid for any late registration submitted after the published date.

Registration and Bill Payment

All students who register on time should receive a term bill including instructions for payment. All students, regardless of method of payment, must contact the cashier in accordance with those instructions, or their registration will be canceled. These procedures for registration and bill payment must be completed in order for a student to be enrolled officially in courses at the university.

Intercollege Registration

A student enrolled in the Mason Gross School of the Arts may take courses offered by other divisions of the university. However, the student must first obtain the approval of his or her graduate program director. In addition, other approvals may be required.

Graduate Enrollment in Undergraduate Courses

Any course numbered 500 or above is designed for graduate students and normally carries credit toward one of the graduate degrees. Certain advanced undergraduate courses numbered in the 300s and 400s also may be approved for a given graduate student, either as a regular part of his or her graduate program or to remedy a deficiency in preparation. When a matriculated graduate student is permitted or requested to enroll in a course numbered below 500, explicit approval by the student's adviser is required, and the credit prefix *E*, *G*, or *N* must appear on the transcript. The definitions for these credit prefixes are listed below:

E. Course excluded from credit toward a degree. The student must complete all course work, including the final exam.

G. An undergraduate course for which credit has been approved toward the degree program.

N. Course is taken "not-for-credit"; no examination; final grade of *S* (satisfactory) or *U* (unsatisfactory) assigned.

Courses Taken Not-for-Credit (Official Audit)

A student may enroll in a course without receiving academic credit if (a) space is available, (b) the instructor has approved the audit, and (c) the graduate program director has given advance approval. At registration, an *N* is placed in the credit-hour prefix column on the course-request card. All course requirements except the final examination must be completed. The student is graded *S* or *U* (satisfactory or unsatisfactory), and the course and grade are entered on the student's permanent record, but no credit is given toward a degree for the course.

Auditing Courses without Registration

Upon obtaining permission of the instructor of the course, and subject to the availability of space, full-time students of the school may audit courses without registration. It is understood that no academic credit is earned in this manner. No official record of courses audited in this manner is kept.

Transfer Credit

The maximum number of transfer credits toward a master's degree is 40 percent of the minimum requirement for the degree. No undergraduate credit may be transferred to meet the requirements of a Mason Gross School of the Arts graduate degree.

Students may apply for transfer of graduate credit from another accredited graduate institution after they have accumulated 12 credits in graduate courses in the M.F.A. or M.M. programs at the Mason Gross School of the Arts. No graduate credit is accepted, however, in transfer for courses in which the student received a grade below *B*. Any course for which a student requests transfer credit must be evaluated by the student's graduate program director and by the dean of the Mason Gross School of the Arts. The responsibility for requesting transfer credit of graduate work lies with the student. A form for this purpose is available from the dean's office. The student should submit the completed form, together with an *official* transcript of the graduate work for which credit is requested, to his or her graduate program director.

Full-Time and Part-Time Students

For statistical, billing, and veteran-certification purposes, a full-time student is defined as one who is taking 12 or more credit hours per term. A part-time student is one taking fewer than 12 credit hours per term. All courses, including those taken not-for-credit, are counted in computing credit hours taken.

Maximum Credit Load

The maximum credit load is usually not in excess of 18 credits. Students holding teaching assistantships must register their appointments as *E* credits (no credit earned toward the degree and no grade computed in the cumulative grade-point average).

Rutgers-Princeton Cooperative Exchange Program

Rutgers and Princeton universities have had an exchange program since 1964. This informal program does not require admission to or registration at the host institution, and no funds are exchanged between the two universities. The student pays tuition only at his or her home institution. The policies of this program stipulate that (1) participants must be matriculating, (2) exchange is limited to one or two graduate courses per term per student, and (3) the courses must be part of the student's degree program and unavailable at the home institution. To participate, a Rutgers student must request permission from the graduate director and must register for 16:001:816 Princeton Exchange (BA) (normally 3 credits). In addition, a student must have the form (obtained from the Rutgers graduate registrar) signed by the graduate program, dean, and Princeton course instructor. The form is then submitted to the Dean of the Graduate School, Princeton University. Princeton grades are assigned and are recorded on the student's record via the form.

CLASS SCHEDULES AND HOURS

Starting and closing dates for each term, scheduled holidays, and other important scheduling information are listed in the academic calendar. All class periods are 160 minutes in length, meeting once a week, unless otherwise specified. There are fifteen weeks of instructional activity for each course.

Attendance

Each instructor is required to maintain an accurate record of attendance for each of his or her classes or sections. Students are expected to be present at each meeting of their classes. Exceptions to this rule may be made in the case of illness and in such other instances as seem justified to the instructor.

University examinations will not be scheduled on Saturdays except in those courses that regularly meet on Saturday.

Absence Due to Religious Observance

It is the policy of the university to excuse without penalty students who are absent because of religious observances and to allow the students to make up work missed because of such absence. Examinations and special required out-of-class activities ordinarily will not be scheduled on those days when such students may not participate in secular activities. Absences for religious obligation will not be counted for reporting purposes. A student absent from an examination because of required religious observance will be given an opportunity to make up the examination without penalty.

Cancellation of Classes

It is the general policy of the university not to cancel classes because of inclement weather. However, because of the occasional hazards of night driving in winter, exceptions may be made for evening classes. Under exceptionally hazardous conditions, exceptions may be made for daytime classes.

During severe weather conditions, announcements concerning the cancellation of classes are made over the following radio stations: WRNJ (1510 AM), WCTC (1450 AM), WCBS (880 AM), WINS (1010 AM), WKXW (101.5 FM), RUIINFO (530 AM), and NEWS12 (cable).

Arrangements for makeup work are announced by individual instructors.

In addition, class cancellation and office closing information is available on the recorded message system at 732/932-7799 for the New Brunswick campuses, 973/353-1766 for the Newark campus, or at <http://ur.rutgers.edu/news/weather/weather.html>.

GRADES AND RECORDS

In the Mason Gross School of the Arts, outstanding work is graded *A*, and good work is graded *B*. Candidates for all degrees normally are expected to earn a grade of *B* or better in all course work. For the Master of Fine Arts degree, the school accepts no more than 9 graduate credits bearing grades of *C* or *C+*. For the Master of Music and Doctor

of Musical Arts degrees, only 3 credits of *C* or *C+* work are accepted. At the doctoral level, no grade below a *B* may be counted toward the degree without petition to and approval of the Graduate Performance Committee. A grade of *F* is assigned to students who fail to earn credit in a course they complete. Students who fail to complete a course and do not withdraw their registration (either from the course or from the university) in the prescribed manner of written notification to the graduate registrar also receive an *F*.

Additionally, the Mason Gross School of the Arts graduate school uses the following grade symbols:

<i>IN</i>	incomplete
<i>S</i>	satisfactory (used in courses taken not-for-credit)
<i>U</i>	unsatisfactory (used in courses taken not-for-credit)
<i>W</i>	withdrawal (officially withdrew)

An instructor may assign an *IN* grade if he or she thinks added time is warranted to allow a student to make up work that was incomplete at the end of the term. Excluding Summer Session, the instructor may permit a student to take as many as two additional terms to make up incomplete course work. Incompletes generated in a Summer Session must be made up by the end of the following spring term. Graduate program directors may establish shorter time limits for a student to complete an *IN* grade.

The university grants an extension of time to beyond these deadlines to make up an *IN* grade only in cases of specific medical or extreme hardship cases. Moreover, the extension is granted only if the student provides a written statement describing the medical condition or hardship.

When a graduate student is permitted or requested to take an undergraduate course (those courses numbered below 500), the student must get specific approval for credit from the graduate program director. Credits for these courses appear on the transcript with one of the following prefixes: *G* (approved for credit toward the graduate degree), *E* (not approved for credit toward the graduate degree), or *N* (official audit; no degree credit; no final exam; *S* or *U* grade). For further information on this topic, see the Registration and Course Information section of this chapter.

Grades for Graduate Students in Undergraduate Courses

Graduate students, in a master's degree program only, who register in undergraduate courses for graduate credit are graded according to the rules of the school or faculty offering the courses in which they are enrolled.

Transcripts

Requests for official transcripts should be addressed to the Department of Records and Transcripts, Rutgers, The State University of New Jersey, Office of the Registrar, 65 Davidson Road, Piscataway, NJ 08854-5603. The request should indicate that the student was enrolled in the Mason Gross School of the Arts, identify the dates of attendance, and give any other relevant information. All requests must be received at least ten working days before the date the transcript is desired. Forms for making the request may be obtained from the registrar. There is no fee for providing transcripts.

Holds

The privileges of registration, advance registration, receipt of a diploma at commencement, and receipt of transcripts of record are barred to students who have outstanding obligations to the university. Obligations may take the form of unpaid monies, unreturned or damaged books and equipment, parking fines, other charges for which a student may become legally indebted to the university, and failure to comply with disciplinary sanctions or administrative actions.

University departments and offices may place "holds" on registration, diplomas, and transcripts for any students who have an outstanding obligation.

Student Identification Cards

New graduate students admitted for the fall term should visit the RUconnection Card Office during the summer to be photographed for student identification cards. Instructions for students not photographed by the beginning of the term will be provided by the office. For the spring term, new graduate students should visit the office before the term begins. The RUconnection Card Office is located at the Busch Campus Center. Information on hours of operation, card benefits, and replacing lost or stolen cards may be obtained at the RUconnection web site address, <http://www.rci.rutgers.edu/~ruconnx>, or by telephone at 732/445-6949.

ACADEMIC STANDING

Scholastic Standing

Normally, candidates for graduate degrees are expected to earn a grade of *B* or better in all course work.

Each student's program is monitored by the entire faculty, and his or her work is evaluated at the end of the first year. Only those students whose work meets approval by the faculty may proceed into the second or third year of the program.

Official notification of academic probation, academic warning, academic dismissal, or artistic dismissal (for which there is no appeal) is handled by the Mason Gross School of the Arts Scholastic Standing Committee. The committee acts on recommendations submitted by the departmental Scholastic Standing Committee.

Any student may be required to terminate his or her graduate studies and withdraw from the Mason Gross School of the Arts if he or she fails to maintain satisfactory academic or professional standards in any phase of the graduate program. There is no appeal from a failure to maintain professional standards, which is regarded as artistic dismissal.

Comprehensive Examinations

Comprehensive examinations are required for all students in the music program. The examinations are given twice yearly, in September and in March or April.

Committees and Advisers

If a student's program includes a performance, an exhibition, or a thesis, supervision of the student's course of study and research and the conduct of the final examination are carried out by a three-member committee. Each committee consists of members or associates of the graduate faculty of the Mason Gross School of the Arts, and all nominations to the panel must be approved by the director of the program.

One member of the committee serves as its chairman. If a student's program does not include a thesis, the committee is appointed shortly before the final examination or performance. In any case, the student is encouraged to seek advice during the course of study from the graduate program director, committee chairperson, and professors supervising his or her courses.

Submission of the Thesis

For a student whose program includes a thesis, the thesis must be approved by the chairperson of the student's committee and accepted by the other members of the panel. The final draft of the thesis should be prepared in strict accordance with the instructions printed in the *MGSA Thesis Form* booklet available in the Office of the Dean. After the thesis has been accepted by the committee, two copies (three copies for the theater arts M.F.A. degree) must be submitted to the dean of MGSA no later than four weeks before commencement (or no later than the announced deadline for October- and January-dated diplomas).

Graduation

Degrees are conferred upon recommendation of the Mason Gross School of the Arts faculty. A candidate entering the final term of his or her program should submit a diploma application to the graduate registrar and an application for admission to candidacy to the dean's office. Degrees are conferred and diplomas issued only at the annual commencement each spring, but a student who completes the degree requirements in the summer or fall may request that the school issue a certificate in October or February for use until the following commencement. At the time of commencement, degrees may be conferred in absentia only if the candidate has notified the registrar that he or she is unable to attend the commencement exercises. Diplomas are withheld from all students having unpaid financial or library accounts or other outstanding obligations to the university.

The graduate diploma application must be completed and submitted by the candidate before April 2 for a diploma dated May, by October 2 for a diploma dated October, and by January 2 for a diploma dated January. Unless the application is filed by the appropriate date, the degree will not be conferred and graduation will be delayed, in some cases by as much as one year.

If, after filing the application for a diploma, a candidate is unable to complete the degree requirements by the end of the term specified, another application must be filed.

Time Limits for Degrees

The time limit for completion of the Master of Fine Arts degree at the Mason Gross School of the Arts is five years for theater arts and four years for visual arts. The Master of Music degree must be completed in four years. Candidates for the Doctor of Musical Arts and Artist Diploma have a maximum of five years from the date of admission to complete that degree.

At no point in the program should the student allow his or her academic registration in the Mason Gross School of the Arts to lapse. The entire master's or doctoral program must be completed within the specified period. Under exceptional circumstances, to be taken up by the student with his or her graduate program director and the dean, this limit may be extended.

Teaching Assistantships

Teaching assistantships are awarded on the basis of academic and artistic merit, as well as departmental needs. Accomplishments in a student's specialty, previous experience, teaching effectiveness, course enrollments, and other relevant skills are considered.

Teaching assistants are normally appointed for one year. Reappointment depends on the student showing competence in the position and maintaining at least a *B* average.

If a teaching assistant in the Mason Gross School of the Arts has more than one incomplete grade on his or her record at any time during employment as a teaching assistant, the appointment will be terminated.

Teaching assistantships, when available, are allocated by the dean of the Mason Gross School of the Arts in areas of a program's stated needs. These needs are determined through consultation between the dean and the graduate program directors. The dean is responsible for final decisions concerning the placement and number of teaching assistants in each program.

The dean of the Mason Gross School of the Arts approves criteria for appointing teaching assistants as well as the qualifications of potential appointees.

POLICY ON ACADEMIC INTEGRITY SUMMARY

"Academic freedom is a fundamental right in any institution of higher learning. Honesty and integrity are necessary preconditions to this freedom. Academic integrity requires that all academic work be wholly the product of an identified individual or individuals. Joint efforts are legitimate only when the assistance of others is explicitly acknowledged. Ethical conduct is the obligation of every member of the university community, and breaches of academic integrity constitute serious offenses" (Academic Integrity Policy, p. 1).

The principles of academic integrity entail simple standards of honesty and truth. Each member of the university has a responsibility to uphold the standards of the community and to take action when others violate them.

Faculty members have an obligation to educate students to the standards of academic integrity and to report violations of these standards to the appropriate deans.

Students are responsible for knowing what the standards are and for adhering to them. Students also should bring any violations of which they are aware to the attention of their instructors.

Violations of Academic Integrity

Any involvement with cheating, the fabrication or invention of information used in an academic exercise, plagiarism, facilitating academic dishonesty, or denying others access to information or material may result in disciplinary action being taken at either the college or university level. Breaches of academic integrity can result in serious consequences ranging from reprimand to expulsion.

Violations of academic integrity are classified into four categories based on the level of seriousness of the behaviors. Brief descriptions are provided below. This is a general description and is not to be considered as all-inclusive.

Level One Violations

These violations may occur because of ignorance or inexperience on the part of the person(s) committing the violation and ordinarily *involve a very minor portion of the course work*. These violations are considered on academic merit and not as disciplinary offenses.

Examples: Improper footnoting or unauthorized assistance on academic work.

Recommended Sanctions: Makeup assignment.

Level Two Violations

Level two violations involve incidents of a more serious nature and affect a more significant aspect or portion of the course.

Examples: Quoting directly or paraphrasing without proper acknowledgment on a moderate portion of the assignment; failure to acknowledge all sources of information and contributors who helped with an assignment.

Recommended Sanctions: Probation, a failing grade on the assignment, or a failing grade in the course.

Level Three Violations

Level three offenses involve dishonesty on a significant portion of course work, such as a major paper, an hourly, or a final examination. Violations that are premeditated or involve repeat offenses of level one or level two are considered level three violations.

Examples: Copying from or giving others assistance on an hourly or final examination, plagiarizing major portions of an assignment, using forbidden material on an hourly or final examination, using a purchased term paper, presenting the work of another as one's own, altering a graded examination for the purposes of regrading.

Recommended Sanctions: Suspension from the university for one or more terms, with a notation of "academic disciplinary suspension" placed on a student's transcript for the period of suspension, and a failing grade in the course.

Level Four Violations

Level four violations are the most serious breaches of academic integrity. They include repeat offenses of level three violations.

Examples: Forgery of grade change forms; theft of examinations; having a substitute take an examination; dishonesty relating to senior thesis, master's thesis, or doctoral dissertation; sabotaging another's work; the violation of the ethical code of a profession; or all infractions committed after return from suspension for a previous violation.

Recommended Sanctions: Expulsion from the university and a permanent notation on the student's transcript.

Faculty who believe that violations have occurred should immediately contact the Office of the Dean. Students who suspect that other students are involved in actions of academic dishonesty should speak to the instructor of the course. Questions on reporting procedures may be directed to the Office of the Dean.

UNIVERSITY CODE OF STUDENT CONDUCT SUMMARY

A university in a free society must be devoted to the pursuit of truth and knowledge through reason and open communication among its members. Its rules should be conceived for the purpose of furthering and protecting the rights of all members of the university community in achieving these ends.

All members of the Rutgers University community are expected to behave in an ethical and moral fashion, respecting the human dignity of all members of the community and resisting behavior that may cause danger or harm to others through violence, theft, or bigotry. All members of the Rutgers University community are expected to adhere to the civil and criminal laws of the local community, state, and nation, and to regulations promulgated by the university. All members of the Rutgers University community are expected to observe established standards of scholarship and academic freedom by respecting the intellectual property of others and by honoring the right of all students to pursue their education in an environment free from harassment and intimidation.

Preamble

University Code of Student Conduct

Overview

Communities establish standards in order to ensure that they are able to fulfill their mission and keep their members from harm. The University Code of Student Conduct (referred to as “the code” in the remainder of this summary) defines those kinds of behavior that violate the standards of the Rutgers University community and also provides the mechanism for addressing alleged violations. In doing so, the code protects the rights of those accused of offenses (referred to as “respondents” in the remainder of this summary) by providing due process while also protecting victims of those offenses and the university community as a whole.

Process

The following summary presents key aspects of the code. Students should consult the code itself for complete information on each point.

Filing a Complaint

Any individual may file a complaint against a student suspected of violating the code by notifying the dean of students (or equivalent) of the respondent’s college or school, or the director of judicial affairs in the Division of Student Affairs.

Preliminary Review

Upon receipt of a complaint, a preliminary review is conducted by the dean of students (or equivalent) or his or her designee to assess the evidence and determine if it is sufficient to proceed to a hearing. The dean conducting this review also assesses the seriousness of the charges. The most serious charges can, upon a finding of responsibility, result in separation from the university (suspension or expulsion) and are heard at university hearings. Less serious offenses (nonseparable offenses) are heard according to the procedures in place at the student’s college or school of affiliation.

Separable Offenses

The following offenses are deemed serious enough to result potentially in separation from the university should a student be found responsible at a hearing:

1. violations of academic integrity
2. forgery, unauthorized alteration or unauthorized use of any university documents or records or any instrument or form of identification
3. intentionally furnishing false information to the university or intentionally initiating or causing to be initiated any false report, warning, or threat of fire, explosion, or other emergency
4. use of force against any person or property or the threat of such force
5. sexual assault or nonconsensual sexual contact
6. hazing
7. violation of the university’s Student Life Policy against Verbal Assault, Defamation, and Harassment (Copies are available from the judicial affairs office or dean of students’ office.)
8. unauthorized entry into, unauthorized use of, or misuse of university property, including computers and data and voice communication networks
9. intentionally or recklessly endangering the welfare of any individual or intentionally or recklessly interfering with any university activity or university sponsored activity
10. use, possession, or storage of any weapon, dangerous chemical, fireworks, or explosive, whether or not a federal or state license to possess the same has been issued to the possessor
11. the distribution of alcohol, narcotics, or dangerous drugs on university property or among members of the university community, if such distribution is illegal, or the possession of a sufficiently large quantity as to indicate an intention to distribute illegally
12. theft of university services or theft of, or intentional or reckless damage to, university property or property in the possession of, or owned by, a member of the university community, including the knowing possession of stolen property (Intentional or reckless misuse of fire safety equipment is regarded as damage under this section of the code.)
13. the violation of the ethical code of one’s intended profession either by graduate students enrolled in any of the university’s professional or graduate schools or by undergraduate students in clinical courses or settings related to their intended profession
14. violations of federal, state, or local law where such violations have an adverse effect on the educational mission of the university
15. failure to comply with the lawful directions of university officials, including campus police officers acting in performance of their duties
16. knowingly providing false testimony or evidence; disruption or interference with the orderly conduct of a disciplinary conference or hearing; violating the terms of any disciplinary sanction imposed in accordance with this code, or any other abuse of the university’s disciplinary procedures.

Campus Advisers

Both complainants and respondents may select a campus adviser to assist them during the disciplinary process. Campus advisers may fully represent students, including speaking on their behalf. The Office of the Vice President for Student Affairs maintains a list of trained campus advisers

for this purpose. Students are free to select any member of the university community to serve as their advisers, whether they are on the list or not.

Attorneys

Complainants and respondents also may, at their own expense, seek the advice of an attorney in addition to that of a campus adviser. Attorneys are free to advise students, to assist in the preparation of their cases, and to attend hearings, but may not speak on behalf of their clients or question witnesses at a hearing.

University Hearings

University hearings are presided over by a hearing officer and heard by a hearing board usually composed of three students and two faculty members. It is the hearing board's responsibility to determine whether the accused student is responsible or not responsible for violating the code. If the hearing board determines a student to be responsible by the standard of clear and convincing evidence, it also recommends a sanction for the offense to the vice president for student affairs. The vice president for student affairs considers the hearing board recommendation and determines the sanction.

Appeals

A student found responsible for violating the code may appeal the finding, the sanction, or both. Appeals are filed through the Office of the Vice President for Student Affairs, which forwards them to the Appeals Committee of the appropriate campus (Camden, Newark, New Brunswick).

Authority for Student Discipline

Ultimate authority for student discipline is vested with the Board of Governors of Rutgers, The State University of New Jersey. This authority has been delegated to university administrators, faculty, students, committees, and organizations as set forth in the University Code of Student Conduct. The above summary is intended to present some key facts of the code. Copies of the code are available from all dean of students' offices and have been placed at the reference desks of all university libraries. In addition, the director of judicial affairs in the Division of Student Affairs will provide copies of the code upon request and is available to answer any questions about the code or related judicial matters.

UNIVERSITY SAFETY AND SECURITY

Providing a safe and secure environment for all members of the university community is the highest priority of the university's public safety staff. The staff is comprised of commissioned police officers with full investigative and arrest authority, trained emergency medical technicians, fire inspectors, security officers, dispatchers, and students employed as community services and student safety officers. Members of the public safety staff patrol each campus and respond to emergencies and requests for assistance 24 hours a day, 365 days a year.

Rutgers' public safety employees are part of the university-wide crime prevention team that includes all members of the university community. It is everyone's duty to maintain actively a safe environment and to be careful while complying with all local, state, and university regulations.

The executive director for public safety is responsible for safety and security services on the New Brunswick/Piscataway campus. On the Camden and Newark campuses, these responsibilities reside in the Office of the Provost.

Information regarding public safety at Rutgers is available from the campus police departments. *Safety Matters*, a brochure outlining public safety statistics, services, and programs on each of Rutgers' regional campuses, is published annually and distributed free of charge. To receive a copy of *Safety Matters*, please call the appropriate Rutgers Police Department office at one of the following numbers:

Camden: 856/225-6009
Newark: 973/353-5547
New Brunswick: 732/932-8407

ADMINISTRATIVE PROCEDURES FOR RESPONDING TO DISRUPTIONS

An academic community, where people assemble to inquire, to learn, to teach, and to reason together, must be protected for those purposes. While all members of the community are encouraged to register their dissent from any decision on any issue and to demonstrate that dissent by orderly means, and while the university commits itself to a continual examination of its policies and practices to ensure that causes of disruption are eliminated, the university cannot tolerate demonstrations that unduly interfere with the freedom of other members of the academic community.

With this in mind, the following administrative procedures have been formulated to guide the implementation of university policy:

1. The president of the university and the vice president for academic affairs will have the authority throughout the university to declare a particular activity to be disruptive. In the two geographic areas of Camden and Newark, the respective provost will have the same authority. In New Brunswick, the senior vice president and treasurer will have the same authority.
2. Broadly defined, a disruption is any action that significantly or substantially interferes with the rights of members of the academic community to go about their normal business or that otherwise unreasonably interrupts the activities of the university.
3. A statement will be read by the appropriate officers as specified in (1) or by such officers as they may designate for the purpose of such reading and will constitute the official warning that the activity is in violation of university policy, that it must cease within a specified time limit, and where appropriate, that no commitments made by university officials will be honored if those commitments are made under duress.
4. If the activity continues beyond the specified time limit as determined by the official in authority, the authorized officers as specified in (1) will have the discretion to call upon the university police to contain the disruption. Ordinarily, the president of the university alone, or in his or her absence the vice president for academic affairs, will have the authority to decide that civil authorities beyond the campus are to be called upon to contain those disruptions that the university police are unable to

handle. In extraordinary circumstances, where neither the president nor the vice president for academic affairs is available to make such a decision, the senior vice president and treasurer in New Brunswick and the provosts on the Camden and Newark campuses have the same authority.

5. The deans of students are the chief representatives of the deans of the colleges in all matters of student life. Members of the university community who are aware of potentially disruptive situations are to report this to the deans of students on their respective campuses. In a disruption, the deans of students and their staff members have a twofold responsibility: to protect against personal injury and to aid in providing for the order of the university. In the latter case, the deans of students, as well as other university personnel, may be called upon to coordinate or assist members of the academic community in ending the disruption, directing it to legitimate channels for solution, or identifying those who have violated the rights of others.

POLICY PROHIBITING HARASSMENT

The university prohibits harassment based on race, religion, color, national origin, ancestry, age, sex, sexual orientation, disability, marital status, or veteran status. Harassment is a kind of discrimination that violates state and federal civil rights laws, and is defined for purposes of those laws and the university's policy as any behavior that:

1. is unwelcome,
2. targets a person because he or she has one or more of the protected characteristics,
3. is engaged in by a person employed by or doing business with the university, and
4. is sufficiently severe or pervasive to alter negatively that person's or a group member's living, educational, or working environment.

Sexual harassment can take the form of unwelcome sexual advances; requests for sexual favors; or other unwelcome written, verbal, electronic, telephonic, or physical conduct of a sexual nature. *Hostile environment harassment* on the basis of sex, race, religion, color, national origin, ancestry, age, sexual orientation, disability, or marital or veteran status is severe or persistent behavior that has the purpose or effect of unreasonably interfering with a person's work or academic performance or creating a hostile environment.

If you think you have been harassed on the basis of any of the protected categories listed above, have observed harassing behavior, or need more information, you are encouraged to contact the Office of University Harassment Compliance, Rutgers, The State University of New Jersey, 3 Bartlett Street, New Brunswick, NJ 08901-1190, by telephone at 732/932-3122, or by email at uhr@rci.rutgers.edu. You may obtain copies of the *Policy Prohibiting Harassment* and the *Harassment Complaint Process* on our web page (<http://www.rci.rutgers.edu/~uhc>).

POLICY AGAINST VERBAL ASSAULT, DEFAMATION, AND HARASSMENT

Statement of Principles

Intolerance and bigotry are antithetical to the values of the university and unacceptable within the Rutgers community. One of the ways the university seeks to effect this principle is through a policy of nondiscrimination, which prohibits discrimination on the basis of race, religion, color, sex, age, sexual orientation, national origin, ancestry, disability, marital status, or veteran status in university programs. In order to reinforce institutional goals of nondiscrimination, tolerance, and civility, the following policy against verbal assault, defamation, and harassment makes clear that such behavior toward others violates acceptable standards of conduct within the university. (This policy is not intended to supersede the university's policy against harassment.)

Verbal assault, defamation, or harassment interferes with the mission of the university. Each member of this community is expected to be sufficiently tolerant of others so that all students are free to pursue their goals in an open environment, able to participate in the free exchange of ideas, and able to share equally in the benefits of our educational opportunities. Beyond that, each member of the community is encouraged to do all that she or he can to ensure that the university is fair, humane, and responsible to all students.

A community establishes standards in order to be able to fulfill its mission. The policy against verbal assault, defamation, and harassment seeks to guarantee certain minimum standards. Free speech and the open discussion of ideas are an integral part of the university community and are fully encouraged, but acts that restrict the rights and opportunities of others through violence, intimidation, the destruction of property, or verbal assault, even if communicative in nature, are not protected speech and are to be condemned.

Prohibited Conduct

Any of the following acts, even if communicative in nature, are prohibited "separation offenses" (charges that could lead to suspension or expulsion from the university) under the provisions of the University Code of Student Conduct:

1. Use of force against the person or property of any member of the university community or against the person or property of anyone on university premises, or the threat of such physical abuse. (Verbal assault may be prosecuted as a "threat of . . .physical abuse.")
2. Theft of, or intentional damage to, university property, or property in the possession of, or owned by, a member of the university. (Acts of graffiti or other vandalism may be prosecuted as "intentional damage to . . .property.")
3. Harassment, which is statutorily defined by New Jersey law to mean, and here means, purposefully making or causing to be made a communication or communications anonymously or at extremely inconvenient hours, or in offensively coarse language, or in any other manner likely to cause annoyance or alarm, or subjecting or threatening to subject another to striking, kicking, shoving, or other offensive touching, or engaging in any other course of conduct or of repeatedly committed acts with purpose to alarm or seriously annoy any other person. Harassment is considered a separation offense under the University Code of Student Conduct.

4. Defamation, which is judicially defined to mean, and here means, the unprivileged oral or written publication of a false statement of fact that exposes the person about whom it is made to hatred, contempt, or ridicule, or subjects that person to loss of the goodwill and confidence of others, or so harms that person's reputation as to deter others from associating with her or him. Defamation is considered a separation offense under the University Code of Student Conduct.

While any of the four categories of acts listed above is a separation offense that, if proven, could lead to a sanction of expulsion or suspension from the university under the provisions of the University Code of Student Conduct, clearly minor instances of such prohibited behavior should be resolved at the college level and not be treated as separation offenses requiring a university-level hearing. The initial judgment of whether a particular act is of a separable or nonseparable nature are made by the appropriate college official.

Students who believe themselves to be victims of verbal assault, harassment, or defamation should report such incidents to the dean or the dean of students of their college or school. In addition, the following individuals have been identified to handle complaints:

Brian Rose, director of compliance and student policy concerns, 3 Bartlett Street, College Avenue campus, 732/932-7312;

Cheryl Clarke, director of diverse community affairs and lesbian/gay concerns, Bishop House, Room 105, College Avenue campus, 732/932-1711;

Rory P. Maradonna, associate provost for student life, Armitage Hall, Room 248, Camden campus, 856/225-6050;

Raymond T. Smith, associate provost for student affairs, Center for Law and Justice, Newark campus, 973/353-5541.

Some complaints can and should be resolved by informal methods, while others will require the implementation of formal procedures. All complaints are treated confidentially; complainants are encouraged to report incidents even if they do not wish to pursue the matter beyond the reporting stage.

NONDISCRIMINATION POLICY

It is the policy of Rutgers, The State University of New Jersey, to make the benefits and services of its educational programs available to students without discrimination on the basis of race, religion, color, national origin, ancestry, age, sex (except Douglass College, which is entitled under the law to remain a single-sex institution), sexual orientation, disability, marital status, or veteran status. The university complies with Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, the Age Discrimination Act of 1975, and the Americans with Disabilities Act of 1990. Questions about these laws, or allegations of student rights violations, should be directed to Brian Rose, Director of Compliance and Student Policy Concerns and Designated Employee for Student Rights Compliance, Rutgers, The State University of New Jersey, 3 Bartlett Street, New Brunswick, NJ 08901-1190 (732/932-7312).

SEXUAL ASSAULT SERVICES AND CRIME VICTIM ASSISTANCE

Sexual Assault Services and Crime Victim Assistance staff provide support and assistance to crime victims, survivors, and other members of the university community. Advocacy, crisis intervention, short-term counseling, and referrals are available. Programs and services for students, faculty, and staff promote ways of reducing the risk of being a crime victim and the availability of resources and options should a crime occur. With a special emphasis on crimes of interpersonal violence, educational programs are available to the university community on issues concerning sexual assault, domestic/dating violence, stalking, and peer harassment.

For more information or to schedule an appointment or program, call 732/932-1181, visit the department web page at http://www.rutgers.edu/Sexual_Assault/, or email the staff at saxcva@rci.rutgers.edu. The office is located at 3 Bartlett Street on the College Avenue campus, New Brunswick, NJ.

EQUITY IN ATHLETICS DISCLOSURE ACT REPORTS

In compliance with the Equity in Athletics Disclosure Act, Rutgers provides information on men's and women's athletic programs (<http://athletics.rutgers.edu/>), including the number of participants by gender for each varsity team, operating expenses, recruiting expenditures, athletically related student aid, and revenues. The first report was issued in October 1996 with annual updates thereafter. The reports are available at the reference desks of the main branches of the university library system (Alexander Library, Library of Science and Medicine, Robeson Library, and Dana Library), and at the intercollegiate athletics offices.

STUDENT RECORDS AND PRIVACY RIGHTS

Rutgers, The State University of New Jersey, complies with the Family Educational Rights and Privacy Act of 1974 (FERPA) and makes public announcement of the law. FERPA was designed to protect the confidentiality of student records, guarantee student access to certain records, regulate disclosure of information from student files, provide opportunities for students to correct or amend records and add explanatory statements, and provide opportunities for students to file complaints with the U.S. Department of Education alleging infractions of the law.

The confidentiality of student educational records is protected by FERPA. FERPA permits the university to provide directory information without the student's consent unless the student requests that such information be kept confidential. Rutgers defines directory information as name, campus mailing address and telephone number, campus email address, RUCS user name, permanent address and telephone number, school of attendance, major field of study, class year, dates of attendance, current credit load, credit hours earned, degree(s) received, date(s) of degree(s), weight and height of intercollegiate athletes, and most recent previous school attended.

The most common ways by which the university releases student directory information are:

- through the verifications division of the Office of the Registrar or similar offices that have access to student records. (The office is called upon to verify that a student is enrolled at the university by potential employers and credit agencies, among others.)
- through the Rutgers online directory, a database of Rutgers students, faculty, and staff members that is available through the Rutgers home page (<http://www.rutgers.edu>) and accessible worldwide via the Internet.

Students control the information that appears in the Rutgers online directory and may display or hide any of the information listed by visiting the directory home page and following the posted instructions. Students also may request that all directory information be kept confidential by obtaining a form for this purpose from their dean's office or from the registrar's office. Students should be aware that requesting confidentiality of directory information makes this information unavailable to all, including prospective employers, credit agencies, and others to whom you may want this information known or verified. Thus, it is recommended that students carefully consider whether personal privacy concerns outweigh the possible inconvenience and detriments of having directory information withheld. Subsequent to filing the request, directory information remains confidential while a student is enrolled or until a written request that this restriction be lifted is received from the student by the registrar's office. As with all confidential records, Rutgers will release a student's confidential directory information only with the student's written consent or if otherwise required by law.

The university uses a student's Social Security number as a student identification number. While this number is not released as directory information and its confidentiality is protected in the same manner as are other educational records as defined by FERPA, the university offers students the opportunity to acquire a substitute student number. Students wishing to have a substitute number assigned should fill out the appropriate forms in the registrar's office.

Further information on the law and Rutgers' policy and procedures on compliance with FERPA are available from the director of compliance and student policy concerns (732/932-7312). All official notices regarding FERPA are archived at <http://www.rci.rutgers.edu/~polcomp>.

STUDENT RESIDENCY FOR TUITION PURPOSES

A determination of residency status for the purpose of tuition assessment is made by the university based on information provided by the applicant in accordance with the procedure outlined in the policy. A copy of the policy may be secured from the registrar's office or the admissions office.

Procedure

The Initial Determination

At the time an individual initially applies for admission into any graduate or undergraduate college or division of the university, the respective admissions office determines an admitted applicant's resident status for tuition assessment.

The determination made at this time shall prevail for each term unless a change is authorized as provided hereinafter.

After the Initial Determination

The status of residency for tuition purposes of students continuing in a college or division of the university is determined by the registrar of the respective college or division. The determination made by the registrar either conforms to the initial determination of the admissions office or reflects a change as provided hereinafter.

Request for a Change of Status

Requests for a change in residency status are accepted no later than the last week of the term for which changed status is sought. All supporting affidavits, deemed appropriate by the adjudicating official pursuant to New Jersey Administrative Code, Volume 9, Section 5 et seq., must be filed by the petitioner in accordance with the time limit specified in the preceding sentence, but in no case later than four weeks from the conclusion of the term for which the residency assessment is requested. Failure to comply with this provision, unless judged otherwise by the adjudicating official, voids the petition for the term in question. If, based on the information submitted in the request, the student qualifies for resident tuition assessment, such change relates only to the current and subsequent terms. No adjustments in tuition assessments are made and no refund vouchers are processed for any prior term.

Appeals

Appeals from the initial determination and any determination made after a request by a student for a change in residency status are accepted no later than three months after the date of notification of any such determination. Unresolved appeals are forwarded to either the university director of graduate admissions or the university registrar. These officers respond to the student within thirty working days of the receipt of the appeal in the appropriate office. Appeals from this determination should be submitted to the vice president for university budgeting by the student within two weeks after the director of admissions or the university registrar has issued a determination. The decision of the vice president for university budgeting will be final.

Students' Responsibilities

Students are responsible for providing relevant information upon which a residency determination can be made. The burden of proving his or her residency status lies solely upon the student. Moreover, it is considered the obligation of the student to seek advice when in doubt regarding eligibility for in-state tuition assessment. If the student delays or neglects to question his or her eligibility status beyond the period specified above, the student forfeits his or her right to a residency assessment to which he or she might have been deemed to be eligible had he or she filed an appeal at the appropriate time.

Penalties

If a student has obtained or seeks to obtain resident classification by deliberate concealment of facts or misrepresentation of facts or if he or she fails to come forward with notification upon becoming a nonresident, he or she is subject to disciplinary action.

RESEARCH POLICY AND RESEARCH CENTERS

Research at the university, apart from that conducted by students in connection with their academic course work, is in general intended to lead to publication in some form so that its results are available to interested persons everywhere. The university does not accept grants from or enter into contracts with governmental agencies or any other sponsors for research projects of which the results may not be made publicly accessible; all university-conducted research must be available for public scrutiny and use.

Most research projects at the university are carried on by faculty members and students within the facilities offered by their own departments, but for on-campus research that cannot be conducted in department facilities, laboratories, or the library, the university has provided a number of cooperative research centers and bureaus. A list of the university's research centers may be found in the Divisions of the University chapter.

Many members of these organizations are active in graduate instruction. Information about their programs and activities may be found in *Research at Rutgers*, a handbook and bibliography published by the Research Council, the university agency that sponsors and coordinates faculty research.

PATENT POLICY

All students are governed by the university's patent policy, which is described in a statement available in the Office of Research and Sponsored Programs and the offices of all deans and department chairpersons.

Graduate Programs in Music

Degree Programs Offered: Master of Music,
Doctor of Musical Arts, Artist Diploma
Chairperson, Department of Music:
Professor William Berz
Director, Graduate Studies in Performance:
Associate Professor Richard Chrisman

The Department of Music of the Mason Gross School of the Arts offers advanced training in performance and music education leading to the degrees of master of music (M.M.) and doctor of musical arts (D.M.A.) or to the artist diploma (A.Dpl.). These programs have as their common aim the development of highly educated professional musicians who perform at the highest level. All three programs also strive to give participants a deep historical and theoretical understanding of all aspects of music and a firm grasp of the most recent developments in the students' major field.

Those who choose to pursue advanced training at the Mason Gross School of the Arts enjoy the advantages of a distinguished performance and music-education faculty. In addition, they receive the benefits of an outstanding faculty in musicology, theory, and composition through course offerings of the Graduate School–New Brunswick. The diverse faculty resources available offer a breadth of experience that the student rarely encounters in other programs.

A special feature of the graduate programs is the Rutgers Concert Bureau, which arranges concert opportunities for enrolled graduate students.

MEMBERS OF THE FACULTY

Cecil Adderley III (*music education*) earned degrees at Western Carolina University, the University of North Carolina, and the University of South Carolina. His research focuses on music teacher preparation relative to the national standards. He has published articles in the *Southeastern Journal of Music Education*, *Journal of Band Research*, *Contributions to Music Education*, and *Choral Journal*. He also serves as a consultant, clinician, and adjudicator for concert band and orchestra festivals.

Christopher Arneson (*voice and voice pedagogy*) holds degrees from Binghamton University and Rutgers. He has completed several vocology internships at leading New York hospitals, and collaborates with medical professionals in the remediation of professional voice disorders. He has performed extensively in the United States and Europe in opera, concert, and music theater. Currently, he is chairperson of the voice and speech department at the Actors Studio Drama School's M.F.A. program at the New School University in New York.

William Berz (*music education and instrumental conducting*) has degrees from Michigan State University. His research interests include nonverbal communication, instructional technology, and music cognition. He is active as a clarinetist and conductor.

Antonius Bittmann (*music history and organ*) holds degrees from the Staatliche Hochschule für Musik in Freiburg, Germany, and the Eastman School of Music. As a scholar, he specializes in nineteenth- and twentieth-century repertoires, particularly the works of Max Reger. He has earned degrees in and performed extensively on both harpsichord and organ.

Peter Bond (*trumpet*) is a graduate of Western Illinois University and Georgia State University. He has performed with the Atlanta Symphony and the New York Philharmonic, and he is a member of the Metropolitan Opera Orchestra. Among his teachers are Adolph Herseth, Arnold Jacobs, Vincent Cichowicz, and John Head.

Ralph Bowen (*saxophone and jazz theory*) has degrees from the Mason Gross School of the Arts. He has concertized internationally and worked with David Baker and Eugene Rousseau. He has recorded with Blue Note Records and other major labels.

Gerald Chenoweth (*theory and composition*) has degrees from the University of Massachusetts and the University of Iowa. His works have been performed extensively in this country and in Europe. He has been a conductor of contemporary music ensembles at Rutgers University and the University of Iowa. His compositions have been recorded for CRI, the Smithsonian Collection of Recordings, and Access labels. His works are available from American Composers Alliance, New York.

Richard Chrisman (*theory and composition*) has degrees from the University of California–Riverside and Yale University. He has written numerous articles and papers on the analysis of twentieth-century music and is a composer of electronically synthesized film music for public television documentaries.

Lenuta Ciulei (*violin*) tours extensively and has appeared on radio and television in the United States, Europe, Asia, and Central and South America. She earned her master's degree at the Music Academy in Bucharest, Romania.

Richard Auldon Clark (*conducting, violin, and viola*) has performed frequently in the New York area as soloist and conductor. He has made numerous recordings with the Manhattan Chamber Orchestra, which he founded, including an award-winning performance of music by Alan Hovhaness. His degrees in violin are from the Manhattan School of Music, where he also taught.

Paul Cohen (*saxophone*) brings the saxophone into the mainstream of classical music performance. He is active as a performer, teacher, historian, musicologist, and author. Cohen has appeared with many of the nation's top symphonies and professional ensembles, and his recordings include solo, chamber, concerto, and quartet works, both historical and modern, in classical and jazz. The author of numerous articles on saxophone literature and history, he has written

the "Vintage Saxophone Revisited" column in the *Saxophone Journal* since 1985. He holds degrees from the Manhattan School of Music.

Nancy Cooper (*music education*) has degrees from Indiana University and the University of Colorado. She has directed the Indiana University Children's Choir Program and the Cleveland Orchestra Children's Chorus. She is active as a clinician and researcher in the area of children's singing.

Stanley Cowell (*jazz piano*) performs professionally, as a solo pianist and in ensemble formations from duo to concert hall. He has degrees from Oberlin and the University of Michigan, and also has studied at the Mozarteum Akademie in Salzburg. His extensive list of recordings as both a composer and pianist includes performances with such artists as Miles Davis, Stan Getz, Sonny Rollins, and the Heath Brothers.

Alan Cox (*flute*) received his bachelor and master of music from The Juilliard School of Music. He has performed with major orchestras across the country, including the New York Philharmonic and Metropolitan Opera Company, the San Francisco Opera, the American Symphony Orchestra, and the Mostly Mozart Festival Orchestra, among others. He currently is principal flute for the American Sinfonietta, with whom he has performed since 1997.

John Darling (*instrumental conducting*) received his D.M.A. from Ohio State University in instrumental conducting. After serving as a band director, instrumentalist, and music theory teacher in the United States Army, he supervised the Ohio State University Band.

Nanette de Jong (*ethnomusicology and flute*) holds degrees from the University of Minnesota, DePaul University, and the University of Michigan. She plays traditional flute repertoire as well as contemporary and world musics. Her ethnomusicological research focuses on the musical cultures of Aruba, Curaçao, and Bonaire, with specific attention to their unique inclusion of Brua, the Afro-syncretized religion found on Netherlands Antilles.

Dennis DeLucia (*percussion*) is a recognized authority in percussion, perhaps best known for his accomplishments with such championship drum corps as the Muchachos, the Bridgemen, Star of Indiana, and the Crossmen. He is the first percussionist to have been inducted into both the World Drum Corps Hall of Fame and DCI Hall of Fame. He has authored the text *Dennis DeLucia's Percussion Discussion*.

Faith Esham (*voice*) has garnered critical acclaim for her outstanding performances in most of the major opera houses of the United States and Europe. She won a Grammy award as principal soloist and best opera recording of 1984 for her performance as Micaela in the film version of *Carmen* opposite Plácido Domingo. She is the recipient of the Walter W. Naumburg Award and a winner of the Concours International de Chant de Paris. She is an advocate for new works by contemporary composers.

Bart Feller (*flute*) studied at the Curtis Institute with Julius Baker and John Krell. He has been principal flutist with the St. Paul Chamber Orchestra and, since 1989, with the New Jersey Symphony. He has recorded with the Chamber Music Society of Lincoln Center.

William Fielder (*trumpet*) studied with Adolph Herseth and Vincent Cichowicz. He is a former member of the Nashville Symphony. His jazz experience has been with Duke Ellington, Ray Charles, Kenny Burrell, and Art Pepper.

Patrick Gardner (*director of choral activities*) has degrees in voice and conducting from California State University–Hayward and the University of Texas. He has taught at the University of Michigan, the University of Texas, and Wagner College. He is director of the Riverside Choral Society in New York, and his choirs have given many world premieres. He also is active as a guest conductor, lecturer, and adjudicator.

Barbara González-Palmer (*accompanying and vocal coaching*) has degrees in piano and accompanying from Oberlin College and The Juilliard School. She has performed as soloist throughout the United States and Europe and has accompanied such artists as Phyllis Bryn-Julson and Barry Tuckwell in recital. Her extensive experience as an accompanist for master classes and auditions includes work with Martina Arroyo, Frederica von Stade, James Galway, and Dorothy Delay.

Anneliese Grasemann (*music history*) has degrees from Hofstra University and New York University. She has worked on aspects of late eighteenth-century music, edited scores for publication, and has presented papers and written articles on the symphony and folk song.

Floyd Grave (*music history*) trained at the Eastman School of Music and New York University. He specializes in the music of Haydn and Mozart, and in eighteenth- and early nineteenth-century music theory, criticism, and analysis. He is coauthor with M.G. Grave of *In Praise of Harmony: The Teachings of Abbé Georg Joseph Vogler and Franz Joseph Haydn: A Guide to Research*. A contributor to the *New Grove Dictionary of Music and Musicians*, he has written numerous articles and reviews for major scholarly journals.

Paul Harris (*double bass*) studied at the University of Cincinnati and the Cleveland Institute of Music. He is the principal bass of the New Jersey Symphony Orchestra and also has played and toured internationally with the New York Philharmonic and the Metropolitan Opera. He has recorded for London, RCA, Sony, 20th Century Fox, Paramount, and CBS.

Jack Hill (*choral conducting*) earned his bachelor and master of music degrees in church music and organ performance from Westminster Choir College. He is director of choral activities and chairperson of the visual and performing arts department in the Clearview Regional School District.

Paul Hoffmann (*piano*) studied with Cecile Genhart, Brooks Smith, and Leon Fleisher at the Eastman School of Music and the Peabody Institute of Johns Hopkins University. A specialist in twentieth-century music, he has recorded with Orion, CRI, Voice of America, CRS, Northeastern, Composers Guild of New Jersey, and numerous foreign radio stations.

Douglas Johnson (*music history*) has degrees from Hamilton College and the University of California–Berkeley. He works on topics in eighteenth- and nineteenth-century

music and has published widely on Beethoven, with special concentration on the composer's sketchbooks. He co-authored the *Beethoven Sketchbooks* with Alan Tyson and Robert Winter.

George Jones (*clarinet*) has degrees from New York University and the Eastman School of Music. He studied with Rufus Mont Arey, Gustave Reese, Jan LaRue, and Charles Warren Fox. He has performed as clarinetist with the Rochester Philharmonic, Rochester Pops Orchestra, Trenton Symphony, Princeton Symphony, Yaddo Festival Orchestra, National Opera Orchestra, and Garden State Symphony.

Vic Juris (*jazz guitar*) has appeared on almost forty CDs. He has performed with Dizzy Gillespie, Phil Woods, Sarah Vaughan, Mel Tormé, Eddie Jefferson, and Nancy Wilson.

Taina Kataja (*voice*) earned several diplomas with distinction from the Sibelius Academy in Helsinki and the Hochschule für Musik in Vienna. She has been featured in major festivals throughout Europe and as soloist with the Clemencic Consort of Vienna, Musica Antiqua Vienna, the Helsinki Philharmonic, and the Finnish Radio Symphony. She has recorded for FINNVOX, Telefunken-Decca, and Mirror Music of Austria.

Mary Kennedy (*music education and choral conducting*) holds degrees from the University of Victoria, British Columbia, and the University of Washington in Seattle. Her articles have been published in the *British Journal of Music Education*, *Journal of Historical Research in Music Education*, *Research Studies in Music Education*, and *Choral Journal*. She has presented papers at M.E.N.C. national and regional conferences and at I.S.M.E.

Brian Kershner (*bassoon and theory*) studied with Stephen Maxym and William Winstead and is prominent throughout the United States as a bassoonist, pedagogue, and composer. His compositions have enjoyed national recognition, and he is active as a solo performer and orchestral musician throughout the northeastern United States.

Andrew Kirkman (*music history*) has degrees from Durham University and King's College, London. He has published and lectured widely on music of the fifteenth century and has directed the Binchois Consort in recordings of music by Dufay, Busnoys, Frye, and Josquin for Hyperion Records. He is the author of *The Three-Voice Mass in the Later Fifteenth and Early Sixteenth Centuries: Style, Distribution, and Case Studies* and coeditor of *Binchois Studies* with Dennis Slavin.

Andrew Lamy (*clarinet*) is a member of the New Jersey Symphony Orchestra. In addition, he has performed with the Metropolitan Opera Orchestra, the New York Philharmonic, and with other orchestras in the United States and abroad.

Douglas Lundeen (*horn and musicianship*) has degrees from Plymouth State College, the University of South Florida, and Cincinnati Conservatory. A first-prize winner in the American Horn Competition, he is one of the leading period-instrument performers in North America. He has performed and recorded with such renowned conductors as Roger Norrington, Christopher Hogwood, Frans Brüggen, and Nicholas McGegan.

Brian McIntosh (*voice*) holds degrees from the University of Western Ontario, Canada, and Nordwestdeutsche Musikakademie, Germany. He regularly performs with opera companies and orchestras across North America and Europe, including the New York City Opera, the Canadian Opera Company, the Toronto Symphony, Schlossfestspiele Zwingenberg, Deutsche Bach Solisten, and Festival Vancouver. He has worked with artists such as Plácido Domingo, Joan Sutherland, Gian-Carlo Menotti, and Siegfried Jerusalem.

Scott Mendoker (*tuba and euphonium*) has studied with Arnold Jacobs and Warren Deck. As a free-lance artist, he has appeared with the New York Philharmonic, the Metropolitan Opera Orchestra, the American Symphony, and the New Jersey Symphony. He has recorded for DG and Koch International.

Charles Paul Menoche (*theory and composition and technology*) has degrees in music education and composition from Tennessee Technological University and the University of Texas at Austin. In addition to traditional theory, he has taught and lectured extensively on computer-assisted instruction and electroacoustic music. His own compositions cover a wide range of styles and media.

Zara Nelsova (*violoncello*) studied in London and made her debut with the London Symphony at the age of twelve. She has performed subsequently with nearly every major orchestra in Europe and the United States. In 1966, she became the first American cellist to tour the USSR. Renowned equally as soloist and chamber musician, she has presented and recorded new works by Barber, Hindemith, Shostakovich, and Walton. Before coming to Rutgers, she taught at Cincinnati Conservatory and The Juilliard School.

Paul Neubauer (*viola*) joined the New York Philharmonic in 1984 at age twenty-one, the youngest principal string player in the orchestra's history. The first violist chosen to receive the prestigious Avery Fisher Career Grant, he also has been the recipient of a Solo Recitalist's Fellowship from the National Endowment for the Arts. A first-prize winner in the Mae M. Whitaker International Competition, the D'Angelo International Competition, and the Lionel Tertis International Viola Competition, he has performed as a soloist with orchestras and festivals around the world. He has recorded with top labels, including Decca, Delos, New World, RCA Red Seal, and Sony Classical.

Judith Nicosia (*voice*) has degrees from Ithaca College and Indiana University. She made her New York recital debut as winner of the New York Singing Teachers Association Competition. She was a prizewinner in Paris and Montreal vocal competitions and winner of a National Opera Institute Award. She has recorded with Orion, CRI, and DR.

Ralph Peterson (*jazz drums*) holds a degree from Rutgers. He has performed with many distinguished artists, including Ron Carter, Ellis Marsalis, Herbie Hancock, Art Farmer, Dizzy Gillespie, Clark Terry, and Branford Marsalis. He has recorded extensively and has played in several groups, including Art Blakey and the Jazz Messengers Big Band.

Michael Powell (*trombone*) studied at Wichita State University. He is a member of the American Brass Quintet and plays with the Orchestra of St. Luke's and the Orpheus Chamber Orchestra. He has taught at The Juilliard School, the Aspen Music School, and SUNY (Purchase).

Gretchen Pusch (*flute*) has a degree from Boston University. Her principal teachers were James Pappoutsakis, Julius Baker, and Keith Underwood. She has recorded on the CRI, VAI, and Newport Classic labels and is a member of Flute Force.

Nancy Yunhwa Rao (*theory*) has degrees from National Taiwan Normal University and the University of Michigan, where she worked on the music of Schoenberg, Crawford, Babbitt, and Carter. She has taught at the University of Michigan and Oberlin College and has delivered papers at several music theory conferences.

Matthew Reichert (*violin*) holds degrees from The Juilliard School and Brooklyn College–Conservatory. He was a silver medalist in the 1995 Mondavi International Competition for Strings, and has taken top prizes in numerous other competitions. He performs extensively in concerts across the country.

Mike Richmond (*jazz bass*) holds a degree from Temple University. His bass method book, *Modern Walking Bass Technique*, is used by more than 300 school systems and universities. He is featured on more than 150 recordings and won the 1994 Teacher of the Year Award at New York University.

John Rojak (*trombone*) has a degree from The Juilliard School. He joined the American Brass Quintet in 1991, touring internationally, recording, and teaching, with residencies at The Juilliard School and the Aspen Music Festival. He is an original member of the orchestra for Broadway's *Les Misérables* and the New York Pops, as well as bass trombonist for the Orchestra of St. Luke's, Orpheus, Little Orchestra Society, and Solisti New York. He has recorded with the New York Chamber Symphony, St. Luke's, Orpheus, and Solisti New York.

Nicholas Santoro (*music education*) has degrees from Rutgers and Trenton State College. He is supervisor of the music department at Arts High School in Newark.

Timothy G. Smith (*marching band and pep band*) is finishing an M.M. in music education at Rutgers. His teaching experience includes work as field director and percussion instructor with several area high school band programs. He also coordinates the outreach efforts for athletic bands and the music department. He is an active member of the College Band Directors National Association.

Susan Starr (*piano*) studied with Eleanor Sokoloff and Rudolf Serkin at the Curtis Institute. She was the youngest winner of the Philadelphia Orchestra's Children's Concerts Auditions and later a silver medalist in the second International Tchaikovsky Competition. She has appeared in recitals throughout the world and as a soloist with nearly every major American orchestra.

George B. Stauffer (*music history*) is dean of the Mason Gross School of the Arts and a professor of music history at Rutgers. He is known internationally as a scholar, writer, and performer who focuses on the music of J.S. Bach and the culture and music of the baroque era. He has contributed pieces to the *New Grove Dictionary of Music and Musicians*, *Collier's Encyclopedia*, *Early Music*, *Bach-Jahrbuch*, and numerous other publications. He is a former president of the American Bach Society. Before coming to Rutgers, Stauffer taught at Hunter College, where he was chairperson of the music department and the program in dance. He also has been on the faculties of the Graduate Center of the City University of New York and Yeshiva University. Stauffer was educated at Dartmouth College, Bryn Mawr College, and Columbia University. He has held IREX, Guggenheim, Fulbright, and ACLS fellowships.

Arnold Steinhardt (*violin*) studied with Ivan Galamian at the Curtis Institute of Music and with Joseph Szigeti. A prizewinner at the Leventritt and Queen Elizabeth competitions, he is a founding member and first violinist of the Guarneri Quartet. He is an active recitalist and soloist with major orchestras.

Matthew Sullivan (*oboe*) holds a degree from Miami University. He is principal oboist of the Westchester Chamber Orchestra and the New Jersey Pops Symphony Orchestra. He performs regularly with the New Jersey Symphony, the Colonial Symphony, and the pit orchestras of *Les Misérables* and *Mis Saigon*. His solo and chamber music performances have been featured on National Public Radio and Voice of America broadcasts worldwide. He has recorded for the Columbia, RCA, Virgin Atlantic, CRI, Mode, O.O. Discs, Newport Classics, and XLNT labels.

Floyd Sumner (*music history*) has degrees from the University of Louisville and Rutgers. He is a specialist in Renaissance instrumental music. He has presented papers at national conventions of the American Musicological Society and has published articles in the *Journal of the American Musicological Society* and elsewhere.

Gordon Tedeschi (*music education*) studied at Northern Illinois University, Trenton State College, and the Hartt School. He is the orchestra conductor at East Brunswick High School.

Gwendolyn Toth (*harpisichord*) has performed extensively throughout the United States and Europe as a soloist on harpsichord, fortepiano, and organ, and as a conductor. In addition to receiving M.M.A. and D.M.A. degrees in keyboard from the Yale University School of Music, she has an M.A. in composition from the City College of the City University of New York. She currently is music director of the Church of St. Francis of Assisi in New York City and artistic director of the Art of the Early Keyboard/ARTEK.

Frederick Urey (*voice*) has degrees from the Peabody Institute of Johns Hopkins University, the Hochschule für Musik in Vienna, and Louisiana State University. He is an internationally recognized tenor who performs in opera, oratorio, and concert in major halls and opera houses throughout North America and Europe. He records with Harmonia Mundi, Telefunken-Decca, Vox, Koch International, Newport Classic, BMG Classics, and Dorian.

Scott Whitener (*conducting and brass instruments*) trained at The Juilliard School, the University of Michigan, and Rutgers. He is a specialist in the performance of music for wind and brass ensembles. Widely known for scholarly work in brass instruments, he is author of *A Complete Guide to Brass: Instruments and Pedagogy*, published by Schirmer Books.

Scott Whitfield (*jazz trombone*) has degrees from Florida State University and the University of North Texas. He is the lead and solo trombonist of the Jimmy Dorsey Orchestra and Toshiko Akiyoshi Jazz Orchestra. He has served as staff trombonist and arranger for the Walt Disney World Company.

Hsin-Yi Wu (*percussion*) holds two degrees from the University of North Texas. As an undergraduate and the youngest contestant, she won third prize in the Stevens International Marimba Competition. She has been a featured soloist with the Tempus Fugit Percussion Ensemble and a member of the Bob Becker Ensemble.

Charles Wuorinen (*theory and composition*) is one of America's most eminent, prolific, and widely performed composers. Honors he has won include the Pulitzer Prize for his electronic work, *Time's Encomium*, and the MacArthur Foundation Award. He has received commissions from many organizations, including the New York City Ballet; the Library of Congress; and the orchestras of New York, Boston, Philadelphia, Houston, and San Francisco, where he was composer-in-residence. His works have been recorded on many labels and can be heard on recently issued compact discs.

ADMISSION

All applicants for September admission must submit by April 1 the application, three letters of recommendation, and transcripts from all postsecondary schools attended. Applicants for January admission must submit all these materials by December 1. Students seeking a performance degree are required to present an extensive audition. Those wishing to enter the doctor of musical arts (D.M.A.) degree program in performance must take a writing test on the audition day. For both the doctor of musical arts degree and the artist diploma, applicants also must submit evidence that they have completed a master of music degree or the equivalent.

Applicants to the doctor of musical arts degree program in music education should have completed a master of music degree (or the equivalent) in music or music education and hold at least one degree in music education. In addition, they should have a minimum of two years of successful teaching experience (or the equivalent) in grades K-12. No audition or GRE is required. Additional requirements may apply, depending on the student's choice of cognate area (such as audition for performance or conducting or portfolio for composition). Selection of a cognate area does not have to be made before admission to the D.M.A. In addition to the required application materials, music-education applicants must submit a scholarly writing sample, such as a master's thesis or equivalent term papers, and they will be interviewed by the music-education faculty.

Applicants to the master of music degree program in music education should hold a baccalaureate degree (or equivalent) in music or music education. No audition or GRE is required. Applicants for music education must include a sample of scholarly writing, such as a term paper from an undergraduate music or music-education course, plus the required application materials.

For students seeking teacher certification, specific courses and other requirements are determined on an individual basis in consultation with the music-education faculty. Some master's courses in music education may count toward certification, but in most cases, certification will require additional course work at the undergraduate level.

Application forms may be obtained from the Office of Graduate and Professional Admissions, Rutgers, The State University of New Jersey, 18 Bishop Place, New Brunswick, New Jersey 08901-8530 (732/932-7711).

After the application has been submitted, the audition is arranged by contacting:

Administrative Assistant for Admissions
Department of Music
Rutgers, The State University of New Jersey
100 Clifton Avenue
New Brunswick, NJ 08901-1568
Telephone: 732/932-9302

INFORMATION AND REGULATIONS FOR ALL GRADUATE MUSIC STUDENTS

Facilities

Facilities used by the Department of Music include fifty practice rooms; several large ensemble spaces; a recital hall; Voorhees Chapel; Kirkpatrick Chapel; and numerous teaching studios, classrooms, and offices. The Nicholas Music Center adds an 800-seat concert hall and an electronic studio equipped with a Synclavier II synthesizer.

The pianos, organs, harpsichords, and fortepiano owned by the school are among the finest available. The Blanche and Irving Laurie Music Library contains approximately 53,000 books and scores and 18,000 recordings.

Performance Organizations and Performance Requirements

Graduate students are expected, as part of their work, to participate in ensemble performance each term as recommended by the department. Students take part in such groups as the Rutgers University Orchestra, Rutgers Wind Ensemble, Rutgers Jazz Ensemble, Kirkpatrick Choir, Opera at Rutgers, and Collegium Musicum. There also are opportunities for extensive study of chamber music.

Teaching Assistantships, Fellowships, and Financial Aid

Fellowships and teaching assistantships, which are based on musical merit, are awarded through the music department. For information about need-based financial aid and applications for grants, please contact:

Office of Financial Aid
Rutgers, The State University of New Jersey
620 George Street
New Brunswick, NJ 08901-1175

MASTER OF MUSIC PROGRAMS

Master of Music Degree in Performance or Collaborative Piano Specialization

The program of study leading to the master of music (M.M.) degree in performance or collaborative piano specialization is open to students with a B.Mus. or B.A. degree (or equivalent) in music. To gain admittance to the program, applicants must demonstrate the level of performance skill and musicality necessary to the start of a professional career. Instruction is available in all orchestral and keyboard instruments, voice, and choral conducting.

Required Course of Study

Completion of the program normally takes two years, but the time limit for the M.M. degree is four years from the time of matriculation. Exceptions to extend the time limit may be made with the approval of both the graduate program director and the dean.

A total of 36 credits is required, distributed as follows:

1. Four terms of performance study, culminating in a degree recital. This performance is evaluated by a faculty committee consisting of the student's major teacher and two additional faculty members approved by the graduate program director. The student must receive a passing evaluation from a majority of the committee members. Those enrolled in the collaborative piano specialization must perform one instrumental and one vocal recital.
2. Four terms of ensemble. Those enrolled in collaborative piano must include work in two or more of the following areas: chamber ensemble, opera, large instrumental ensemble, choral ensemble, and twentieth-century ensemble.
3. Two courses (6 credits) in graduate-level music theory, to be selected with the director's approval.
4. Two courses (6 credits) in graduate-level music history, to be selected with the director's approval.
5. For collaborative piano only. Two terms of 08:702:541, 542 Advanced Accompaniment Repertoire (4 credits); one term of 08:702:543 Special Topics in Collaboration (1 credit); and 08:703:601 Performance Project (one instrumental recital and one vocal recital).
6. Seven credits (4 credits for the jazz option, 3 credits for collaborative piano) of elective courses in music acceptable for graduate credit.

In addition, students must meet the following requirements:

1. All students must pass a comprehensive examination in the history and literature of their major performance specialties, including aspects of theory and performance practice. Normally, the student will receive the results of this examination within ten working days. A student who fails this examination is provided with a written explanation as part of the notification. He or she then will have the chance to take a reexamination, which covers the areas specified as unsatisfactory on the initial exam. Reexaminations occur at the next regularly scheduled test period. Unless a procedural flaw occurs in the re-examination process, a student is permitted to take only one reexamination.
2. Candidates in voice also must demonstrate proficiency in singing French, German, Italian, and English.

- Candidates in collaborative piano must demonstrate reading proficiency in one foreign language (German, French, or Italian) and diction/I.P.A. proficiency in German, French, Italian, and English.

Jazz Option

A special program of study is available for performers who wish to concentrate in jazz. This program takes advantage of archival materials in the Institute of Jazz Studies at Rutgers–Newark in addition to the distinguished jazz faculty at Rutgers–New Brunswick. The requirements listed above are adapted to the particular needs and goals of the student in jazz, but they must include one term of graduate-level improvisation (08:702:527 Advanced Improvisation).

Master of Music Degree in Music Education

The program of study leading to the master of music degree in music education is designed for practicing teachers, as well as those who are preparing to enter the teaching profession.

Required Course of Study

Students may take either a no-thesis research project or a thesis research project. Aside from the thesis, the difference between the two plans lies in the music-education electives offered.

Both plans require a total of 36 credits, which are distributed as follows:

- Four terms of music-education courses worth 12 credits. These requirements include:
 - 08:702:513 Philosophical Foundations of Music Education (3)
 - 08:702:514 Master's Research in Music Education (3)
 - 08:702:535 Seminar in Music Education Methodology (3)
 - No-thesis option only. 08:702:538 Proseminar in Music Education
 - Thesis option only. 16:700:601 Independent Study (3)
- Two courses (6 credits) in music theory that are selected with the director's approval
- Two courses worth 6 credits in music history, selected with the director's approval
- Six credits of performance study (lessons, ensemble).
- Six credits of electives acceptable for graduate credit in either music, music education, and/or education.

In addition, every student must take a comprehensive written examination that covers the fields of music education, history, and theory. Procedures are the same as those described for the master of music in performance or collaborative piano.

Progress Reports

Normally a grade of *B* or better is expected in all course work. No grade below *B* is acceptable in the student's performance specialty. After each term, the School 08 committee (representing the Mason Gross School of the Arts/graduate program) reviews a student's grades. If the committee determines that the student is not maintaining satisfactory academic or professional standards in any phase of the program, it may recommend that the student be required to terminate his or her studies and withdraw from MGSA. Dismissals for academic reasons may be appealed in writing to the Scholastic Standing Committee. There is no appeal from artistic dismissal.

Only 3 credits of *C* work are accepted toward the M.M. degree. A maximum of 6 credits in 300- or 400-level courses may be counted toward the degree.

Transfer Credit

As many as 12 credits toward the M.M. degree earned in another accredited graduate program may be evaluated for transfer after a student has completed 12 credits at Rutgers. No undergraduate credit can be transferred. No graduate credit is accepted in transfer for courses in which the student received a grade below *B*. Any course for transfer credit must be evaluated by the graduate director and by the dean of the Mason Gross School of the Arts. The responsibility for requesting transfer credit for graduate work lies with the student. A form for this purpose is available from the music department and from the dean's office. The student should submit the completed form and an official transcript of the graduate work for which credit is requested to the graduate director.

Master's Students Continuing to Doctoral Study

Students completing an MGSA M.M. degree may request that their final degree recital be considered as a D.M.A. or A.Dpl. audition.

DOCTOR OF MUSICAL ARTS PROGRAM

The doctor of musical arts (D.M.A.) program offers specializations in performance, music education, and collaborative piano. One of the specializations must be selected in order to complete the doctor of musical arts program.

Performance Track

The doctor of musical arts program in performance is designed for musicians who seek to refine their musical skills, expand their repertoire, extend their performing experience, and deepen their understanding of music history and theory. Musicians in this program have earned an M.M. degree and are preparing for a professional, public concert career and/or a faculty position in higher education. Students admitted to doctoral study must have demonstrated a professional level of performance and are expected to achieve excellence as both musicians and scholars.

Required Course of Study

It is possible to compete all requirements for the D.M.A. degree within three years of full-time residence. In most cases, a student may not take more than five years to complete the program. With the approval of the graduate director and the dean, the school might make an exception to this maximum time limit. A typical schedule for each of the six terms includes 1 to 6 credits in the major performance study, enrollment in the D.M.A. Forum for three of the terms, at least one ensemble appropriate for doctoral credit, and one or two courses not involving performance. The specific requirements are as follows:

Performance Study

- Private study:* Six terms (from 1 to 6 credits per term) in the candidate's major performance area are required. Collaborative pianists may add as many as two additional terms in organ and/or harpsichord, if instruction is available.

2. *Recitals*: Two solo recitals, one lecture-recital, and one chamber-music program are required. Voice students perform one lecture-recital and three solo recitals. For voice students, each of the three required solo recitals must include a significant amount of chamber literature. For collaborative pianists, the requirements are one vocal recital, one solo instrumental recital, one chamber recital (three or more musicians), one lecture-recital, and one recital of the candidate's choice. The level of performance, which should be professional at the outset, is expected to mature significantly during the period of study.
With the permission of the major teacher, D.M.A. and A.Dpl. students may petition the School 08 committee to substitute one appearance on a concerto program at Rutgers for one of the required solo recitals.
3. *Independent research*: Undertaken in connection with the required lecture-recitals, this may be accomplished as 16:700:601 or 08:703:599 Independent Study with an assigned faculty member. The research project culminates in a formal paper that is submitted for approval to the student's recital-evaluation committee two weeks before the public presentation. With the approval of the graduate director, a D.M.A. student may present a lecture-recital and in the subsequent term register for another Independent Study to produce an extended document on the same topic. The extended document replaces the requirement for a second lecture-recital.
4. *Special requirements*: All voice students must perform a major role from an opera or oratorio. With the approval of the School 08 committee, this performance may substitute in some cases for one of the solo or chamber recitals.
5. *Repertoire requirement*: At the time of admission, students submit a list of repertoire they have studied. The faculty may require a student to demonstrate how well he or she has mastered the repertoire cited. Working with the major teacher, each student should develop a comprehensive list of repertoire he or she plans to study for the duration of the program. This list will supplement the student's background and serve as preparation for the comprehensive examinations.

D.M.A. Forum

All D.M.A. and A.Dpl. students enroll in the D.M.A. Forum during three terms of their residency. Those specializing in collaborative piano enroll for two terms. One term of the forum may be waived for transfer students. The seminar provides a forum for issues in performance, pedagogy, new music, and related topics.

Ensemble

Ensemble participation is required in each term of residency (six terms total). One credit is earned each term. Choice of ensemble must be approved by the graduate director in consultation with the department chairperson. Collaborative pianists must include work in two or more of the following areas, with the approval of the accompaniment adviser: chamber ensemble or studio accompanying, opera, large instrumental ensemble, and choral ensemble (accompaniment).

Graduate Courses in Music History, Theory, and Related Areas: 22 Credits

A minimum of 22 credits in advanced graduate course work outside the candidate's applied study is required. The requirements include 16:700:501 Introduction to Music Research (3); 16:700:519 or 520 Proseminar in Music History

(3,3); 16:700:525 or 526 Studies in Music Analysis (3,3); and 16:700:567 or 568 Proseminar in Performance Practice (3,3). Other requirements include a course in the candidate's repertoire, a course in pedagogy, and two electives approved by the graduate director. A comprehensive list of graduate courses offered by the Graduate School–New Brunswick (16:700) and by the Mason Gross School of the Arts (08:702 and 703) is provided later in this chapter.

Collaborative Piano Specialization

One term of 08:702:643 Special Topics in Collaboration (BA), two terms of 08:702:645,646 Special Studies in Advanced Solo Instrumental Repertoire (6 credits), and two terms of 08:702:647,648 Special Studies in Advanced Vocal Repertoire (6 credits) also are required.

Pedagogical Component

The pedagogical element of the program is particularly important in today's musical culture, as nearly all performing artists are engaged in some form of teaching.

This component is directed by the major teacher in consultation with the graduate director. It may involve assisting the major teacher or taking an approved internship. In other cases, the student may take on a teaching role outside the department or obtain a teaching assistantship in which the candidate, under supervision, instructs his or her own students.

Working under supervision and in consultation with their accompaniment advisers, collaborative pianists may coach undergraduates and/or teach the Art of Accompanying course.

Foreign Language

The program requires a reading knowledge of French, German, or Italian. Collaborative pianists must demonstrate reading knowledge in two foreign languages (French, German, or Italian) and diction/I.P.A. proficiency in English, French, German, and Italian. The student must take the language-proficiency test before he or she begins the third-year of residency and must pass this test before beginning comprehensive examinations.

Comprehensive Examinations

Candidates must pass written and oral comprehensive examinations in the literature for their instrument and related issues in history, theory, and performance practice.

D.M.A. Examination Procedures

The committee evaluating written examinations for D.M.A. students consists of three members. It includes the graduate director, the student's teacher, and one member of the School 16 (Graduate School–New Brunswick) faculty. The five-member committee evaluating oral examinations includes the graduate director, a member of the School 08 committee appointed by the program director, one member of the faculty of the School 16 program in music, one member representing the student's major field, and one music faculty member recommended by the student. The decision of the committee shall be by a simple majority vote.

Normally, the examining committee will inform the student of the examination results within ten working days. A student who has failed is provided with an explanation in writing as part of the notification. Reexamination may be scheduled at a time mutually acceptable to the student and the examining committee. Unless the student can show a procedural fault occurred in the examination process, he or

she may take only one reexamination. The reexamination deals only with areas of the original examination in which the committee found the candidate's performance to be unsatisfactory.

If a student believes that a flaw in the process led to a negative decision, he or she must file a written appeal to the chairperson of the music department, who brings the issue to the School 08 committee. That committee resolves the dispute by a majority vote.

Music Education Track

The doctor of musical arts in music education is designed for professional music educators who want to expand and refine their teaching and musical skills and who seek to broaden their knowledge of current music education research and practice. With courses offered through the Graduate School of Education and the Department of Music, the curriculum includes advanced studies in music education, theory, history, and research, and in a cognate area of the student's choice. The elective may be taken in such areas as performance, conducting, musicology, educational administration, or another area related to music education.

Required Course of Study

All requirements for the D.M.A. degree may be completed within five years of continuous enrollment. They must be completed within seven years. Exceptions to this time limit may be made with the approval of both the graduate director and the dean. Upon matriculation, the student must enroll in a minimum of 3 credits each term until the degree is completed. One term's leave, which may be taken at any time during the course of study, is allowed. Permission for the leave must be arranged in advance with the graduate director, and the student must register for Matriculation Continued for that term. Additional leaves will be permitted only in extraordinary circumstances.

The following requirements must be met:

1. *Research*: Four courses (12 credits).
2. *Music education specialization*: (9 credits). Includes 08:702:640 Doctoral Seminar in Music Education Curriculum (3 credits) and two courses selected from the existing core courses for the M.M. degree in music education. Students who already have earned credit for these courses (Rutgers music education M.A.T. or M.M. graduates) will substitute 6 credits of approved electives for this requirement.
3. *Music courses*: Two courses (6 credits) in graduate-level music theory and two courses (6 credits) in graduate-level music history.
4. *Cognate*: Four courses (12 credits) selected in one specific field related to music education. A maximum of 4 credits of ensemble may count toward this requirement. Upon declaring a cognate area, students must meet any specific entrance requirements and prerequisites for that area.
5. *Dissertation*: 12 credits.
6. *Special requirement*: Students are required to undertake an individual project that is designed and approved in consultation with a faculty adviser. The focus and scope of the project will depend on the student's interests and skills. It may be determined in part by the selected cognate area.

Comprehensive Examinations

Candidates must pass a written and oral comprehensive examination in music education and in their cognate area. The committee evaluating written and oral examinations for students in the music-education option of the D.M.A. consists of five members. The panel will include the graduate director, two members of the music-education faculty, one member of the faculty representing the student's cognate area, and one member of the music department outside of music education. One of the two members of the music-education faculty will serve as chairperson of the committee. Reexamination and appeal procedures mirror those established for the D.M.A. in performance.

Dissertation Defense

A dissertation consisting of original research related to music education and developed under faculty direction is required. A public oral defense of the dissertation may be scheduled only after completion of all other degree requirements. The dissertation committee will consist of four faculty members, including at least one representative from music education, two others from music and/or music education, and one who is approved as an outside member. The outside member is appointed by the graduate director in consultation with the student's adviser. This person is expected to be a recognized authority on the subject of the dissertation.

Scholastic Standing

Normally a grade of *B* or better is expected in all course work, and no grade below *B* is acceptable in the student's performance specialty. The student may petition the School 08 committee for acceptance of no more than 3 credits of *C* in any graduate course. Students are considered to be in good standing in the program and to be making satisfactory progress toward their degree unless they are officially notified to the contrary by the graduate director under advice of the School 08 committee. The committee regularly reviews a student's contribution to ensembles and other departmental activities. It also looks at any concerns that the faculty might have about the student's innate ability. The committee may recommend continuation, probational continuation with possible loss or reduction of any financial aid, or dismissal from the program for artistic or academic reasons. The student must perform before a jury at the end of every term except those in which a degree recital has been presented satisfactorily.

A student may appeal a recommendation for probational continuation or dismissal to the Mason Gross School of the Arts School 08 committee, and a second hearing is scheduled upon the student's request. Once a student has exhausted the appeal process within the D.M.A. faculty and receives notice of artistic dismissal from the Office of the Dean, there is no further appeal.

Transfer Credit

As many as 18 credits earned in another accredited graduate program may be evaluated for transfer toward the D.M.A. degree after a student has completed 12 credits at Rutgers. No undergraduate credit or credit required for the student's master's degree may be transferred. No graduate

credit will be accepted in transfer for courses in which the student received a grade below *B*. Any course for which a student requests transfer credit must be evaluated by the director of the graduate performance program and by the dean of the Mason Gross School of the Arts. The responsibility for requesting transfer credit of graduate work lies with the student. A form for this purpose is available from the music department and the dean's office. The student should submit to the graduate director the completed form together with an official transcript of the graduate work for which credit is requested.

ARTIST DIPLOMA PROGRAM

The artist diploma (A.Dpl.) program addresses the needs of those who wish to concentrate more narrowly on performance-related study than the doctor of musical arts student does. Like the D.M.A., this course of study requires six terms of performance, six terms of ensemble, three terms of D.M.A. Forum, one term of repertory, and the language and comprehensive examinations. Unlike the D.M.A., however, the artist diploma program does not require formal course work in music history or theory. Instead, students must perform five recitals, four of them solo, and one a chamber recital. For students specializing in an orchestral instrument, a committee examination in the form of a professional orchestral audition is required. Students must have an M.M. degree or its equivalent to gain admission to the program.

GRADUATE COURSES

Music History and Theory Courses Offered through the Graduate School–New Brunswick (700)

16:700:501. (F) INTRODUCTION TO MUSIC RESEARCH (3)

Introduction to bibliographical tools and research techniques for scholars and performers. The primary aim of the course is to develop a critical attitude to the manuscripts and editions used for performance and study.

16:700:511,512. MUSIC THEORY—INTENSIVE REVIEW (3,3)

Review of harmony (part-writing and progressions); counterpoint (two- and three-part species counterpoint, including imitation). Sight-reading and harmonic analysis.

16:700:519,520. PROSEMINAR IN MUSIC HISTORY (3,2)

Prerequisite: 16:700:501.

Intensive study of selected areas in the history of music, with guided research leading to oral and written reports.

16:700:522. STUDIES IN MUSIC THEORY (3)

Exercises in harmony and counterpoint; elementary studies in composition based on practices from the Renaissance to the present.

16:700:525,526. STUDIES IN MUSIC ANALYSIS (3,3)

Study of styles and structures in compositions from the Middle Ages to the present and their relationship to ideas on composition held by composers and theorists.

16:700:527. STUDIES IN OPERA (3)

Prerequisite: Permission of instructor.

Study of selected operas. Historical background, sources, editions, textual criticism, analysis, and performance practice.

16:700:528. STUDIES IN CHORAL LITERATURE (3)

Prerequisite: Permission of instructor.

Study of selected works for chorus and vocal ensemble from the sixteenth century to the present. Historical background, sources, editions, textual criticism, analysis, and performance practice.

16:700:529. STUDIES IN INSTRUMENTAL ENSEMBLE LITERATURE (3)

Prerequisite: Permission of instructor.

Study of selected chamber and orchestral works from the seveneenth century to the present. Historical background, sources, editions, textual criticism, analysis, and performance practice.

16:700:530. STUDIES IN KEYBOARD LITERATURE (3)

Prerequisite: Permission of instructor.

Study of selected works for keyboard instruments. Historical background, sources, editions, textual criticism, analysis, and performance practice.

16:700:531,532. PROSEMINAR IN COMPOSITION (3,3)

Practice in the techniques of creative composition.

16:700:541,542. SPECIAL TOPICS IN MUSIC THEORY AND ANALYSIS (3,3)

Prerequisites: 16:700:525, 526.

Recent developments in music theory and twentieth-century analytical techniques. Topics vary from year to year.

16:700:551. JAZZ RESEARCH AND ANALYSIS (3)

Prerequisite: 16:700:501. Recommended as pre- or corequisite: 16:700:525.

Introduction to scholarly research in jazz. Covers research methods, transcription, and analysis of recorded jazz performances; pertinent African-American cultural issues; and questions of performance practice.

16:700:567,568. PROSEMINAR IN PERFORMANCE PRACTICE (3,3)

Prerequisite: Permission of instructor.

Problems of performance practice in vocal and instrumental music of the period from the Renaissance through the eighteenth century.

16:700:571,572. SCHENKERIAN ANALYSIS (3,3)

Prerequisite: Permission of instructor.

Analytic applications of Heinrich Schenker's notational graphing techniques for understanding structural and harmonic/contrapuntal aspects of tonal music.

16:700:573,574. TWENTIETH-CENTURY THEORY (3,3)

Prerequisite: Permission of instructor. Offered in alternate years.

Analysis of selected compositions from ca. 1910 to the present. Theoretical strategies and perspectives.

16:700:601. INDEPENDENT STUDY (3)

Individual research leading to an essay demonstrating command of the techniques of historical or analytical research.

16:700:619,620. SEMINAR IN MUSICOLOGY (3,3)

Prerequisite: 16:700:501.

Individual research in selected areas of music history and the specialized fields of musicology.

16:700:631,632. SEMINAR IN COMPOSITION (3,3)

For students pursuing the doctoral degree.

Advanced study of the techniques of creative composition.

16:700:651,652. HISTORY OF MUSIC THEORY AND NOTATION (3,3)

Prerequisite: Permission of instructor. Offered in alternate years.

Intensive study of selected sources from antiquity to the twentieth century, with emphasis on medieval and Renaissance notational systems, church modes, the teaching of counterpoint, and theories of tonality.

Graduate Music Courses Offered through the Mason Gross School of the Arts (702)

08:702:502. ART SONG REPERTOIRE (3)

Open to piano and voice majors, or with permission of instructor.
Study and performance of nineteenth- and twentieth-century art songs. Includes historical development and discussion of composers and poets, research papers, assigned readings, and listening assignments. In-class performances.

08:702:503,504. ORCHESTRAL REPERTOIRE AND PERFORMANCE TECHNIQUES (3,3)

Survey of major works through analysis and performance. Includes study of bibliography, historical context, and performance practice through ensemble participation.

08:702:507,508. SCORE READING (1,1)

Practical application of score reading at the piano. Includes realization of figured bass, study of C clefs, and open-score techniques.

08:702:509. SPECIAL STUDIES IN PIANO REPERTOIRE I (3)

Survey from the early baroque through the classical periods. Includes intensive study and performance of works by major composers and their contemporaries. Explores the evolution of the piano as a solo and as an ensemble instrument.

08:702:510. SPECIAL STUDIES IN PIANO REPERTOIRE II (3)

Survey from the romantic through the impressionist periods (Schubert through Ravel and Rachmaninoff). Includes intensive study and performance of works by major composers and their contemporaries. Explores the continuing evolution of the piano as a solo and as an ensemble instrument.

08:702:511. SPECIAL STUDIES IN PIANO REPERTOIRE III (3)

Survey from the turn of the twentieth century to the present. Intensive study and performance of works by masters such as Satie, Cowell, Ives, Schoenberg, Cage, Boulez, and Stockhausen.

08:702:513. PHILOSOPHICAL FOUNDATIONS OF MUSIC EDUCATION (3)

Significant philosophical positions that have influenced contemporary music education. The history and purpose of music in education; current curriculum models and theories; teaching strategies.

08:702:514. MASTER'S RESEARCH IN MUSIC EDUCATION (3)

Design, analysis, and evaluation in music education. Recent research. Planning and development of an independent project.

08:702:521,522. INTRODUCTION TO GRADUATE STUDIES IN JAZZ (3,3)

May be held at the Institute of Jazz Studies, Newark campus.
Major topics in jazz studies, approached from the points of view of scholars and performers, encompassing review and modern perspective of jazz history. Topics include African-American culture, methods of historical and biographical research, bibliography, discography, problems of transcription, analytic techniques, and jazz education.

08:702:523,524. JAZZ HISTORY AND RESEARCH (3,3)

May be held at the Institute of Jazz Studies, Newark campus.
Intensive study of periods and styles of jazz from New Orleans to the present.

08:702:525,526. SEMINAR IN JAZZ ARRANGING AND COMPOSITION (3,3)

Intensive study of jazz arranging and composition. Score study and analysis, transcriptions and arranging for small and large ensembles, and commercial arranging.

08:702:527, 528. ADVANCED IMPROVISATION (3,3)

Advanced study of stylistic improvisation. Emphasis on major periods of jazz.

08:702:529. DOCTORAL FORUM—PERFORMERS (BA)

Complementing performance study and academic course work, this course constitutes a forum for exchange of ideas among students and faculty. Encompasses discussion of students' projects in performance and research, visits by guest artists and scholars, and lectures on analysis, historical criticism, pedagogy, and performance practice by music department faculty.

08:702:530. DOCTORAL FORUM—PERFORMERS (BA)

See 08:702:529 for course description.

08:702:535. SEMINAR IN MUSIC EDUCATION METHODOLOGY (3)

Prerequisite: Permission of instructor.

Current trends in music curriculum theory and design, teaching and learning styles, and program assessment. Principles and applications of contemporary music education methods.

08:702:538. PROSEMINAR IN MUSIC EDUCATION (3)

Prerequisite: Permission of instructor.

Intensive study of selected areas in music education, with guided research leading to oral and written reports.

08:702:540. PROFESSIONAL DEVELOPMENT FOR MUSIC EDUCATORS (1)

Participation in professional development sessions and performances at the annual conference of the New Jersey Music Educators Association.

08:702:541,542. ADVANCED ACCOMPANIMENT REPERTOIRE (2,2)

Prerequisite: 08:702:561 or permission of instructor.

Study and performance of standard vocal and instrumental repertoires from the perspective of the accompanist. Special emphasis on repertoire frequently encountered in auditions and competitions to provide a stylistically broad and immediately applicable repertoire.

08:702:543. SPECIAL TOPICS IN COLLABORATION (1)

Forum for the exchange of ideas in music and the arts that are collaborative by nature. In consultation with the instructor, students provide presentations on various aspects of collaboration, with a focus on keyboard collaborations.

08:702:629. DOCTORAL FORUM—PERFORMERS (BA)

See 08:702:529 for course description.

08:702:630. DOCTORAL FORUM—PERFORMERS (BA)

See 08:702:529 for course description.

08:702:640. DOCTORAL SEMINAR IN MUSIC EDUCATION CURRICULUM (3)

Prerequisite: 08:702:514 or permission of instructor.

Advanced study of music education curriculum history, theory, and design, as well as current research in music education curriculum and program evaluation.

08:702:643. SPECIAL TOPICS IN COLLABORATION (BA)

See 08:702:543 for course description.

08:702:645,646. SPECIAL STUDIES IN ADVANCED SOLO INSTRUMENTAL REPERTOIRE (3,3)

Prerequisite: 08:702:541 or 542, or permission of instructor. Open to piano, collaborative piano, and instrumental majors.

Study and performance of instrumental sonata, concerti, and shorter form works from the eighteenth to the twentieth centuries. Special emphasis on orchestral reduction at the piano, interpretation, and collaborative considerations.

08:702:647,648 SPECIAL STUDIES IN ADVANCED VOCAL REPERTOIRE (3,3)

Prerequisite: 08:702:541 or 542, or permission of instructor. Open to piano, collaborative piano, and instrumental majors.

Study and performance of art song, opera arias, and oratorio excerpts from the eighteenth to the twentieth centuries. Special emphasis on interpretation, and collaborative considerations.

08:702:701. DOCTORAL RESEARCH IN MUSIC EDUCATION (3)

Prerequisite: 08:702:514 or permission of instructor.

Advanced study of historical, philosophical, and empirical research methodologies in music education. Development of critical analysis and research reporting skills leading to preparation of the dissertation topic proposal.

08:702:702. DISSERTATION RESEARCH IN MUSIC EDUCATION (BA)

08:702:729. DOCTORAL FORUM—PERFORMERS (BA)

See 08:702:529 for course description.

08:702:730. DOCTORAL FORUM—PERFORMERS (BA)

See 08:702:529 for course description.

**Graduate Applied Music Courses Offered through
the Mason Gross School of the Arts (703)**

08:703:507,508 PERFORMANCE SEMINAR (BA,BA)

Performance of contemporary music.

08:703:509,510. SAXOPHONE (3,3)

08:703:519,520. JAZZ COMBO (1,1)

08:703:521,522. JAZZ ENSEMBLE (1,1)

08:703:523,524. ORCHESTRA (1,1)

08:703:541,542. GUITAR (3,3)

08:703:545,546. WIND ENSEMBLE (1,1)

08:703:553,554. OPERA WORKSHOP (1,1)

Study and performance of operatic literature.

08:703:555,556. CHAMBER ENSEMBLE (1,1)

08:703:561,562. PIANO (3,3)

08:703:563,564. CONDUCTING (3,3)

Sec. 01—Choral Conducting

Sec. 02—Instrumental Conducting

08:703:565,566. ORGAN (3,3)

08:703:567,568. HARPSICHORD (3,3)

08:703:569,570. VOICE (3,3)

08:703:571,572. PERCUSSION (3,3)

08:703:573,574. VIOLIN (3,3)

08:703:577,578. VIOLA (3,3)

08:703:581,582. VIOLONCELLO (3,3)

08:703:583,584. DOUBLE BASS (3,3)

08:703:585,586. FLUTE(3,3)

08:703:587,588. OBOE(3,3)

08:703:589,590. CLARINET (3,3)

08:703:591,592. BASSOON (3,3)

08:703:593,594. FRENCH HORN (3,3)

08:703:595,596. TRUMPET (3,3)

08:703:597,598. TROMBONE, TUBA, EUPHONIUM (3,3)

08:703:599. INDEPENDENT STUDY (BA)

08:703:600. ADVANCED PERFORMANCE STUDY (3)

08:703:601. PERFORMANCE PROJECT (1)

08:703:607,608. PERFORMANCE SEMINAR (BA,BA)

08:703:609,610. SAXOPHONE (3,3)

08:703:619,620. JAZZ COMBO (1,1)

08:703:621,622. JAZZ ENSEMBLE (1,1)

08:703:623,624. ORCHESTRA (1,1)

08:703:641,642. GUITAR (3,3)

08:703:645,646. WIND ENSEMBLE (1,1)

08:703:653,654. OPERA WORKSHOP (1,1)

08:703:655,656. CHAMBER ENSEMBLE (1,1)

08:703:661,662. PIANO (3,3)

08:703:663,664. CONDUCTING (3,3)

08:703:665,666. ORGAN (3,3)

08:703:667,668. HARPSICHORD (3,3)

08:703:669,670. VOICE (3,3)

08:703:671,672. PERCUSSION (3,3)

08:703:673,674. VIOLIN (3,3)

08:703:677,678. VIOLA (3,3)

08:703:681,682. VIOLONCELLO (3,3)

08:703:683,684. DOUBLE BASS (3,3)

08:703:685,686. FLUTE (3,3)

08:703:687,688. OBOE (3,3)

08:703:689,690. CLARINET (3,3)

08:703:691,692. BASSOON (3,3)

08:703:693,694. FRENCH HORN (3,3)

08:703:695,696. TRUMPET (3,3)

08:703:697,698. TROMBONE, TUBA, EUPHONIUM (3,3)

08:703:699. INDEPENDENT STUDY D.M.A. AND A.DPL. (BA)

**08:703:701,702. PERFORMANCE STUDY D.M.A. AND A.DPL.
(BA,BA)**

08:703:723,724. ORCHESTRA (1,1)

08:703:745,746. WIND ENSEMBLE (1,1)

08:703:753,754. OPERA WORKSHOP (1,1)

08:703:755,756. CHAMBER ENSEMBLE (1,1)

08:703:800. MATRICULATION CONTINUED (0)

08:703:811. GRADUATE FELLOWSHIP (0)

08:703:844. RESEARCH INTERNSHIP (BA)

08:703:866. GRADUATE ASSISTANTSHIP (BA)

08:703:877. TEACHING ASSISTANTSHIP (BA)

**08:703:701,702. PERFORMANCE STUDY D.M.A. AND A.DPL.
(BA,BA)**

08:703:723,724. ORCHESTRA (1,1)

08:703:745,746. WIND ENSEMBLE (1,1)

08:703:753,754. OPERA WORKSHOP (1,1)

08:703:755,756. CHAMBER ENSEMBLE (1,1)

08:703:800. MATRICULATION CONTINUED (0)

08:703:811. GRADUATE FELLOWSHIP (0)

08:703:844. RESEARCH INTERNSHIP (BA)

08:703:866. GRADUATE ASSISTANTSHIP (BA)

08:703:877. TEACHING ASSISTANTSHIP (BA)

Graduate Program in Theater Arts

Degree Program Offered: Master of Fine Arts

Chairperson: Professor Israel Hicks

Director of Graduate Program in Acting:

Professor William Esper

Director of Graduate Program in Design,

Stage Management, and Costume Technology:

Professor R. Michael Miller

Director of Graduate Program in Directing:

Professor Harold Scott

Director of Graduate Program in Playwriting:

Professor Lee Blessing

The Department of Theater Arts at the Mason Gross School of the Arts is dedicated to one purpose: developing professional artists.

Students entering MGSA's graduate program in theater arts concentrate on one of four major disciplines: acting, directing, playwriting, or design. The last area is fairly broad, as it includes stage management and costume technology.

Because theater is a collaborative art, all four programs are coordinated carefully. Thus, students not only develop the skills needed to master their chosen disciplines, but also gain rich experience in working with the other disciplines.

Students with outstanding talent who are dedicated totally to their artistic development will find that each program gives them the training they need to make a genuine contribution to the professional theater.

The department's faculty members believe that significant contributions can be made only by artists who possess total mastery of their craft and who have an inspiring artistic vision. Standards in each program are high. Each student is subject to faculty review at the end of every term and each must retain total faculty support to continue in the program.

MEMBERS OF THE FACULTY

Acting Program

William Esper (*master teacher and head of acting*) has been the head of his own studio in New York City for more than thirty years. He has been the director of the Professional Actor Training Program at the Mason Gross School of the Arts since the program began in 1977. He is a graduate of the Neighborhood Playhouse School of Theatre in New York City, where he trained as a teacher and as an actor with Sanford Meisner. Esper was on the staff of the playhouse for twelve years and served as associate director of the playhouse's acting department from 1973 to 1976. He worked closely with Meisner as a teacher and a director for fifteen years. He has been a guest artist/teacher at Western Reserve University; Canada's Banff Festival of the Arts; the Workshop for Performing Arts in Vancouver, British Columbia; the National Theater Centre in Tannersville, New York; the National Theatre School of Canada; the St. Nicholas Theater Company in Chicago, Illinois; and

Schauspiel München in Munich, Germany. In 1975–1976, he served as director of the company workshop for the Circle Repertory Theater Company in New York City. A member of the Ensemble Studio Theatre in New York, Esper has acted and directed regionally and Off-Broadway. He is a former member of the National Board of the National Association of Schools of Theater and a former vice president and board member of the University/Resident Theatre Association. The professional actors Esper has worked with include Jeff Goldblum, Paul Sorvino, Christine Lahti, Helen Slater, Jennifer Beals, William Hurt, John Malkovich, Mary Steenburgen, David Morse, Patricia Wettig, David Rasche, Peter Gallagher, Tonya Pinkins, Danton Stone, Michelle Shay, Kim Basinger, Kim Delaney, Greg Germann, Daphne Rubin Vega, Aaron Eckhardt, Tim Olyphant, Dean Winters, Glenna Headly, Patricia Heaton, Calista Flockhart, Gretchen Mol, Sam Rockwell, and Wendie Malick. Esper is profiled in the book *The New Generation of Acting Teachers*, which was published by Viking Press in 1987. His biography also appears in *Who's Who in Entertainment* and *Who's Who in the East*.

Patricia D. Fletcher (*speech*) has taught voice, speech, and dialects in many professional acting programs in and around New York City, including Rutgers' Mason Gross School of the Arts M.F.A. and B.F.A. programs, The New School for Social Research Actor's Studio M.F.A. program, the Brooklyn College M.F.A. acting program, the New York University School of Education musical theater program, the Esper Studio, and the New Actor's Workshop. She has worked as speech and dialect coach on a variety of shows from *The Grapes of Wrath* to *The Importance of Being Ernest*. She recently coached the replacement cast in the Broadway production of *True West* by Sam Shepard and the soon to be released independent feature film *Whiskey River, N.Y.C.* Fletcher has appeared on Broadway in William Hoffman's *As Is* directed by Marshall Mason, off Broadway at the Classic Stage Company under the direction of Christopher Martin, and in regional theater. She is designated by Kristin Linklater as a Linklater Voice Instructor and received her M.A. in voice and speech from Antioch University in the fall of 2001. In addition to her teaching and performing, she maintains a private coaching practice in New York City.

Joseph Hart (*ensemble and playwright*) is an award-winning playwright and veteran of the Aspen Playwrights Festival, the Philadelphia Festival of New Plays, and the University of Massachusetts New Playwrights Festival. His work has been published in the *Best Short Plays* series, and produced Off-Broadway and at numerous regional theaters. His eight years as a student of the late mythologist, Joseph Campbell, led to the founding of the Shoestring Players, a national touring ensemble of myth and folklore and winner of the Fringe First Award at the Edinburgh Fringe Festival.

Deborah Hedwall (*acting*) began her theater training at the University of Washington in Seattle. In New York, she was graduated from the Neighborhood Playhouse, where she worked under the direction of Sanford Meisner and William Esper. She trained with Uta Hagen for four years as an actor and a teacher at HB Studios and later taught there. She has taught private classes for professional actors for eighteen years in New York City and Los Angeles. Hedwall has taught at Sarah Lawrence College, Fordham University, and the Ensemble Studio Theatre. As an actress, she received an Obie Award for outstanding performance and

a Drama Desk nomination as best actress in *Sight Unseen* at the Manhattan Theatre Club. She has created roles in many new plays, including *Savage in Limbo* by John Patrick Shanley, *Extremities*, and *Why We Have a Body*. On television, she played the mother for two seasons on the critically acclaimed series *I'll Fly Away*, and her most recent films include *Shadrach* and *Better Living* with Olympia Dukakis. She has been involved in many new play workshops, including the Sundance Playwrights Conference, the O'Neill Theater Conference, Actors Theatre of Louisville, and the Long Wharf Theatre.

Leah Kreutzer (*period dance*) is a dancer, choreographer, and movement coach whose work in modern dance, theater, music theater, and opera has been seen Off-Broadway, regionally, and in Europe. Recently, she choreographed the world premiere of playwright Beth Henley's *L Play* for the opening of the new Unicorn Theatre at the Berkshire Theatre Festival. She also worked with Harris Yuolin and Dianne West on the revival of the nineteenth-century George Bernard Shaw translation *Jitta's Atonement*. Off-Broadway, she was choreographer for *Camping with Henry and Tom*, starring Ken Howard, Robert Prosky, and John Cunningham. Her original dance/theater works include *Making Kaspar* and *The Dancing School*, developed with her husband, playwright and author Benjamin Barber. In 1981, she was a founding member of Anna Sokolow's New Players' Project. She also has been a teaching artist for Lincoln Center Institute. At Mason Gross, she teaches dance and movement for actors, with an emphasis on historic dance styles from the Renaissance through the nineteenth century.

Barbara Marchant (*acting*) is the associate head of the B.F.A. acting program. Marchant has appeared on Broadway and daytime television. In regional theater, she has been seen in such varied roles as Blanche in *A Streetcar Named Desire*, Corrina in *House of Blue Leaves*, Isadora Duncan in *U.S.A.*, and in the acclaimed production of *Lenny* at the Charles Playhouse. Some of her New York credits include work at the Manhattan Theatre Club, Performance Garage, and Theater for the New City. She performed throughout Europe in the Obie-nominated *Medicine Show*. Recent directorial credits include *The Cover of Life* at the Harper Joy Theater. She has taught at the Berkshire Theater Festival sponsored by the Kennedy Center, the Broadway Project sponsored by the University of Tel Aviv, and the Theater De Trap and the Konings Theater in the Netherlands. She has been an adjudicator for the University/Resident Theater Association's national auditions and was awarded the Rutgers University Teacher of the Year Award. She is the cofounder of the London Academy of Theater (sponsored by Dame Judi Dench) and the chair of their advisory committee. Her book, *A Young Actors Scene Book: A Training Tool*, published by Scarecrow Press, was released December 2000. Marchant trained with William Esper as an actress and a teacher and is a staff member of the William Esper Studio. She has been on the faculty of Mason Gross School of the Arts since 1984. She also coaches professionally.

Nancy A. Mayans (*voice and speech*) has taught voice production, speech, and singing for more than twenty years. After receiving a B.A. in drama from Stanford and an M.F.A. in acting from Yale, she taught at Yale, Carnegie Mellon, Trinity Repertory Conservatory, and several New York acting studios. She has been an acting/speech coach for two PBS children's television series, *3-2-1 Contact* and

Ghost Writer, and has coached several feature films. She teaches at the William Esper Studio, and works as a director and private coach in New York City. An actress and a singer, Mayans has performed around the world with Julie Taymor's Obie Award-winning *Juan Darien*. She also has acted with the Public Theater, the Manhattan Theatre Club, the Yale Repertory Theatre, and the American Repertory Theatre in Boston, where she is a founding member.

Patricia Norcia-Edwards (*voice*) has devoted her career to acting, directing, and teaching. She has starred on Broadway in *Mastergate* and *The Price of Genius*; Off-Broadway at the New York Shakespeare Festival; and at the Chelsea, Judith Anderson, and Cherry Lane theaters. She has appeared on *One Life to Live*, *The Guiding Light*, and *Saturday Night Live*. Her solo show, *The World of Ruth Draper*, has been performed at Carnegie Hall and all over the United States, England, and Japan. Directing credits include *The Bartered Bride* for the Lake George Opera and Opera Theater of Pittsburgh, *The Barber of Seville* for the Bronx Opera, and *Goyescas* and *Susannah* for the State Repertory Opera of New Jersey. The last two productions were named best-staged operas in New Jersey by the *Newark Star-Ledger*. Norcia-Edwards is a graduate of the Yale School of Drama and is a member of the faculty at Columbia. She maintains a coaching practice in New York.

Lenard Petit (*corporeal styles*) is a professional actor/director who resides in New York City. He has been working in the theater for more than twenty years, collaborating with other artists to create original works for the stage, cinema, and television. His work has been based primarily in movement or physical pictures. In New York, he has been seen in works by Meredith Monk, Richard Foreman, Julie Taymor, Ping Chong, Otrabanda Company, and Creation Company. Before he came to New York, Petit was the artistic director of his own theater company for four years in New Orleans. He has taught theater workshops and master classes on the acting techniques of Michael Chekhov in schools, colleges, and theaters throughout the United States and Europe. His training has been varied, but his most important influences have been the great French master Etienne Decroux, with whom he studied in Paris eighteen years ago, and Chekhov. Petit is the artistic director of the Michael Chekhov Acting Studio in New York City. He received his B.A. in 1974 from Franconia College and has studied with William Esper in New York.

Beth Wicke (*auditioning*) is certified by the Royal Academy of Dance. She trained at the Cincinnati Conservatory of Music, and holds a B.A. in theater from the Catholic University of America. Her credits include manager of casting, East Coast for ABC Television; supervising the casting of *Loving, All My Children, One Life to Live*, and *General Hospital*; and contributing to prime-time pilot projects. She also was the director of daytime programming for ABC, where she was responsible for creative supervision of East Coast serials. Wicke initiated the AFTRA/ABC Committee to address minority and disability hiring practices. She now casts independent projects, most recently SOAPLINE for Gottlieb Enterprises. She has taught extensively at universities and theaters throughout the United States.

Loyd Williamson (*movement training*) is founder/artistic director of Actors' Movement Studio in New York City. He has conducted master classes and workshops for many

groups, including New York University's Tisch Graduate Acting Program, the Webster University Summer Movement Institute, Circle Rep Lab, Galleried Theater School, Atlanta Professional Actors Group, and the Ensemble Studio Summer Program. He has served as actor's coach and choreographer for such films as *Nell* (Jodie Foster), *Maria's Lovers* (Andrei Mikhalkov-Konchalovsky, director), *Alphabet City* (Amos Poe, director), *Torrents of Spring* (Jerzy Skolimowski, director), and *Silent Night* (Monica Teaubert, director). His stage credits include Broadway revivals for Circle-in-the-Square of *Suddenly Last Summer* and *Holiday*; *The Beggars Opera* (Michael Langham, director) for the Folger Shakespeare Company; and *Othello* (Harold Scott, director) for the Folger Shakespeare Company and the Great Lakes Shakespeare Theater Festival). He has acted on Broadway as narrator in *L'Histoire du Soldat* (Anna Sokolow, director), at the Oregon Shakespeare Company, and at the McCarter Theatre, Princeton, NJ. Williamson holds an M.F.A. from the University of Georgia. He trained in acting under Sanford Meisner and Harold Clurman and in movement for acting with Sokolow. He was a member of Sokolow's Players Project and is a former national chairperson for the Society of Movement Educators.

Design, Stage Management, and Costume Technology

Christine Barnes (*properties supervisor*) is a graduate of Pennsylvania State University. She was properties coordinator for the Florida Grand Opera and property master at the Wayside Theater and the Georgia Shakespeare Festival. Her opera credits include *Turandot*, *L'Elisir D'Amore*, *Die Fledermaus*, and *Don Giovanni*. Regional credits include *School for Scandal*, *Othello*, *The Tempest*, *Forever Plaid*, *Quilters*, and *The Mousetrap*. She also has done extensive work with the National Association of Balloon Artists and does prop work for various puppet, clown, and magic shows.

Emelie E. Becher (*lighting supervisor*) has served as production electrician or master electrician for numerous companies, including Appalachian Ballet Company, Arizona Repertory Theater, Beale Street Ensemble Theater, and Flat Rock Playhouse. Becher has designed and assisted for such productions as *The Elephant Man* (University of Arizona), *Kiss Me Kate* (Arizona Repertory Theater), *Little Shop of Horrors* (Post Playhouse), and *The Arizona Project* (Actor's Theater of Phoenix). Becher received her M.F.A. in lighting design from the University of Arizona and is a member of I.A.T.S.E.

F. Mitchell Dana (*lighting design*) has lit more than 500 professional productions in his career. He has worked as technical director and head prop man on Broadway and on tour and as stage manager on and Off-Broadway. His Broadway credits include *The Suicide*, *Freedom of the City*, *Mass Appeal*, *Monday After the Miracle*, *Once in a Lifetime*, *Man and Superman*, *The Inspector General*, and *Oh Coward!* Dana's opera credits include *La Rondine* for the New York City Opera, *Turandot* for the Royal Opera/Covent Garden and Wembley Arena in London, *The Magic Flute* and *The Merry Widow* for the Cleveland Symphony, seven operas for the Los Angeles Opera Company, and ten seasons with the Opera Festival of New Jersey. He is on the executive board of United Scenic Artists local 829 and is a member of the Stagehand Union I.A.T.S.E. Dana is listed in *Who's Who in America*, *Who's Who in the Theater*, *Who's Who in the East*,

Who's Who in Entertainment, *Men of Distinction*, and the *American Biographical Institute*. He received his M.F.A. from the Yale School of Drama.

Vickie Esposito (*head of costume design and associate head of design*) was the primary costume designer for the Philadelphia Festival Theater for thirteen seasons and premiered more than fifty productions, including seven of Bruce Graham's plays. Her Philadelphia credits include *Romeo and Juliet* (2000), *The Taming of the Shrew* (2000), *Hamlet* (1999), *Much Ado about Nothing* (1999), and *The Merchant of Venice* (1998) for the Philadelphia Shakespeare Festival. Other credits are *Tin Pan Alley* (1999), *Indiscretions* and *The Ruling Class* for the Wilma Theater, *Major Barbara* and *Henry V* for the Arden Theater, and *Inspecting Carol* for the Philadelphia Drama Guild. Her regional work includes *Belmont Avenue Social Club* for Capitol Rep. in Albany; *Petticoat Lane*, *Candida*, *A Streetcar Named Desire*, and *Slow Dance on the Killing Ground* for George Street Playhouse in New Brunswick; and the touring production of *Banjo Reb* and *the Blue Ghost*. She has designed costumes in New York for *People Who Could Fly*, *Are You Now or Have You Ever Been a Member of the Communist Party?*, *Deer Season*, *Mo Tea Miss Ann*, *Charlie Pops*, *Romersholm*, *The Lover*, and *Meat/Love*.

Maureen F. Gibson (*stage management*) is a veteran Broadway production stage manager and production supervisor. Her Broadway productions include *Jekyll & Hyde*, *Inherit the Wind*, *The School for Scandal*, *Damn Yankees*, *On the Waterfront*, *My Fair Lady*, *Falsettos*, *Nick and Nora*, *Mulebone*, *The Tenth Man*, *A Piano Lesson*, and *A Walk in the Woods*. She currently serves as production stage manager for "The American Songbook Series" for Lincoln Center. Her film and TV credits include *Passion*, *Hamlet*, and *Sesame Street* for PBS. In addition to her Broadway stage managing credits, Gibson also has supervised or staged many of the subsequent national touring productions. She served on the faculty in stage management at the Yale School of Drama from 1986–89. Before her work on Broadway, she was a stage manager for many seasons in regional theater. Gibson also is an accomplished master gardener and recently completed the New York Botanical Garden program in landscape design.

Louise Grafton (*properties*) has been a professional prop maker for the Guthrie Theater, the Old Vic Company in London, the Big Apple Circus, the New York Shakespeare Festival, the McCarter Theatre, and Lincoln Center. She has worked on Broadway for *Cyrano*, *Dracula*, and *Torch Song Trilogy*. Before coming to Rutgers, she was a professor of English at DePaul University in Chicago.

Catherine Homa-Rocchio (*costume shop supervisor*) has worked with costumes for fifteen years. Before joining Rutgers, she was costume shop supervisor and draper at the McCarter Theatre. At McCarter, she designed Emily Mann's *Greensboro: A Requiem* and several new play festivals. She was a draper at The Juilliard School and has worked at other regional theaters across the country.

Donald Jensen (*scene painting*) has designed and painted for Broadway, Off-Broadway, and regional theaters, as well as for ballet, opera, television, and film. In his thirty-year career, he has painted for major New York studios, including Messmore and Damon, Atlas Scenic, and the Metropolitan Opera. He has worked closely with Desmond

Heeley, Robert O'Hearn, Franco Zeffirelli, and Theoni V. Aldredge. He has a B.F.A. in drawing and painting from Kansas and did his graduate studies at Columbia.

Virginia Johnson (*costume technology*) spent eight years at The Juilliard School, with three years as costume shop supervisor. She has assisted costume designers on many productions on and Off-Broadway, including *Tintypes*, *Mass Appeal*, *The 1940's Radio Hour*, and *Driving Miss Daisy*. Her free-lance costume construction credits include *Nine*, *Other People's Money*, *The Good Times Are Killing Me*, and *Mixed Emotions*. Johnson has constructed costumes for Playwright's Horizons, Manhattan Theatre Club, Philadelphia Drama Guild, and Second Stage. She taught previously at Simpson College in Iowa and Baldwin-Wallace College in Ohio. Johnson holds a B.S. degree from Moorhead State and an M.A. degree from Bowling Green State.

Joseph Miklojck, Jr. (*scenic design*) designed the sets for *Are You Now or Have You Ever Been a Member of the Communist Party?* at the Promenade Theater in New York. Off-Broadway, he designed *A Most Secret War* at the Harold Clurman Theater and *What's a Nice Country Like You Doing in a State Like This?* for Theater Row. Miklojck created sets for *Macbeth*, *A Soldier's Tale*, and the original productions of *Extremities* and *The Woolgatherer* for the Levin Theater Company. For Opera at Rutgers, he has designed *Ariadne auf Naxos*, *Amahl and the Night Visitors*, the American premiere of Donizetti's *Belshazzar*, and *Così fan Tutti*, for which he received first prize for best production from the National Opera Association. He received his second first prize for best production from the National Opera Association in 1995, for *La Bohème*. He was resident designer for the Wagon Wheel Playhouse in Indiana and holds an M.A. degree in theater from the University of Connecticut.

R. Michael Miller (*head of design and production/scenic design*) has designed for theaters across the country, including the Guthrie Theater, American Conservatory Theater, Milwaukee Repertory Theater, Oregon Shakespeare Festival, the Berkshire Theatre Festival, Philadelphia Drama Guild, Hartman Theater Company, Virginia Stage Company, Syracuse Stage, Intiman Theater Company, the Asolo Theater Company, Arizona Theatre Company, Williamstown Theatre Festival, and others. For Circle-in-the-Square on Broadway, he designed *Eminent Domain* and *The Boys in Autumn*. He designed *The Miracle Worker* for Shochiku Company in Tokyo, Japan, directed by Terry Schreiber. He was the scenic supervisor for the American Ballet Theatre's productions of *Sleeping Beauty*, choreographed by Sir Kenneth MacMillan and designed by Nicholas Georgiadis. He was the American associate set designer for Andrew Lloyd Webber's Broadway musical *Aspects of Love*, designed by Maria Bjornson. He has worked as assistant art director on the feature films *Falling in Love*, *Shadows and Fog*, and *Bullets over Broadway*. Miller has an M.F.A. degree from the University of Washington, and is a member of United Scenic Artists local 829.

David Murin (*costume design*) has designed more than twenty productions for Broadway, Off-Broadway, regional theater, and television. His Broadway credits include *Mixed Emotions*, *A Change in the Heir*, *Ned and Jack*, *Blues in the Night*, *Devour the Snow*, *A Talent for Murder*, and *The Caine Mutiny Court Martial*, and he served as supervisor for Edward Gorey's designs for *Gory Stories*. Off-Broadway,

he designed *The Holy Terror*, *The Middle Ages*, *The Common Pursuit*, *Ladyhouse Blues*, *Birds of Paradise*, *The Baby Dance*, and *Down the Garden Paths*. His regional theater credits include the Long Wharf Theater, Hartford Stage, the Huntington Theater, the Seattle Repertory Theater, the Pittsburgh Public Theater, Cincinnati Playhouse in the Park, Actor's Theater of Louisville, Ford's Theater, the Berkshire Theater Festival, the Kennedy Center, the Williamstown Theater Festival, the McCarter Theater, the Papermill Playhouse, the George Street Playhouse, Oregon Shakespeare Festival, the Virginia Opera, and the Pacific Northwest Ballet. Television credits include many commercials and made-for-television movies. He also served as designer for the long-running ABC soap opera *Ryan's Hope*, for which he received an Emmy Award in 1981. Murin has served on the faculties of Rutgers, Temple, and Boston universities. He is a graduate of New York University with a bachelor of fine arts degree.

Tim Pickens (*technical director*) has been associated with the theater arts department for the past ten years. He spent his professional career in regional theater, including stints as technical director at Geva Theatre and the Portland Stage Company. He also served as assistant technical director at The Juilliard School, Hartford Stage Company, and Minnesota Opera Company. He received his M.F.A. degree from Temple.

Carol Thompson (*stage management*) is the department administrator and general manager of the theater arts department's production seasons. She was the producing director of the Levin Theater Company's Summer Shakespeare Fest and general manager of the Levin Theater Company. Among her stage management credits are the premieres of *The Woolgatherer* and *Extremities*. She is a member of Actors Equity Association.

C. Rudy Veltre (*sound design and supervisor*) began his career in the nation's roadhouses, working with national and international music acts such as Cheap Trick, Count Basie, and The Kinks. In addition to his credits in theatrical design, he also serves as designer and consultant for corporate clients and special events, such as political appearances by U.S. senators and representatives, several U.S. vice presidents, and the last three governors of New Jersey.

Directing Program

Israel Hicks (*chairperson, directing*) is artistic associate at the Denver Center Theatre Company. This season, he directed the world premiere of Sherry Shephard-Massat's *Waiting to Be Invited*. Over the past twelve seasons, he has directed five plays by August Wilson: *Two Trains Running*, *Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson*, and *Ma Rainey's Black Bottom*. His other productions for the Denver Center Theatre Company include *Blues for an Alabama Sky*, *Romeo and Juliet*, *Coming of the Hurricane*, *Home*, and the world premiere of *Evil Little Thoughts*. In addition, he has directed at regional theaters around the country, including the Guthrie Theater in Minneapolis, the Mark Taper Forum in Los Angeles, the Seattle Repertory Theatre, and the Milwaukee Repertory Theater. He has directed films for the National Film Board of Canada and Universal Studios, and on television for NBC and CBS. Hicks formerly was dean of theater arts and film at Purchase College, part of the State University of New York.

Amy Saltz (*directing*) has directed extensively throughout the United States and Russia. Her New York City affiliations have included Playwright's Horizons, the Second Stage, the Public Theater, and the WPA. Major regional theaters where she has directed include the Yale Repertory Theatre, Long Wharf Theatre, Seattle Repertory Theatre, Actors' Theatre of Louisville, and the Arena Stage. She won Chicago's Joseph Jefferson and Artisan awards and the Handy Award in Florida. Her productions have been nominated for the Outer Critics' Circle, Helen Hayes, and Grammy awards. Devoted to promoting new plays as well as classics, Saltz has developed more than thirty new scripts at the Eugene O'Neill National Playwrights' Conference. She has worked with many playwrights, including August Wilson (*Joe Turner's Come and Gone* and *Seven Guitars*), John Patrick Shanley (*Danny and the Deep Blue Sea*), Neal Bell, and N. Richard Nash. Saltz has served on panels and committees for the NEA, NYSCA, Massachusetts Cultural Arts Council, Directing Fellows, TCG's Plays-in-Process, the O'Neill National Playwrights' Conference Selection Committee, and the Tony Committee. For television, she directed *Another World* and *Search for Tomorrow*. She has served on the advisory board of the American Directors' Institute, and for eight years was on the executive board of the Society of Stage Directors and Choreographers. Saltz has been affiliated with the Yale School of Drama, New York University's Tisch School of the Arts, The Juilliard School, and Columbia University. She is listed in *Who's Who of American Women*.

Harold Scott (*head of directing program*) was a member of the original company of the Repertory Theater of Lincoln Center, where he was trained by Elia Kazan, Harold Clurman, and Robert Lewis. For two years, Scott was artistic director of the Cincinnati Playhouse, and he spent six summers with the O'Neill Theater Center's National Playwrights' Conference as an actor and a director. His directorial credits include most of the major regional theaters, ranging from Washington's Arena Stage, Seattle Repertory Theatre, Indiana Repertory Theatre, Syracuse Stage, and the Repertory Theatre of St. Louis, to the Shakespeare Theatre at the Folger, Stage West, Great Lakes Theater Festival, and Atlanta's Alliance Theatre Company. New Yorkers are familiar with his work from Playwrights Horizons, Manhattan Theatre Club, the Roundabout Theatre Company, and Henry Street Settlement's New Federal Theatre. He also won acclaim for his Broadway productions of *Paul Robeson* starring Avery Brooks and *The Mighty Gents* starring Morgan Freeman and Howard Rollins. A graduate of Phillips Exeter Academy and Harvard, Scott has lectured at more than a dozen universities, including Harvard and Brandeis. He has received an Obie; an Exxon Award for "creating innovative regional theater"; recognition by the Variety Critics' Poll; and a Special Award from the New England Theatre Conference "for his acting, directing, and teaching." In 1995, he received the Lloyd Richards Director's Award from the National Black Theatre Festival for his "profound contribution to black theater." Scott directed the twenty-fifth anniversary production of *A Raisin in the Sun*, starring Esther Rolle, which opened at the Roundabout in New York and later broke box-office records at the Kennedy Center in Washington, DC. The production, which received nine National Theater Awards from the NAACP, including best director, was filmed for public television's *Great Performances*. Scott is a member of New York's Ensemble Studio Theatre, and is an associate artist of

Crossroads Theater Company, where he directs frequently. Scott's celebrated Afrocentric production of *Othello* was remounted last season for the Great Lakes Theater Festival. Recently, he directed *Suddenly Last Summer*, starring Elizabeth Ashley, for Broadway's Circle-in-the-Square, and *The Old Settler*, starring Leslie Uggams, for Off-Broadway's Primary Stages. Scott is a former panelist for the National Endowment for the Arts, and a former board member of the Nontraditional Casting Project and Theatre Communications Group. In 1994, he was appointed Curator of Theater for the National Black Arts Festival in Atlanta, where he directed the world premiere of Lorraine Hansberry's *What Use Are Flowers?* His achievements are profiled in *Black Magic* by Langston Hughes, *The Player* by Lillian Ross, *Who's Who in American Theater*, *Who's Who among Black Americans*, and *Blacks at Harvard*, edited by Sollers, Titcomb, and Underwood.

Playwriting Program

Lee Blessing (*head of the playwriting program*) is an award-winning playwright who has become a major voice in the modern American theater. His plays have been nominated for Tony and Olivier awards and for a Pulitzer Prize. His play *Eleemosynary* won the 1997 Drama Critics Circle Award, and *Chesapeake* received nominations for the Drama Desk and Outer Critics Circle awards for best solo performance. Blessing has won grants from the National Education Association and from the Guggenheim, Bush, McKnight, and Jerome foundations. His *Thief River* opened in May of 2001 at the Signature Theatre in New York. Other plays include *Cobb*, *Going to St. Ives*, *The Winning Streak*, *Patient A*, and *A Walk in the Woods*. Blessing's works have been performed for six summers at the Eugene O'Neill Theater Center's National Playwrights Conference.

Theater History and Criticism

Eileen Blumenthal (*theater history and criticism*) has a Ph.D. in history of the theater from Yale and M.A. and B.A. degrees in English and American literature from Brown. Her specialties include contemporary experimental theater and traditional Asian theater and dance. She is the author of *Joseph Chaikin* (Cambridge University Press, 1984) and numerous theater reviews and articles in such publications as the *New York Times*, the *Washington Post*, the *Wall Street Journal*, the *Village Voice*, *American Theater*, *Asian Theater Journal*, *Theater*, *Natural History*, and *Cultural Survival*. The author of many published articles on the performing arts and the contemporary politics of Cambodia, she is writing a book on Cambodian dance-drama. She produced the American tour of dancers from Cambodia in the fall of 1990. Blumenthal has served as a consultant for public television performing-arts projects, university theater/dance programs, and the National Endowment for the Arts. Her photographs have appeared in the *New York Times*, the *Los Angeles Times*, *Dance Magazine*, *Natural History*, *Cultural Survival*, and the *Village Voice*. Her awards include a Woodrow Wilson Fellowship, a Kent (Danforth) Fellowship, a Guggenheim Fellowship, the George Jean Nathan Award for Dramatic Criticism, a National Endowment for the Humanities Fellowship for University Teachers, and a Rockefeller Foundation Bellagio Residency. At Rutgers, she has taught history of theater, theater criticism, introduction to graduate study in theater, and modern experimental theater.

Gerald Rabkin (*theater theory and playwriting*) earned his undergraduate degree at Brooklyn College and his graduate degrees at Ohio State. After teaching at Indiana and Kansas, he joined the faculty at Rutgers in 1970. He was chairperson of the Livingston College Theater Program in the mid-1970s and has taught academic subjects and playwriting at the Mason Gross School of the Arts since 1981. As a theater scholar, Rabkin is best known for his book *Drama and Commitment: Politics in the American Theater of the Thirties*, and for his recent work on poststructuralist criticism and theater theory. He was theater editor for the *New York Soho News* and has written reviews for the *London New Statesman* and the *New York Metro-Herald*. Other publications he has written for include the *Performing Arts Journal*, *American Theater*, and the *Kansas City Star*.

Theater Management

Eric Krebs (*theater management*) is the founder and artistic director of the Off-Broadway John Houseman and Douglas Fairbanks theaters. His New York producing credits include *It Ain't Nothin' But the Blues* at Lincoln Center (which won four Tony Award nominations); *BASH*; the critically acclaimed production of *Electra*, starring Zoë Wanamaker; *The Broadway Kids Sing Broadway*; *Capitol Steps*; *The Passion of Dracula*; *Fool for Love*; and *Paul Robeson*. Krebs also produced Geoffrey Ewing's *Ali*, the biography of Muhammad Ali, which was featured at the 1996 Olympic Games in Atlanta and at the Mermaid Theater in London. He founded and for fourteen years was the producing director of the George Street Playhouse in New Brunswick, NJ.

ADMISSION

Admission to the M.F.A. degree program in theater arts is based on transcripts of previous academic records, three letters of recommendation, a 200- to 500-word statement of purpose, and the following additional requirements:

Acting An audition consisting of two monologues, one classical and one contemporary (not to exceed a total of five minutes), and an interview. In addition to the application fee, there is a \$50 fee for the audition.

Design, Stage Management, and Costume Technology. An interview and presentation of a portfolio containing renderings, production photographs, drafting, light plots and production books, and any nontheatrical works that demonstrate artistic aptitude. In addition to the interview, prospective stage managers should present production prompt books, samples, or drafting and/or lighting plots, and any other material that demonstrates the applicant's theater background.

Directing A picture, résumé, and copies of recent reviews. Send all of the above to the graduate program director. A minimum undergraduate cumulative grade-point average of 3.5 is preferred. An interview may be required.

Playwriting Two or more scripts should be sent to the graduate program director. Be sure to include a self-addressed, stamped return envelope.

Additional Admission Qualifications

Students not holding an undergraduate degree in theater may be required to take additional course work. These students may not apply any credit from these remedial courses

to the graduate program. Students whose GPAs are not 2.5 or above may be admitted provisionally with strict requirements for satisfactory academic progress.

TOEFL scores must be 230 or 650 to ensure verbal proficiency.

The theater arts department does not accept non-degree students.

INFORMATION AND REGULATIONS FOR ALL GRADUATE THEATER ARTS STUDENTS

Casting and Production Assignment Policy

Students must accept roles in which they are cast and production positions that are assigned to them.

Class Attendance and Tardiness

Only two unexcused absences per term are permitted. Any further unexcused absence will result in automatic failure. More than two late arrivals to class will result in a drop of one-half grade.

Curriculum

Listed course curriculum is subject to change.

Outside Employment

During the academic year, students may not accept paid or unpaid outside employment in their area of concentration without written consent from the graduate program director.

Grading

Normally a grade of *B* or better is required in all course work. Students who earn a grade of *C* in a core course are placed on artistic probation. A second grade of *C* in a core course is grounds for artistic dismissal. A failing grade in any course results in academic dismissal. No student may receive more than 9 credits for courses in which he or she earned *C* grades.

The graduate faculty reviews students' grades after each term. Students who have not maintained satisfactory academic or professional standards in any phase of the program may be required to end their studies and to withdraw from MGSA. A student receiving notice of academic dismissal may appeal this action only by writing to the theater arts department's Scholastic Standing Committee.

Artistic Dismissal

Students also are reviewed by the program faculty at the end of each term, and only those who receive the unanimous approval of the faculty may continue in the program. Unlike an academic dismissal, there is no appeal for dismissal on artistic grounds.

Graduate Credit for Undergraduate Courses

Students may take no more than 9 credits in undergraduate courses at the 300 or 400 level for graduate credit. In addition, they must have written approval from the graduate program director to apply these courses to the degree requirements. Undergraduate courses for graduate credit must be indicated on the course registration card by a *G* prefix.

MASTER OF FINE ARTS PROGRAM

The Master of Fine Arts (M.F.A.) degree program in theater arts takes at least three years of study to complete. The maximum time for completing the degree is five years from the date of matriculation. Students may get special exceptions to this maximum time limit with approval of both the graduate program director and the dean. The total number of degree credits varies according to program concentration. The degree program emphasizes artistic performance and development of technical mastery in one of the four major program areas.

First-Year Review

All students are monitored carefully by the entire faculty, and only those students whose work meets unanimous approval by the faculty at the end of the first year of study may proceed into the second year of the program.

Theater History and Dramatic Literature Policy

All graduate students must take two terms of undergraduate Theater History (07:965:311,312) and one term of undergraduate Basic Theater Texts (07:965:398) before they begin the third year of the program. Acting and directing majors take these courses before beginning the second year. These courses must be passed with a grade of C or better and may not be taken for graduate credit. Any student who has taken equivalent theater history or dramatic literature courses as an undergraduate can skip taking one or both of these courses as a graduate student by passing tests in the corresponding subjects. It takes a grade of 75 or better in a test to win exemption from these courses. Anyone seeking to test out of these courses should obtain a reading list at the theater arts department office.

The exams are offered to those who qualify on the first Saturday in September after classes have begun and again after winter recess. The student has two opportunities to pass the exam during the first year of study. If the exam is not passed with a grade of 75 or better during the first year of study, the student must take the appropriate course before he or she begins the third year of study.

Thesis

Each student is required to submit a thesis as part of the M.F.A. degree requirements in directing and playwriting. Details regarding the form of the thesis, specific requirements for each area of concentration, and the thesis committee composition are explained in detail in the *MGSA Thesis Form* booklet available in the dean's office.

Program in Acting

In addition to the general requirements listed above, acting students have a series of special requirements to meet. First, these students must complete satisfactorily all prescribed studio and production work in acting, speech, voice, and movement. In addition, they are required to take supplementary work in theory, script analysis, ensemble techniques, auditioning, stage combat, dialects, and mask workshops. In all, this program should total at least 70 credits. Finally, these students must comply with a three-year residency requirement.

After the first term, M.F.A. actors are required to perform extensively in both studio and fully produced MainStage productions under the guidance of professional directors

with national reputations. The first year of study is devoted to using external and internal emotional techniques for interpretive purposes. The focus of the second year is on developing craft tools necessary for sophisticated character work. The second year also incorporates extensive play text analysis.

The third year is devoted entirely to classical repertoire. At the end of the year, students who have completed all degree requirements perform in a highly successful New York showcase for agents and casting personnel. Only students who have graduated are presented at this showcase.

Program in Design, Stage Management, and Costume Technology

The degree program in design, stage management, and costume technology offers concentrations in scenic design, costume design, lighting design, stage management, and costume technology. The programs in scenic, costume, and lighting require 62 credits, plus 12 performance project credits in major production design or costume technology. The stage-management program requires 74 credits, including 12 performance project credits in a major production and internship. All graduating design and technology students are required to present a portfolio of their work at the final portfolio review in the third year. The portfolio must include a current résumé. A minimum residency of three years is required.

The design program takes a conservatory approach, setting aside the first year to build a solid base in the classic skills and techniques that all theater design and production specialists must have. The second and third years expand on that base by examining thoroughly the theory and practice of the design and technical process. At this stage, classes are taught by professional designers and technicians, who are active in the field. Students work on department productions, and each person gets production and design assignments based on his or her ability and on the availability of work. Stage-management and technical-production students are given equivalent assignments in their chosen fields.

Stage-management students take individualized study programs that are designed to sharpen their skills in all areas of theater. The emphasis for all students in stage management, however, is on directing, lighting, and sound. Further course work is geared to give students extensive production experience. Those involved in managing MainStage and Off-Main productions get advice from professional stage managers under the Managing Mentoring Program. Students in the costume technology section get practical experience in draping, cutting, tailoring, dyeing, painting, and distressing clothing for the stage.

Program in Directing

Students are required to complete 75 credits during a three-year residency. The student does a majority of the work in a one-to-one relationship with the graduate program director. During the three years, students learn classroom theory and classroom directing and direct a public performance once each term. Under the program requirements, students take courses in directing, acting, design, movement, and stage combat. Where needed, some students also may have to take courses in theater history and dramatic literature. The directing student casts actors from students in the professional actor-training programs, picking people who have similar artistic aims to those of the directing program.

Program in Playwriting

This is a three-year program requiring a minimum of 69 credits. Students work under close supervision of the graduate program director. In addition to required courses in playwriting, television writing, dramatic literature, criticism, script analysis, and related subjects, all students must complete at least one literary-management internship at a professional theater. The program emphasizes the craft of theater writing and the collaborative process of bringing a script to the stage. As student material reaches an appropriate level of development, the faculty supplements individual and class instruction with script readings, workshops, and annual one-act productions. The student's studies culminate with the production of a full-length play.

GRADUATE COURSES

08:966:501. INTRODUCTION TO GRADUATE STUDY (3)

Required for entering graduate students in acting, directing, and playwriting.
Basic premises of dramatic and theatrical study on the professional level.

08:966:502. INTRODUCTION TO STAGE LIGHTING (2)

Technical and mechanical aspects of stage lighting, including electrical theory, practical wiring, equipment maintenance, and safety practice. Applications to stage, TV, film, and touring situations.

08:966:503-504. THE ACTOR'S CRAFT: TECHNIQUES (2,2)

Open only to M.F.A. directing and stage management students.
Uses improvisation and scene work to build a truthful acting instrument. Stage managers must register for this course with an *N* prefix.

08:966:505-506. SPEECH I (1.5,1.5)

Understanding American-English sounds.

08:966:507. DRAWING PRACTICE FOR THEATER DESIGN (0.5)

Figurative drawing instruction, including still life, landscape, the human figure, and freehand perspective. Model fee.

08:966:508. SEMINAR IN THEATER HISTORY (3)

Study of selected topics in theater history. Topics vary and may include contemporary and non-Western theater. Offered occasionally.

08:966:509. PRODUCTION TECHNIQUES (BA)

Open only to M.F.A. design students.
Practical experience in various techniques used to create technical aspects of theatrical production. Course is repeated.

08:966:510. THEATER CRITICISM (3)

Prerequisite: Permission of instructor.
Seminar/workshop in theater criticism. Explores ways to analyze, appreciate, and evaluate live performance by seeing, reading, and discussing classical and modern plays. Students' critical writing edited in class. Requires weekly attendance at a theater production. Cost for attending theater productions is in addition to tuition.

08:966:511-512. ACTING: TECHNIQUES (4,4)

Open only to M.F.A. acting students.
Uses improvisation and scene work to build a truthful acting instrument.

08:966:513-514. MOVEMENT I (2,2)

Open only to M.F.A. acting or directing students.
Development of a movement vocabulary and use of muscle release exercises for advanced dramatic movement.

08:966:515-516. VOICE I (1.5,1.5)

Open only to M.F.A. acting students.
Introduction to healthy vocal use for the stage.

08:966:518. ACTING PERFORMANCE I (1)

Open only to M.F.A. acting students.
Application of acting principles learned in the classroom.

08:966:519-520. INTRODUCTION TO DIRECTING (3,3)

Open only to M.F.A. directing, stage management, and playwriting students.
Exploration of director's role as the unifying factor in a collaboration with designers, actors, and stage managers. Open scenes used to realize theories and techniques. Staging first-year actors in basic situations and moment-to-moment reality with minimal production values.

08:966:521-522. ELEMENTS OF DESIGN (2,2)

Open to M.F.A. design students or with permission of instructor.
Sketching and rendering techniques and practice for theater designers. Freehand drawing and painting of perspective, the rendering of fabric, three-dimensional design, and color theory.

08:966:523-524. HISTORY OF ARCHITECTURE AND DECORATIVE ARTS (2,2)

Open to M.F.A. design students or with permission of instructor.
Survey of architecture and decorative arts from ancient Egypt to the present, focusing on periods encountered most by theatrical designers. Includes visits to major metropolitan museums, where students study and draw from example. Activity fees.

08:966:525-526. COSTUME HISTORY AND RENDERING (2,2)

Open to M.F.A. design students or with permission of instructor.
Extensive survey of costume history from ancient Egypt to the present. Regular sessions drawing from models' period costumes. Model fee.

08:966:527-528. FUNDAMENTALS OF LIGHTING DESIGN (2,2)

Open to M.F.A. design students or with permission of instructor.
Basic theory and practice of lighting design, including script analysis, physics of light, and color and light plots.

08:966:529-530. FUNDAMENTALS OF DRAFTING (2,2)

Open to M.F.A. design students or with permission of instructor.
Drafting as a means of clarifying and communicating ideas. Standard professional practice followed. Lettering for drafting emphasized. Model building in second term.

08:966:531-532. DIRECTED STUDY IN PLAYWRITING (BA,BA)

Open to M.F.A. playwriting students or with permission of instructor.
Concentrated work in the theory and practice of playwriting. Completion of major dramatic writing projects each term. Study of dramatic literature. Weekly group meetings supported by weekly individual tutorials.

08:966:533-534. DIRECTING PROJECT (1,1)

Prerequisite: 08:966:519.
The directorial conception, casting, and rehearsal of a one-act play for a studio-level production at Jameson Studio Theater.

08:966:535-536. STAGE MANAGEMENT (3,3)

Open to M.F.A. design students or with permission of instructor.
Systems and techniques of professional stage management.

08:966:537. THEATER MANAGEMENT (3)

Producing for commercial and nonprofit theater. Artistic direction and management of a working theater company. New York field trip. Activity fee.

08:966:538. THEATER MANAGEMENT PRACTICUM (BA)

Prerequisite: 08:966:537.
Work as an intern on a project related to managing a theater.

08:966:541-542. ACTING: SCENE STUDY (3,3)

Prerequisites: 08:966:511-512.
Advanced study of interpretation and characterization.

08:966:543. MOVEMENT II (1)

Prerequisites: 08:966:513-514.

Advanced movement: interpretation of music, poetry, and dramatic themes. Continued integration of voice and body.

08:966:545-546. VOICE II (1,1)

Prerequisites: 08:966:515-516.

Development of 08:966:515-516 Voice I skills as appropriate for use in various styles of text.

08:966:547-548. ACTING PERFORMANCE II (1,1)

Prerequisite: 08:966:518.

Continuation of 08:966:518 Acting Performance I.

08:966:549-550. DIRECTING: THE PLAYWRIGHT'S VOICE (3,3)

Prerequisites: 08:966:519-520.

Work in more complex and innovative forms that build on the skills and theories taught in 08:966:519-520 Introduction to Directing. Through research, discussion, and videos, the student is taught to identify and interpret the voice of the playwright. Short plays by playwrights with widely different styles, such as Shanley, Mamet, Pinter, and Williams, are directed for class. The student is expected to bring as many production values to the effort as he or she can achieve.

08:966:551-552. SET DESIGN I (3,3)

Prerequisites: 08:966:529-530.

Projects to develop an approach to scenic design that begins with characters inhabiting the work and culminates in creating the production environment.

08:966:553. PRODUCTION PROPERTIES (2)

Open to M.F.A. design students or with permission of instructor.

Traditional and contemporary techniques, materials, and approaches to building and painting three-dimensional objects for stage use. Materials fee.

08:966:555-556. COSTUME DESIGN I (3,3)

Prerequisites: 08:966:525-526 or permission of instructor.

Advanced design discovery of appropriate costume through study of the people and period of the play. Close attention to period silhouette, colors, and fabrics. Sketching techniques.

08:966:557. SCENE PAINTING I (2)

Open to M.F.A. design students or with permission of instructor.

Classical trompe l'oeil painting and modern scene painting for classroom projects and departmental productions. Organization and painting of full stage drops emphasized. Materials fee.

08:966:559-560. COSTUME CONSTRUCTION TECHNIQUES (BA,BA)

Open to M.F.A. design students or with permission of instructor.

Fundamental sewing skills oriented to the special needs of the costume shop. Use of costume-shop tools and equipment.

08:966:561-562. LIGHTING DESIGN I (3,3)

Prerequisites: 08:966:527-528.

Techniques for solving advanced lighting design and production problems. Role of lighting designer from conceptual meetings through to crew organization and management.

08:966:563-564. THEATER TECHNIQUE I (BA,BA)

Open to M.F.A. design students or with permission of instructor.

Theater professionals conduct partial-term workshops on special craft techniques, including millinery, dyeing, color theory, wig making, and makeup.

08:966:565-566. PRODUCTION DESIGN: SETS (BA,BA)

Open only to M.F.A. design students.

Supervised design of actual productions.

08:966:567-568. PRODUCTION DESIGN: COSTUMES (BA,BA)

Open only to M.F.A. design students.

Supervised costume design for actual productions.

08:966:569-570. PRODUCTION DESIGN: LIGHTS (BA,BA)

Open only to M.F.A. design students.

Supervised design and realization of production lighting.

08:966:571-572. TECHNICAL DIRECTION PROJECTS (BA,BA)

Prerequisites: Fundamental design and stagecraft courses. Open only to M.F.A. design students.

Supervised technical direction of a theater production.

08:966:575. DIRECTED STUDY IN DESIGN (BA)

Prerequisite: Permission of instructor.

08:966:576-577. DRAWING FOR DESIGNERS (2,2)

Open only to M.F.A. design students.

Personal style developed by application of drawing and observation skills to human-figure drawing.

08:966:578. BLOCKING (2)

Open only to M.F.A. directing students.

Composition and picturization leading to beginning scene work, using behavioristic techniques.

08:966:579. SCRIPT ANALYSIS (3)

Open only to M.F.A. students in theater arts.

Lecture/discussion designed to help achieve a better understanding of play form and structure.

08:966:580. DIRECTING: CONCEPTUALIZATION (2)

Open only to M.F.A. directing students.

Preproduction analysis of the dramatic script to develop and articulate premises that distinguish different productions in terms of style, type of staging, and directorial image.

08:966:581-582. SCRIPT IN PRODUCTION (BA,BA)

Open only to M.F.A. playwrighting students.

Supervised work revising and perfecting a student-written dramatic script during an actual production.

08:966:583. SOUND TECHNIQUES FOR THE THEATER (2)

Open to M.F.A. students in theater arts or with permission of instructor.

Analysis of scripts for sound. Research and preparation of sound tapes for rehearsals and performance.

08:966:584. SOUND PRACTICUM (BA)

Supervised production sound projects.

08:966:585. PLAYWRIGHT/DIRECTOR RELATIONSHIP (2)

Open to M.F.A. playwrighting or directing students or with permission of instructor.

Playwrights and directors explore and master techniques of collaborating on common projects. Emphasis on consultation and cooperation on such tasks as script interpretation, rewrite, casting, and rehearsal evaluation. Scripts developed in readings and workshops.

08:966:587-588. DIRECTED STUDY IN STAGE MANAGEMENT (BA,BA)

Prerequisites: 08:966:535-536.

Advanced stage management problems analyzed, with particular attention to problems of human relations and people management. Organization and calling of complex productions addressed.

08:966:589. STAGECRAFT (2)

Prerequisite: Fundamental stagecraft.

Building of complex scenic units. Experimental solutions to theatrical building problems.

08:966:590. STAGECRAFT PRACTICUM (BA)

Supervised stagecraft and construction projects.

08:966:591. DRAMATIC ADAPTATION (3)

Open only to M.F.A. playwrighting students.

Techniques of selection, analysis, and conversion of literary works in other forms or languages to English language theatrical form. Literary works and stage adaptations examined to ascertain problems and techniques of adaptation. Adaptation by each student of a short work of prose fiction for the stage.

08:966:592-593. MOVEMENT: CORPOREAL STYLES (1,1)

Open only to M.F.A. acting students.

Complete and practical study of the human body as an expressive instrument. Study based primarily on "corporeal mime," a technique developed by Etienne Decroux.

08:966:594-595. THE ACTOR'S CRAFT: SCENE STUDY (2,2)

Open only to M.F.A. directing students.

Advanced study of interpretation and characterization.

08:966:596-597. SPEECH II (1,1)

Continuation of 08:966:505-506 Speech I.

08:966:599. SPECIAL TOPICS IN THEATER ARTS (BA)

Prerequisite: Approval of topic proposal by a senior theater arts faculty member.

Individually designed projects in research or creative activity.

08:966:601. ANALYSIS OF CLASSICAL TEXT (2)

Open only to M.F.A. acting students.

Analysis of Shakespearean texts for actors. Work includes scansion and the analysis of various prose and verse forms and variations used by Shakespeare.

08:966:602. DIALECTS (1)

Open only to M.F.A. acting students.

Study of major dialects such as standard British, Cockney, and Southern American.

08:966:607-608. THE ACTOR'S CRAFT: STYLE (2,2)

Open only to M.F.A. directing students.

Previous training applied to problems in period style and language.

08:966:609-610. STAGE COMBAT (1,1)

Open only to M.F.A. acting, directing, and stage management students.

Physical aspects of stage violence from unarmed fighting to the use of weapons. Emphasis on safety and cooperation between actors.

08:966:611-612. ACTING STYLES (3,3)

Open only to third-year M.F.A. acting students.

Previous training applied to problems in period style and language.

08:966:613-614. MOVEMENT STYLES (3,3)

Open only to third-year M.F.A. acting students.

Recreating three epochs in their dances, clothes, language, and music: Edwardian, baroque, and Elizabethan. Costume and museum fee.

08:966:615-616. VOICE AND SPEECH STYLES (1,1)

Open only to third-year M.F.A. acting students.

Speech, rhythm, and projection techniques appropriate to specific periods examined, such as those in the ages of Shakespeare and Molière and in the Jacobean and Restoration periods.

08:966:617-618. VOICE PRODUCTION (1,1)

Open only to third-year M.F.A. acting students.

Exploration of the elements that free the actor's vocal instrument: breathing, range relaxation, and singing.

08:966:619-620. DIRECTING: THESIS PREPARATION (N1,N1)

Open only to third-year M.F.A. directing students.

Research and preproduction planning for final production project.

08:966:621-622. SCENE DESIGN II (3,3)

Prerequisites: 08:966:551-552.

Design projects tailored to individual needs. Concentration on productions of scale and complexity beyond departmental scope. Portfolio development emphasized.

08:966:623-624. COSTUME DESIGN II (3,3)

Prerequisites: 08:966:555-556.

Individual design projects focusing on problem areas. Coordinated with current productions. Portfolio presentation emphasized.

08:966:625-626. LIGHTING DESIGN II (3,3)

Prerequisites: 08:966:561-562.

Advanced theoretical and practical lighting problems examined. Coordinated with current productions.

08:966:627,628. THEATER TECHNIQUE II (BA,BA)

Open only to M.F.A. design students.

Continuation of 08:966:563-564 Theater Technique I.

08:966:629. SCENE PAINTING II (2)

Prerequisites: 08:966:557.

Continuation of 08:966:557 Scene Painting I.

08:966:630. DESIGNER/DIRECTOR RELATIONSHIP (1)

Open only to M.F.A. design and directing students.

Directors meet with designers enrolled in 08:966:521-522

Elements of Design to explore the collaborative process in the creation and exploration of design ideas.

08:966:631-632. SET DESIGN PROJECTS (BA,BA)

Open only to M.F.A. design students.

Assignments as scenic designers, assistant scenic designers, property masters, or scenic artists for departmental productions.

08:966:633-634. COSTUME DESIGN PROJECTS (BA,BA)

Open only to M.F.A. design students.

Assignments as costume designers or assistant costume designers for departmental productions.

08:966:635-636. LIGHTING DESIGN PROJECTS (BA,BA)

Open only to M.F.A. design students.

Assignments as lighting designers, assistant lighting designers, or master electricians for departmental productions.

08:966:637-638. DRAFTING AND THEATER TECHNOLOGY: ADVANCED PROJECTS (3,3)

Open only to M.F.A. design students.

Theater technology projects, including advanced drafting and design.

08:966:639-640. DIRECTING: ADVANCED PROJECTS (BA,BA)

Continuation of 08:966:573-574 Directing Projects with production of a full-length play at Jameson Studio Theater.

08:966:641. COSTUME TECHNOLOGY PRACTICUM (6)

Open only to M.F.A. design students.

Course work varies according to individual needs. Focus on a specific costume craft such as dyeing, painting, jewelry, or millinery.

08:966:642. ENSEMBLE (2)

Open only to M.F.A. acting, directing, and playwrighting students.

Workshop in creative expression to give insight into the creative process. Emphasis on extending the actor's instrument and creating a working bond among M.F.A. candidates.

08:966:643-644. AUDITIONING (1,1)

Open only to M.F.A. acting students.

A practical class to help actors bridge the gap between academic and professional theater. Emphasis on cold reading, monologues, and a better understanding of the business of "show business."

08:966:645-646. THEATRICAL RENDERING TECHNIQUES (2,2)

Development of traditional rendering techniques for scenery and costumes, focusing on, but not limited to, watercolors.

08:966:647-648. DRAPING (3,3)

Prerequisites: 08:966:559-560 or permission of instructor.

Development of skills needed to evolve patterns from designers' sketches and use of those patterns to produce finished garments.

08:966:649-650. COSTUME CONSTRUCTION PROJECTS (BA,BA)

Open only to M.F.A. design students.

Specific assignments in costume construction coordinated with departmental productions.

08:966:651. TAILORING (3)

Prerequisites: 08:966:559-560 or permission of instructor.

Construction techniques for tailored garments with particular reference to men's wear.

08:966:652-653. COMPUTER DRAFTING (3,3)

Introduction to basic computer drafting as practiced in the profession, including familiarity with standard programs for theatrical drafting, perspective, and lighting applications.

08:966:654. STAGE MANAGEMENT PROJECTS (BA)

Open only to M.F.A. stage management students.

Supervised stage management projects.

08:966:655-656. SEMINAR IN COSTUME HISTORY (3,3)

Prerequisite: 08:966:525-526.

In-depth study of period clothing, with emphasis on primary research sources. Activity fees.

08:966:657. DIRECTED STUDY: ADVANCED DESIGN (BA)

Prerequisite: Corresponding design II classes

Advanced classwork in scenic, costume, or lighting design.

08:966:658. DIRECTING: PROFESSIONAL PRACTICUM (2)

Open only to M.F.A. directing students.

Field trips to study practice at League of Resident Theaters (LORT) playhouses on the eastern seaboard. Conferences with artistic personnel and analyses of productions and performances. Activity fees.

08:966:659-660. PERIOD DANCE (1,1)

Study and practice of period dance styles. Dances will be incorporated into movement styles salon performances.

08:966:661-662. STUDY STYLE (1,1)

Study of movement and period acting styles by watching period films. Course taken for *Pass/No Credit* grade.

08:966:663. DIRECTED STUDY: ADVANCED DIRECTING (BA)

Advanced directing projects for third-year directors.

08:966:695,696. SEMINAR: TOPICS IN THEATER (BA,BA)

08:966:697,698. WORKSHOP: TOPICS IN THEATER (BA,BA)

08:966:699. INTERNSHIP IN THEATER (BA)

08:966:703-704. PERFORMANCE PROJECTS: THEATER ARTS (BA,BA)
Thesis.

08:966:800. MATRICULATION CONTINUED (0)

08:966:877. TEACHING ASSISTANTSHIP (BA)

Graduate Program in Visual Arts

Degree Program Offered: Master of Fine Arts

Chairperson, Department of Visual Arts:

Professor Gary Kuehn

Director of Graduate Program: Professor Diane Neumaier

The master of fine arts (M.F.A.) is a 60-credit degree program that normally is completed within two academic years. The M.F.A. encompasses a wide range of perspectives and several fields of study. The program offers courses in painting, sculpture, photography, video, film, performance, printmaking, mixed media, and ceramics. In addition, the faculty offers seminars that complement the school's studio courses and critiques by examining critical, social, and aesthetic issues. The university's proximity to New York provides students with access to major galleries and museums. Each term, the school invites a wide range of artists to visit, providing students with opportunities to explore current ideas and developments. Among the artists and critics who have visited the school in recent years are Mike Bidlo, Nicole Eisenman, Lyle Ashton Harris, Julie Heffernan, Jim Hodges, Mary Kelly, Nikki Lee, Jenny Marketou, Pepon Osorio, Roxy Paine, Paul Pfeiffer, Carolee Schneemann, Mira Schor, Miriam Shapiro, Mimi Smith, Sue Williamson, and Fred Wilson.

The M.F.A. program provides a supportive and critical community in which students can expand their aesthetic concepts, formulate ways to express those concepts, and develop a pertinent and personal artistic practice.

MEMBERS OF THE FACULTY

Members of the Graduate Faculty

Lynne Allen (*printmaking*) was master printer and technical educational director of the Tamarind Institute in New Mexico and contributing editor of the *Tamarind Papers* before she joined the faculty at MGSA. She has been an artist-in-residence in Russia, Sweden, South Africa, and the United States. Allen was the first visual artist to be accepted as a Fulbright Scholar to the former Soviet Union. She exhibits work nationally and internationally. Her work is in the collection of the Museum of Art Library; the Whitney Museum of American Art in New York; and the Library of Congress in Washington, DC.

Emma Amos (*painting and drawing*) is a painter, printmaker, writer, and curator whose works travel or appear in major exhibitions and publications in the United States and abroad. She is governor of the Skowhegan School in Maine and a frequent visiting artist and lecturer around the country. She has received several national and international awards and recently was awarded an honorary doctorate. Her work appears in collections in the Museum of Modern Art, the Wadsworth Atheneum, the New Jersey and Minnesota state museums, and the Dade County and Newark museums.

Gerry Beegan (*graphic design*) is a graphic designer and design historian whose commercial practice has included designs for Penguin Books and the Victoria and Albert Museum. His current design practice is mainly web based, however. His personal work has concerned technology, subjectivity, and language, and his research interest lies in the history of mass reproduction. He has explored new ways of contrasting histories through digital and performance pieces, which have been presented at the International Symposium on Electronic Art and the American Institute of Graphic Arts.

Paul Bruner (*design*) has worked extensively in advertising and in corporate promotions as art director for advertising firms that represented Paramount Pictures, 20th Century Fox, the American Film Theatre, and Loews Corporation and Loews Hotels. His design credits include work for Avon Books, the *New York Times* and *Time* magazine. His work is represented in the Museum of Modern Art in New York, the Cooper-Hewitt Museum (Smithsonian National Museum of Design), and the Zimmerli Museum at Rutgers.

Robert Cooke (*ceramics and sculpture*) casts metal and ceramic sculpture. He has been an artist-in-residence at the Johnson Atelier and a guest professor of sculpture at the Central Academy of Arts and Design in Beijing, China. A member of the International Cast Iron Association, he has cast his stainless steel sculpture at the Cooper Alloy Foundry in Alabama. He is committed to working with a range of traditional art-making techniques and has built, with his students, an iron-casting cupola in New Brunswick.

Melvin Edwards (*sculpture*) has had solo exhibitions at the Whitney Museum of American Art in New York, the Los Angeles County Museum, and the New Jersey State Museum. A thirty-year retrospective of his work, which began at the Neuberger Museum of Art in Purchase, New York, has taken him to many U.S. cities. Internationally, he has had major exhibitions from Paris to Japan. He has received a Fulbright Fellowship, which took him to Zimbabwe, and also was awarded a Guggenheim Fellowship. Edwards has executed a large number of important sculpture commissions in the United States and abroad, and his research into third-world visual culture has taken him to Brazil, China, Cuba, and Nigeria.

Lauren Ewing (*sculpture and artists' writings*) creates installations and sculpture. Her art addresses the relationship of the individual to institutions, the collapse of nature into culture, and the vast construct of material culture. She has exhibited her work nationally and internationally in galleries and in museum installations, including the Hirshhorn Museum in Washington, DC; the New Museum of Contemporary Art in New York; and the Kunstverein in Ludwigsburg, Germany. Her work is in many private and public collections, including the Metropolitan Museum of Art. Ewing's large public sculptures are on permanent display in many American cities, including Denver, Philadelphia, and Seattle.

Jason Francisco (*photography*) is a photographer, book artist, and writer whose projects include in-depth studies of rural life in southern India, San Francisco's Chinatown, and contemporary Jewish Europe. In addition, he has done a series of works on the Shoah. He has exhibited nationally and

internationally, and his work has appeared in numerous collections, including that of the Bibliotheque Nationale in Paris.

Geoffrey Hendricks (*painting and performance*) has been active with the Fluxus movement since the mid-1960s. Because of his subject matter, he has been called a "cloud-smith." His book *100 Skies* reflects his interest in "painting every sky." His first show of sky work was at the Bianchini Gallery in New York in 1966. More recently, *Sky Notes 1-22* appeared at the Emily Harvey Museum in New York. He has exhibited and performed extensively throughout Europe, Asia, and North America. A major retrospective of his work, *Day into Night*, was curated in 1993 by the Kunsthallen Brandts Klædefabrik in Odense, Denmark, and traveled to museums in Scandinavia and Poland through 1994. He is a member of the Board of Directors of Visual AIDS, and cocurated *Arts Communities/AIDS Communities: Realizing the Archive Project* at the Boston Center for the Arts in February 1996.

Gary Kuehn (*sculpture and drawing*) examines certain innate forces within materials through his work. He was included in the *Eccentric Abstraction* show in New York and in *When Attitude Becomes Form* at the Kunsthalle in Bern, Switzerland. Kuehn has had shows at the Württembergischer Kunstverein in Stuttgart, Germany; the Galerie Rudolph Zwirner in Cologne, Germany; and the Barbara Gladstone Gallery in New York. His work is in major museum collections in the United States and Europe.

Ardele Lister (*film and video*) works in time-based media and has been exhibited internationally in festivals, galleries, and museums, and on television. Her work is included in the collections of the Museum of Modern Art (New York), Centre Georges Pompidou (Paris), the Stedelijk Museum (Amsterdam), Academie der Kunst (Berlin), and the National Gallery of Canada (Ottawa). She also has written for and edited art and media publications and founded *Criteria* and *The Independent*.

Toby MacLennan (*installation artist*) utilizes performance, sculpture, film, and environments to crystallize her ideas. Her published books include *I Walked Out of 2 and Forgot It*, *The Shape of the Stone Was Stoneshaped*, and *Singing the Stars*. Currently she is writing nonfiction books. Her performance work and installations have been seen in leading Canadian museums, galleries, and planetaria and in New York at the Franklin Furnace, P.S. 1, P.S. 122, and the Clocktower. Her films have been shown in festivals around the world.

Barbara Madsen (*printmaking*) works in print, photography, and installation. She has been an artist-in-residence at the Glasgow Print Studio and the Edinburgh Printmaker's Workshop in Scotland and at the Frans Masereel Center in Kasterlee, Belgium. Her series *Red Yellow Black* examines our fear of death. It also looks at our intolerance toward and lack of understanding of things that differ culturally, religiously, and politically from what we know through experience. Her current works in photogravure and digital media are gaining international recognition. Madsen's work has been included in juried exhibitions in France, England, Northern Ireland, Finland, Yugoslavia, Spain, India, and Japan. In addition, she has participated in numerous national exhibitions.

Diane Neumaier (*photography*) is a photographer whose recent projects include *Fountains and Urns*, *Rondo*, *Tondo*, and *Torso*. She also is the editor of the anthology *Reframings: New American Feminist Photographies*, and her own critical writing is widely published. She is coeditor of *Cultures in Contention*, an anthology of cultural activism, and was guest editor of an issue of the *Art Journal* that was devoted to contemporary Russian art photography. She has organized a series of exchanges between the Mason Gross School of the Arts and eastern European artists.

Thomas Nozkowski (*painting*) is an artist who has had fifty one-person shows of his work since 1979. He is represented in the collections of many museums, including the Addison Gallery of American Art, the Brooklyn Museum, the Corcoran Gallery of Art, the High Museum of Art, the Hirshhorn Museum and Sculpture Garden, the Metropolitan Museum of Art, the Museum of Modern Art, the Phillips Collection, and the San Francisco Museum of Modern Art. He is a Guggenheim fellow and has received the American Academy of Arts and Letters Award in Painting.

Philip Orenstein (*drawing*) is a painter, sculptor, and designer of inflatable sculpture who now concentrates on painting. He also has been involved in producing art pieces using computer-controlled laser videodisks. In 1974, he founded the Arts Computer Laboratory at Rutgers, the first such facility in an art school in this country.

Raphael Ortiz (*performance*) founded and was the first director of the El Museo Del Barrio in New York in 1969. His sculptures are included in many museum collections, including the Museum of Modern Art and the Whitney Museum of American Art, where he has twice been included in the Whitney Biennial. He has created mixed-media ritual performances and installations for museums and galleries in Europe and Canada, and throughout the United States. His computer-laser-video works are in numerous museum collections, including the Ludwig Museum in Cologne, Germany, and the Centre Georges Pompidou in Paris, France. His video, *Dance Number 22*, won the Gran Prix at the 1993 Locarno International Video Festival of Switzerland.

Liss Platt (*video and filmmaking*) has had works screened at the British Film Institute, New Museum of Contemporary Art, the Whitney Museum of American Art, the Wexner Center for the Arts, and the American Film Institute Video Festival. She served as coeditor of *Landscape(s)*, an issue of *FELIX, A Journal of Media Arts and Communication*. *Landscape(s)* that explored matters of landscape and place, boundaries and territories, sites and mapping. Platt also was cocurator of *Progressive Propaganda*, a six-part series of activist videotapes held at Art in General in New York City. She has received grants from the New York State Council on the Arts and the Experimental Television Center. Before coming to Rutgers, she was an instructor at Sarah Lawrence College and the School of Visual Arts.

Hanneline Røgeberg (*painting*) has exhibited her work at the Aldrich Museum of Contemporary Art, at the Whitney Museum of American Art, and in a one-person exhibit at the Henie-Onstad Kunst Center in Norway. She received a WESTAF-NEA Fellowship in 1996 and a Guggenheim Fellowship in 1999.

Martha Rosler (*photography, video, media, and critical studies*) works in video, photo-text, installation, and performance, and writes criticism. She has lectured extensively in this country and internationally. Her work in the public sphere, often with an eye to women's experience, ranges from the link between social life and the media to architecture. She has published several books of photographs, texts, and commentary on public space, ranging from airports and roads to housing and homelessness. Her work has been seen in the "Documenta" exhibition in Kassel, Germany; several Whitney biennials; the Institute of Contemporary Art in London; the Museum of Modern Art in New York; the Dia Center for the Arts in New York; and many other international venues. A retrospective of her work has been shown in five European cities and in New York at the New Museum and the International Center for Photography (2000). An accompanying book has been published by MIT Press. Her writing has been published widely in catalogs and magazines, such as *Artforum*, *Alterimage*, and *Studio International*.

Some of our distinguished graduate faculty who have retired from the department after many years of teaching include Mark Berger, Judith K. Brodsky, Leon Golub, John L. Goodyear, Joan Semmel, and Peter Stroud.

ADMISSION

The graduate curriculum in visual arts is a full-time program with no midyear admissions. Admission to the M.F.A. is based on four criteria: 1) transcripts of previous educational experience, (2) three letters of recommendation, (3) a personal statement of 300 to 500 words on the applicant's academic and career objectives and his or her creative focus, and (4) a slide portfolio or media documentation.

The last item, the portfolio, is extremely important. It should consist of no more than ten 35 mm slides (no glass mounts) in a slide sheet. Slides should be numbered in the order of viewing and should be marked clearly with the applicant's name and "top" (viewing direction). Applicants in media- and time-based arts (video, film, and performance) must submit a videotape of no more than ten minutes that shows the applicant's strongest segment. No original works or carousels should be submitted.

Mail the portfolio directly to the Graduate Director, Department of Visual Arts, Mason Gross School of the Arts, Rutgers, The State University of New Jersey, 33 Livingston Avenue, New Brunswick, NJ 08901-1959. Portfolios will not be returned unless they include a self-addressed envelope that has sufficient postage for return mailing. The Department of Visual Arts is not responsible for lost or damaged materials.

Applicants are required to submit all of their credentials by the deadline listed on the admissions application or its accompanying literature. Applications are reviewed by the graduate faculty.

Application forms and requests for general information should be addressed to the Office of Graduate and Professional Admissions, Rutgers, The State University of New Jersey, 18 Bishop Place, New Brunswick, NJ 08901-8530. In addition, applicants may download application forms or apply online at the <http://gradstudy.rutgers.edu> web site. The telephone number is 732/932-7711.

INFORMATION AND REGULATIONS FOR ALL GRADUATE VISUAL ARTS STUDENTS

Scholarships and Teaching Assistantships

Not all students receive scholarships or teaching assistantships. Several scholarships are divided among first-year students, while others are open to all graduate students. Prospective students who are seeking a scholarship should write a letter outlining their needs. Those who receive scholarships will have the money credited through their financial aid packets.

To be considered for a teaching assistantship, prospective students should write a letter to the graduate director of the visual arts department outlining their teaching skills and their financial situation. Normally, teaching assistants receive modest salaries and 6 credits of tuition remission for each term they work. Teaching assistantships are granted for one or more terms, and each recipient is required to work at least ten hours a week at his or her assignment. Nonteaching assistantships, such as technical positions in various shops, also may be available on a similar basis.

Students with teaching assistants must register for 08:081:877 Teaching Assistantship for E3 credits. While these 3 credits are not counted toward the 60-credit degree requirement, they are included in figuring whether a student has full-time status. Among the conditions of employment as a teaching assistant are (1) full-time registration, (2) no more than one *IN* grade, and (3) a *B* average or better in the graduate program. Failure to meet these conditions will terminate a student's employment.

Studios

Every graduate student is assigned studio space. Although the department attempts to offer individual studios to each student, some doubling up may be necessary. Second-year graduate students are given priority.

Use of studios is contingent upon following EPA guidelines for the safe and environmentally responsible use of art materials. *Safety Rules for Graduate Students* is distributed at the beginning of the academic year. Failure to comply will result in revocation of studio privileges.

Students are permitted to use only university locks (not personal) when securing their studios. This is a university regulation enforced by the Division of Fire Safety. Studios must be vacated by graduating M.F.A. students by May 15. Students registered for matriculation continued will not be allowed studio space.

Fire Regulations

All students must comply with the university's fire regulation code. No bedding is permitted in the studios, and studios are not to be used as a residence. Hot pots are illegal, as are hot plates and toaster ovens. The Division of Fire Safety checks the studios, and students found to violate the fire code could lose their studio rights.

MASTER OF FINE ARTS PROGRAM

The M.F.A. degree is a 60-credit, full-time program that normally is completed within two years. In general, students take 15 credits for each of the four terms, but full-time status is defined as 12 credits or more in a term. In some cases, students may decide, or their faculty members may recommend, continuation of matriculation to permit fuller development of a thesis or exhibition. The maximum time to complete the degree program is four years.

The M.F.A. program is interdisciplinary, allowing students to choose courses from any discipline offered within the department. Students in the visual arts program do not make a declaration of concentration.

Entering students are expected to demonstrate knowledge of contemporary art and of the history of Western and non-Western art. In some cases, students may be required to take courses to remedy deficiencies in certain areas in order to complete the degree. That determination will be made by the director of graduate studies.

Required Course of Study

First-year students register for 500-level visual arts classes, and second-year students register for 600-level courses.

Visiting Artist/First-Year Review

The required courses 08:081:521, 522 Visiting Artist First-Year Review I, II are offered for 3 credits each term. These courses combine presentations from artists and critics invited to visit the school, with a limited number of individual studio visits. When there are no guests scheduled, the class will conduct studio visits. At the end of the first term, the faculty will critique a review exhibition that first-year students present in the Civic Square Building galleries. At the end of the second term, the faculty reviews the work of first-year students at their individual studios. Any student whose work is unsatisfactory for either critique is informed in writing by the graduate director upon a recommendation by the graduate-review faculty. Passing both reviews is a prerequisite for continuing in the program and moving into the thesis/exhibition phase. An unsatisfactory review may lead to a student's dismissal.

Thesis and Exhibition

Second-year students must register for the following courses: 08:081:703 Thesis and 08:081:704 Exhibition. To complete work on a degree, each student is required to develop a thesis and to present a solo exhibition. The thesis can be an explanation of the thesis exhibition. In addition, it may include material on the student's current work, art background, and careers, as well as a discussion of theories of aesthetics, the social aspects of art, or research in any related art area. The exhibition is designed to be a presentation of the creative work of two years of study in the program.

The thesis committee is formed at the beginning of the second year. It consists of three members of the graduate faculty, chosen by the student with the faculty member's signed approval. The student asks one member to serve as chairperson. The thesis committee advises, critiques, and finally approves the thesis and exhibition. No committee replacements are permitted except for reasons of illness or leave of absence by one of the committee members.

The thesis format is explained in the *MGSA Thesis Form* booklet, which is distributed by the Mason Gross School of the Arts dean's office at the beginning of the second year. The thesis is submitted to all committee members during the three stages of development (abstract, first draft, and final draft) for consultation, approval, and evaluation. Students are notified by the department of the deadline for each stage of the thesis. The written thesis also includes slides and/or photographs of creative work.

Thesis exhibitions take place throughout the final spring term in the Civic Square Building galleries. These presentations are subject to committee review, consultation, and evaluation by the thesis committee and other members of the graduate faculty. Upon recommendation of the faculty and the graduate director, students who do not complete satisfactorily their thesis or exhibition must register for 08:081:800 Matriculation Continued, resubmit a new thesis and/or new exhibition, and delay graduation.

Study Options

Research Projects

A student may take 3 credits of research projects each term. Students must have the permission of the visual arts faculty member before signing up for their research projects. Students propose their projects to the faculty member of their choice.

Outside the Department of Visual Arts

Although program participants may take courses outside the department that relate to their work, they need permission from the graduate director to do so.

Graduate Credit for Undergraduate Courses

Students may elect no more than two 3-credit undergraduate courses at the 300 or 400 level for graduate credit, and they must have written approval from the graduate director to apply these courses to their degree requirements. Undergraduate courses for graduate credit must be indicated with a *G* prefix.

It also is possible for students to take courses that aren't available at Rutgers through an informal exchange program that the university conducts with Princeton University. For details on this program and how to participate, see the Rutgers-Princeton Cooperative Exchange Program section in the Academic Policies and Procedures chapter.

Artistic and Academic Progress

Grades

A grade of *B* or better is expected in all course work. However, at the department's discretion, as many as 9 credits of *C* grades may be considered for meeting the requirements. Grades are reviewed by the graduate faculty each term. Students may be required to withdraw from MGSA if they do not maintain satisfactory academic or professional standards in any phase of the program. Academic dismissal may be appealed in writing to the Scholastic Standing Committee of the visual arts department.

Incomplete Work

For the school's policy on incomplete work, see Grades and Records in the Academic Policies and Procedures chapter. For rules on how an incomplete grade can affect a teaching assistantship, see Scholarships and Teaching Assistantships earlier in this chapter.

First-Year Reviews

Students are informed in writing when they pass a review. A student whose work is not satisfactory also is informed in writing by the graduate director upon recommendation of the graduate review faculty. Sometimes a second review is required.

Second-Year Thesis Evaluation

Upon completion of the requirements for both the exhibition and written thesis, faculty committee members sign an approval form indicating satisfactory work.

Academic Deficiencies

Graduate students who have deficiencies in any academic area are required to pursue extra graduation credits to eliminate their deficiency. The requirement for extra graduation credits is determined by the faculty, through the graduate director, and a notification of deficiency becomes part of the student's file.

Artistic Dismissal

An unsatisfactory review may result in probation and may be followed by dismissal from the school. This decision may be taken independently of a student's grades in courses in which he or she is enrolled. There is no appeal of an art dismissal.

Transfer Credit

The school's policy on transferring graduate credit earned in another institution is outlined in Transfer Credit in the Academic Policies and Procedures chapter.

GRADUATE COURSES

08:081:513,514. DRAWING I (3,3)

Not a traditional drawing course. Exploration of drawing skills used in today's artmaking and the relationship of individual work to current art. Analysis and critique of student work in a wide range of media, including the theoretical and technical aspects of the work. Focus on concept of drawing as inquiry, and investigation of how inquiry infuses the making of art, its intentions, and its means. Review of current art criticism, various social and economic perspectives, and the continually changing role of the artist in society.

08:081:515,516. PRINTMAKING I (3,3)

Expression of ideas through traditional and nontraditional printmaking processes. Students work in media that result in multiples or use printmaking to produce unique images, such as monoprints. Students also may produce artists' books or three-dimensional prints. In addition, they may combine printmaking with other media, such as computers or video. The course features readings, exhibition visits, and discussions of contemporary art issues. In addition, there is an opportunity to work with visiting artists.

08:081:517,518. PAINTING AND STUDIO PROBLEMS I (3,3)

Studio critique of painting to facilitate development of a personal style as idiom. Research and exploration of recent conventions and issues of artmaking.

08:081:521,522. VISITING ARTISTS/FIRST-YEAR REVIEW I,II (3,3)
Lectures and presentations of work and ideas by noted guest artists, critics, and curators. Discussion of issues. A review faculty is available for consultation and critique during the term. Individual studio critiques by visitors. Each end-of-term review takes a form determined by the graduate program director, such as forming panels to examine issues of concern.

08:081:523,524. SCULPTURE I (3,3)
Emphasis on the development of individual student work. Group critique once a month. Success of course dependent upon a high and steady level of student work. List of readings, references, and bibliographies on sculpture and contemporary art provided. Individual critique time determined by student need.

08:081:525,526. RESEARCH PROJECTS I (3,3)
Individual project proposed by student to faculty member of choice who approves the project and then acts as adviser.

08:081:527,528. CERAMICS WORKSHOP I (3,3)
All basic techniques of forming, glazing, firing, and glaze composition. Emphasis on individual research and exploration.

08:081:529,530. PHOTO IMAGE I (3,3)
Seminar for first-year graduate students. Group critiques of individual student work, discussions of aesthetic and critical issues of concern to photographers, and examination of current and historical developments in photography. Development of an individual aesthetic and work on personal artistic statements. Emphasis on connections among formal, aesthetic, and communicative issues.

08:081:531,532. VIDEO/MEDIA WORKSHOP I (3,3)
Consideration of several recurring problems, questions, issues, and interests in contemporary video art, developing a critical discourse within which to discuss graduate student media productions as well as a wide range of video art.

08:081:537,538. MEDIA IN FLUX I (3,3)
Examination of the process of change, as exemplified in the development of the intermedia traditions that emerged in the sixties with Happenings and Fluxus. Some reading and discussion complemented by creative work in collective and individual projects.

08:081:543,544. ART CRITICISM I (3,3)
Analysis of the role of art critics today and the changing functions of art critics in today's multimedia, information-rich environment, with particular reference to artists' roles and artmaking.

08:081:551,552. STUDIO INTERNSHIP I (3,3)
Offers direct experience in the profession. Internships available with master artists, galleries, alternative art spaces, periodicals, and programs. Faculty adviser or graduate director acts as liaison.

08:081:557,558. CERAMIC SCULPTURE I (3,3)
Technical concerns include the development of clay bodies, types of kiln firings, and resolving of surface characteristics. Emphasis on individual artistic expression, with an effort to increase technical skills with use of clay. Group critiques on an ongoing basis.

08:081:569,570. PHOTO AND MEDIA I (3,3)
Open to students in any medium.
Investigation of current thinking about various media, with emphasis on reproductive media, particularly film, video, and photography. Works of art, including mass-market films, viewed and discussed. Class discussion and studies of critical writings emphasized.

08:081:613,614. DRAWING II (3,3)
Continuation of 08:081:513,514 Drawing I.

08:081:615,616. PRINTMAKING II (3,3)
Continuation of 08:081:515,516 Printmaking I. Development of individual style under the guidance of instructor and with the assistance of master printer.

08:081:617,618. PAINTING AND STUDIO PROBLEMS II (3,3)
Continuation of 08:081:517,518 Painting and Studio Problems I.

08:081:623,624. SCULPTURE II (3,3)
Continuation of 08:081:523,524 Sculpture I.

08:081:625,626. RESEARCH PROJECTS II (3,3)
Individual project proposed by student to faculty member of choice, who approves the project and then acts as adviser.

08:081:627,628. CERAMICS WORKSHOP II (3,3)
Continuation of 08:081:527,528 Ceramics Workshop I.

08:081:629,630. PHOTO IMAGE II (3,3)
Photography seminar for second-year students. Organization and activities similar to 08:081:529,530 Photo Image I. Students may continue development and exploration undertaken in Photo Image I or explore new areas.

08:081:631,632. VIDEO/MEDIA WORKSHOP II (3,3)
Continuation of 08:081:531,532 Video/Media Workshop I.

08:081:637,638. MEDIA IN FLUX II (3,3)
Continuation of 08:081:537,538 Media in Flux I and further creative work in performance and intermedia.

08:081:643,644. ART CRITICISM II (3,3)
Continuation of 08:081:543,544 Art Criticism I.

08:081:651,652. STUDIO INTERNSHIP II (3,3)
Continuation of 08:081:551,552 Studio Internship I.

08:081:667,668. CERAMIC SCULPTURE II (3,3)
Continuation of 08:081:557,558 Ceramic Sculpture I.

08:081:669,670. PHOTO AND MEDIA II (3,3)
Continuation of 08:081:569,570 Photo and Media I.

08:081:703. THESIS (3)
The graduate written thesis, presented in the student's last term, can be a discussion of the thesis exhibition or of one's work in general, or of theoretical questions, research, or investigations in any related art area.

08:081:704. EXHIBITION (3)
The exhibition shall be a presentation of the result of two years of creative work in the program. It takes place throughout the final spring term in the Civic Square Building galleries, and a student's exhibit is subject to committee review, consultation, and evaluation by the thesis committee and other members of the graduate faculty.

08:081:800. MATRICULATION CONTINUED (0)
In order to retain degree-seeking status in the program until all requirements are completed, students must maintain continuous registration by registering each fall and spring term in course work, research, or matriculation continued. Students who fail to maintain their status must apply for reinstatement.

08:081:877. TEACHING ASSISTANTSHIP (E3)
After being selected for a teaching assistantship, students register for these 3 credits, but these credits are extra and do not count toward the 60 credits needed for graduation.

Faculty and Administration

Administration

George B. Stauffer, *Dean*
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Scott A. Cagnello, *Dean of Students*

Department of Music

The Department of Music is a member of the National Association of Schools of Music.

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Gerald C. Chenoweth, *B.M., M.M., Massachusetts; M.F.A., Ph.D., Iowa*
Stanley Cowell, *B.M., Oberlin College; M.M. Michigan*
Paul Hoffmann, *B.M., M.M., Eastman School of Music*
Douglas Johnson, *B.A., Hamilton College; M.A., Ph.D., California (Berkeley)*
George M. Jones, *B.M., M.M., Eastman School of Music; Ph.D., New York*
Zara Nelsova, *Fellow, Royal Academy of Music (London)*
Susan Starr, *Diploma, Curtis Institute of Music*
George B. Stauffer, *B.A., Dartmouth; M.A., Bryn Mawr; M.Ph., Ph.D., Columbia*
Arnold Steinhardt, *Diploma, Curtis Institute of Music*
Floyd Sumner, *B.M.E., M.A., Louisville; Ph.D., Rutgers*
Frederick Urry, *B.M., M.M., Louisiana State; D.M.A., Peabody Institute of Johns Hopkins*
Scott Whitener, *Diploma, The Juilliard School of Music; M.M., Michigan; Ed.D., Rutgers*
Charles Wuorinen, *B.A., M.A., Columbia*

Associate Professors:

Richard A. Chrisman, *B.A., California (Riverside); Ph.D., Yale*
Nancy Cooper, *B.M.E., M.M.E., Colorado; D.M.E., Indiana*
William B. Fielder, *B.A., M.A., American Conservatory of Music*
Patrick Gardner, *B.A., California State (Hayward); M.M., D.M.A., Texas (Austin)*
Barbara González-Palmer, *B.M., Oberlin College; M.M., The Juilliard School of Music*
Floyd Grave, *B.M., Eastman School of Music; M.A., Ph.D., New York*
Judith Nicosia, *B.M.E., Ithaca College; M.M., Indiana*

Assistant Professors:

Cecil L. Adderley III, *B.S., Western Carolina; M.M., North Carolina (Greensboro); Ph.D., South Carolina*
Antonius Bittmann, *B.M., M.M., Staatliche Hochschule für Musik (Freiburg); D.M.A., Eastman School of Music*
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Assistant Instructors:

John Darling, *B.A., New York (Albany); M.M.A., Virginia Commonwealth; D.M.A., Ohio State*
Charles Paul Menoche, *B.S., Tennessee Technological; M.M., D.M.A., Texas (Austin)*
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Part-Time Faculty:

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Department of Theater Arts

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Joseph Hart, *B.A., Fordham; M.A., New York*
Israel Hicks, *B.F.A., Boston; M.F.A., New York*
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Barbara Marchant, *B.A., Washington State; B.A., SUNY (Empire State College)*
Harold Scott, *B.A., Harvard; theater training with Elia Kazan, Harold Clurman, and José Quintero*

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Department of Visual Arts

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ACADEMIC DIVISIONS

Rutgers, The State University of New Jersey, provides educational and research services throughout the state on campuses located in Camden, Newark, and New Brunswick. The principal university center is located in New Brunswick, where Rutgers originated two centuries ago.

Camden

Camden offers programs at three undergraduate colleges and at five graduate schools. With an enrollment of 5,000 students, it offers exceptional educational opportunities in addition to providing the advantages and resources associated with a major state university.

Faculty of Arts and Sciences—Camden

Margaret Marsh, *Ph.D., Dean*

Established in 1983 as a result of academic reorganization of the Camden campus, the Faculty of Arts and Sciences—Camden offers academic programs for undergraduate and graduate work in twenty-three arts and sciences disciplines and in a variety of interdisciplinary areas.

School of Business—Camden

Milton Leontiades, *Ph.D., Dean*

Established in 1988, the School of Business—Camden sets major requirements and teaches all courses leading to the Bachelor of Science degree in the professional areas of accounting and management. The School of Business also sets the major requirements and teaches all courses leading to a Master of Business Administration degree.

Camden College of Arts and Sciences

Margaret Marsh, *Ph.D., Dean*

A coeducational, liberal arts college, CCAS is the successor institution to the College of South Jersey, which was established in 1927 and became part of the state university in 1950.

University College—Camden

Margaret Marsh, *Ph.D., Dean*

University College—Camden is an evening college of liberal arts and professional studies serving part-time students since 1950.

Administrative Officers

Universitywide

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Camden

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Newark

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Graduate School–Camden

Margaret Marsh, *Ph.D., Dean*

Graduate programs in the liberal arts were started in Camden in 1971 under the jurisdiction of the Graduate School–New Brunswick. The Graduate School–Camden was established as an autonomous unit in 1981.

School of Law–Camden

Rayman L. Solomon, *J.D., Ph.D., Dean*

Founded in 1926, the School of Law–Camden joined the university in 1950 as the South Jersey division of the School of Law–Newark. It became an independent unit of the university in 1967. The law school offers a curriculum leading to the degree of Juris Doctor, including advanced study in special areas.

Summer Session–Camden

Thomas Venables, *Ed.D.*

The Summer Session, begun in 1913 and established as a division of the university in 1960, offers a wide variety of graduate and undergraduate courses during three sessions in the summer months.

Newark

Newark offers programs at three undergraduate colleges and at four graduate schools. With an enrollment of approximately 10,000 students, it offers strong academic programs, excellent facilities, and an outstanding faculty.

Faculty of Arts and Sciences–Newark

Steven J. Diner, *Ph.D., Dean*

The Faculty of Arts and Sciences–Newark was established in 1985 to expand and strengthen the instructional program for undergraduate students at the Newark campus. The combined faculties of Newark College of Arts and Sciences and University College–Newark offer courses and academic programs in more than sixty subject areas.

Newark College of Arts and Sciences

Steven J. Diner, *Ph.D., Dean*

Founded in 1930 as Dana College, this undergraduate, coeducational, liberal arts college became part of Rutgers when the University of Newark was integrated into the state university in 1946.

College of Nursing

Hurdis Margaret Ann Griffith, *Ph.D., Dean*

The College of Nursing was established in 1956 as an expansion of the university's offerings in the former School of Nursing of the Newark College of Arts and Sciences. Its graduate program is conducted through the Graduate School–Newark.

University College–Newark

Steven J. Diner, *Ph.D., Dean*

University College–Newark is an evening and weekend college of liberal arts and professional studies serving part-time students since 1934. Within the context of the liberal arts tradition, University College students are offered a full range of courses and curricula, including programs in business and preparation for the professions leading to the degrees of Bachelor of Arts and Bachelor of Science.

Faculty of Management

Howard Tuckman, *Ph.D., Dean*

Established in 1993, the Faculty of Management encompasses the Graduate School of Management and the School of Management. The School of Management is an upper-division undergraduate school, founded in 1993, that offers the Bachelor of Science degree jointly with either the Newark College of Arts and Sciences or University College–Newark. Degree programs are available in accounting, finance, management, and marketing. The Graduate School of Management, founded in 1929 as the Seth Boyden School of Business and incorporated into Rutgers in 1946, offers three programs. Two of these programs, management and professional accounting, lead to the Master of Business Administration degree. The third program offers the Ph.D. degree in management jointly with the Graduate School–Newark and the New Jersey Institute of Technology.

Graduate School–Newark

Norman Samuels, *Ph.D., Dean*

The Graduate School–Newark was established as a separate instructional division of the university with degree-granting authority in 1976.

School of Criminal Justice

Leslie W. Kennedy, *Ph.D., Dean*

The School of Criminal Justice, which opened in 1974, offers a graduate program that provides students with a sound foundation for work in teaching, research, or criminal justice management. The Master of Arts degree is offered through the school, and the Ph.D. degree is offered in conjunction with the Graduate School–Newark.

School of Law–Newark

Stuart L. Deutsch, *J.D., Dean*

The university's graduate programs in law originated in other institutions. The New Jersey School of Law, founded in 1908, and the Mercer Beasley School of Law, founded in 1926, merged in 1936 to become the University of Newark School of Law, which became part of Rutgers in 1946.

Summer Session–Newark

The Summer Session, begun in 1913 and established as a division of the university in 1960, offers a wide variety of graduate and undergraduate courses during three sessions in the summer months.

New Brunswick

The New Brunswick campus is the largest and most diversified of the university's three campuses, with 16 academic units, 1,800 faculty, and 33,000 students enrolled in undergraduate and graduate programs.

Faculty of Arts and Sciences–New Brunswick

Holly M. Smith, *Ph.D., Executive Dean*

Established in 1981 as a result of academic reorganization of the New Brunswick campus, the Faculty of Arts and Sciences–New Brunswick teaches all arts and science courses for undergraduate and graduate students in degree-granting units and sets the major requirements for all arts and science majors. Organized into disciplines and departments, it offers forty-four undergraduate major programs and twenty-nine graduate programs, which are administered by the Graduate School–New Brunswick.

Douglass College

Linda Stamato, *Acting Dean*

Founded in 1918 as the New Jersey College for Women, Douglass is the largest women's college in the nation. While maintaining rigorous standards of instruction in the fundamental disciplines of the liberal arts, Douglass supports and develops programs that link major courses of study to future careers. The college also implements special programs as well as independent activities designed to help women students develop the qualities required for achievement in any field of endeavor.

Livingston College

Arnold Hyndman, *Ph.D., Dean*

Livingston College opened in 1969 as a coeducational institution dedicated to serving a diverse student body reflecting the racial, ethnic, and socioeconomic composition of today's society. As a college of the liberal arts and professions, Livingston is committed to a multidisciplinary program that brings together a diverse group of students, faculty, and staff in a cosmopolitan community dedicated to learning.

Rutgers College

Carl Kirschner, *Ph.D., Dean*

Rutgers College was chartered in 1766 and is the original nucleus around which the university developed. Formerly an undergraduate college for men, it is now coeducational. Dedicated to the promotion of excellence in undergraduate education, Rutgers College provides its students with clear guidelines in the pursuit of a liberal arts education.

University College–New Brunswick

Emmet A. Dennis, *Ph.D., Dean*

University College–New Brunswick is an evening college of liberal arts and professional studies serving part-time students since 1934. Within the context of the liberal arts tradition, University College–New Brunswick students are offered a full range of courses and curricula, including programs in business and preparation for the professions leading to the degrees of Bachelor of Arts and Bachelor of Science.

Cook College

Ian L. Maw, *Ph.D., Acting Dean*

A coeducational and residential college, Cook offers undergraduate programs in various applied disciplines with an emphasis on environmental, agricultural, food, and marine sciences. Formerly the College of Agriculture and later the College of Agriculture and Environmental Science, Cook College adopted its present name in 1973. Graduate programs are offered through the Graduate School–New Brunswick.

College of Pharmacy

John L. Colaizzi, *Ph.D., Dean*

First organized in 1892 and incorporated into the state university in 1927, the College of Pharmacy offers a six-year professional program leading to the Doctor of Pharmacy (Pharm.D.) degree and a graduate program offering a post-B.S. Pharm.D. degree (both traditional two-year and nontraditional). Other graduate programs leading to advanced degrees through the Graduate School–New Brunswick are available. In addition, the college sponsors a continuing education program for the benefit of practicing pharmacists throughout the state.

Mason Gross School of the Arts

George B. Stauffer, *Ph.D., Dean*

This branch of Rutgers opened in July 1976. The school grants both undergraduate and graduate degrees. Formed to provide an education in the arts of the highest professional caliber, the school offers an M.F.A. degree in visual arts and theater arts; D.M.A., A.Dpl., M.M., and B.Mus. degrees in music; and a B.F.A. degree in visual arts, dance, and theater arts.

School of Business–New Brunswick

Howard Tuckman, *Ph.D., Dean*

Approved by the New Jersey Department of Higher Education in 1986, the School of Business–New Brunswick offers both undergraduate and graduate degrees. On the undergraduate level, it is a two-year, upper-division school offering programs in accounting, finance, management, and marketing. The school admits students from Douglass, Livingston, Rutgers, and University colleges in their junior year. The Bachelor of Science degree is jointly awarded by the School of Business–New Brunswick and the undergraduate college. The school's graduate program offers the Master of Accounting degree.

School of Communication, Information and Library Studies

Gustav Friedrich, *Ph.D., Dean*

This school was formed in 1982 by a merger of two schools to provide academic programs that focus on various facets of communication and information science. The school offers undergraduate programs of study in communication, and journalism and mass media. Students are admitted to the school in their junior year from the five residential undergraduate colleges in New Brunswick: Cook, Douglass, Livingston, Rutgers, and University colleges. Bachelor of Arts degrees are awarded jointly by the School of Communication, Information and Library Studies and the undergraduate college. At the graduate level, programs are offered that lead to the degree of Master of Library Service, the Master of Communication and Information Studies, and, jointly with the Graduate School–New Brunswick, the Doctor of Philosophy degree. Courses for in-service librarians also are provided.

School of Engineering

Michael T. Klein, *Sc.D., Dean*

Instruction in engineering began at Rutgers in 1864, when New Jersey designated Rutgers College to be the State College for the Benefit of Agriculture and Mechanic Arts. The College of Engineering became a separate unit in 1914 and was renamed the School of Engineering in 1999. The school is dedicated to the sound technical and general education of the student. It offers a Bachelor of Science degree in seven disciplines as well as a curriculum in applied sciences. Its graduate programs are conducted through the Graduate School–New Brunswick.

Edward J. Bloustein School of Planning and Public Policy

James W. Hughes, *Ph.D., Dean*

Founded in 1992, the Edward J. Bloustein School of Planning and Public Policy provides focus for all of Rutgers' programs of instruction, research, and service in planning and public policy. The school offers undergraduate programs in urban studies and public health, each leading to the baccalaureate degree. On the graduate level, the school confers Master of City and Regional Planning, Master of City and Regional Studies, Master of Public Affairs and Politics, Master of Public Policy, Master of Public Health, and Doctor of Public Health degrees; the latter two degrees are offered jointly with the University of Medicine and Dentistry of New Jersey–School of Public Health. A dual-degree program in public health and applied psychology leading to the Master of Public Health and Doctor of Psychology degrees is offered with the Graduate School of Applied and Professional Psychology. A program also is offered that leads to the Doctor of Philosophy degree in urban planning and policy development; this degree is conferred by the Graduate School–New Brunswick. In addition, the school offers joint-degree programs with Rutgers' two law schools, with the Graduate School of Management, and with the Graduate School–New Brunswick.

School of Management and Labor Relations

Barbara A. Lee, *Ph.D., J.D., Dean*

The School of Management and Labor Relations, formed in 1994, provides undergraduate instruction in labor studies and employment relations. At the graduate level, programs are offered that lead to the degrees of Master of Science in Human Resource Management, Master of Arts in Labor and Employment Relations, and Doctor of Philosophy in Industrial Relations and Human Resources.

Graduate School–New Brunswick

Holly M. Smith, *Ph.D., Dean*

Graduate programs in the arts and sciences have been offered since 1876. The Graduate School–New Brunswick awards advanced degrees in more than sixty disciplines and is responsible for all Doctor of Philosophy degrees at Rutgers–New Brunswick. The faculty is drawn from virtually all academic divisions of the university.

Graduate School of Applied and Professional Psychology

Stanley B. Messer, *Ph.D., Dean*

The GSAPP was established in 1974 to train direct-service psychologists who have a special commitment to community involvement. It offers the Doctor of Psychology (Psy.D.) degree in professional psychology with specializations in the areas of clinical psychology, school psychology, and organizational psychology. The GSAPP also awards the Master of Psychology (Psy.M.) degree *en passant* to the doctorate; the Psy.M. is not offered as a terminal degree.

Graduate School of Education

Louise C. Wilkinson, *Ed.D., Dean*

Courses in education were first offered by Rutgers College in the late nineteenth century. A separate school offering its own curricula was organized in 1924. The GSE offers programs leading to the degrees of Master of Education, Specialist in Education, and Doctor of Education.

School of Social Work

Mary E. Davidson, *Ph.D., Dean*

Established in 1954 to prepare students for professional social work practice, the SSW offers a two-year graduate curriculum leading to the Master of Social Work degree. Jointly with the Graduate School–New Brunswick, it offers a program leading to the Doctor of Philosophy degree, and its faculty also teaches an undergraduate social work program.

Summer Session–New Brunswick

Thomas A. Kujawski, *Ed.M.*

The Summer Session, begun in 1913 and established as a division of the university in 1960, offers a wide variety of graduate and undergraduate courses during three sessions in the summer months.

ACADEMIC CENTERS, BUREAUS, AND INSTITUTES

- Advanced Food Technology, Center for.** Nabisco Institute for Advanced Food Technology, Cook Campus
- Advanced Information Processing Center for.** CoRE Building, Busch Campus
- Agricultural Experiment Station, New Jersey.** Martin Hall, Cook Campus
- Alcohol Studies, Center of.** Smithers Hall, Busch Campus
- American Woman and Politics, Center for the.** Wood Lawn, Douglass Campus
- Art Museum, Jane Voorhees Zimmerli.** College Avenue Campus
- Biological Research, Bureau of.** Nelson Biology Laboratories, Busch Campus
- Biostatistics, Institute for.** Hill Center, Busch Campus
- Biotechnology Center for Agriculture and the Environment.** Cook Campus
- Ceramic Research, Malcolm G. McLaren Center for.** 607 Taylor Road, Busch Campus
- Coastal and Environmental Studies, Center for.** Doolittle Hall, Busch Campus
- Computer Science Research, Laboratory for.** Hill Center, Busch Campus
- Controlled Drug-Delivery Research Center.** Pharmacy Building, Busch Campus
- Crime Prevention Studies, Center for.** S.I. Newhouse Center for Law and Justice, Newark Campus
- Criminological Research, Institute for.** Lucy Stone Hall, Livingston Campus
- Critical Analysis of Contemporary Culture, Center for the.** 8 Bishop Place, College Avenue Campus
- Discrete Mathematics and Theoretical Computer Science, Center for.** CoRE Building, Busch Campus
- Eagleton Institute of Politics.** Wood Lawn, Douglass Campus
- Economic Research, Bureau of.** New Jersey Hall, College Avenue Campus
- Edison Papers, Thomas A.** 16 Seminary Place, College Avenue Campus
- Engineered Materials, Institute for.** Engineering Building, Busch Campus
- Engineering Research, Bureau of.** Engineering Building, Busch Campus
- Fiber Optic Materials Research Program.** 607 Taylor Road, Busch Campus
- Fisheries and Aquaculture Technology Extension Center.** Martin Hall, Cook Campus
- Government Services, Center for.** Edward J. Bloustein School of Planning and Public Policy, 33 Livingston Avenue, College Avenue Campus
- Health, Health Care Policy, and Aging Research, Institute for.** 30 College Avenue, College Avenue Campus
- Historical Analysis, Rutgers Center for.** 88 College Avenue, College Avenue Campus
- Human Evolutionary Studies, Center for.** 131 George Street, College Avenue Campus
- International Business Education, Center for.** Janice H. Levin Building, Livingston Campus
- International Conflict Resolution and Peace Studies, Center for.** Hickman Hall, Douglass Campus
- International Faculty and Student Services, Center for.** 180 College Avenue, College Avenue Campus
- Jazz Studies, Institute of.** Dana Library, Newark Campus
- Jewish Life, Center for the Study of.** 12 College Avenue, College Avenue Campus
- Journalism Resources Institute.** 185 College Avenue, College Avenue Campus
- Marine and Coastal Sciences, Institute of.** 71 Dudley Road, Cook Campus
- Materials Synthesis, Center for.** Engineering Building, Busch Campus
- Mathematical Sciences Research, Center for.** Hill Center, Busch Campus
- Mathematics, Science, and Computer Education, Center for.** Science and Engineering Resource Center, Busch Campus
- Metropolitan Studies, Joseph C. Cornwall Center for.** Smith Hall, Newark Campus
- Molecular and Behavioral Neuroscience, Center for.** Aidekman Center, Newark Campus
- Negotiation and Conflict Resolution, Center for.** Edward J. Bloustein School of Planning and Public Policy, 33 Livingston Avenue, College Avenue Campus
- Neighborhood and Brownfields Redevelopment, National Center for.** Edward J. Bloustein School of Planning and Public Policy, 33 Livingston Avenue, College Avenue Campus
- Operations Research, Center for.** Hill Center, Busch Campus
- Packaging Science and Engineering Center for.** Engineering Building, Busch Campus
- Physics Research, Bureau of.** Serin Physics Laboratories, Busch Campus
- Rutgers Cooperative Extension.** Martin Hall, Cook Campus
- Surface Modification, Laboratory for.** Serin Physics Laboratories, Busch Campus
- Transportation Center, Alan M. Voorhees.** Edward J. Bloustein School of Planning and Public Policy, 33 Livingston Avenue, College Avenue Campus
- Urban Policy Research, Center for.** 33 Livingston Avenue, College Avenue Campus
- Waksman Institute of Microbiology.** 190 Frelinghuysen Road, Busch Campus
- Walt Whitman Center for the Culture and Politics of Democracy.** Hickman Hall, Douglass Campus
- Wireless Information Network Laboratory.** Electrical Engineering Building, Busch Campus
- Women, Institute for Research on.** 160 Ryders Lane, Douglass Campus
- Women's Leadership, Institute for.** 162 Ryders Lane, Douglass Campus
- Workforce Development, John J. Heldrich Center for.** Edward J. Bloustein School of Planning and Public Policy, 33 Livingston Avenue, College Avenue Campus

Centers Operated Jointly

Biotechnology and Medicine, Center for Advanced.

Environmental and Occupational Health Sciences Institute.

Hazardous Substance Management Research Center.

UNIVERSITY LIBRARY SYSTEM

Alcohol Studies Library. Smithers Hall, Busch Campus

Annex. Annex Building, Busch Campus

Archibald Stevens Alexander Library. 169 College Avenue,
College Avenue Campus

Art Library. Hamilton Street, College Avenue Campus

Bailey B. Pepper Entomology Library. John B. Smith Hall,
Georges Road and Jones Street, Cook Campus

Blanche and Irving Laurie Music Library. Douglass Library,
Chapel Drive and George Street, Douglass Campus

Chemistry Library. Wright Chemistry Laboratory Building,
Busch Campus

Chrysler Herbarium Library. Nelson Biology Laboratories,
Busch Campus

Criminal Justice Library. S.I. Newhouse Center,
15 Washington Street, Newark Campus

East Asian Library. Alexander Library, College
Avenue Campus

Institute of Jazz Studies Library. Bradley Hall,
Newark Campus

John Cotton Dana Library. 185 University Avenue,
Newark Campus

Kilmer Area Library. Avenue E, Livingston Campus

Library of Science and Medicine. Bevier Road,
Busch Campus

Mabel Smith Douglass Library. Chapel Drive and George
Street, Douglass Campus

Mathematical Sciences Library. Hill Center, Busch Campus

Media Services. Kilmer Area Library, Livingston Campus

Paul Robeson Library. 300 North Fourth Street,
Camden Campus

Physics Library. Serin Physics Laboratories, Busch Campus

School of Law-Camden Library. Fifth and Penn Streets,
Camden Campus

School of Law-Newark Library. S.I. Newhouse Center,
Washington Street, Newark Campus

School of Management and Labor Relations Library.
Ryders Lane, Cook Campus

SERC Reading Room. Science and Engineering Resource
Center, Frelinghuysen Road, Busch Campus

Special Collections and University Archives. Alexander
Library, College Avenue Campus

Stephen and Lucy Chang Science Library. Foran Hall,
Cook Campus

Index

Note: The following abbreviations are used in this index:

MU: Graduate programs in music.
TA: Graduate program in theater arts.
VA: Graduate program in visual arts.

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