

Academic Calendars

Dates are subject to change.

2004-2005

September

1 Wednesday Fall term begins.
6 Monday Labor Day—No classes.

November

24 Wednesday No classes.
25 Thursday Thanksgiving recess begins.
28 Sunday Thanksgiving recess ends.

December

13 Monday Regular classes end.
14 Tuesday Reading period.
15 Wednesday Reading period.
16 Thursday Fall exams begin.
23 Thursday Fall exams end.
24 Friday Winter recess begins.

January

17 Monday Winter recess ends.
18 Tuesday Spring term begins.

March

13 Sunday Spring recess begins.
20 Sunday Spring recess ends.

May

2 Monday Regular classes end.
3 Tuesday Reading period.
4 Wednesday Reading period.
5 Thursday Spring exams begin.
11 Wednesday Spring exams end.
19 Thursday University commencement.

2005-2006

August

31 Wednesday Fall term begins.

September

5 Monday Labor Day—No classes.

November

23 Wednesday No classes.
24 Thursday Thanksgiving recess begins.
27 Sunday Thanksgiving recess ends.

December

12 Monday Regular classes end.
13 Tuesday Reading period.
14 Wednesday Reading period.
15 Thursday Fall exams begin.
22 Thursday Fall exams end.
23 Friday Winter recess begins.

January

16 Monday Winter recess ends.
17 Tuesday Spring term begins.

March

11 Saturday Spring recess begins.
19 Sunday Spring recess ends.

May

1 Monday Regular classes end.
2 Tuesday Reading period.
3 Wednesday Reading period.
4 Thursday Spring exams begin.
10 Wednesday Spring exams end.
18 Thursday University commencement.

Mason Gross School of the Arts Graduate Catalog 2004–2006

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About the Cover

Adapted from a painting by Meridith Passabet
Graduate Student, Visual Arts

Oil on Canvas
24", 2003

RUTGERS

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 50,000 students on campuses in Camden, Newark, and New Brunswick, is one of the nation's major state university systems. The university comprises 29 degree-granting divisions: 12 undergraduate colleges, 11 graduate schools, and 6 schools offering both undergraduate and graduate degrees. Five are located in Camden, 8 in Newark, and 16 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 (now the Ernest Mario School of Pharmacy), 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 to 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 Academic Affairs at 609/292-2955.

About the School

Mason Gross School of the Arts, the arts conservatory at Rutgers, The State University of New Jersey, is a community of artists who study, teach, exhibit, and perform together. Mason Gross School of the Arts 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, Mason Gross School of the Arts 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, Mason Gross School of the Arts 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. Mason Gross School of the Arts' 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 receive 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. Mason Gross School of the Arts 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 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 successfully complete 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 carefully review 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) or at <https://www.acs.rutgers.edu/gradadmission/overview.html>.

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. Nonimmigrant students must present evidence of adequate financial resources.

Tuition and Fees

FEE SCHEDULE

2003–2004 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	4,476.00
Full-time non-New Jersey resident, per term	6,562.20
Part-time New Jersey resident, per credit	373.00
Part-time non-New Jersey resident, per credit	546.85

Student Fee, per term

Full time (12 or more credits)	438.75
Part time (11 or fewer credits)	115.50
Off-campus college fee, full time	470.50
Off-campus college fee, part time	117.60
Matriculation continued or 1 credit of research	7.00

Computer Fee

Full time	100.00
Part time (\$40.00–94.00 based on credit hours)	40.00+

Housing, per term †

Dormitory, including breaks	2,728.00
Dormitory, calendar year	3,193.00
University apartments, including breaks	2,861.00
University apartments, calendar year	3,361.00

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.

Meal Plans, per term

Any 105 meals to any 285 meals	1,147.00–1,605.00
Any 50 meals to any 75 meals (commuter)	500.00–600.00

Miscellaneous Fees

Basic health insurance program, per term	
part-time students (optional) ‡	106.50
Major medical insurance plan, per term §	197.50
Spouse, per term	197.50
Each child, per term	197.50
Late registration fee	50.00
Late payment fee	125.00
Returned check fee	50.00
Returned check processing fee	10.00
Partial payment fee	25.00
Late payment fee for partial payments	25.00
Microfilming of doctoral dissertation	55.00
Student ID fee	15.00

Restoral Fee

Fee, per term	373.00
Maximum fee (through five terms)	1,865.00
(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 occupancy.

‡ Required for international students.

§ This insurance is optional.

STUDENT FEE AND OTHER CHARGES

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

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

TERM BILLS

Instructions for registration and payment of term bills are sent by mail to all students' home addresses for the first and second terms with due dates indicated. Students who do not receive a term bill by July 15 for the fall term and by December 5 for the spring term should notify their local student accounting office promptly.

It is the student's responsibility to obtain, complete, and return the term bill on time. Students who fail to do so are charged a late payment fee of \$125. The student is responsible to pay all costs incurred by the university to collect any unpaid balance. This may include, but is not limited to, collection costs, litigation/attorneys fees, and court costs.

Payment of the term bill may be made in person, by mail, or via the web at <http://www.studentabc.rutgers.edu>. Checks or money orders are preferred and should be made payable to Rutgers, The State University of New Jersey. Cash should not be sent through the mail. Payment can also be made by Visa, MasterCard, or Discover credit 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 with a check issued by Rutgers to the student.

Returned Checks

A service charge of \$10 is assessed if a check presented in payment of fees is returned to the university as uncollectible. If collectible payment is not made before late payment deadlines, the applicable late payment fees also are charged.

TUITION PAYMENT PLANS

The university offers various monthly payment plan options in addition to the partial payment plan listed below. Visit the web site <http://www.studentabc.rutgers.edu> for further information and enrollment forms.

Partial Payment Plan

Students who are enrolled for at least 6 credits and have a net balance due of \$200 or more may pay their bill in installments under the partial payment plan, as follows:

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: 50 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 a late fee of \$25. The university reserves the right to increase the partial payment plan fee if deemed necessary.

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

The university will exercise the right to terminate the registration of any student who has an outstanding financial obligation to the university, after sufficient notice has been given to the student. The university 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 prior to 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 is 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 receives 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 percent
Third and fourth week:	60 percent
Fifth and sixth week:	40 percent

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.

No reductions are granted after the 10th day of classes to students who withdraw from one or more courses, but who remain registered in others. If withdrawal from one or more courses amounts to complete withdrawal from a program, the provision for full withdrawal applies. A student cannot completely withdraw from classes using the student telephone or web registration systems.

Failure to attend class is not equivalent to a withdrawal, and a student will not receive an adjustment of charges unless a formal withdrawal is filed with and approved by the registrar, regardless of whether the student actually attended classes or took examinations.

SENIOR CITIZEN AUDIT PROGRAM

By action of the University Board of Governors, New Jersey senior citizens (age 62 and retired) may audit on a space-available basis, without credit, any regular course taught at the university. For further information, contact the Office of Community Affairs at 732/932-7823.

Financial Aid

The staff in the Office of Financial Aid at Rutgers, The State University of New Jersey, is concerned with students' educational expenses. The impact of educational expenses on the student and his or her family is sizable, in spite of the fact that tuition at Rutgers covers only a small portion of the actual cost of instruction for each student. In order to allow students with limited financial resources to attend, every effort is made to assist these students in finding the funds to finance their education.

A majority of full-time graduate students at the university receive some financial aid. The amount of support each student receives depends, in part, upon the availability of funds. The level of support often is dependent upon the specific graduate program and the student's degree status. Aid ranges from loans to grants covering tuition charges to awards sufficient to pay all educational and most 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.

NEED-BASED FINANCIAL AID

Limited funds are available from scholarships, grants, low-interest loans, and part-time employment. Application for such aid is made by completing the Free Application for Federal Student Aid (FAFSA), available at <http://www.fafsa.ed.gov>. Paper applications are available from most college and university financial aid offices, including Rutgers.

All students are encouraged to file an application for financial aid.

HOW TO APPLY

Applicants completing the appropriate section of the admission application will be considered for those financial awards granted by the university for which they may be eligible. A separate application is required for assistantships. Only full-time students are considered for assistantships and fellowships. Please keep in mind that applications for assistantships and fellowships are competitive and requests exceed availability.

Applicants must complete the FAFSA annually and submit it to the federal processor. To ensure full consideration for funds, students should submit the FAFSA at the time they submit the admission application, but no later than March 15 if they are seeking aid for the following academic year.

Applicants are considered for all types of aid for which they are eligible. Letters announcing financial aid decisions are mailed to all students as soon as possible after admission. Awards are based on financial need and are limited by the March 15 priority filing date. Thus, there is a definite advantage to submitting an early, accurate, and complete FAFSA.

Counseling is available at the Office of Financial Aid to all students regardless of whether they qualify for financial aid. When comparing aid offers from Rutgers with those from other institutions, students should remember that costs often differ significantly from school to school. Therefore, the important consideration to weigh 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.

International Students

Students who are permanent U.S. residents and have a Permanent Resident Card (Form I-551, since 1997), Resident Alien Card (Form I-551, before 1997), or an Alien Registration Receipt Card (Form I-151, issued prior to June 1978) are classified as eligible noncitizens for the purpose of receiving federal and state financial assistance. Permanent residents who hold an Arrival/Departure Record (Form I-94) annotated with an A-number and showing one of the following endorsements, Processed for I-551 or Temporary Form I-551, are eligible to receive federal and state aid as long as the expiration date has not passed. Students who possess an I-94 indicating one of the following designations are also classified as eligible noncitizens: refugee; asylee; conditional entrant; parolee; Cuban-Haitian entrant.

Students who possess an approved I-797, *Application for Voluntary Departure under the Family Unity Program*, are not eligible to receive federal or state student aid. Students who hold an Employment Authorization Card (Form I-688A), Employment Authorization Documents (Form I-688B or I-766), or a Temporary Resident Card (Form I-688) are not eligible to receive federal or state student aid.

International students with an F-1, F-2, or M-1 Student Visa; B-1 or B-2 Visitor Visa; J-1 or J-2 Exchange Visitors Visa; H series or L series Visa; or a G series Visa cannot receive federal or state aid. Students who possess only a *Notice of Approval to Apply for Permanent Residence* (I-171 or I-464) are not eligible to receive federal or state student aid.

Part-Time Students

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

The federal student financial aid programs (Federal Perkins Loan, Federal Work-Study, and William D. Ford Federal Direct Loan) require that a student enroll on a half-time per term basis to be eligible. The state of New Jersey does not provide funds for assisting part-time students.

The university has extremely limited financial aid funds for part-time students. All application procedures and deadlines applicable to full-time students also apply to part-time students.

SOURCES OF FINANCIAL AID

Fellowships, Scholarships, and Grants

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 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. Applicants must complete the FAFSA form.

Graduate and Professional Scholar Awards. Outstanding students in the graduate and professional schools are eligible for merit scholarships of \$2,200 per year for full-time study for up to two academic years. To apply, check the appropriate box on the graduate and professional school application form. Any additional statements that provide evidence of academic or artistic achievement and significant life, work, and/or extracurricular activities should be submitted in duplicate with the application. Only those applicants receiving awards are notified. The award is contingent upon acceptance to a graduate or professional school program. The application deadline for fall term awards is March 1, unless the program to which the student is applying has an earlier deadline. In that case, the student must submit an application form to the appropriate admissions office by the program deadline date.

New Jersey State Grant. 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 are dependent upon available funds. Grants are renewable. Applicants must complete the FAFSA form. EOF grant recipients are not eligible.

Other Nonuniversity Awards. Some graduate students at the university are supported by fellowships funded by sources outside the university. Students should consult standard reference material for sources of nonuniversity fellowships.

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 can 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.

Ralph Johnson Bunche Distinguished Graduate Award. Established in 1979, this distinguished graduate award is named after Ralph Johnson Bunche, the African-American statesman, Nobel Peace laureate, and recipient of an honorary doctor of law from Rutgers in 1949.

Bunche fellowships provide \$15,000 per academic year 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 and attach a statement (in duplicate) with the application that describes the reasons for consideration in the program. Only those applicants receiving awards are notified. The award is contingent upon acceptance to a graduate and professional school program and upon full-time enrollment. The application deadline for fall term awards is March 1, unless the program to which

the student is applying has an earlier deadline. In that case, the student must submit an application form to the appropriate admissions office by the program deadline date.

Rutgers Excellence Fellowship Awards. Issued by departments of the university on the basis of merit, as evidenced by scholarly promise, these awards are for \$10,000 to \$14,000 plus tuition remission and are renewable for three additional years. Outstanding students in the Graduate School–New Brunswick are eligible for the Marion Johnson Fellowship and Graduate School–New Brunswick fellowships, many of which carry comparable stipends.

Loans

Federal Perkins Loan. This loan is based on need. Annual awards vary according to fund availability but cannot, by federal regulation, exceed \$6,000. Federal regulation limits the maximum aggregate loan amount for graduate and professional students to \$40,000, including National Direct Student and Perkins Loans borrowed as an undergraduate student.

Interest at the rate of 5 percent begins nine months after the borrower ceases to enroll in a minimum of 6 credits per term. Repayment extends over a maximum of 10 years. Monthly payments of at least \$40 are required. Deferment of repayment is permitted for certain kinds of federal service, and cancellation of loans is permitted for certain public-service positions.

All first-time Federal Perkins Loan borrowers are required to attend an entrance interview to learn about their rights and responsibilities regarding the loan. They must also attend an exit interview before graduation or upon withdrawal from the school.

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 Student Accounting, Billing, Cashiering, and Collections; 65 Davidson Road, Piscataway, NJ 08854-8094.

William D. Ford Federal Direct Loans. Federal Direct Student Loans (Direct Loans) are available for students directly 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 for which students are eligible 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. Since 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 have a high school diploma or a General Education Development (GED) certificate or meet other standards approved by the U.S. Department of Education, be a U.S. citizen or an eligible noncitizen, be enrolled at least half time per term, be making satisfactory academic progress, have a social security number, not be in default on prior loans or owe refunds to a federal grant program, and register with the U.S. Selective Service Administration, if required.

In addition to these requirements, all first time Direct Loan borrowers must attend an entrance interview in order to learn of 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 interest rate is variable; that is, it is adjusted each year. Effective July 1, 2003, the rate for the Federal Direct Loan was 3.42 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. The 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 for up to \$500. An emergency need must be demonstrated and a source of repayment must be indicated. The interest rate is 3 percent and is awarded as long as funds are 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 do not need to be recipients of financial aid or have filed a financial aid application to be considered for these loans.

NJCLASS Loans

The NJCLASS, initiated by the state of New Jersey and administered by the New Jersey Higher Education Assistance Authority (NJHEAA), is a program that makes loans available to students regardless of income level. Students must be permanent New Jersey residents classified as citizens or eligible noncitizens of the United States for at least six months prior to filing the NJCLASS Loan application. Students also must complete the financial aid application procedure to determine the student's eligibility for Federal Direct Loans, and must accept loan funds from these programs before applying for NJCLASS Loan funds. The interest rate may be fixed or variable. For more information about NJCLASS, call the NJHEAA Financial Aid Hotline at 800/792-8670.

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

Employment

Assistantships Awarded by the University. The beginning salary for teaching and graduate assistantships is \$14,300–\$14,510 (2002–2003) plus tuition remission for an academic year and 6 credits in the summer.

Preceptorships and Counselorships. Appointments as preceptors or counselors in the various undergraduate residence halls are available to a limited number of graduate students. The offices of the deans of students of those colleges will, on request, provide information regarding the duties required of preceptors and counselors; the benefits, such as room, board, and tuition grants; and the procedures for application. Applications for September appointments must be received before May 1.

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 areas. Selection for a particular job is based on skills, job availability, university needs, and student preference. The assigned employment opportunity is based on an expectation that the student will work between 6 and 20 hours weekly throughout the fall and spring academic terms. For summer assignments, students may work as many as 35 hours per week. Off-campus employment, including paid community service positions and reading tutorial jobs in elementary schools, also is available. No job assignments are made until all paperwork required to accept the aid is complete.

Other University Employment. Any graduate student enrolled at the university may inquire with individual academic or administrative offices for available non-FWSP opportunities. 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 students enrolled in the university. Most employment opportunities are located outside the university in local businesses. Information about jobs is available online at <http://studentwork.rutgers.edu>.

Other Sources of Aid

Veterans Benefits. The United States Veterans Administration operates various education assistance programs for eligible veterans, war orphans, surviving spouse or child 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, New Jersey (800/827-1000), 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 utilize veterans' education benefits should initially present 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 the fact that they will receive veterans' education benefits to the Office of Financial Aid.

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 credits and the number of dependents.

No veteran may officially withdraw from a course (or courses) without prior approval from the college dean of academic affairs and dean of students offices. All withdrawal requests 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 college withdrawal procedure may affect both future and prior benefits. Any change in schedule also must be reported to the appropriate certifying official (college registrar).

RESTRICTIONS ON FINANCIAL AID AND EMPLOYMENT

Graduate students may not ordinarily accept two different financial awards from the university simultaneously. Students who have applied for two different awards and are offered both should inquire at the dean's office of the school of matriculation before acceptance. Students who hold fellowships, assistantships, internships, or Russell Scholarships may not accept employment outside of their academic department without the permission of the graduate 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 over three million volumes, the Rutgers University Libraries rank among the nation's top research libraries. Comprised of more than two dozen libraries, centers, and reading rooms located on Rutgers' campuses in Camden, Newark, and New Brunswick/Piscataway, 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/Piscataway 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 extensive 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 is the primary business library in New Brunswick and provides support for undergraduate instruction. There also are several specialized libraries and collections in the New Brunswick/Piscataway area including Alcohol Studies, Art, Stephen and Lucy Chang Science Library, Chemistry, East Asian, Mathematical Sciences, Music, Physics, and Special Collections and University Archives.

The Scholarly Communication Center supports the development and integration of scholarly/scientific/educational information into the mainstream through a wide range of innovative digital services. The Marjory Somers Fosters Center is a resource center and digital archive on women, scholarship, and leadership. A reading room for graduate students is located in the Alexander Library. In addition to study space, the Graduate Reading Room includes graduate reserve materials, a noncirculating collection of standard works in the social sciences and humanities, and locked carrels for students working on their dissertations.

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 with an emphasis 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 also are located on both the Camden and Newark campuses and have separate policies and online catalogs. The law library at Newark also houses an extensive criminal justice library.

Of interest to faculty and graduate students are Rutgers' memberships in the Research Libraries Group, the Center for Research Libraries, the Pennsylvania Academic Library Consortium, Inc., and other academic library consortia. These consortia give members of the university community access to the collections of the most distinguished research libraries in the country, including those at California

(Berkeley, UCLA, and others), Stanford, Yale, and the New York Public Library, and timely delivery of research materials. Shared catalogs may be searched and items requested online.

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

Rutgers University students, faculty, staff, and alumni are entitled to borrow materials from any of the Rutgers University Libraries. The Rutgers Delivery Service, Interlibrary Loan Service, and E-Z Borrow allow library users to request books and journal articles located at distant Rutgers libraries or outside the university. The loan period for faculty, staff, and graduate students is one full term. All other borrowers, including undergraduate students, may keep materials for 28 days. All materials, regardless of loan period or borrower's privileges, are subject to recall.

Librarians, many with advanced subject knowledge, 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. Librarians are available to help with both computerized and noncomputerized reference searches.

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 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 own 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, visit <http://rucsnbp.rutgers.edu>, 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.

TEACHING ASSISTANT PROJECT

The Teaching Assistant Project (TAP) is a multitiered program designed to promote excellence in undergraduate and graduate education at Rutgers–New Brunswick through the professional development of the teaching assistant staff. The four main components of this project are a preterm orientation, ongoing training during the term, discipline-specific training within each program, and written materials designed for TAs. The two major publications of TAP are the *Teaching Assistant Handbook*, a comprehensive introduction to the university and teaching, and *Tap Talk*, a newsletter that focuses on topics of interest to TAs. A dedicated telephone line, the TA HelpLine (932-11TA), provides daily assistance to TAs who have questions about teaching. The TA web site, <http://tapproject.rutgers.edu>, also provides extensive information for TAs about teaching at Rutgers. Videotaping equipment is available for TAs who wish to have a class videotaped as a means of improving teaching performance. TAP recognizes the dual role of TAs in the university and seeks to assist them in teaching on the college level while balancing their responsibilities as students engaged in graduate study. Questions about TAP should be directed to the Office of the Dean, Graduate School–New Brunswick at 732/932-7747.

HOUSING

Attractive and comfortable residence facilities for graduate students are available in several campus locations in New Brunswick and Piscataway.

Single graduate students may choose to reside in furnished residence halls located on the Douglass and College Avenue 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 and offer full kitchens and bathrooms.

Graduate families are housed in one- and two-bedroom unfurnished apartment units located on the Busch campus. These units are very 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 access the housing web site at <http://www.housing.rutgers.edu>. You also can visit the Graduate Housing Office at 581 Taylor Road on the Busch campus.

DINING SERVICES

Dining Services is committed to serving the diverse dining needs of the university community by providing a variety of creative, balanced, and healthy meals, made with nutritious, quality foods. The Division of Dining Services oper-

ates five student dining facilities: Brower Commons on the College Avenue campus, Busch Dining Hall on the Busch campus, Cooper and Neilson Dining Halls on the Cook/Douglass campus, and Tillett Dining Hall on the Livingston campus.

Meal plans are based on a “block plan” format. Students select the meal plan that best fits the number of meals they anticipate using for an entire term. Students with a meal plan may eat at any of the five dining halls and may use up to 10 meals for guests during the term.

For additional information, contact the Knight Express/Board Plan Office at 732/932-8041, or visit the dining services web site at <http://food.rutgers.edu>.

RUTGERS UNIVERSITY HEALTH SERVICES–NEW BRUNSWICK/PISCATAWAY

Rutgers University Health Services–New Brunswick/Piscataway provides comprehensive ambulatory health care and education for all full-time students and those part-time students who have paid the student health services and insurance fees.

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 Monday through Friday, from 8:30 A.M. to 5:00 P.M. The Hurtado Health Center, located at 11 Bishop Place on the College Avenue campus, is open seven days a week when classes are in session during the academic year (Monday through Friday, from 8:30 A.M. to 8:00 P.M.; Saturday and Sunday, from 10:00 A.M. to 4:00 P.M.). The Willets Health Center, located on Suydam Street on the Douglass campus, is open Monday through Friday, from 8:30 A.M. to 5:00 P.M. The Hurtado Health Center operates year-round. In the summer and during breaks, it is open Monday through Friday only, from 8:30 A.M. to 5:00 P.M.

Health centers are staffed by board-certified physicians, nurse practitioners, registered nurses, counselors, and educators. Services provided include treatment of acute illnesses, minor trauma, women’s health care, routine maintenance and physicals, chronic illness care, immunizations, alcohol and drug counseling, mental health services, allergy injections, and laboratory services. Additional fees are charged for a limited number of services. Surgical and critical medical conditions are referred to the student’s personal physician, the proper specialist, or an outside hospital for treatment.

RUHS–New Brunswick/Piscataway provides health education, leadership, and training experiences to help students build skills, learn about themselves and others, and take action to enhance community health, both on- and off-campus. Staff and students organize group education experiences to address issues of general community health maintenance, sexual health and relationships, drinking and drugging, managing stress and anger, nutrition and eating, and managing one’s environment. Many student opportunities exist for: advocacy; assessment; mini-grant review and funding; courses for academic credit; internships and independent study; SHADES improvisational theater; part-time volunteer experience; community service; and job experience. Seminars, workshops, and exhibits are often conducted by skilled student advocates.

Consult <http://health.rutgers.edu> to learn more about program offerings.

Pharmacy services are located at each health center and are open during the following hours in the fall and spring terms: Busch-Livingston Pharmacy, Monday through Friday, 9:30 A.M. to 5:00 P.M.; Rutgers Pharmacy (Hurtado), Monday through Friday, 9:30 A.M. to 5:30 P.M.; and Saturday, 11:00 A.M. to 3:00 P.M. Willets pharmacy services are available Monday through Friday, 8:30 A.M. to 5:00 P.M., where prescriptions are filled within 24 to 48 hours. Please note that there is a limited supply of medication available for acute illness. The Rutgers Pharmacy (Hurtado) operates year-round. In the summer and during breaks, it is open Monday through Friday only, 9:00 A.M. to 1:00 P.M. and 2:00 P.M. to 4:30 P.M.

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

All full-time students, by paying the student fee, and those part-time students who elect to pay the student health service and insurance fees, are insured for up to \$5,000 in medical expenses brought about by illness or injury. 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 spouse 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 (732/932-7402, ext. 236).

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 (spouse 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 (732/932-7402).

SEXUAL ASSAULT SERVICES AND CRIME VICTIM ASSISTANCE

Sexual Assault Services and Crime Victim Assistance staff provides support and assistance to crime victims, survivors, and other members of the university community. Advocacy, crisis intervention, 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 site at <http://www.rutgers.edu/SexualAssault>, or email the staff at sascva@rci.rutgers.edu. The office is located at 3 Bartlett Street on the College Avenue campus, New Brunswick, New Jersey.

COUNSELING SERVICES

Career Services

The university provides a comprehensive career service for students enrolled in graduate and professional studies throughout New Brunswick. Graduate students concerned with career issues, career decisions, preparing résumés/vitae, developing interviewing skills, and conducting a job search are encouraged to take advantage of this service. 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 resource materials to assist in the career development and job search process. These 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. An online credentials service is available for students and alumni who wish to compile letters of recommendation for future use in applying for employment or advanced degree programs.

Career services also sponsors an on-campus recruitment program. Through this program, over 200 employers from business, industry, and government agencies come to campus each year.

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 (732/932-7353) and 56 College Avenue (732/932-7287), both on the College Avenue campus; or the Busch Campus Center (732/445-6127).

Counseling Centers

Psychological counseling for graduate students is available through the counseling centers staffed by 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 service that is most convenient. 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 center (732/932-7827).

Peer Counseling Services

There are four telephone hotlines and/or drop-in services on campus that offer supportive and anonymous listening and talk, help with crises, and a wide range of referral information. Each is staffed primarily by undergraduate students with special training. They are open mostly on Sunday and weekday evenings, and their current hours are given on answering machines at each service. The services include Scarlet Listeners Counseling Service (formerly known as 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 Student Services, 180 College Avenue (732/932-7015; email: ru_cifss@email.rutgers.edu; web address: <http://www.rci.rutgers.edu/~cifss>) coordinates services for the university's international students, scholars, and faculty. The center provides direct support in the following areas: U.S. immigration regulations and procedures; liaison to campus offices, community groups, and U.S. and foreign government agencies; and advice on nonimmigrant status, employment, medical care, adjustment to American life, cross-cultural differences, family concerns, financial planning, and other personal matters. In addition, the center sponsors programs of interest to the international community, including a comprehensive orientation, a community-based International Friendship Program that gives students the opportunity to get to know American families, informational and cross-cultural seminars, and a variety of support programs for students and their families.

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 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 are entitled to the same benefits of the university's educational mission, and the same quality of student life, and 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 permanent or temporary mobility disabilities, assistive devices and equipment, learning assistance, and communication with faculty regarding students' general or specific needs. Each school in New Brunswick/Piscataway has a designated coordinator of services to students with disabilities to assist students enrolled in their school. Students with disabilities also may contact the Director of Disability Services at the Kreeger Learning Center, 151 College Avenue, Room 122, College Avenue campus (732/932-2847).

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 A.M. to 4 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 <http://colonelhenry.rutgers.edu>. Information about activities and events at Rutgers also is provided online at <http://www.acs.rutgers.edu/calendar>. The New Brunswick/Piscataway official student 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/Piscataway campus. Students are responsible for taking appropriate action on information in these bulletins.

RU-TV/Rutgers INFO Channel

The RU-TV network is a 65-channel cable system, providing service to the Rutgers community. It is available in residence halls, student centers, libraries, and many other campus locations. Watch channel 3 for current Rutgers information; channel 8 for local Rutgers programming; and channel 30, RU-TV's premium movie service, RU at the Movies. Complete programming information is available online at <http://rutv.rutgers.edu>.

The Rutgers INFO channel, channel 3 on the RU-TV network, is available on the New Brunswick/Piscataway campus. The station, which is operated by Campus Information Services, provides 24 hour/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.

Historical Tours

Campus Information Services provides historical campus tours led by seasoned guides. Reservations are required. Special tours also may be scheduled. For more information call 732/932-9342.

Broadcast Resources

There are several services offered that assist departments, offices, clubs, and organizations by providing 24 hours/day information on events, programs, activities, and services available to the Rutgers community. The services are free and may be used by groups affiliated with Rutgers. For more information, visit <http://ruinfo.rutgers.edu> or call 732/932-9342, ext. 621.

The New Brunswick/Piscataway official listserv is the source for timely academic and student information. During each term, a weekly bulletin of official notices is sent directly to the email account of each student on the New Brunswick campus. Students are responsible for knowing the information and taking appropriate actions contained in the notices.

Rutgers INFO radio, on the New Brunswick/Piscataway campus, also is operated by Campus Information Services. The station operates 24 hours/day and is found at 530 AM. The station can be heard within a five-mile radius of the campus. Rutgers INFO radio broadcasts timely 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>.

The Rutgers INFO channel, channel 3 on the RU-TV network is operated by Campus Information Services. 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/infchannel.html> for more information.

An online calendar of activities and events at Rutgers is available at <http://www.rutgers.edu>, then click "Events."

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/Piscataway 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. Maps, informational items, and staff assistance are also 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. All office information and listings are available 24 hours/day online. The university community 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.

STUDENT ASSISTANCE

Since the personal welfare of students must be the concern of an academic community, redress of grievances for graduate students at the university is provided through a number of informal arrangements. Depending upon the subject at issue, students matriculated in the Graduate School–New

Brunswick may approach their graduate director, the Office of the Dean of the Graduate School, or their departmental representative to the Graduate Student Association. In addition, many graduate programs have departmental student associations. Further information may be obtained from the Graduate Student Association at the Rutgers Student Center on College Avenue or from the Office of the Graduate School.

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 pre-school 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, within the day. A summer camp program for school-aged children also is offered. The fee for care is based on the number of days. 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.

PARKING AND TRANSPORTATION

Any vehicle using campus parking facilities must be registered and must display a valid permit at all times. Fees for students vary according to their classification. Resident student vehicles are assigned in 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. 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 info@pats.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

The Graduate Student Association (GSA), of which all graduate students are automatically members, sponsors a variety of social and cultural activities for graduate students and represents their interests to the university through its legislative body. The GSA provides free legal advice to students and sponsors academic programs, films, mixers, trips to New York, and community action programs.

Every graduate student, full time or part time, in any of the eight New Brunswick graduate and professional schools automatically becomes a member of the GSA. A president, vice president, treasurer, and secretary are elected at large. The GSA's main legislative body is its council, which meets once a month. Every graduate program and department may elect one representative for every 40 students enrolled; schools not organized into departments elect their representatives at large, one for every 40 students enrolled. (Departments with less than 40 students also are allowed one elected representative.) If you are interested in being a department representative, check with your departmental organization or the GSA office. The GSA offices are located in the Graduate Student Lounge (GSL) in the Rutgers Student Center on College Avenue in New Brunswick and may be contacted at 732/932-7995 (GSA) or 7994 (GSL).

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

PAUL ROBESON CULTURAL CENTER

The Paul Robeson Cultural Center, established in 1969, serves to document, preserve, and present the contributions of African peoples to world civilizations, with particular reference to the artistic, scientific, social, and political contributions of people of color in the Americas and New Jersey. The center provides leadership, vision, and support for more than 40,000 people each year, including more than 5,000 African-American students at Rutgers, through cultural programs and educational opportunities that broaden their understanding and appreciation of the American diaspora. Further, the center works closely with the tiers of communities served by Rutgers in local, state, national, and international spheres.

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 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 April 1992, the center's primary mission is to research, promote, document, and interpret Latino culture. The center identifies scholars, artists, and experts who help develop interdisciplinary programs that define and examine Latino culture, history, literature, and the arts. These programs, as well as special projects, are designed to foster academic excellence and advance the appreciation, growth, and well-being of the Latino cultural community.

The center builds a broader understanding of Latinos and their culture through conferences, exhibitions, lectures, theater productions, symposia, workshops, artists' forums, concerts, academic seminars, publications, and collaborative projects with community organizations outside the university.

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. Please call 732/932-1263, ext. 1494, for further information.

ASIAN AMERICAN CULTURAL CENTER

The Asian American Cultural Center started its operations in 2000. Through its activities and programs, the center documents and disseminates information about the artistic, scientific, social, and political contributions of Asians and Asian Americans, with a focus on expanding the multicultural and intercultural understanding of Rutgers University students and providing a supportive environment for Asian American students.

The center works closely with Asian American student organizations. It also collaborates with Rutgers academic units and administrative offices as well as Asian American community-based organizations in the development of cultural programs, curriculum enrichment, and other activities for the entire Rutgers community.

The center, located at 103 A & B Tillett Hall on the Livingston campus, is open weekdays 8:30 A.M. to 4:30 P.M. For more information, call 732/445-8043 or visit <http://www.rci.rutgers.edu/~aacc>.

OFFICE OF DIVERSE COMMUNITY AFFAIRS AND LGBT CONCERNS

The Office of Diverse Community Affairs and LGBT Concerns, established in the spring of 1992 as a resource for the campus community, provides coordination, assistance, information, educational activities, and public programs to staff, faculty, and students in the areas of lesbian-gay-bisexual-transgender awareness.

Undergraduate and graduate students interested in becoming involved in lesbian-gay-bisexual-transgender issues and programs, students with disabilities who wish to identify resources, and students who have experienced, witnessed, or are concerned about bias and intolerance on the basis of race, ethnicity, language, color, national origin, religion, sexual orientation, gender, and/or disability may contact the director of the office, Cheryl Clarke, at 3 Bartlett Street, College Avenue campus (732/932-1711) for assistance, advisement, counseling, and referral. Faculty, staff,

and student groups who wish to obtain technical assistance, staff development, or in-service training in these areas also may contact the director.

The director will provide alternative space for those for whom the building is physically inaccessible.

ACTIVITIES

Athletic Facilities

The athletic facilities at Rutgers include several gymnasiums, swimming pools, tennis courts, baseball fields, and an 18-hole golf course. A fee is charged for the use of the golf course; graduate students otherwise are entitled to make use of these 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. All ticket information is available at the ticket office located in the Louis Brown Athletic Center.

Concerts, Dramatic Productions, and Lectures

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

The Department of Theater Arts of the Mason Gross School of the Arts presents 15 to 18 productions a year at the Mason Gross Performing Arts Center on the Douglass campus. The Cabaret Theater Society and the College Avenue Players are student organizations that provide students who are not in the professional Mason Gross program with the opportunity to express their theatrical talents and to broaden their acting experience.

Numerous lectures are presented regularly by academic departments, lecture series groups, and other organizations. Several concert series, movie series, and numerous 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 a number of services and programs. The responsibility for working with the university's entire alumni body, now numbering over 300,000, is vested in the Department of Alumni Relations. The department has two main objectives. First, it maintains contact with Rutgers alumni, informing them of the university's programs with the hope that they will assist Rutgers in fulfilling 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 based on the interests of 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 the award-winning *Rutgers 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 is the fund-raising arm of Rutgers, The State University of New Jersey. The Rutgers Foundation was incorporated in 1973 to support the university in obtaining private funds to meet important needs for which adequate monies may not be available from state, federal, or other sources. Scholarship and fellowship support for undergraduate and graduate students is essential, and academic programs seek the extra margin of excellence that only private giving can provide.

The professional staff of the Rutgers Foundation has helped the university's faculty, administration, and staff raise over a billion dollars since its incorporation more than three decades ago. Private fund-raising in the 2000–2001 fiscal year totaled \$123,302,686, an all-time yearly high.

Rutgers is now successfully concluding a major universitywide campaign designed to advance its academic growth as one of the nation's top public universities. "The Rutgers Campaign: Creating the Future Today" surpassed its \$500 million goal in June 2003, one full year ahead of schedule. The purposes of the campaign encompass attracting and supporting the best students, ensuring a superior academic program, advancing the quest for knowledge, and recruiting and retaining top faculty.

The Rutgers Foundation staff provides information about the full range of giving opportunities to donors and prospective donors, including individuals, corporations, and foundations. The staff also cultivates donors and potential donors through a variety of activities, helps donors make sound choices on how to give and the designation choices available to them, and ensures that they are properly thanked for their gifts. Fund-raising officers are also based in many of the university's schools and colleges and work very closely with the foundation.

Persons interested in making contributions to any unit of the university or to Rutgers as a whole may do so by writing a check payable to the Rutgers University Foundation. The check should be accompanied by a brief note stating the designation of the donation and whom the gift is from. Checks should be mailed to: Accounting Department, Rutgers University Foundation, 7 College Avenue, New Brunswick, NJ 08901-1261.

More information about private giving to Rutgers may be obtained from the Rutgers University Foundation, Winants Hall, 7 College Avenue, New Brunswick, NJ 08901-1261 (732/932-7777). Donors may also contribute online by visiting the foundation's web site, <http://www.support.rutgers.edu>.

Academic Policies and Procedures

STUDENT RESPONSIBILITY TO KEEP INFORMED

This catalog contains the rules governing graduate work at 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 Mason Gross School of the Arts are delivered to the departments by email or by campus mail. Some official notices are mailed to the student's home address by U.S. 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 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 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 or online at <http://www.summersession.rutgers.edu>.

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 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. program at 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 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 between 9 and 12 credits per term, depending on departmental requirements. A part-time student is one taking fewer than 12 credits per term. All courses, including those taken not-for-credit, are counted in computing credits 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 15 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 a 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 day-time classes.

Announcements concerning campus status will be made over the following stations: WRNJ (1510 AM), WCTC (1450 AM), WCBS (880 AM), WINS (1010 AM), WKXW (101.5 FM), and NEWS12 (cable).

Additionally, information will also be available through RU-TV's Rutgers Information Channel, channel 3; the Campus Operating Status page at <http://nbp.rutgers.edu>; and the Rutgers Information and Referral Center, 732/932-INFO.

Arrangements for makeup work are announced by individual instructors.

GRADES AND RECORDS

In 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:

- IN* incomplete
- S* satisfactory (used in courses taken not-for-credit)
- U* unsatisfactory (used in courses taken not-for-credit)
- W* 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 Mason Gross School of the Arts, identify the dates of attendance, and give any other relevant information. All requests must be received at least 10 working days before the date the transcript is desired. Forms for making the request may be obtained from the registrar or online at <http://registrar.rutgers.edu>. 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, <http://www.rci.rutgers.edu/~ruconxn>, 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 each term. 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 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 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 chair. 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 *Mason Gross School of the Arts 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 Mason Gross School of the Arts 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 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 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 initiated 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 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 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 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.

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, and also 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 members 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 assistant director of judicial affairs in the Office of Compliance, Student Policy, and Judicial 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). These serious cases are decided at university hearings. Less serious offenses (nonseparable offenses) are heard according to procedures in place at the student’s college or school.

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 Compliance, Student Policy, and Judicial Affairs maintains a list of trained campus advisers for this purpose. Students are free to select any members 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 Compliance, Student Policy, and Judicial 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 deans of students' offices and have been placed at the reference desks of all university libraries. In addition, the assistant director of judicial affairs in the Office of Compliance, Student Policy, and Judicial 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

Division of Public Safety

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 executive director for public safety is responsible for safety and security services on the New Brunswick/Piscataway campuses. On the Newark and Camden campuses, the police chiefs report to the Office of the Provost while following policies, procedures, and administrative practices established by the executive director for public safety.

Members of the public safety staff patrol each campus and respond to emergencies and requests for assistance on a full-time basis, 24 hours a day, 365 days a year. Rutgers public safety employees are only part of the universitywide crime prevention team. All members of the university community also are part of that team. As a team, it is everyone's duty to actively maintain a safe environment and be careful while complying with all local, state, and university regulations.

Information regarding public safety at Rutgers is available from the campus police departments. *Safety Matters* details public safety statistics, services, and programs on each of Rutgers' regional campuses. To have a printed copy of *Safety Matters* mailed to you free of charge, please contact the appropriate Rutgers University Police Department

office at one of the following numbers, or view the online version at any of the following web sites:

Camden Campus: <http://www.camden.rutgers.edu/~rupdcamd/index.htm>
856/225-6009
Newark Campus: <http://newarkpolice.rutgers.edu>
973/353-5581
New Brunswick Campus: <http://publicsafety.rutgers.edu>
732/932-8407

Rutgers University Police Department

The Rutgers University Police Department (RUPD) is dedicated to providing progressive community policing services that focus on the prevention of crime through the development of university-based partnerships. The RUPD provides police, security, and safety services, and is staffed by commissioned police officers with full investigative and arrest authority, a professional security staff, students trained as community service officers, student safety officers, dispatchers, and technical and administrative employees.

The university police department is located at 5 Huntington Street on the College Avenue campus. The campuses are patrolled on foot, in vehicles, and on bicycles. To contact the RUPD to report emergencies (police, fire, and emergency medical), dial 911; from university centrex telephones, obtain an outside line and dial 911. For non-emergency telephone calls to the police, dial 732/932-7211; from university centrex telephones, dial 2-7211. You also can contact the police by using any of the more than 60 blue light emergency telephone boxes on the campuses or by using the housing telephones located near residence hall entrances.

Community policing offices are located in each of the campus student centers. These frontline police officers 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 patrol the campuses, serving as "eyes and ears" for the police while securing facilities and providing escort services. Student safety officers and community services officers provide a host of other safety and security services that include controlling access to selected residence halls during evening hours. For more information on these programs, call 732/932-5400.

Emergency Services

Fire safety is a major component of our total safety and security program. State certified fire inspectors provide fire safety awareness training sessions in the residence halls and conduct emergency evacuation drills to familiarize occupants with emergency procedures. Emergency Services personnel regularly inspect all university buildings and facilities, conduct alarm tests and fire drills, and enforce the New Jersey Uniform Fire Code. As a state-licensed ambulance service, Emergency Services provides emergency medical care to the university community. The staff of New Jersey certified emergency medical technicians respond to emergency medical calls and provide standby services at major university events.

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, 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 site at <http://www.rutgers.edu/SexualAssault>, or email the staff at sascva@rci.rutgers.edu. The office is located at 3 Bartlett Street on the College Avenue campus, New Brunswick.

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 university 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 university 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 university 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 form of discrimination that violates state and federal civil rights laws. It 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, marital status, 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 Jayne M. Grandes, Director of University Harassment Compliance and Equity, Rutgers, The State University of New Jersey, 56 Bevier Road, Piscataway, NJ 08854, 732/445-3020, ext. 626, or by email at uhce@hr.rutgers.edu. You may obtain copies of the *Policy Prohibiting Harassment* and the *Harassment Complaint Process* on our web page at <http://uhr.rutgers.edu/uhce>.

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 is 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 T. Rose, director of compliance, student policy, and judicial affairs, 3 Bartlett Street, College Avenue campus (732/932-7312);

Cheryl Clarke, director of diverse community affairs and lesbian/gay concerns, 3 Bartlett Street, College Avenue campus (732/932-1711);

Associate provost for student life, Armitage Hall, Room 248, Camden campus (856/225-6050);

Marcia W. Brown, associate provost for student affairs and community outreach, Center for Law and Justice, Newark campus (973/353-5234).

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, and to provide equal employment opportunity to all employees and applicants for employment, regardless of race, religion, color, national origin, ancestry, age, sex, sexual orientation, disability, marital status, or veteran status. (Douglass College, as a traditionally and continuously single-sex institution, may, under federal law, continue to restrict college admission to women.) Questions concerning student rights violations should be addressed to Brian T. Rose, Director of Compliance, Student Policy, and Judicial Affairs (732/932-7312). Questions concerning harassment or employment discrimination should be directed to Jayne M. Grandes, Director, University Harassment Compliance and Equity (732/445-3020, ext. 626).

DRUG-FREE SCHOOLS AND CAMPUSES ACT

The Drug-Free Schools and Campuses Act requires institutions of higher education to adopt and implement a program to prevent the unlawful possession, use, or distribution of illicit drugs and alcohol by students and employees. In compliance with this federal regulation, Rutgers has various policies and programs in place. The University Code of Student Conduct, available at

<http://www.rci.rutgers.edu/~judaff/code.htm>, or through the Assistant Director of Student Judicial Affairs (732/932-9414), provides information regarding prohibited conduct and sanctions related to drug and alcohol possession, use, and distribution. The university also has adopted a Policy on the Use of Alcoholic Beverages that can be accessed online at <http://www.rci.rutgers.edu/~polcomp/alcohol.shtml>. In addition, Rutgers offers extensive educational resources and programming related to alcohol and other drugs through University Health Services. Students can access educational materials and program information online at <http://health.rutgers.edu/healthinfo/alcohol.htm>. More comprehensive information regarding the Drug-Free Schools and Campuses Act is set forth in the *Student Health Insurance Manual*, located online at <http://health.rutgers.edu/insurance/RUHSInsurancebook.pdf>, and is provided to all new students.

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.

The U.S. Department of Education Office of Post-secondary Education Equity in Athletics Disclosure web site is <http://ope.ed.gov/athletics/>.

GRADUATION RATES

The IPEDS Graduation Rate Survey is an annual report of graduation rates of the university's degree-seeking, full-time undergraduate students by gender and race/ethnicity, and by sport for those who received athletically related student aid. This report is available at <http://oirap.rutgers.edu/disclosure.html>.

TEACHER PREPARATION PROGRAM PASS RATES

In compliance with the Higher Education Act, Rutgers provides data on Teacher Preparation Program pass rates and related issues. Detailed information about Rutgers' report to the state can be found at <http://oirap.rutgers.edu/disclosure.html>.

STUDENT RECORDS AND PRIVACY RIGHTS

Rutgers, The State University of New Jersey, complies with the Family Educational Rights and Privacy Act (FERPA). FERPA affords students certain rights with respect to their

"education records" as that term is defined in the law. These rights include the following:

1. The student has the right to inspect and review his or her education records within 45 days of the date Rutgers receives a proper request for access to such records.
2. The student has the right to request amendment of education records that the student believes are inaccurate or misleading.
3. Rutgers shall obtain the prior consent of the student before disclosing personally identifiable information contained in the student's education records, except to the extent FERPA authorizes disclosure without consent.
4. The student may direct complaints concerning the alleged failure of Rutgers to comply with the requirements of FERPA to the Office of Compliance, Student Policy, and Judicial Affairs, 3 Bartlett Street, College Avenue campus (732/932-7312), or to the U.S. Department of Education, c/o Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Avenue SW, Washington, DC 20202-4605.

Students wishing to exercise their rights to inspect and review their education records should submit a written request to the appropriate official at the Rutgers office that is custodian of the records they wish to review. Students requesting amendment of education records should first review the policies and procedures of their college or school and/or consult with their dean of students, or equivalent official. FERPA permits disclosure of directory information without a student's consent, unless the student has requested such information be kept confidential. Directory information includes the student's name, address, phone, school of attendance, and several other fields of information. For information on how to keep your directory information confidential, visit the Rutgers Online Directory by using the "Find: People" link of the Rutgers home page (<http://www.rutgers.edu>), or contact the Office of the Registrar on your campus. Rutgers uses a student's social security number as an identification number. While the number is not released as directory information and its confidentiality is protected in the same manner as are other educational records, Rutgers offers students the opportunity to acquire a substitute number. Students wishing to have a substitute number assigned must go to the registrar's office with two forms of identification and complete the appropriate forms. Rutgers publishes two official notices concerning FERPA at least twice per academic year. The official notices are archived on the Office of Compliance, Student Policy, and Judicial Affairs web site at <http://www.rci.rutgers.edu/~polcomp>. The notices provide full information on Rutgers' compliance with FERPA including the current definition of "directory information." Students with questions about FERPA or the privacy of their records should consult these notices and/or contact the Office of Compliance, Student Policy, and Judicial Affairs, 3 Bartlett Street, College Avenue campus (732/932-7312, cspc@rci.rutgers.edu).

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, admissions office, or online at <http://ruweb.rutgers.edu/regulations>.

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 day 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. In no case may supporting affidavits be filed 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 associate vice president for enrollment management or the university registrar. These officers respond to the student within 30 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 is 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 neglects to question his or her eligibility status beyond the period specified above, that 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. All university-conducted research must be available for public scrutiny and use. 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.

Most research projects at the university are carried on by faculty members and students within the facilities offered by their own departments. 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 Rufus Hallmark

Director, Graduate Studies in Performance:

Associate Professor Richard Chrisman

The Department of Music of 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 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

Alan Abel (*percussion*) is the former associate principal percussionist of the Philadelphia Orchestra, retiring in 1997 after 38 years. Abel has compiled two books of orchestral studies for timpani and percussion and has designed and produced symphonic triangles and bass drum stands that are used in orchestras all over the world. He has served on the board of directors of the Percussive Arts Society and was inducted into the Hall of Fame in 1998.

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.

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 19th- and 20th-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 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.

Earl Lawrence Carter (*theory and composition*) is author of several music theory books and is a reviewer for the New York Council on the Arts. He has performed at the Village Club, Four Seasons, and the Parsons School of Design.

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 20th-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.

Stanley Cowell (*jazz piano*) performs professionally, as a solo pianist and in ensemble formations from duo to orchestra, in a variety of venues, from jazz club 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.

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.

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.

Charles Fussell (*theory and composition*) did his graduate work in composition at the Eastman School of Music, receiving a Fulbright grant to study with Boris Blacher at the Berlin Hochschule für Musik. He has a long list of published and recorded compositions.

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.

Pamela Gilmore (*opera workshop/opera director*) graduated Phi Beta Kappa from Mount Holyoke College and holds a master's degree from the Catholic University of America. She has taught at the Israeli Vocal Arts Institute, Northwestern University, the Mannes College of Music, and the Brooklyn College Conservatory. An active recitalist, she has maintained a private studio in Manhattan since 1984.

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.

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 18th- and early 19th-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.

Susan C. Guerrini (*music education*) received her M.A. in music education from Rowan University and her Ph.D. in music education from Temple University. She has published several articles in *Tempo* and the *Journal of Research in Music Education*. Before coming to Rutgers, she taught in the Evesham Township Public Schools and at the University of Delaware.

Rufus Hallmark (*department chair, music history*) was educated at Davidson, Boston University, and Princeton, and has taught at Brown, MIT, College of the Holy Cross, and Queens College (CUNY), where he served as director of the Aaron Copland School of Music. He has published articles on the songs of Schumann and Schubert, and is the editor of and a contributor to *German Lieder in the Nineteenth Century*. He is also a singer and has sung Tamino and Pedrillo, the Evangelist in the *St. John Passion*, *Dichterliebe*, *Winterreise*, and Britten's *Serenade*.

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.

Kaoru Hinata (*flute*) received her master of music and artist diploma from Yale, studying under Ransom Wilson. She has held positions with the Civic Orchestra of Chicago and the Wallingford Symphony, as well as performing with the Orchestra of St. Luke's, New Jersey Symphony, New Haven Symphony, DaCapo Opera Orchestra, Berkshire Opera, and Camerata New York. As a soloist, Ms. Hinata was the winner of the Lawrence Beauregard Competition in Canada in 1994 and placed second in the Myrna Brown Competition in Texas in 1995.

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 20th-century music, he has recorded with Orion, CRI, Voice of America, CRS, Northeastern, Composers Guild of New Jersey, and numerous foreign radio stations.

Maureen Hurd (*clarinet*) has appeared as a soloist and chamber musician in concerts throughout the United States, Canada, and Germany. Her performance highlights include appearances at New York City's Merkin Hall, the Norfolk Chamber Music Festival in Connecticut, and the Banff Centre for the Arts in Canada. At the 2001 International Clarinet Association Clarinetfest in New Orleans, she was a prizewinner for her lecture-recital in the research presentation competition. As an orchestral clarinetist, she has performed with New York City's Jupiter Symphony, the Peter Britt Festival Orchestra in Oregon, and the New Haven Symphony Orchestra, among others. She studied with David Shifrin, Charles Neidich, and Joseph Messenger, and she received the doctor of musical arts degree from the Yale School of Music.

Kynan Johns (*orchestral conducting*) has conducted over 60 orchestras and opera companies throughout the world, including performances of the Israel Chamber Orchestra, Chinese National Symphony Orchestra, Tasmanian Symphony Orchestra, and Opera Australia. He recently won the prestigious Dimitri Mitropoulos International Conducting Competition, and was invited to attend Kurt Masur's master classes at the Verbier Festival in Switzerland. He is now a regular guest conductor throughout Australia and New Zealand.

Douglas Johnson (*music history*) has degrees from Hamilton College and the University of California–Berkeley. He works on topics in 18th- and 19th-century music and has published widely on Beethoven, with special concentration on the composer's sketchbooks. He coauthored the *Beethoven Sketchbooks* with Alan Tyson and Robert Winter.

Vic Juris (*jazz guitar*) has appeared on almost 40 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 MENC national and regional conferences and at ISME.

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.

David Kimock (*choral conducting*) received his undergraduate degree in sacred music from Westminster Choir College and master's in music in choral conducting from Rutgers University. He has performed with the New York Philharmonic, Philadelphia Orchestra, New Jersey Symphony, Orchestra of St. Luke's, and in many opera and choral productions in the United States, England, and Italy.

Andrew Kirkman (*music history*) has degrees from Durham University and King's College, London. He has published and lectured widely on music of the 15th-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*.

Min Kwon (*piano*) has enjoyed an extensive performing career, giving 70 concerts a year in over 20 countries on five continents. She earned her bachelor of music degree from the Curtis Institute of Music at the age of 19 (studying with Sokoloff and Fleisher) and received her master's and doctoral degrees from The Juilliard School, followed by post-doctoral studies in Europe with Hans Leygraf and Vitali Margulis. She has also worked in master classes and in private coachings with Andras Schiff, Murray Perahia, Richard Goode, Yefim Bronfman, Emanuel Ax, Micha Dichter, Andre Watts, and Leif Ove Andsnes, and contributes articles for the *Pianoforte* and *Strad* magazines.

Victor Lewis (*jazz drums*) was encouraged as a teenager by such artists as Buster Williams and Billy Hart to make the move to New York, where in 1974 he quickly ascended to prominence. He was the firstcall drummer for masters like Joe Farrell, Dexter Gordon, and Hubert Laws and started longtime associations with Woody Shaw, Carla Bley, David Sanborn, Kenny Barron, Bobby Watson, and Stan Getz. One of the leading drummers of our time, he also has a second reputation as a composer and bandleader.

Alison Lont (*piano*) has taught piano at the New School for Music Study and at Westminster Choir College, as well as her private piano studio. She has been chosen as adjudicator for a number of competitions and festivals.

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 freelance 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.

Paul Neubauer (*viola*) joined the New York Philharmonic in 1984 at age 21, 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.

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).

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 delivered papers at many music theory conferences and has numerous publications on 20th-century music specializing in American music, Chinese composers and opera, post-tonal composition, and women in music.

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.

Matthew Riedel (*composition, music technology*) received his M.A. from the University of California–Riverside, and his Ph.D. from Rutgers, where he was a student of Charles Wuorinen. He runs the electronic music lab and the IMLC online training system. His compositions include *No Gas*, *Brasspiece*, *Californicate*, *Additive*, *Ambiance*, *Passing Tones*, and *Kiss the Shattered Glass*.

Tim Ries (*saxophone, composition*), saxophonist and composer, has collaborated with such jazz artists as Phil Woods, Tom Harrell, Dave Liebman, Maynard Ferguson, Freddie Hubbard, Red Garland, Badal Roy, Maria Schneider, and Donald Byrd. His other recording and performance credits include work with such diverse talents as Donald Fagan; Paul Simon; Tony Bennett; Stevie Wonder; Incognito; Blood, Sweat and Tears; Bob Belden; and David Lee Roth. He is a graduate of the University of North Texas and the University of Michigan.

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.

Jonathan Spitz (*cello*) has established himself as one of the leading cellists in the New York area with his performances as soloist, chamber musician, and orchestral principal. A graduate of the Curtis Institute, Mr. Spitz has studied with David Soyer, Felix Galimir, Karen Tuttle, Mischa Schneider, Gerald Beal, and Robert Gardner. He has recorded for D.G., Sony Classics, Telarc, Nonesuch, Delos, CRI, XLNT, and New World. He has been principal cellist of the New Jersey Symphony Orchestra since 1991 and has performed extensively throughout the Americas and Europe. He is also a member of the Orpheus Chamber Orchestra and principal cellist of the American Ballet Theatre and the Bard Festival Orchestra.

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 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 Strauss (*percussion*) received degrees from The Juilliard School and from the Esther Boyer College of Music at Temple University. In addition to his positions as principal timpanist of the Delaware Symphony and Bard Festival Orchestra, Mr. Strauss performed with the Chicago Symphony Orchestra throughout the 2002–03 season. He also performs regularly with the Philadelphia Orchestra, New York Philharmonic, New Jersey Symphony Orchestra, American Symphony Orchestra, and Harrisburg Symphony.

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 *Miss 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.

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 (*harpsichord*) 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.

Mark Trautman (*church music*) studied piano at St. Mary's College of Maryland. He earned a bachelor's degree cum laude in organ performance from Towson University and a master's degree in church music from Westminster Choir College. Recently, he completed studies as a certificate student at the Hochschule für Musik und Theater International Summer Music Akademie in Leipzig, Germany, under the direction of Jean-Claude Zehnder and Thomas Spacht. Since 1994, Mr. Trautman has served as director of music at Christ Church, New Brunswick, New Jersey, and as the artistic director and conductor of the Raritan Valley Choral Society.

Frederick Urrey (*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.

Deborah Weisz (*jazz trombone composition*), a former trombonist with Frank Sinatra, has worked with many great trombonists, including Carl Fontana, whom she cites as one of her main influences, along with J.J. Johnson and Frank Rosolino. She has also studied with jazz pianist/composer Jim McNeely. Ms. Weisz performs with such groups as the big bands of Jimmy Heath, DIVA, Dennis Mackrel, Vanguard Jazz Orchestra, and in smaller ensembles with Freddie Hubbard, Louis Hayes, and with her own group, The Deborah Weisz Quintet.

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.

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 in music education are strongly urged to have their completed application submitted by March 1 for fall term admission and November 1 for spring admission.

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, NJ 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
81 George Street
New Brunswick, NJ 08901-1568
732/932-9302

INFORMATION AND REGULATIONS FOR ALL GRADUATE MUSIC STUDENTS

Facilities

Facilities used by the Department of Music include 50 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.

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 an ensemble performance each term as recommended by the department. Students take part in such groups as the Rutgers University Orchestra (required of all string players), 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 visit <http://studentaid.rutgers.edu> or 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, Conducting, or Collaborative Piano Specialization

The program of study leading to the master of music (M.M.) degree in performance, conducting, 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 20th-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 (2 credits; 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 10 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 reexamination process, a student is permitted to take only one reexamination.
2. Candidates in voice also must demonstrate proficiency in diction/I.P.A. and in singing French, German, Italian, and English.
3. 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/Piscataway. 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.

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:

1. 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 (3)
 - Thesis option only. 16:700:601 Independent Study (3)
2. Two courses (6 credits) in music theory, to be selected with the director's approval
3. Two courses (6 credits) in music history, to be selected with the director's approval
4. Six credits of performance study (lessons, ensemble)
5. 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 similar to those

described for the master of music in performance or collaborative piano.

Students in music education are not guaranteed lessons, but may take them if space is available.

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 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 Mason Gross School of the Arts. 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 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 a Mason Gross School of the Arts M.M. degree may request that their final degree recital be considered as a D.M.A. or A.Dpl. audition. Such a request must be made at least one month prior to the recital date.

DOCTOR OF MUSICAL ARTS PROGRAM

The doctor of musical arts (D.M.A.) program offers specializations in performance, conducting, 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 demon-

strated a professional level of performance and are expected to achieve excellence as both musicians and scholars.

Required Course of Study

It is possible to complete 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

1. *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. Conducting students do one open rehearsal, one lecture-recital, an aggregate recital, and one full recital. 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 two lecture-recitals and register for another Independent Study. The written documents for the two respective lecture-recitals may be shorter in length than that of a simple 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 accompanying adviser: chamber ensemble or studio accompanying, opera, large instrumental ensemble, and choral ensemble (accompaniment). The department reserves the right to place students in a particular ensemble.

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 (3,2); 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 repertory, a course in pedagogy, and two electives (3,3) approved by the graduate director. A comprehensive list of graduate courses offered by the Graduate School–New Brunswick (16:700) and by 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.

Dissertation Defense—Conducting

Conducting students must complete a doctoral thesis whose topic is determined in consultation with the primary teacher and the graduate director, and which is developed and written under the supervision of the primary teacher. An oral defense is scheduled only after completion of all other degree requirements. The dissertation committee will consist of four faculty members, including at least one representative from the conducting faculty, two others from the music faculty, 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.

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. Voice students must also show diction/I.P.A. proficiency. 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: the student's teacher, one member of the School 16 (Graduate School–New Brunswick) faculty, and one additional music faculty member. The five-member committee evaluating oral examinations includes the graduate director, a member of the School 08 faculty, one member of the faculty of the School 16 program in music, one member representing the student's major field, and one other music faculty member. 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 10 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.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 written and oral comprehensive examinations 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* or *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 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 does the doctor of musical arts student. 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.

16:700:502. (S) CURRENT ISSUES IN MUSICOLOGY (3)

Prerequisite: 16:700:501.

Issues and debates within the current discipline of musicology via examination and discussion of recently published books and journal articles.

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.

16:700:515,516. SOUND SYNTHESIS AND COMPUTER-ASSISTED COMPOSITION (3,3)

Prerequisite: Permission of instructor.

Analysis of sound and timbre. Use of the computer for musical composition.

16:700:517. THE HISTORY OF MUSICAL STYLE (3)

Prerequisite: Permission of instructor.

Aspects of convention and innovation in composer's approach to sonority, harmony, melody, rhythm, and form in representative vocal and instrumental compositions from different historical periods, ca. 1600–1950.

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 16th 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 17th 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 20th-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.

16:700:552. INTRODUCTION TO ETHNOMUSICOLOGY (3)

Prerequisite: *Permission of instructor.*

Introduction to the theory and methodology of ethnomusicology; current issues and intellectual history.

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 18th-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 20th century, with emphasis on medieval and Renaissance notational systems, church modes, the teaching of counterpoint, and theories of tonality.

Graduate Music Courses Offered through 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 19th- and 20th-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 20th 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.

08:702:535. 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.

08:702:550. SPECIAL TOPICS IN MUSIC HISTORY (3)

Prerequisite: Permission of graduate director.

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

08:702:551. INSTRUMENTAL LITERATURE: WINDS, BRASS, AND PERCUSSION (3)

Prerequisite: Permission of instructor.

Study of large and small ensemble music for winds, brass, and percussion from the late Middle Ages to the modern era.

08:702:629. 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 sonati, concerti, and shorter form works from the 18th to the 20th 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 18th to the 20th 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 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)

08:703:513. COLLEGIUM MUSICUM (1)

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

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

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

08:703:525. PERCUSSION ENSEMBLE (1)

08:703:527. BRASS ENSEMBLE (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

Sec. 03—Orchestral 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)

Graduate Programs in Theater Arts

Degree Program Offered: Master of Fine Arts

Chairperson, Department of Theater Arts:

Professor Israel Hicks

Director, Graduate Program in Acting:

Professor William Esper

Director, Graduate Program in Design,

Stage Management, and Costume Technology:

Professor R. Michael Miller

Director, Graduate Program in Directing:

Professor Amy Saltz

Director, Graduate Program in Playwriting:

Professor Lee Blessing

The Department of Theater Arts at 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 five major disciplines: acting, design, directing, playwriting, or stage management. The last area is fairly broad, as it includes costume technology.

Because theater is a collaborative art, all 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 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

Artistic Director and Chairperson

Israel Hicks (*chairperson, directing*) currently holds the position of artistic associate at the Denver Center Theater Company. Over the past 12 seasons, he has directed six plays by August Wilson including *Seven Guitars*, *Two Trains Running*, *Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson*, *Ma Rainey's Black Bottom*, *Jitney*, and *King Hedley II*. Other DCTC productions include *Blues for an Alabama Sky*; *Romeo and Juliet*; *Coming of the Hurricane*; *Home*; and the world premiers of *Kingdom*, *Evil Little Thoughts*, Sherry Shephard-Massat's *Waiting to Be Invited*, and *Pork Pie* by Michael Genet. In New York, he recently directed *No . . . No . . . No Dogs* at Primary Stages. In addition, he has directed at regional theaters throughout the country including the Guthrie Theater in Minneapolis; the Mark Taper Forum in Los Angeles; Seattle Repertory Theatre; Pittsburgh Public Theater; and Milwaukee Repertory Theater. He has directed films for the National Film Board

of Canada, Universal Studios, and for the NBC and CBS television networks. Mr. Hicks was formerly the dean of theater arts and film at Purchase College (formerly the State University of New York at Purchase).

Acting Program

William Esper (*master teacher and head of acting program*) has been the head of his own studio in New York for over 35 years, as well as the director of the Professional Actor Training Program at Mason Gross School of the Arts since its inception in 1977. He is a graduate of Western Reserve University, as well as the Neighborhood Playhouse School of Theater. There, he trained as a teacher and actor with Sanford Meisner, with whom he worked in close association as a teacher and director for 15 years. Mr. Esper was on the staff of the Neighborhood Playhouse for 12 years and associate director of the Playhouse's acting department from 1973 to 1976. He has been a guest artist teacher at Canada's Banff Festival of the Arts; the Workshop for Performing Arts in Vancouver, British Columbia; the National Theater Center in Tannersville, New York; the National Theater School of Canada; the St. Nicholas Theater Company in Chicago; and Schauspiel München in Munich, Germany. From 1975 to 1976 he was director of the Circle Repertory Theater Company workshop in New York. He has directed and acted regionally as well as off-Broadway and is a member of the Ensemble Studio Theater in New York. Mr. Esper is profiled in the book *The New Generation of Acting Teachers*, published by Viking Press in 1987. He has lectured on acting at People's Light and Theater Company and the Screen Actors Guild Conservatory in New York City. He is a former board member and past vice president of the University Resident Theater Association and former board member of the National Association of Schools of Theater. The professional actors Mr. Esper has worked with include Jeff Goldblum, Paul Sorvino, Christine Lahti, Helen Slater, Jennifer Beals, William Hurt, John Malkovich, Mary Steenburgen, David Morse, Patricia Wetig, 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, Wendie Malick, Tracee Eliss Ross, Molly Price, and Kristin Davis.

Charles Garth (*period dance*) choreographs and teaches Renaissance and baroque court dance; 19th-century social dance; and has been the president of the Historical Dance Foundation, Inc., an organization that he cofounded. His career began as a ballet dancer. In the early dance field, he has performed, choreographed, and taught throughout the United States and in Europe, South America, Australia, Russia, Japan, and South Africa. He has worked in films and television, and directs early opera productions. He has been a member of the faculty of Schola Cantorum Basiliensis (Basel, Switzerland) and cofounded the International Early Dance Institute. He studied early dance with Julia Sutton, Ingrid Brainard, Shirley Wynne, and Wendy Hilton.

Joseph Hart (*ensemble, 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 graduated from the Neighborhood Playhouse under the direction of Sanford Meisner and William Esper. She trained with Uta Hagen for four years as an actor and teacher at HB Studios where she later taught. She has taught private classes for professional actors for 18 years in New York City and Los Angeles. Ms. Hedwall has taught at Sarah Lawrence College, Fordham University, and Ensemble Studio Theater. 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 Theater 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*, as well as guest starring on numerous television shows, *The West Wing* and *Law and Order*, to name a few. Her most recent films include *Shadrach* and *Better Living* with Olympia Dukakis. She has been involved in the development of many new plays as a result of working at the Sundance Playwrights Conference, the O'Neill Theatre Conference, Actors Theatre of Louisville, and the Long Wharf Theater.

Jan Leys (*movement and style*) is a native of Antwerp, Belgium. He came to New York in 1980 and danced for five years with the Muller/Works, a dance company. There he worked with choreographers such as Jennifer Muller, Louis Falco, Margot Sappington, and Judith Jamison. He then turned to the theater and became a movement specialist under the tutelage of Loyd Williamson at the Actors Movement Studio. Mr. Leys directed *The Raspberry Patch*, . . . , which was presented as a special event at Yale University. Currently Mr. Leys teaches the Williamson Technique (which includes period style). He also coaches and choreographs for Rutgers Theater Company productions, such as *A Midsummer Night's Dream*, *The Rivals*, and *Arms and the Man*. Most recently, Mr. Leys choreographed *The Game*, an original musical based on *Dangerous Liaisons* at the Barrington Stage Company.

Nancy A. Mayans (*voice and speech*) has taught voice production, speech, and acting for over 20 years. After receiving a B.A. in drama from Stanford (Phi Beta Kappa) and an M.F.A. in acting from the Yale School of Drama, she went on to teach at Yale, Carnegie Mellon, Columbia, New York University, and several New York acting studios. She has served as acting/speech coach for two PBS children's television series, *3-2-1 Contact* and *Ghostwriter*, and has coached several feature films. She currently teaches voice and speech at the William Esper Studio and works as a director and private coach in New York City. As an actress and singer, Ms. Mayans has performed around the world with Julie Taymor's Obie award-winning *Juan Darien*. She has acted with the Public Theatre, the Manhattan Theatre Club, and the Yale Repertory Theatre, as well as with the American Repertory Theatre in Boston, where she is a founding member.

Scott Miller (*speech*), a graduate of Villanova University, stumbled into acting while studying law in Washington, D.C. In New York, over a span of 15 years, he received his formal acting training “a la carte” at the Neighborhood Playhouse (Sanford Meisner) and with Uta Hagen and Carol Rosenfeld at the HB Studio. He has acted in New York theater and film along the way. Vocally, Scott trained under the private direction of Shane Ann Younts (NYU Tisch School of the Arts, graduate acting) and Robert Neff Williams (Juilliard). Additionally, with techniques developed and supervised by Jim Bonney, he has spent three years immersed in work designed to release the actor’s emotional instrument. Over the past five years, Miller has worked with Jon Thunderchild, a Native American medicine man of Cherokee descent on the power of attention and positive actions. He has been teaching and coaching voice, speech, text, Shakespeare, and acting for the past seven years in New York. His experience includes instruction in voice in the graduate acting department of New York University’s Tisch School of the Arts and speech in the graduate acting department at Mason Gross School of the Arts. As a cofounder of Mercury Rising Theatre Company in New York, Scott began writing in the mid 1990s. He is a co-owner of Kipp Miller Productions, Inc., which writes, develops, and produces for film and television. Miller has a J.D. from George Washington University School of Law in Washington, D.C., and has played professional baseball in Mexico. His present state is a direct consequence to the profound generosity of those mentioned here.

Patricia Norcia-Edwards (*voice production, classical texts, and dialects*) has devoted her career to acting, directing, and teaching. She has starred on Broadway in *The Price of Genius* and *Mastergate*; 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, Ruth Draper’s *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 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 (these last two were voted best staged operas in New Jersey by the *Star Ledger*). Ms. Norcia-Edwards is a graduate of the Yale School of Drama. She is also on the Columbia University faculty and maintains a coaching practice in New York.

Lenard Petit (*physical theater*) is a professional actor/director who resides in New York City. He has been working in the theater for 20 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. Prior to his arrival in New York, Mr. 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 in the United States and throughout Europe. His training has been varied and ongoing, but his most important influences have been the great French master Etienne Decroux, with whom he studied in Paris 18 years ago, and Chekhov, whose technique continues to be a great

source of inspiration. Mr. 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, more recently, studied with William Esper in New York.

J. Allen Suddeth (*stage combat*) has worked professionally for the past 25 years outside the New York area. The Society of American Fight Directors ranks him as one of 10 recognized Fight Masters in the United States. For Broadway, he has staged fights for *Saturday Night Fever*, *Jekyll & Hyde*, *Angels in America*, *Loot*, *Saint Joan*, *A Small Family Business*, and *Hide and Seek*. Off-Broadway he has worked on over 50 productions for the Manhattan Theater Club, Playwrights’ Horizons, the New Group, the Public Theater, BAM, Second Stage, Riverside Shakespeare, Jean Cocteau Repertory, the Pearl Theater, and the New York Theater Workshop. Regionally, and in LORT Theater, he has worked for Center Stage in Baltimore, the Arena Stage, and the Shakespeare Theater in Washington, D.C., as well as the Denver Center, the Goodman Theater, the Hartford Stage, the Seattle Repertory Theatre, the Actor’s Theater of Louisville, and the Cincinnati Playhouse in the Park, among many others. As a master teacher, Allen has trained actors for The Juilliard School, the Lee Strasberg Institute, and the Stella Adler Conservatory, as well as being a frequent guest artist at major universities. For television, he has staged stunts, fights, and action sequences for over 750 programs for ABC, CBS, NBC, and HBO. He is the author of *Fight Directing for the Theater*, published by Heinemann Press. Allen has taught at the National Stage Combat Workshop for many years, and is workshop coordinator for the National Fight Directors Training Program.

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 and works as a private acting/audition coach. She has taught extensively at universities and theaters throughout the United States.

Design and Costume Technology

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, the Oregon Shakespeare Festival, Philadelphia Drama Guild, the Berkshire Theater Festival, the George Street Playhouse, Crossroads Theater Company, Arizona Theater Company, Hartman Theater Company, Virginia Stage Company, Syracuse Stage, Williamstown Theater Festival, Intiman Theater, A Contemporary Theater (Seattle), and others. For Circle in the Square on Broadway, he designed *Eminent Domain* and *The Boys in Autumn*. For Shochiku Company in Tokyo, Japan, he designed *The Miracle Worker*, directed by Terry Schreiber. Mr. Miller was the scenic supervisor for the American Ballet Theater’s production of *The Sleeping Beauty*, choreographed by Sir Kenneth MacMillan and designed by

Nicholas Georgiadis. He was the American associate designer for Andrew Lloyd Webber's Broadway musical *Aspects of Love*, designed by Maria Bjornson. He has worked as an assistant art director for the feature films *Falling in Love*, *Shadows and Fog*, and *Bullets over Broadway*. Mr. Miller has an M.F.A. degree from the University of Washington and is a member of United Scenic Artists, Local 829.

Evan Alexander (*photo shop*) is a set designer and multi-media developer working in New York City. Through *evanalexander.com*, he runs a digital design shop, specializing in digital media for theater designers including composite imaging, animation, and web site development. He has also worked as a scenic assistant for numerous Broadway productions, including Baz Lurhmann's *La Bohème*, *The Producers*, *The Green Bird*, *The Music Man*, and *Contact*, among others. He has also produced his own regional theater and opera design work. Recently, he completed work on the new Broadway shows *The Boy from Oz*, and *Never Gonna Dance* and worked for MTV Special Events. His design for *Romeo and Juliet* will open at the Skylight Opera in February of 2004.

Christine Barnes (*properties supervisor*) has been a properties master for over 15 years. She has worked for the Florida Grand Opera, several off-Broadway tours, Rutgers Opera, and Wayside Theatre. She has done work as an artisan for George Street Playhouse, Florida Shakespeare Theatre, NJPAC, and the Coconut Grove Playhouse. She continues to do prop work for short films and has worked with various puppet, clown, and magic shows.

F. Mitchell Dana (*lighting design*) has lit over 550 professional productions in his career. He has worked as a technical director, head electrician on industrials and in television, head prop man on Broadway and on tour, stage manager on and off-Broadway, and production manager. He received his M.F.A. degree from the Yale School of Drama. His lighting experience includes Dance, LORT, industrials, tours, television, off-Broadway, and Broadway. His many 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*. His opera credits include *La Rondine* for the NYC Opera; *Turandot* for the Royal Opera/Covent Garden and Wembley Arena, London; *The Magic Flute* and *The Merry Widow* for the Cleveland Symphony; *La Traviata* for Barcelona's Gran Liceu; *Carmen* conducted by Plácido Domingo with Jose Carreras and Teresa Berganza to open Expo '92 in Seville; and close to 75 others in the United States and Canada. He has lit over 200 productions in the LORT system at theaters including the San Francisco's ACT, Mark Taper Forum, Seattle Repertory Theatre, Goodman Theatre, McCarter Theatre, BAM, MTC, and the Roundabout. He is the national vice president of United Scenic Artists, Local 829, and is listed in *Who's Who in America*, *Who's Who in the Theatre*, *Who's Who in the East*, *Who's Who in Entertainment*, and other biographical listings.

Vickie Esposito's (*head of costume design/associate head of design*) Philadelphia credits include *King Lear*, *Romeo and Juliet*, *Twelfth Night*, *The Taming of the Shrew*, *Hamlet*, *Much Ado about Nothing*, and *The Merchant of Venice* for the Philadelphia Shakespeare Festival. Other credits include *Tin Pan Alley*, *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. She was the primary costume designer for the Philadelphia Festival Theater for 13 seasons and premiered over 50 productions including seven of Bruce Grahm's plays. Regional work includes *Charley's Aunt* at the Olney Theater; *Belmont Avenue Social Club* for Capitol Repertory, Albany; *Petticoat Lane*, *Candida*, *Streetcar Named Desire*, and *Slow Dance on the Killing Grounds* for George Street Playhouse, 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*, *Town Hall*; *Are You Now or Have You Ever Been a Member of the Communist Party?* for Century and Promenade Theaters; *Deer Season*, *St. Clement's Theater*; *Mo Tea Miss Ann*, Amas Theater; *Charlie Pops*, Cubiculo Theater; and *Rosmersholm*, Spectrum Theater Company.

Louise Grafton (*properties*) has been making props for many years. She has worked for regional theaters, the New York Shakespeare Festival, the Old Vic in London, the Oxford Playhouse, a number of Broadway shows, and the Big Apple and the Hanneford Circuses. She has built historical reconstructions for the New York Public Library, the Princeton history department, and PBS. She also lent her talents to the Academy Award-winning film *A Beautiful Mind*. She has been the prop artisan for the Philadelphia Shakespeare Festival for four years and the Westminster Opera Company for eight. She taught prop construction for Mason Gross School of the Arts in the 1980s and returned to teach again in 1998.

Catherine Homa-Rocchio (*costume shop supervisor*) has worked with costumes for 20 years. Before joining Rutgers she was costume shop supervisor and draper at the McCarter Theater. While 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.

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 many freelance costume construction credits include *Nine*, *Other People's Money*, *A Day in the Death of Joe Egg*, *Funny Girl*, and *Mixed Emotions*. Ms. Johnson has constructed costumes for the Roundabout Theater, Lincoln Center, the Acting Company, Playwright's Horizons, Manhattan Theater Club, Philadelphia Drama Guild, and Second Stage. She previously has taught at Simpson College in Iowa and Baldwin-Wallace College in Ohio. She holds a B.S. degree from Moorhead State University and an M.A. degree from Bowling Green State University.

Jerilyn Jurinek (*drawing*) is a painter of figurative art built on an architectural use of color. Eschewing commercial exhibitions in favor of human development and meaning in artistic language, Ms. Jurinek is represented in private and public collections. She studied at the Art Institute of Chicago (B.F.A.), the University of Chicago, and Columbia University (M.F.A.). She has worked extensively using Hans Hofmann School drawing methods, Albers, and other color theories. She has also worked directly with Esteban Vicente, Meyer Shapiro, and Margaret Mead.

Joseph Miklojcik, Jr. (*set design*) designed the sets for *Are You Now or Have You Ever Been* at the Promenade Theater in New York. Off-Broadway, he designed *A Most Secret War* and *What's a Nice Country Like You Doing in a State Like This*. He created sets for the original productions of *Extremities* and the *Woolgatherer*. As director of production for opera at Rutgers, he designed the American premiere of Donizetti's *Bellasario* and received first prize from the National Opera Association for Best Production for *Così Fan Tutti* and *La Bohème*. Most recently, he designed the settings for the Lyric Theater Summer Season in Boulder, Colorado.

Peter Miller (*scene painting*) was the resident scenic artist of the Wolftrap Opera Company and The Juilliard School for many seasons. Since joining Local 829 of United Scenic Artists, he has worked on the paint crews of numerous Broadway shows, including *Ragtime*, *The Lion King*, *The Seagull*, *St. Joan*, *Footloose*, *Grease*, *The Diary of Anne Frank*, *The Goodbye Girl*, and many productions of *Beauty and the Beast*. Recent jobs include *The Crucible*, *Mornings at Seven*, *The Boys from Syracuse*, *Amore*, and *Dance of the Vampires*. Films include *Unfaithful*, *Changing Lanes*, and the upcoming remake of *The Stepford Wives*. Mr. Miller graduated from Harvard in 1984 with a concentration in visual and environmental studies.

David Murin (*costume design*) is serving his 13th consecutive year on the Mason Gross School of the Arts design faculty. He has over 250 costume design credits for Broadway, off-Broadway, regional theater, and television. Broadway credits include *Ned and Jack*, *A Talent for Murder*, *Mixed Emotions*, *Devour the Snow*, and *Gorey Stories*. Regional theaters include Seattle Repertory Theatre, George Street Playhouse, Pittsburgh Public Theater, Long Wharf Theatre, Philadelphia Drama Guild, Actor's Theater of Louisville, Cincinnati Playhouse, Cleveland Playhouse, Arizona Theatre Company, the Oregon Shakespeare Festival, Papermill Playhouse, Huntington Theatre Company, Missouri Repertory, Williamstown Theater Festival, Berkshire Theater Festival, Westport Playhouse, Pacific Northwest Ballet, and Virginia Opera. While working for *Ryan's Hope*, the long-running ABC soap opera, he was garnered with an Emmy Award. Made for television movies include *Sherlock Holmes*, *Maid in America*, and *Dreamhouse*. Mr. Murin has served on the faculties of both Temple and Boston University. In fall 2003, he will work simultaneously on a new play, *Wilderness of Mirrors* by Charles Evered at George Street Playhouse, directed by David Saint, and *Misalliance* for Seattle Repertory Theatre, directed by Sharon Ott.

Tim Pickens (*technical director*) has been associated with the theater arts department for the past 18 years. He spent his professional career in regional theater, including stints as technical director at GEVA Theater 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. from Temple University.

James L. Sargent (*lighting supervisor*) served as the master electrician for the national tour of *Grease* and assistant carpenter/automation operator for the national tour of *Joseph and the Amazing Technicolor Dreamcoat*. He has worked as electrician and technician for the McCarter Theater and the Opera Festival of New Jersey. In addition, he has served as

assistant production manager for the Opera Festival of New Jersey.

C. Rudy Veltre (*sound 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 for senators and congressmen, vice presidents, and the last three governors of New Jersey.

Directing Program

Amy Saltz (*head of directing program*) has directed classic and contemporary plays throughout the United States and abroad. New York City audiences have seen her work at Town Hall, the Provincetown Playhouse, HB Playwrights Foundation, Playwrights Horizons, Second Stage, Public Theater, and Theater for a New Audience, among others. She has directed at most of the country's major regional theaters, including the Yale Repertory Theatre, Long Wharf Theatre, Seattle Repertory Theatre, Actors' Theater of Louisville, Arena Stage, Cincinnati Playhouse, Great Lakes Theater Festival, Syracuse Stage, the Asolo Theater, Florida Studio Theater, Ojai Playwrights' Conference, and the Eugene O'Neill National Playwrights' Conference where she served on the selection committee and directed new works by over 30 playwrights including Neal Bell, Lee Blessing, Cusi Cramm, Tom Doneghy, Adam Rapp, John Henry Redwood, John Patrick Shanley, and August Wilson. Ms. Saltz has been invited to direct in Russia, Croatia, and Lithuania. She has served as theater panelist and/or evaluator for the National Endowment for the Arts, Massachusetts Cultural Council, NEA/TCG's Directing Fellows, TCG's Plays-in-Process, and the New York State Council on the Arts. She and her productions have won the Joseph Jefferson, Artisan, Handy, and "Time Off" awards and have been nominated for the Helen Hayes and Grammy awards. She is listed in the International Directors and Choreographers; member of the League of Professional Theater Women; and member of advisory boards for 7 Devils' Playwright's Conference and the American Theater Institute. Her television credits include *Another World* and *Search for Tomorrow*. Her teaching credits include Yale School of Drama, The Juilliard School, Columbia University, Tisch School of the Arts (NYU), and North Carolina School of the Arts. She is a member of the Directors' Guild of America and the Society of Stage Directors and Choreographers.

Pamela Berlin (*directing*) includes to her New York theater credits *Endpapers*, *Steel Magnolias*, *To Gillian on her 37th Birthday*, *Crossing Delancey*, *The Cemetery Club*, *Joined at the Head*, *The Family of Mann*, and *The Red Address*. She also directed *Three in the Back*, *Two in the Head* (MCC), *Black Ink* and *Elm Circle* (Playwrights Horizons), *Snowing at Delphi*, *Club Soda*, *'Til the Rapture Comes* (WPA), *Wallflowering*, *Play by Ear* at the HB Playwrights Foundation, and numerous one-acts at the Ensemble Studio Theatre. Regionally, she has directed at the Seattle Repertory Theatre, Pittsburgh Public Theater, Huntington Theatre Company, Kennedy Center, Long Wharf Theatre, Pasadena Playhouse, Portland Stage Company, and Virginia Stage Company, to name a few. Her opera credits include *Rigoletto*, *Lucia Di Lammermoor*, *Madama Butterfly*, *Hansel and Gretel*, *Of Mice and Men*,

and *Cold Sassy Tree*. Ms. Berlin currently serves as president of the Society of Stage Directors and Choreographers.

William Carden (*directing*) is the artistic director of the HB Playwrights Foundation and Theater. At HB he directed *Mrs. Klein* by Nicholas Wright starring Uta Hagen. It went on to a commercial run off-Broadway at the Lucille Lortel Theater followed by a national tour. He also directed *Collected Stories* by Donald Margulies with Uta Hagen at HB which transferred to the Lucille Lortel for an extended off-Broadway run subsequently playing at the Stratford Festival in Canada and the Bronfman Center for the Arts in Montreal. He formed the HB Playwrights Unit which produced their first short play festival *The Motel Plays* in 1997. This production has become an annual event, with a new location each year and publication of the plays by Smith and Kraus. At HB he has directed numerous productions including *War in Paramus* by Barbara Dana, *New World Rhapsody* by Adam Kraar, *Burnt Piano* by Justin Fleming, *Voir Dire* by Joe Sutton, *Mall America* by Peter Sagal, *The Wax* by Kathleen Tolan, and the 25th anniversary production of Miguel Piñero's *Short Eyes*. In November of 1999, he directed the all-star reading of Edward Albee's *Who's Afraid of Virginia Woolf* with Uta Hagen, Jonathan Pryce, Mia Farrow, and Matthew Broderick at the Majestic Theater on Broadway and the following spring at the Ahmanson Theater in Los Angeles. The next season he directed *Who's Afraid of Virginia Woolf* at the Stratford Festival in Canada. Off-Broadway, he directed James Ryan's *The Young Girl and the Monsoon* at Playwrights Horizons. As an actor he has played leading roles off-Broadway at the Manhattan Theater Club, Circle Repertory Theater, WPA, Ensemble Studio Theater, and Phoenix Theater, as well as at numerous regional theaters. On Broadway, he created the title role in the original, award-winning production of *Short Eyes*. He has been seen in a variety of television shows, the most recent being *Law and Order*.

Playwriting Program

Lee Blessing's (*head of playwriting, dramatic literature*) *Thief River* opened in 2001 at the Signature Theater in New York. *Cobb* opened at the Lucille Lortel Theater a year earlier, and *Chesapeake* opened at the Second Stage Theater (produced by New York Stage and Film and Jim Freyberg) in 1999. These plays garnered a Drama Desk nomination for Best Play (*Thief River*) and an Outer Critics Circle Award for best solo performance (Mark Linn-Baker in *Chesapeake*). The Signature Theater devoted its second season to Blessing's work, including the world premiere of *Patient A. A Walk in the Woods* ran on Broadway and was produced in London's West End. It later toured Moscow and was seen on PBS's "American Playhouse." Blessing's plays have premiered at the Manhattan Theater Club (*Eleemosynary*), La Jolla Playhouse, Yale Repertory Theater, and the Actors Theater of Louisville, among others, and have been nominated for Tony and Olivier awards, as well as the Pulitzer Prize. His plays have won the American Critics Award and the George and Elisabeth Marton Award. *Eleemosynary* won the 1997 L.A. Drama Critics Circle Award. Blessing has received grants from the NEA as well as the Guggenheim, Bush, McKnight, and Jerome foundations. Heinemann has published two collections of his plays. Blessing's work has been performed for eight summers at the O'Neill Playwrights Conference.

Bernie De Leo (*guest artist/screenwriting*) has written for the stage, television, and film. Writing credits include the ABC/Disney sitcom *Life's Work*, and his romantic comedy screenplay *Straight to You* filmed in Sydney, Australia, last summer. In addition, he is vice president of creative affairs for Filbert Steps Productions where he was a producer on both of their films *Forever Fabulous* and *Two Family House*, an Audience Award winner at the Sundance Film Festival in 2000. He has a number of screen projects in the works, and lives in the Virginia suburbs of Washington, D.C.

Christopher Scherer (*guest artist/screenwriting*) is a graduate of the Mason Gross theater program in playwriting, studying under Roger Cornish. As a playwright, he was a recipient of a Distinguished Artist Grant from the New Jersey State Council on the Arts, and was awarded a Chesterfield Film Fellowship to study screenwriting at Amblin Entertainment/Universal Studios. As a documentary filmmaker he has written, produced, and executive produced extensively, including *Love Letter to New York* (national PBS), *The View from in Here* (a coproduction with La Septe ARTE), and a 13-part documentary series entitled *Great Ideas of Philosophy* that is currently in production. His productions for television have won Cindy National Gold Medals, a Silver Plaque from the Intercom Awards, and a YALSA Award (ALA). Currently he is manager of video production at Films for the Humanities and Sciences in Princeton, New Jersey.

Stage Management Program

James Mountcastle (*stage management*) has been a professional stage manager for the past 20 years. He has stage-managed productions on Broadway, off-Broadway, and at regional theaters throughout the country. Since the winter of 2001, James has been the stage manager for the annual production of *A Christmas Carol* presented at Madison Square Garden in New York City. Other New York credits include Broadway productions of *Damn Yankees*, *Jekyll & Hyde*, *The Boys from Syracuse*, *The Smell of the Kill*, and *Judgement at Nuremburg*, *Medea* starring Fiona Shaw, and *Life (x) 3* starring Helen Hunt and John Turturro. He was stage manager for the national tour of *Damn Yankees* starring Jerry Lewis and also headed the production at the Adelphi Theatre on the West End of London. Other touring credits include national tours of *City of Angels*, *My Fair Lady*, and *Falsettos*. He is a graduate of the Catholic University of America and the Yale School of Drama.

Carol Thompson (*stage management*) is the department administrator and general manager of the theater arts department's production season. 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.

Theater History and Criticism

Eileen Blumenthal (*theater history and criticism*) is a theater critic and historian. She received her Ph.D. in history of theater from Yale University in 1975. Her specialties are contemporary experimental theater, puppet and object theater, and the theater of Southeast Asia. Three hundred of

her reviews and other articles have appeared in *The Village Voice*, *American Theatre*, the *New York Times*, and many other publications. She is author of *Joseph Chaikin Exploring at the Boundaries of Theatre* (Cambridge University Press), *Julie Taymor: Playing with Fire* (Harry Abrams, Inc.) (coauthored with Julie Taymor), and the upcoming *The Story of Puppets* (Harry Abrams, Inc.) to be published in fall of 2004.

Theater Management

Marshall L. Jones III (*theater management*) has 20 years of theater and live entertainment management experience in a wide variety of key executive positions at some of New York City's most prestigious venues, including the world famous Apollo Theater, Madison Square Garden, Radio City Entertainment, and most recently, Disney on Broadway's *The Lion King*. Marshall was recently appointed as the president of the Non-Traditional Casting Project, a not-for-profit organization that advocates for diversity and inclusion in the arts. Also, since 1990 Marshall has taught arts management at Drew University in Madison, New Jersey.

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 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.

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.

Stage Management. 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.

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 Policy

Absence from any class is a problem. In the event that an absence is unavoidable, it is the student's responsibility to discuss the absence with the instructor to determine whether the absence is excused. One unexcused absence from class can lower the student's final grade; two unexcused absences may result in failure. Three late arrivals are equal to one unexcused absence.

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* or *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 Mason Gross Scholastic Standing Committee.

Artistic Review and Dismissal

A student's artistic progress is monitored carefully each term by the program's faculty. Only students whose work meets the unanimous approval of the faculty may continue in the program. It is acknowledged that some students may be performing adequately in class but in the judgment of the faculty other factors may make it necessary to dismiss the student for artistic reasons. Artistic dismissal criteria include among others lack of suitability for the profession, inability to collaborate, inability to accept criticism, lack of artistic vision, lack of talent, inadequate work ethic or discipline, and lack of leadership ability. Students can expect to be warned of these concerns prior to dismissal. Unlike academic dismissal, there is no appeal for dismissals made on artistic grounds, and the judgment of the professional training faculty is final.

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 five major program areas.

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 *Mason Gross School of the Arts 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 and Costume Technology

The degree program in design and costume technology offers concentrations in scenic design, costume design, lighting design, and costume technology. The programs in scenic, costume, and lighting require 69 credits, plus 12 performance project credits in major production design

or costume technology. 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. 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. Technical-production students are given equivalent assignments in their chosen fields.

Program in Directing

Students are required to complete a minimum of 75 credits during a three-year residency. The student does a majority of the work in a closely monitored relationship with the faculty. During the three-year program, the candidate learns classroom theory, collaborative skills, directs in class, and directs a public performance in each term of the first two years. The directing program requirements include courses in directing (theory and practice), acting, design, movement, and stage combat. The directing candidate works with M.F.A. and B.F.A. actors, designers, playwrights, and stage managers, all of whom are working in training programs with artistic aims similar to those of the directing program. The work culminates in a third-year thesis production.

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.

Program in Stage Management

The stage management program provides professional training for students pursuing a career as a stage manager. It requires 81 credits, including 12 performance project credits in a major production and internship. Rigorous course work and extensive production experience are combined over the three-year, full-time residency to provide the M.F.A. stage management candidate with a balanced background in stage production, directing, and acting, as well as in design, technology, and theater management. Students begin as assistant stage managers and are then given full responsibility to stage manage, tech, run, and maintain fully produced plays with professional directors. Their roles in stage managing production and production stage

managing for the Jameson Project and the Rutgers Theater Company seasons prepare them for the demands of professional life. Individualized study programs are designed to sharpen skills in all areas of theater, while permitting the student to develop and explore personal and professional interests. The school's close proximity to New York can also facilitate the opportunity to intern at a variety of venues, as scheduling allows. A full-time internship is a crucial portion of the thesis project, constituting the transition between the academic and professional worlds. Students may also undertake summer internships in New York and elsewhere. The full-time internship is generally performed in New York on various on and off-Broadway venues. Past examples of internships performed by Mason Gross students at major regional theaters include Arena Stage, Hartford Stage, and the Goodman Theater.

GRADUATE COURSES

08:966:501-502. INTRODUCTION TO GRADUATE STUDY (3,3)

Required for all first year M.F.A. theater arts students.

A two-term course that covers a wide spectrum of plays and major ideas that have nourished the theater. The emphases are on understanding how form and style serve content and on the script translating into a living work on stage.

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.

08:966:517. 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.

08:966:518. 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.

08:966:603-604. DRAMATIC LITERATURE (1.5,1.5)

Required for all second-year M.F.A. theater arts students.

Yearlong class in dramatic literature studying one play per week from all periods.

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 08:966:533-534 Directing Project 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)
Prerequisites: 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 Programs in Visual Arts

**Degree Program Offered: Master of Fine Arts
Chairperson, Department of Visual Arts:**

Professor Gary Kuehn

Director, Graduate Program in Visual Arts:

Associate Professor Hanneline Røgeberg

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, 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 Janine Antoni, Willie Cole, Lyle Ashton Harris, Rachel Harrison, Jim Hodges, Mary Kelly, William Kentridge, Nikki Lee, Catherine Opie, Pepon Osorio, Roxy Paine, Paul Pfeiffer, David Reed, Peter Saul, Carolee Schneemann, Fred Wilson, and Christopher Wool.

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, D.C.

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. He also creates visual works and historical/theoretical texts, which explore the relationships between art, design, and media. His self-initiated visual work takes the designed object, books, or magazines as its focus. He has explored ways of constructing 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.

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, D.C.; 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 work investigates the nature of photographs as documents in the construction of social meaning. His projects include in-depth works on rural India, San Francisco's Chinatown, and contemporary Europe. In addition, he has done a series of works on the Shoah and American cities. He has exhibited nationally and internationally, and his work is represented in numerous collections, including that of the Bibliotheque Nationale in Paris. His monograph, *Far from Zion*, is forthcoming from Stanford University Press.

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.

Jae Won Lee (*ceramics*) explores ceramic material and process to convey her sculptural ideas. Her work is a synthesis of rich cross-cultural experiences and an inner dialogue about gender and ethnicity that is becoming increasingly central to her evolving as an Asian-American

woman. Lee has been invited to be an artist-in-residence and visiting artist in the Netherlands, India, the United Kingdom, Germany, South Korea, and the United States. Her work has been seen nationally and internationally through her numerous solo, juried, and invitational exhibitions. Some of these were reviewed by leading national and international magazines and newspapers.

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 *Spectrum*, *Fountains and Urns*, *Rondo*, *Tondo*, and *Torso*. Her exhibition about the Holocaust, *A Voice Silenced*, is now traveling internationally. Neumaier 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 Mason Gross School of the Arts and eastern European artists.

Thomas Nozkowski (*painting*) has had over 60 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, the San Francisco Museum of Modern Art, and the Whitney Museum. 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.

Hanneline Røgeberg (*painting*) has exhibited her work at the Aldrich Museum, the Whitney Museum, MIT, Contemporary Art Center in Cincinnati, Vancouver Art Gallery, and the Henie-Onstad Kunst Center in Norway, among other places. She received a WESTAF-NEA Fellowship in 1996, a Guggenheim Fellowship in 1999, and an *Anonymous Was a Woman* award in 2003. She has taught previously at the University of Washington, Yale University, and Cooper Union.

Martha Rosler (*photography, video, media, and critical studies*) works in video, photo-text, installation, 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 most recently in the Venice Biennale (2003) as well as 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*, *Afterimage*, and *Studio International*. A book of her essays is published by MIT Press (2004). She won the Spectrum Prize for Photography (Germany) for 2003 and has been chosen as Honored Educator in 2003 by the Society for Photographic Education's Mid-Atlantic region.

Jacqueline Thaw (*graphic design*) is a graphic designer focused on the printed word and design's role in public life. Her work as an editorial and identity designer in New York City includes four years with the interdisciplinary design consultancy Pentagram. She has taught at the University of Hawaii and the School of Visual Arts and has given talks and workshops at the Rhode Island School of Design, Fordham University, and the national conference of

the American Institute of Graphic Arts (AIGA). Her work has been recognized by the AIGA, Art Directors Club, Type Directors Club, and AIGA/Honolulu. She is a member of Class Action, a collective that creates design for social change.

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, Geoffrey Hendricks, 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 10 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 10 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. 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 10 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 assistantships 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 30. 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 Artists/First-Year Review

The required courses 08:081:521,522 Visiting Artists/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. At the end of the first and second terms, first-year students are individually reviewed by the faculty. 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. Failure to pass a review may lead to a student's dismissal.

Thesis and Exhibition

Second-year students must register for the following courses for the spring term: 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 an exhibition.

The written component of the M.F.A. thesis requirement is made up of two artist statements of varying lengths: one being a minimum of five pages, a second being one page.

The student is advised to maintain a written record over the two years of graduate study, producing a document that parallels the artistic evolution and functions as a vehicle for critique and research. The statements, which may be project-specific; research-based; analytically, critically, or socially angled, are devised from this written record. The thesis is thus closely aligned with the individual process and the responsibility to define and meet the writing criteria is placed on each student and his/her advisory committee. The final document may be longer, but not shorter than, five pages.

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 faculty members who sign on as one of the three thesis advisers is committed to read, edit, and offer critical and constructive assistance to both components of the thesis, and will, in cooperation with the student and the two other advisers, determine the relevant length and format. No committee replacements are permitted except for reasons of illness or leave of absence by one of the committee members. 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. The written thesis also includes slides and/or photographs of creative work.

The *Thesis Writing Preparation Guide*, which is distributed by the Mason Gross School of the Arts dean's office at the beginning of the second year, sets the standard for the academic format. Exceptions to this format can only be made with the thesis advisory committee's consent.

The exhibition is designed to be a presentation of the creative work of two years of study in the program and takes 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 artistic 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.

08:081:519,520. ELECTRONIC IMAGING: THEORY AND PRACTICE I (3,3)

Addresses theoretical and critical issues in the emerging field of digital art. An in-depth survey of contemporary electronic art will be the basis for students developing their own electronic artworks. Students may produce web-based interactive or photo-digital projects. Skills such as digital imaging and web development will be presented.

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.

08:081:543,544. 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.

08:081:549,550. PHOTO CRITICISM AND THEORY I (3,3)

Seminar for first-year graduate students. An examination of aesthetics and critical issues of concern to photographers and investigation of current and historical developments in photography.

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.

08:081:571,572. CURRENT ISSUES IN ART PRACTICE I (3,3)

Studio critique to facilitate development of a personal style as idiom and classroom discussion of contemporary issues.

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.

08:081:619,620. ELECTRONIC IMAGING: THEORY AND PRACTICE II (3,3)

Continuation of 08:081:519,520 Electronic Imaging: Theory and Practice 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.

08:081:643,644. ART CRITICISM II (3,3)

Continuation of 08:081:543,544 Art Criticism I.

08:081: 649,650. PHOTO CRITICISM AND THEORY II (3,3)

Seminar for second-year graduate students. Organization and structure similar to 08:081:549,550. Students may continue development and exploration undertaken in Photo Criticism and Theory I or explore new areas.

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.

08:081:671,672. CURRENT ISSUES IN ART PRACTICE II (3,3)

Continuation of 08:081:571,572 Current Issues in Art Practice I.

08:081:703. THESIS (3)

The graduate written thesis statement, 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*
Dennis Benson, *Associate Dean*
Scott A. Cagenello, *Dean of Students*

Department of Music

The Department of Music is a member of the National Association of Schools of Music.

Professors:

William Berz, B.M., M.M., Ph.D., Michigan State
Gerald C. Chenoweth, B.M., M.M., Massachusetts; M.F.A., Ph.D., Iowa
Stanley Cowell, B.M., Oberlin College; M.M., Michigan
Rufus Hallmark, B.A., Davidson; M.A., Boston; Ph.D., Princeton
Paul Hoffmann, B.M., M.M., Eastman School of Music
Douglas Johnson, B.A., Hamilton College; M.A., Ph.D., California (Berkeley)
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*
Frederick Urrey, 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:

Ralph Bowen, B.M., M.M., Rutgers
Richard A. Chrisman, B.A., California (Riverside); Ph.D., Yale
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
Andrew Kirkman, B.A., Durham; Ph.D., King's College (London)
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
Richard Auldon Clark, B.M., M.M., Manhattan School of Music
Nanette de Jong, B.M., Minnesota; M.M., De Paul; Ph.D., Michigan
Susan C. Guerrini, B.M.E., Temple; M.A., Rowan; Ph.D., Temple
Maureen Hurd, B.M., Iowa State; M.M., M.M.A., D.M.A., Yale
Kynan Johns, B.M., Honour's Degree, Adelaide (Australia)
Mary Kennedy, B.M., M.Ed., Victoria; Ph.D., Washington
Brian Kershner, B.S., Duquesne; M.M., New England Conservatory of Music; D.M.A., Florida State
Min Kwon, B.M., Curtis Institute of Music; D.M.A., The Juilliard School of Music
Douglas Lundeen, B.S., Plymouth State College; M.M., South Florida; D.M.A., Cincinnati Conservatory
Brian McIntosh, B.A., Western Ontario, Künstlerische Reifeprüfung, Nordwestdeutsche Musikakademie (Germany)
Nancy Yunhwa Rao, B.A., National Taiwan Normal; M.M., Ph.D., Michigan
Hsin-Yi Wu, B.M., M.M., North Texas

Assistant Instructors:

Pamela Gilmore, B.A., Mount Holyoke; M.M., Catholic
Matthew Riedel, B.A., California State (San Bernardino); M.A., California (Riverside); Ph.D., Rutgers
Timothy Smith, B.M., Rutgers

Part-Time Faculty:

Alan Abel
Peter Bond, B.M., Western Illinois; M.M., Georgia State
Earl Lawrence Carter, B.M.E., Howard; M.A., New York; M.M., Manhattan School of Music

Elizabeth Chang, B.A., Harvard; Violin Studies with Max Rostal
Lenuta Ciulei, M.M., Music Academy of Bucharest
Paul Cohen, B.M., Baldwin-Wallace Conservatory; M.M., D.M.A., Manhattan School of Music
Faith Esham, B.A., Columbia Union; B.M., M.M., The Juilliard School of Music
Bart Feller, B.M., The Juilliard School of Music
Charles Fussell, B.M., M.M., Eastman School of Music
Paul Harris, Cleveland Institute of Music
Kaoru Hinata, M.M., A.D., Yale
Vic Juris
Taina Kataja, B.M., Sibelius Academy (Finland); Diploma, Hochschule für Musik (Vienna)
David Kimock, B.M., Westminster Choir College; M.M., Rutgers
Victor Lewis, Classical Percussion Studies, Nebraska
Alison Lont, B.S., Baptist Bible College; M.M., Westminster Choir College
Scott Mendoker, Certificate, Indiana State
Paul Neubauer, B.M., M.M., The Juilliard School of Music
Michael Powell, B.M., Wichita State
Matthew Reichert, B.M., The Juilliard School of Music; M.A., Brooklyn College Conservatory of Music
Mike Richmond, B.S., Temple
Tim Ries, B.M., North Texas; M.M., Michigan
John Rojak, B.M., The Juilliard School of Music
Nicholas Santoro, B.A., Rutgers; M.M., College of New Jersey
Jonathan Spitz, B.M., Curtis Institute of Music
Matthew Strauss, B.M., The Juilliard School of Music; M.M., Temple
Matthew Sullivan, B.A., Miami
Gordon Tedeschi, B.M.E., Northern Illinois
Gwendolyn Toth, B.A., Middlebury College; M.M.A., D.M.A., Yale University School of Music; M.A., CUNY (City College)
Mark Trautman, B.M., Towson; M.M., Westminster Choir College
Deborah Weisz, A.A., Mesa Community College; B.A., Nevada (Las Vegas); M.A., New York

Department of Theater Arts

Professors:

Eileen Blumenthal, B.A., M.A., Brown; Ph.D., Yale
William Esper, B.A., Case Western Reserve; Neighborhood Playhouse School of the Theater; Teaching Training with Sanford Meisner
Joseph Hart, B.A., Fordham; M.A., New York
Israel Hicks, B.F.A., Boston; M.F.A., New York
Barbara Marchant, B.A., Washington State; B.A., SUNY (Empire State College)

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Lee Blessing, B.A., Reed College; M.F.A., Iowa
William Mitchell Dana, B.F.A., Utah State; M.F.A., Yale School of Drama
Vicki Esposito, B.A., Rutgers; B.F.A., Minnesota
Joseph Miklojciak, Jr., B.S., Northwestern; M.A., Connecticut
R. Michael Miller, B.F.A., Southern Oregon State; M.F.A., Washington
Amy Saltz, B.A., Wisconsin

Assistant Professors:

Marshall Jones III, B.A., Rutgers; M.A. New York

Lecturers:

Evan Alexander
Pamela Berlin
William Carden
Charles Garth
Louise Grafton, B.A., Pennsylvania; M.A., Indiana
Jerelyn Jurinek, B.F.A., Art Institute of Chicago; M.F.A., Columbia
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Eric Krebs, B.A., M.A., Rutgers
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Harold Scott, B.A., Harvard; Theater Training with Elia Kazan, Harold Clurman,
and Jose Quintero

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Emma Amos, B.A., Antioch College; Diploma, London Central School of Art;
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Lauren Ewing, B.A., Skidmore College; M.A., Indiana State; M.F.A., California
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Gary Kuehn, B.A., Drew; M.F.A., Rutgers
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Thomas Nozkowski, B.F.A., Cooper Union
Raphael Ortiz, B.S., M.F.A., Pratt Institute; Ed.M., Ph.D., Columbia
Martha Rosler, B.A., Brooklyn College; M.F.A., California (San Diego)

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Jason Francisco, B.A., Columbia; M.A., Wisconsin (Madison); M.F.A., Starford
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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/Piscataway, where Rutgers originated two centuries ago.

Camden

Camden offers programs at three undergraduate colleges and at three graduate schools. With an enrollment of 5,200 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 23 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.

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 10,300 students, it offers strong academic programs, excellent facilities, and an outstanding faculty.

Faculty of Arts and Sciences–Newark

Edward G. Kirby, *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 60 subject areas.

Newark College of Arts and Sciences

Edward G. Kirby, *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

Felissa R. Lashley, *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

Edward G. Kirby, *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.

Rutgers Business School–Newark and New Brunswick

Howard Tuckman, *Ph.D., Dean*

Established in 1993 as the Faculty of Management, Rutgers Business School offers undergraduate and graduate programs on or through the university's Newark and New Brunswick/Piscataway campuses. Rutgers Business School: Undergraduate–Newark is a four-year undergraduate school. It 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. Rutgers Business School: Undergraduate–New Brunswick is a two-year, upper-division school offering programs in accounting, finance, management, management science and information systems, and marketing. The school admits students from Douglass, Livingston, Rutgers, and University colleges in their junior year. The bachelor of science degree is awarded jointly by the business school and the undergraduate college the student attended. Rutgers Business School: Graduate Programs–Newark and New Brunswick dates from the Seth Boyden School of Business, which was founded in 1929 and incorporated into Rutgers in 1946. The school offers the master of business administration, an M.B.A. degree in professional accounting, a master of accountancy in taxation, a master of accountancy in governmental accounting, a master of accountancy in financial accounting, a master of quantitative finance, and a variety of dual degrees. The Ph.D. degree in management is offered jointly by the Graduate School–Newark and the New Jersey Institute of Technology.

Graduate School–Newark

Steven J. Diner, *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/Piscataway

The New Brunswick/Piscataway campus is the largest and most diversified of the university's three campuses, with 16 academic units, 1,800 faculty, and 36,000 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 44 undergraduate major programs and 29 graduate programs, which are administered by the Graduate School–New Brunswick.

Douglass College

Carmen Twillie Ambar, *J.D.*, *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

Keith R. Cooper, *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.

Ernest Mario School of Pharmacy

John L. Colaizzi, *Ph.D.*, *Dean*

First organized in 1892 and incorporated into the state university in 1927, the Ernest Mario School 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 school 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.

Rutgers Business School–Newark and New Brunswick

Howard Tuckman, *Ph.D.*, *Dean*

Established in 1993 as the Faculty of Management, Rutgers Business School offers undergraduate and graduate programs on or through the university's Newark and New Brunswick/Piscataway campuses. Rutgers Business School: Undergraduate–Newark is a four-year undergraduate school. It 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. Rutgers Business School: Undergraduate–New Brunswick is a two-year, upper-division school offering programs in accounting, finance, management, management science and information systems, and marketing. The school admits students from Douglass, Livingston, Rutgers, and University colleges in their junior year. The bachelor of science degree is awarded jointly by the business school and the undergraduate college the student attended. Rutgers Business School: Graduate Programs–Newark and New Brunswick dates from the Seth Boyden School of Business, which was founded in 1929 and incorporated into Rutgers in 1946. The school offers the master of business administration, an M.B.A. degree in professional accounting, a master of accountancy in taxation, a master of accountancy in governmental accounting, a master of accountancy in financial accounting, a master of quantitative finance, and a variety of dual degrees. The Ph.D. degree in management is offered jointly by the Graduate School–Newark and the New Jersey Institute of Technology.

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/Piscataway: 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 and information science, 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 Rutgers Business School: Graduate Programs–Newark and New Brunswick, 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 in human resource management, master 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 60 disciplines and is responsible for all doctor of philosophy degrees at Rutgers–New Brunswick/Piscataway. 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*

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. 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

Richard DeLisi, *Ph.D., Acting Dean*

Courses in education were first offered by Rutgers College in the late 19th century. A separate school offering its own curricula was organized in 1924. GSE offers programs leading to the degrees of master of 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, 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

- Academic Foundations Center.* Conklin Hall, Newark Campus
- 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 Women and Politics, Center for.* Wood Lawn, Douglass Campus
- Art Museum, Jane Voorhees Zimmerli.* College Avenue Campus
- Biological Research, Bureau of.* Nelson Biology Laboratories, Busch Campus
- Biostatistics, Institute of.* 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.* 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
- Education Law and Policy, Institute for.* Center for Law and Justice, Newark 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
- Global Strategic Human Resource Management, Center for.* School of Management and Labor Relations, 94 Rockefeller Road, Livingston 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 and Work, Center for. School of Management and Labor Relations, 162 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
Workplace Transformation, Center for. School of Management and Labor Relations, Labor Education Center, 50 Labor Center Way, Cook 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
Archibald Stevens Alexander Library. 169 College Avenue, College Avenue Campus
Art Library. 71 Hamilton Street, College Avenue Campus
Blanche and Irving Laurie Music Library. Douglass Library, Douglass Campus
Center for Electronic Texts in the Humanities (CETH). Alexander Library, College Avenue Campus
Chemistry Library. Wright-Rieman Laboratories, Busch Campus
Don M. Gottfredson Criminal Justice Library. Newark Law Library, Newark Campus
East Asian Library. Alexander Library, College Avenue Campus

Humanities and Social Sciences Data Center. Alexander Library, College Avenue Campus
Institute of Jazz Studies. Dana Library, Newark Campus
John Cotton Dana Library. 185 University Avenue, Newark Campus
Kilmer Library. 75 Avenue E, Livingston Campus
Libraries Annex. 47 Davidson Road, Busch Campus
Library of Science and Medicine. 165 Bevier Road, Busch Campus
Mabel Smith Douglass Library. 8 Chapel Drive, Douglass Campus
Margery Somers Foster Center. Douglass Library, Douglass Campus
Mathematical Sciences Library. Hill Center, Busch Campus
Media Center. Kilmer Library, Livingston Campus
Paul Robeson Library. 300 North Fourth Street, Camden Campus
Physics Library. Serin Physics Laboratory, Busch Campus
RU-Online: The Rutgers Digital Library.
<http://www.libraries.rutgers.edu>
School of Law–Camden Library. Law School, Fifth and Penn streets, Camden Campus
School of Law–Newark Library. Center for Law and Justice, 123 Washington Street, Newark Campus
Scholarly Communication Center (SCC). Alexander Library, College Avenue Campus
School of Management and Labor Relations Library. 50 Clifton Avenue, Cook Campus
SERC Reading Room. Science and Engineering Resource Center, Busch Campus
Special Collections and University Archives. Alexander Library, College Avenue Campus
Stephen and Lucy Chang Science Library. Foran Hall, Cook Campus

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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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DIRECTIONS

From New Jersey Turnpike (North or South)

- Turn off at Exit 9. After toll booths bear to the right; follow signs for "Route 18 North–New Brunswick."
- Proceed along Route 18 North. After the first traffic light, take the exit marked "George St." and "Cool/Douglass Campus Only."
- The exit ramp becomes George Street directly on the Douglass campus.
- On George Street, immediately bear to the right just before first traffic light. The Mason Gross Performing Arts Center will be on your right.
- Parking for evening events can be found either in the Hickman Hall parking lot (continue to your right and make first left into parking lot) or in the Old Gibbons parking lot (cross George Street at the light; the parking lot will be on your left).

From Garden State Parkway (North or South)

Southbound: Coming from northern New Jersey

- Turn off at Exit 129 for the New Jersey Turnpike and head south.
- Follow directions to campus from Route 18 North, below.

Northbound: Coming from southern New Jersey

- Turn off at Exit 105 and follow signs for Route 18 North.
- After approximately 24 miles, you will pass the entrance for the New Jersey Turnpike; continue on Route 18 North.
- Proceed along Route 18 North. After the first traffic light, take the exit marked "George St." and "Cook/Douglass Campus Only."
- The exit ramp becomes George Street directly on the Douglass campus.
- On George Street, immediately bear to the right just before first traffic light. The Mason Gross Performing Arts Center will be on your right.
- Parking for evening events can be found either in the Hickman Hall parking lot (continue to your right and make first left into parking lot) or in the Old Gibbons parking lot (cross George Street at the light; the parking lot will be on your left).

From Route 1 (North or South)

- Turn off at exit marked "Route 18 North–New Brunswick."
- Proceed along Route 18 North. After the first traffic light, take the exit marked "George St." and "Cool/Douglass Campus Only."
- The exit ramp becomes George Street directly on the Douglass campus.
- On George Street, immediately bear to the right just before first traffic light. The Mason Gross Performing Arts Center will be on your right.
- Parking for evening events can be found either in the Hickman Hall parking lot (continue to your right and make first left into parking lot) or in the Old Gibbons parking lot (cross George Street at the light; the parking lot will be on your left).

From Route 287 (North or South)

- Turn off at Exit 9 (formerly Exit 5) "River Road, Bound Brook, Highland Park."
- Proceed east on River Road toward Highland Park until you reach the fifth traffic light (approximately 3.4 miles) at the intersection of River Road, Metlars Lane, and Route 18.
- Turn right onto Route 18 and cross the Raritan River on the John Lynch Memorial Bridge. At the first traffic light, make a right onto Commercial Avenue.
- Proceed to the first traffic light and make a left onto George Street. Just before the second traffic light, exit to the right. The Mason Gross Performing Arts Center is directly across George Street.
- Parking for evening events can be found either in the Hickman Hall parking lot (continue across George Street and make first left into parking lot) or in the Old Gibbons parking lot (bear to your right and cross beyond the George Street traffic light; ramp to parking lot will now be on your left).