

# Mason Gross School of the Arts Graduate Catalog 1997–1999

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### About the Cover

*Ishian Sphinx*, 1956, by Leon Golub.  
Laquer and oil on canvas.  
Photograph by David Reynolds.

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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.

# Academic Calendars

Dates are subject to change.

## 1997–1998

### September

2 Tuesday Fall term begins.

### November

25 Tuesday Thursday classes meet.  
26 Wednesday Friday classes meet.  
27 Thursday Thanksgiving recess begins.  
30 Sunday Thanksgiving recess ends.

### December

10 Wednesday Regular classes end.  
11 Thursday Reading period begins.  
15 Monday Fall exams begin.  
22 Monday Fall exams end.  
23 Tuesday Winter recess begins.

### January

18 Sunday Winter recess ends.  
19 Monday Martin Luther King, Jr.'s birthday.  
20 Tuesday Spring term begins.

### March

15 Sunday Spring recess begins.  
22 Sunday Spring recess ends.

### May

4 Monday Regular classes end.  
5 Tuesday Reading period.  
6 Wednesday Spring exams begin.  
13 Wednesday Spring exams end.  
21 Thursday Commencement.

## 1998–1999

### September

1 Tuesday Fall term begins.

### November

24 Tuesday Thursday classes meet.  
25 Wednesday Friday classes meet.  
26 Thursday Thanksgiving recess begins.  
29 Sunday Thanksgiving recess ends.

### December

10 Thursday Regular classes end.  
11 Friday Reading period begins.  
15 Tuesday Fall exams begin.  
22 Tuesday Fall exams end.  
23 Wednesday Winter recess begins.

### January

17 Sunday Winter recess ends.  
18 Monday Martin Luther King, Jr.'s birthday.  
19 Tuesday Spring term begins.

### March

14 Sunday Spring recess begins.  
21 Sunday Spring recess ends.

### May

3 Monday Regular classes end.  
4 Tuesday Reading period.  
5 Wednesday Spring exams begin.  
12 Wednesday Spring exams end.  
20 Thursday Commencement.

# About the University

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

Rutgers has a unique history as a colonial college, a land-grant institution, and a state university. Chartered in 1766 as Queen's College, 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, and the College of Agriculture (now Cook College) in 1921. The precursors to several other Rutgers divisions also date from this period: the College of Pharmacy in 1892, the New Jersey College for Women (now Douglass College) in 1918, and the School of Education (now a graduate school) in 1924.

Rutgers College assumed university status in 1924, and legislative acts in 1945 and 1956 designated all its divisions as the State University of New Jersey. During these years the university expanded significantly with the founding of an evening division, University College, in 1934 and the addition of the University of Newark in 1946 and the College of South Jersey at Camden in 1950.

Since the 1950s, Rutgers has continued to expand, especially in the area of graduate education. The Graduate School–New Brunswick, Graduate School–Newark, and Graduate School–Camden serve their respective campuses. In addition, several professional schools have been established in such fields as management, social work, criminal justice, applied and professional psychology, the fine arts, and communication, information and library studies. A number of these schools offer undergraduate programs as well. Livingston College was founded in 1969 to provide a diverse community of students with the opportunity to pursue undergraduate degrees in the liberal arts and professions.

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

# Admission

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

## REQUIREMENTS

Admission to the Mason Gross School of the Arts is open to individuals who have graduated from an approved institution and who show evidence of potential for the successful completion of a graduate program. Admission is competitive, however, and all admissions decisions are considered to be informed judgments based on interpretations of a combination of factors, including the applicant's previous academic performance, experience, and achievement; recommendations; a portfolio or audition; and other relevant criteria. Additionally, the number of students who can be accommodated in some programs is limited.

Because admission requirements vary among the programs, applicants need to 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

Admissions materials are available from the Office of Graduate and Professional Admissions, Rutgers, The State University of New Jersey, 18 Bishop Place, New Brunswick, NJ 08903 (732/932-7711).

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

## 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 about this test, write to TOEFL, Educational Testing Service, P.O. Box 6151, Princeton, NJ 08541, U.S.A. Satisfactory English proficiency is a prerequisite for graduate study at the university, and a minimum TOEFL score of 550 is expected. Applicants of questionable 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 foreign students who receive teaching assistantship appointments are required to pass an oral proficiency test regardless of their TOEFL scores. Nonimmigrant students must present evidence of adequate financial resources. The university may deny admission to nonimmigrant students because of inadequate English proficiency, for lack of financial support, or because of inappropriate visa status.

# Tuition and Fees

## FEE SCHEDULE

1997-1998 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 \$ 40.00

### **Tuition\***

Full-time New Jersey resident, per term	3,033.00
Full-time non-New Jersey resident, per term	4,447.00
Part-time New Jersey resident, per credit	250.00
Part-time non-New Jersey resident, per credit	369.00

### **Student Fee**, per term

Full-time (12 or more credits)	317.00
Part-time (11 or fewer credits)	84.00

### **Meal Plans**, per term

Full meal plan (19 meals per week)	1,101.00
Selective meal plan (any 12 meals per week)	1,012.00
Apartment meal plan (any 5 meals per week)	556.00
Commuter meal plan (any 5 lunches per week)	417.00

### **Miscellaneous Fees**

Computer fee (full-time)	50.00
Computer fee (part-time) progressive	20.00-47.00
Basic health insurance program (optional) †, per term (part-time students only)	88.13
Major medical insurance plan, per year †	207.00/282.00
Spouse, per year †	207.00/282.00
Each child, per year †	207.00/282.00
Late registration fee	50.00
Late payment fee	
For one day to one week and/or check not honored for payment	50.00
For each additional week or part thereof	5.00
Partial payment fee	10.00
Late payment fee for partial payments	
For one day to one week	10.00
For each additional week or part thereof	5.00
Drop/add fee, per change (applies to change of registration due to student error or choice after the second week of classes)	5.00
Returned check fee	10.00
Parking fee	
Full-time student	20.00
Part-time student	10.00
Transcript of record fee (per copy)	3.00

*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.

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

† Required for international students.

‡ This insurance is optional (\$50,000 limit/\$100,000 limit).r.

## TERM BILLS

Instructions for registration and payment of term bills are sent by mail to all students 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 \$50 for the first week, plus \$5 for each additional week or part of a week that payment is late. Graduate students enrolled for 6 or more credits who are unable to pay their term bills in full by the stipulated time may pay their bill according to the partial payment plan outlined below.

Payment of the term bill may be made in person or by mail. 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.

### **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 are also charged.

## PARTIAL PAYMENT PLAN

Graduate students enrolled in 6 or more credits who are unable to pay their term bill in full may arrange with the local cashier's office to pay their bill, if it indicates a net balance due of \$200 or more, in three installments under the partial payment plan, as follows:

1. First payment: 50 percent of the net balance due plus a \$10 nonrefundable partial payment fee payable on or before the date indicated on the term bill.
2. Second payment: 25 percent of the net balance due on or before September 15 for the fall term and on or before February 1 for the spring term.
3. Third payment: Net balance due on or before October 15 for the fall term and on or before March 1 for the spring term.

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

1. First payment: 75 percent of net balance due plus a \$10 nonrefundable partial payment fee.
2. Second payment: Net balance due on or before October 15 for fall term and on or before March 1 for spring term.

The nonrefundable fee for this partial payment plan is \$10 per term and must be included with the first payment. Any subsequent installment not paid on time incurs an initial late fee of \$10 for the first week or part of a week that payment is late, plus a \$5 late fee for each additional week or part of a week that payment is late.

## 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 does 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 exercises 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. A student whose registration is terminated at any time during the refund period because of nonpayment of amounts owed the university will receive a revised bill based on a refund calculated as if it were a voluntary withdrawal. 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 cancelled by the registrar will receive a full refund of tuition and fees, and prorated charges for room and board, if applicable. Notification of cancellation received on or after the first day of classes is treated, for billing purposes, as a withdrawal, and a refund will be made based on the general refund policy.

## GENERAL REFUND POLICY

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

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

No reductions will be granted after the sixth week.

The effective date of withdrawal is the date on which a written statement of withdrawal is received by the registrar. No part of the student fee is refundable.

No reductions will be granted after the tenth day of classes to students who withdraw from one or more courses but remain registered in others. No adjustment from full-time to part-time status is made after the tenth day of classes. If withdrawal from one or more courses amounts to complete withdrawal from a program, the provision for full withdrawal applies.

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.

It is not the university's policy to grant exceptions to the refund policy for withdrawals effected for medical reasons.

### Refund Policies for Title IV Fund Recipients

There are two additional refund schedules that differ from the General Refund Policy schedule for Title IV funds recipients. First-time Title IV funds recipients who withdraw completely from Rutgers are provided with a separate schedule under the Pro-rata Refund policy. Title IV fund recipients who are not first-time attendees are provided a schedule of refunds via the Federal Refund Policy.

For further information, please contact the financial aid office.



# Financial Aid

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

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

Limited funds are available from grants, low-interest loans, and part-time employment to students at the school. Application for such aid is made by completing the Free Application for Federal Student Aid (FAFSA) form. These forms are available from most college and university financial aid offices. At Rutgers contact the Rutgers University Office of Financial Aid, Room 140, Records Hall, New Brunswick, NJ 08903. Applicants are considered for all forms of aid for which they are eligible. Applicants who file by March 1 may expect a reply by June 1. Applications received after March 1 are considered for remaining funds.

## HOW TO APPLY

All applicants must complete the Free Application for Federal Student Aid (FAFSA) and submit it to the federal processor no later than March 1. The forms are available at Rutgers financial aid offices or from the above address. A separate application is required for assistantships. The FAFSA should be filed at the same time as the admission application is submitted but no later than March 1 to ensure full consideration for all available funds. Renewal forms are normally mailed to continuing students in January.

Letters announcing financial aid decisions are mailed to all students as soon as possible after admission. Funds are awarded to those who file by the priority filing date, March 1, and who demonstrate the greatest financial need. Therefore, there is a definite advantage to submitting an early, accurate, and complete application. A financial aid transcript from each prior college attended must be sent to the financial aid office.

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

Applications for fellowships and assistantships are due on or before March 15, although awards are occasionally available at later dates. A prospective graduate student may apply for an assistantship or fellowship at the time of application or before admission is complete. Applicants completing the appropriate section of the admission application are considered for those financial awards granted by the university for which they may be eligible. To be considered for an assistantship or fellowship, the student must enroll full time. Please keep in mind that applications for assistantships and fellowships are competitive and the number of requests exceeds availability.

## Part-Time Students

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

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

All application procedures and deadlines applicable to full-time students apply to part-time students; however, the university has limited funds for this student population.

## SOURCES OF FINANCIAL AID

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

### Fellowships, Scholarships, and Grants

***Rutgers Excellence Fellowship Awards.*** This award is issued by departments of the university on the basis of exceptional academic merit, as evidenced by scholarly promise. The award is for up to \$14,000 plus tuition remission and is renewable for three additional years.

***Graduate and Professional Scholar Awards.*** Outstanding students in the graduate and professional schools are eligible for merit scholarships of \$2,000 to \$3,000 per year for full-time study for 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 into 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.

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

Bunche fellowships provide \$12,000 per academic year, plus tuition, to exceptional full-time students with backgrounds of substantial educational or cultural disadvantage. To apply, check the appropriate box on the graduate and professional school application form 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 into a graduate or professional school program and upon full-time enrollment. The application deadline for fall term awards is March 1, unless the program to which the student is applying has an earlier deadline.

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

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

**Nonuniversity Awards.** In addition to opportunities for financial assistance through the university, there are other sources from which qualified graduate students may receive financial aid, since many national, state, and regional associations make special awards.

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.

## Loans

### **William D. Ford Federal Direct Student Loans**

Federal Direct student loans are a new way for students and parents to borrow money from the federal government to pay for education. These loans eliminate the need for an outside lender, such as a bank. In order to be considered for a Federal Direct student loan, students must complete the FAFSA. Subsequently, the award letter will list eligibility for the program. Money for which students are eligible is credited directly to their accounts. Because Rutgers participates in this program, it cannot accept any Federal Stafford Loan applications from students or their lenders. Since the U.S. Department of Education is the lender for the Federal Direct student loan program, borrowers send all loan repayments to the U.S.D.O.E. rather than to several lenders.

In general, to be eligible for a Federal Direct student 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 United States citizen or an eligible noncitizen, be

enrolled at least half-time per term, be making satisfactory academic progress, have a social security number, sign a statement of educational purpose, not be in default on prior loans or owe refunds to federal grant programs, and if required, have registered with the Selective Service.

In addition to these requirements, all first time Federal Direct Stafford/Ford Loan and Federal Direct Unsubsidized Stafford/Ford Loan borrowers must attend an entrance interview in order to be informed of their rights and responsibilities regarding the loan and an exit interview prior to withdrawal from college or graduation.

**Federal Direct Subsidized Stafford/Ford Loan.** This loan is based on financial need. The federal 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. The maximum rate for the Federal Direct Stafford/Ford Loan is 8.5 percent. Additionally, borrowers are charged an origination fee of 4 percent. Students may borrow a combined total of \$18,500 each year from the Federal Direct Subsidized Stafford/Ford Loan and Federal Direct Unsubsidized Stafford/Ford Loan programs.

**Federal Direct Unsubsidized Stafford/Ford Loan.** This loan is not based on need. All interest charges must be paid by the student. The interest rate and loan maximums are the same as for the Federal Direct Stafford/Ford Loan. Students may borrow a combined total of \$18,500 each year from the Federal Direct Subsidized Stafford/Ford Loan and Federal Direct Unsubsidized Stafford/Ford Loan programs.

### **Federal Perkins Loan**

These loans are available on a limited basis to graduate students who are enrolled in a minimum of 6 credits per term and who are citizens or permanent residents of the United States. The Perkins Loan is awarded to students who demonstrate need through the FAFSA.

Interest at the rate of 5 percent simple begins nine months after the borrower ceases to be enrolled in a minimum of 6 credits per term and extends over a maximum repayment period of ten years. Monthly payments of at least \$30-\$40 are required. Deferment of repayment is permitted for certain kinds of federal service and cancellation of loans is permitted for certain public services.

All first-time Perkins Loan borrowers at Rutgers are required to attend an entrance interview in order to be informed of their rights and responsibilities regarding the loan. In addition, Perkins Loan recipients must attend an exit interview prior to graduation or withdrawal from college. Further details and procedures regarding the repayment of the Perkins Loan will be sent to each student recipient by the Student Loan Office, Division of Accounting, Rutgers, The State University of New Jersey, Administrative Services Building, New Brunswick, NJ 08903.

**Emergency Loans.** Students who are experiencing a financial emergency may apply for a university loan of up to \$300 (up to \$500 in an extreme case). The interest rate is 3 percent simple, and the loan must be repaid within the same term (possibility of extension up to six months). An emergency need must be demonstrated and funds must be available.

Students should contact their local financial aid office for additional information. If a loan in excess of this amount is required, an appointment with a counselor is recommended. Students do not need to be recipients of financial aid nor do they need to have filed a financial aid application to be considered for these loans.

A number of graduate schools offer low-interest or interest-free short-term loans to students in their program. Students should request additional information from the various deans/directors of each program.

## Employment

**Assistantships Awarded by the University.** The beginning salary for full-time teaching and graduate assistantships is \$11,086 (1996–1997) per academic year. Special graduate fellowships, available only in certain programs, provide \$12,000 per year plus tuition for up to four years.

Applications for assistantships are due on or before March 1, although awards are occasionally available at later dates. Prospective graduate students may apply for assistantships when they are sent an application form for admission. Applicants who complete the appropriate section of the form when they apply for admission are considered for those financial awards granted by the university for which they may be eligible. The letters of recommendation required for admission usually serve also as letters of recommendation for assistantships. Should a separate application be required for a newly established program, notice of this will be included with the admissions packet. A graduate student already enrolled at the university who wishes to apply for an assistantship should inquire at the office of the director of the graduate program in which the student is enrolled.

**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 normally be received before May 1.

**Federal Work-Study Program (FWSP).** Federal work-study employment may be offered as a 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 five and fifteen hours weekly throughout the fall and spring academic terms; in the case of summer assignments, the expectation is that the student will work between fifteen and thirty-five hours per week. Once a job is assigned, it is anticipated that the student will continue in that position through the entire academic year, because the Office of Financial Aid may be unable to place the student in another position. Off-campus employment is usually limited to returning students. No assurance can be given regarding the duration or quality of off-campus employment since it is beyond the control of the university. No job assignments are made until all paperwork required to accept the aid is complete.

## 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 (telephone 1-800/242-5867) or to the veterans coordinator on each campus. For New Brunswick, the number is 732/932-7067.

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 credit hours and the number of dependents.

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

## RESTRICTIONS ON FINANCIAL AID AND EMPLOYMENT

Graduate students ordinarily may not 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, or internships may not accept employment outside of their academic department without the permission of the graduate program director and the dean of the school of matriculation.

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



# Student Services

## LIBRARIES

With holdings of more than three million volumes, the university's library system ranks among the top twenty-five university research libraries nationally. Comprising eighteen units on the university's three campuses, the library system supports a broad range and depth of faculty and student research in a wide array of disciplines.

The system's largest divisions are the Archibald Stevens Alexander Library on the College Avenue campus and the Library of Science and Medicine on the Busch campus, both in New Brunswick, with the former housing the principal collections of research materials in the humanities and social sciences and the latter housing the principal research collections in science, technology, psychology, medicine, engineering, and pharmacy.

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

Other libraries in New Brunswick are the Mabel Smith Douglass and Blanche and Irving Laurie Music libraries on the Douglass College campus; the Kilmer Area Library on the Livingston College campus; the Mathematical Sciences, Chemistry, and Physics libraries on the Busch campus; the Art Library on the College Avenue campus; and the Entomology Library and the Chang Science Library on the Cook College campus. The specialized collections of the Institute of Management and Labor Relations Library are located in the Labor Education Center, Ryders Lane, New Brunswick; those of the Center for Alcohol Studies Library and the Waksman Institute of Microbiology Library on the Busch campus; and those of the Center for Urban Policy Research Library on the Livingston campus. The Newark campus is served by the John Cotton Dana Library and the Justice Henry Ackerson Library of Law and Criminal Justice; the Camden campus is served by the Arts and Sciences and Camden Law libraries. Most libraries maintain one or more reserve reading rooms.

IRIS, the libraries' on-line catalog, contains listings for the majority of the acquisitions since 1972 and is accessible through public terminals in each library. For older items, card catalogs at each library may be used. Each library in the system, including those located in Camden and Newark, is accessible to all members of the university community through the materials delivery service and telephone reference service. In addition to the collections internal to the Rutgers library system, members of the faculty and student body have access to other major research libraries through cooperative agreements that link Rutgers to the Princeton University library, the New Jersey State Library in Trenton, other libraries in the region, and other research libraries in the nation.

Of particular interest to faculty and graduate students is Rutgers' membership in the Research Library Group, a nationwide consortium that allows members of the university

community access to the collections of the most distinguished research libraries in the country, including those at Yale, Berkeley, Stanford, and the New York Public. Through a shared database, there is terminal access to most of the books and other materials at Research Library Group member units that are available for interlibrary loan.

Additional services provided by the library system include computer-assisted searches of on-line databases in a variety of disciplines, with most published indices and abstracts available for on-line searching. Members of the staff of the reference departments provide assistance in both computerized and noncomputerized reference searches. Reference librarians are available to assist in research and with intralibrary and interlibrary loans.

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

For further information, call 732/445-2296 or write Rutgers University Computing Services, Rutgers, The State University of New Jersey, Information Center, Room 128, Hill Center for the Mathematical Sciences, Busch Campus, Piscataway, NJ 08855.

## HOUSING

Attractive and comfortable graduate residence facilities are available on all New Brunswick and Piscataway campuses. Single students have the option of living in a residence hall setting on the Douglass, Livingston, and College Avenue campuses or in a furnished apartment on the Busch and Cook campuses. The single graduate residence halls all offer single-room accommodations with shared bath and access to common area kitchen facilities. The graduate apartments offer single-bedroom accommodations serving four students per apartment.

Graduate families are housed in efficiency and one- and two-bedroom unfurnished apartments in complexes located on the Busch campus. These units fill rapidly and a waiting list is maintained. Early application is recommended.

Single graduate students may opt for housing on an academic or calendar year basis. Additional information on graduate housing may be obtained by contacting the following departments:

Single graduate housing 732/445-2215

Graduate family housing 732/445-3222

There are private and commercial housing accommodations located in New Brunswick and the surrounding communities. Listings for many of these off-campus units are maintained in the university's Off-Campus Housing Office, located in Stonier Hall on the College Avenue campus.

## DINING SERVICES

The Division of Dining Services operates six major dining halls and several cash snack bars on the New Brunswick campuses. Students may purchase any one of several meal plan options ranging from five to nineteen meals per week; single meals may also be purchased at any of these locations.

A variety of commercial food establishments is located around the various campuses. The services range from typical fast food operations to fine dining restaurants. For additional information, call the Rutgers University Division of Dining Services at 732/932-8469.

## STUDENT HEALTH SERVICE

The Rutgers Student Health Service provides a comprehensive set of ambulatory medical, outpatient, and health education services for all full-time students. Part-time students may become eligible by paying the student health service and insurance fee to the Office of Student Health Insurance (932-7401/7402), Hurtado Health Center, Rutgers, The State University of New Jersey, 11 Bishop Place, New Brunswick, NJ 08903.

During the fall and spring terms, three student health centers provide services for students in the New Brunswick/Piscataway area. The Busch/Livingston Health Center (445-3250), located at Hospital Road and Avenue E on the Livingston campus, is open from 8:30 A.M. to 5:30 P.M., Monday through Friday. The Hurtado Health Center (932-1990/1083), 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 (8:00 A.M. to 8:00 P.M., Monday through Friday; 9:00 A.M. through 5:00 P.M., Saturday and Sunday). The Willets Health Center (932-9805/9806), located on Suydam Street on the Douglass campus, is open from 8:30 A.M. to 5:30 P.M., Monday through Friday. The Hurtado Health Center is the only one of these clinics that operates year-round. During the summer, it is open 8:30 A.M. to 4:30 P.M. only.

Health centers are staffed by physicians, nurse practitioners, and registered nurses. A wide range of services is provided, including general primary care, gynecology, mental health services, alcohol and substance abuse outpatient treatment programs, health education, immunization, allergy desensitizations, laboratory tests, physical examinations, referrals, and X rays. Surgical and critical medical conditions are referred to the student's personal physician, the proper specialist, or an outside hospital for treatment.

The Department of Health Education, a part of the Health Service, offers a variety of programs and services on topics including alcohol and other drugs, nutrition, sexual assault, stress management, weight control, smoking cessation, AIDS, and human sexuality issues.

Pharmacies are located at each health center and are open during the following hours: Busch/Livingston Pharmacy, 9:30 A.M. to 5:00 P.M., Monday through Friday; Rutgers Pharmacy (Hurtado), 9:30 A.M. to 5:30 P.M., Monday through Friday, and 10:00 A.M. to 3:00 P.M., Saturday (no Saturday hours during summer session); Willets Pharmacy, 9:00 A.M. to 5:00 P.M., Monday through Friday.

The Rutgers Student Health Service 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 (students registered for at least one but less than twelve credits) who elect to pay the student health service fee, are insured for up to \$3,500 in medical expenses brought about by illness or accident. This policy provides excess coverage over other group insurance plans. Students have the option to purchase a major medical policy sponsored by the university which provides more extensive coverage. Students may also purchase, at additional cost, coverage for their spouse and/or children. Any student not covered by individual or family policies, particularly international students, should consider this 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 08903 (732/932-8285).

### Compulsory International Student Insurance Fee

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

## SEXUAL ASSAULT SERVICES AND CRIME VICTIM ASSISTANCE

The Office of Sexual Assault Services and Crime Victim Assistance offers support to crime victims, survivors, and other members of the university community through advocacy, crisis intervention, short-term counseling, education, and referrals. Programs and services are available across the university for students, faculty, and staff to promote ways of reducing the risk of being a crime victim with a special emphasis on interpersonal violence. Educational programming on issues concerning sexual assault, dating violence, stalking, sexual harassment, and other types of interpersonal violence are an integral part of the programmatic initiatives.

For more information or to schedule an appointment or program, call 732/932-1181. The office is located at 3 Bartlett Street on the College Avenue campus.

## COUNSELING SERVICES

### Psychological Counseling Centers

Psychological counseling for graduate students is available through the counseling centers connected with the undergraduate colleges. The Rutgers College Counseling Center (50 College Avenue, 732/932-7884) had traditionally been the service most utilized by graduate students on the College Avenue, Busch, and Livingston campuses, with other centers (Psychological Services–Douglass campus, Federation Hall, 732/932-9070); Cook Counseling Center, Cook Campus Center, 732/932-9150) available when they are more convenient. Services are free for students, and strict confidentiality is maintained. All centers are primarily staffed 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.

Because some graduate students in helping fields receive practical training at the counseling centers, other students in these fields may meet a friend or colleague when seeking help. However, special efforts are made to ensure confidentiality for these students and therapy for them is provided by senior staff psychologists.

Psychiatric services are also available through the psychiatrists at the Rutgers Student Health Service (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: Rutgers Peer Counseling (56 Place), 56 College Avenue, 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 Students

The Center for International Faculty and Student Services, 180 College Avenue (732/932-7015), 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; 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.

Foreign students must register with the Center for International Faculty and Student Services upon arrival in New Brunswick. 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 on the New Brunswick campus of Rutgers University are entitled to the same benefits of the university's educational mission, the same quality of student life, and are subject to the same academic and procedural requirements as other students. Committed to providing reasonable accommodations inside and outside the classroom to meet students' diverse needs, Rutgers' 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 has a designated coordinator of services to students with disabilities to assist students enrolled in their school. Students with disabilities may also contact the New Brunswick Campus Coordinator for Students with Disabilities at Bishop House, 115 College Avenue, Room 105 (732/932-1711) for more information. The New Brunswick campus coordinator is TDD-accessible (732/932-8670). Complaints or grievances regarding Rutgers' compliance with the Americans with Disabilities Act of 1990 or Section 504 of the Rehabilitation Act of 1973 may be directed to the Director of Compliance and Study Policy Concerns at 3 Bartlett Street, College Avenue campus (732/932-7312, ext. 11).

### Graduate Student 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 on a regular basis. Individual counseling is available by appointment.

All three Career Services offices, 61 Nichol Avenue on the Douglass campus, 46 College Avenue, and the Busch Student Center, 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.



A credential 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.

The Career Services offices also participate in the on-campus recruitment program. Through this program, potential employers from business, industry, educational institutions, and government agencies are invited to come to the campus to interview qualified students.

For further information concerning graduate student career services, students should visit the office located at 61 Nichol Avenue or call 732/932-9742.

## DAY-CARE CENTERS

In New Brunswick, day care is available on the Douglass and Livingston campuses. On the Douglass 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. In fall 1987, it was among the first in the nation to be accredited by the National Academy of Early Childhood Programs. The charge is based on income. For information, call 732/932-8895.

Also on the Douglass campus, the Department of Psychology runs the Douglass Psychology Child Study Center. This center offers part-time and full-time day care for children who are two-and-a-half through five-and-a-half years of age and who are toilet trained. It is open year-round from 7:30 A.M. to 6:30 P.M., Monday through Friday. The charge is a set fee based upon the number of hours of care. Different payment plans are available. For information, call 732/932-8881 or 732/247-2757.

The Rutgers/Livingston Day-Care Center on the Livingston campus is a private, nonprofit center that offers a full-time developmental program for children who are two years old through kindergarten age. Hours are 7:30 A.M. to 5:30 P.M., Monday through Friday, year-round. The charge is a set fee. For an application or additional information, call 732/932-3645.

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

## RUTGERS UNIVERSITY POLICE DEPARTMENT

The Rutgers University Police Department (RUPD) is dedicated to the protection of life and property on campus and to the prevention and detection of crime. The department operates from its headquarters at 5 Huntington Street on the College Avenue campus. Police officers patrol the campuses on foot, in vehicles, and on bicycles. Community Policing Officers, whose offices are located in each campus student center, are front-line, campus-based officers that act as community organizers 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 guards also patrol the campuses, serving as "eyes and ears" for the police as well as securing facilities, providing escort services, and operating security shuttle buses. Student Safety Officers control access to selected residence halls during evening hours.

Additionally, they provide equestrian and mountain bike patrol on the Cook/Douglass campus and evening walking patrols and escorts on the Livingston campus.

To contact RUPD to report emergencies (police, fire, or emergency medical), dial 911. From university centrex telephones, dial 6-911. For nonemergency telephone calls to the police, dial 932-7211; from university centrex telephones, dial 2-7211. You can also contact the police by using one of the more than fifty blue light emergency telephones on the campuses or by using the housing telephones located near dormitory entrances.

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

1. Avoid isolation.
2. Maintain awareness of the persons and circumstances around you.
3. Keep doors and windows locked and do not allow strangers into your residence building.
4. Do not leave property unattended or unprotected.
5. Avoid the use of alcohol or other drugs and persons who are intoxicated.

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

## PARKING AND TRANSPORTATION

Parking facilities are available for resident and commuter students on each campus. Resident student vehicles are assigned to their residence lots only. Commuter students are assigned to a parking zone on a particular campus only. Maps indicating resident and commuter student lots are included in the parking and transportation services brochure, available at the Department of Parking and Transportation Services, 26 Mine Street, College Avenue campus. Any vehicles using campus parking facilities must be registered and must display a valid permit at all times. Fees for students holding assistantships and fellowships vary according to their classification.

An intercampus bus transportation service, partially funded by student fees, 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 and are available at the information booths in the college centers on each campus and at the parking and transportation services office, 26 Mine Street, College Avenue campus. Van transport is available for students with permanent disabilities who are unable to use the campus bus to get to and from class. Requests should be made through the dean's office.

For additional information, call 732/932-7744.



## GRADUATE STUDENT ASSOCIATION

The Graduate Student Association (GSA) is the main clearinghouse for information for graduate student affairs on campus and is entirely student governed. It sponsors a variety of social and cultural activities for graduate students and represents their interests to the university and the agencies of the state through its legislative body. The GSA provides free legal counsel, and it sponsors academic events, graduate publications, Internet publishing projects, films, and community action programs.

Every graduate student, full-time or part-time, in any of the six 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 elect their representatives at large, one for every forty students enrolled. (Departments or programs with less than forty students are also allowed one elected representative.) If you are interested in being a 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.

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 facilities 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 the more than 5,000 African-American students of 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 University in local, state, national, and international spheres.

The center is open Monday through Thursday 8:30 A.M. to midnight; Friday 8:30 A.M. to 9:00 P.M.; Saturday noon to 8:00 P.M.; and Sunday 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 1992, the center's primary mission is to promote, document, and interpret Latino arts and culture. It seeks to build a broad understanding of Latinos by programming academic conferences, lectures, art exhibitions, theater productions, music concerts, and literary forums. Through

publications and programs, the center affirms its commitment to academic excellence, intercultural communication, and documentation of Latino artistic expressions and Latino scholarship. The center initiates a variety of programs for faculty, students, staff, and the Latino community beyond Rutgers.

Located at 122 College Avenue, the center is open Monday through Friday 9:00 A.M. to 5:00 P.M., as well as evenings and weekends for special programs. For information, call 732/932-1263.

## OFFICE OF DIVERSE COMMUNITY AFFAIRS AND LESBIAN-GAY CONCERNS

The Office of Diverse Community Affairs and Lesbian-Gay 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 awareness, the concerns of students with disabilities, and bias awareness, prevention, and intervention.

Undergraduate and graduate students interested in becoming involved in lesbian-gay-bisexual 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 physical ability may contact the director of the office, Cheryl Clarke, at Bishop House, 115 College Avenue, Room 105, 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 may also contact the director.

The office is TDD-accessible through the Student Information and Assistance Center, 732/932-8670.

## ACTIVITIES

### Athletic Facilities

The athletic facilities at Rutgers include several gymnasiums, swimming pools, tennis courts, and baseball fields, and an eighteen-hole golf course. A fee is charged for the use of the golf course; graduate students are otherwise 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—are also open to graduate students. Club sports are administered through the Recreational Services Office (732/932-8204) located on the second floor of the College Avenue Gymnasium.

### 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, Theater 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 (MGSA), the New Brunswick Programming Committee, the student center programming boards, and the concert organizations of the different campuses. Many events are free.

The Rutgers Theater Company of the Department of Theater Arts of the Mason Gross School of the Arts presents fifteen to eighteen productions a year at the Philip J. Levin Theater, the Jameson and Levin Studio Theaters, and the New Theater. The Cabaret Theater Society and the College Avenue Players are student organizations that provide students who are not in the professional MGSA 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

Some of the most rewarding experiences of university life begin at graduation, when former students enter the alumni community. Alumni are among the university's most valued supporters and they participate in many areas of its educational and service mission as well as in special events and programs that enable them to maintain campus friendships and establish new contacts with peers. Responsibility for strengthening the relationship between the university and its more than 270,000 alumni is vested in the Department of Alumni Relations.

The university publishes *Rutgers Alumni Magazine* that carries news reports and feature stories as well as announcements of programs and events of interest to alumni. Undergraduate colleges and most graduate programs have individual alumni associations that publish newsletters and sponsor activities geared to the particular needs of their schools and interests of their graduates. Each association in turn is represented in the Rutgers University Alumni Federation, which serves the university and its entire alumni community with a wide range of activities and programs. The Federation sponsors the annual homecoming; several annual awards; initiatives that support higher education through legislative relations; community service programs; continuing education; group travel, life insurance, credit cards, and merchandise offerings; and a network of regional alumni clubs across the nation and abroad.

The central office of the Department of Alumni Relations is located in Winants Hall, 7 College Avenue, New Brunswick, NJ 08901-1262 (732/932-7061). The department also maintains offices on the Newark and Camden campuses.

## Rutgers University Foundation

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

With a full professional staff and a national network of volunteers who sit on advisory committees and assist in the solicitation of funds, the foundation has steadily—indeed, dramatically—increased the amount of annual private support for Rutgers, private support that provides funding for more than 1,500 university programs that encompass every division of the university and every campus.

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

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

Since the conclusion of the Campaign for Rutgers, annual contributions have continued to rise, exceeding \$35 million during the 1993–94 fiscal year (\$5.7 million of which was contributed by graduates of the university), and the foundation has undertaken several successful multimillion-dollar "special purpose" campaigns: the 75th Anniversary Fund for Douglass College, the 25th Anniversary Campaign for the Jane Voorhees Zimmerli Art Museum, the Campaign for Undergraduate Biological Sciences, The Campaign for Rutgers Stadium and Women's Athletic Scholarships, the Alexander Library Campaign, and the university-wide Campaign for Community, Diversity, and Educational Excellence.

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

# Academic Policies and Procedures

## STUDENT RESPONSIBILITY TO KEEP INFORMED

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

Communications among faculty, students, and staff in the graduate programs of the Mason Gross School of the Arts are delivered to the departments via campus mail and placed in the mailbox of each student and faculty member. Some official notices are mailed to the student's home address via United States mail. Therefore, it is the student's responsibility to keep the registrar informed of a current 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 prior to 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 (732/932-3556) to request registration information if they fail 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.

### Continuous Registration

All students in degree programs must maintain status in the school by registering each fall and spring term in course work, research, dissertation study, or in 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 obliged to interrupt their studies may, with the approval of their graduate program director, 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 be subject to a restorative fee. Students wishing to drop all courses and add matriculation continued must do so prior to the first day of the term.

### Readmission or Restoration of Active Status

Students who have interrupted their graduate registration without receiving a degree in the program for which they are enrolled, and who have not registered for matriculation continued, must apply for readmission and pay a restorative fee for each term in which they were not enrolled. Appropriate forms are available from the Office of the Dean and require a signature of approval from the graduate program director.

### Summer Registration

The requirement of the Mason Gross School of the Arts that its students remain in continuous registration from the time they are admitted until their degrees are earned applies only to the regular academic year (spring and fall terms), not the summer session.

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

### Change of Registration and Withdrawal

After the second week of classes, the only routinely permissible changes of registration are withdrawals from individual courses or withdrawal from *all* courses, both of which are allowed without academic penalty until the end of the eighth week, and either of which may be accomplished by means of a form that is available from the graduate registrar. The date on which the graduate registrar receives from the student notification 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 and are required to provide a letter from the instructor indicating 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 in the case of individual course withdrawals after the second week of classes, although a student who withdraws



from all courses 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 register late only during scheduled late registration periods and not later than the seventh calendar day following the start of the term. A late fee of \$50 will be assessed and 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 pre-calculated term bill including instructions for payment. All students, regardless of method of payment, must make contact with the cashier in accordance with those instructions or their registration will be cancelled. These procedures for registration and bill payment must be completed in order for a student to be officially enrolled in courses at the university.

### Intercollege Registration

A student enrolled in the Mason Gross School of the Arts may take courses offered by other divisions of the university. However, the student must first obtain the approval of his or her graduate program director. 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 may also be approved for a given graduate student, either as a regular part of his or her graduate program or as a means of remedying 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 *G*, *N*, or *E* 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 accumulating 12 credits in graduate courses in the M.F.A. or M.M. programs at the Mason Gross School of the Arts. No graduate credit is accepted in transfer for courses in which the student received a grade below a *B*. Any course for which a student requests transfer credit must be evaluated by the student's graduate program director and by the dean of the Mason Gross School of the Arts. The responsibility for requesting transfer credit of graduate work lies with the student. A form for this purpose is available from the dean's office. The student should submit the completed form, together with an *official* transcript of the graduate work for which credit is requested, to his or her graduate program director.

### Full-Time and Part-Time Students

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

### Maximum Credit Load

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

### Rutgers-Princeton Cooperative Exchange Program

Rutgers University and Princeton University have been engaged in an exchange program since 1964. The program is informal in that admission to and registration at the host institution are not required. No funds are exchanged between the two institutions; the student pays tuition only at the home institution. The policies and procedures related to this program are that (1) participants must be matriculated, (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 be unavailable at the home institution. To participate, a Rutgers student must register for 08:001:816 Princeton Exchange, credit by arrangement (normally 3 credits), and have the form (obtained from the graduate registrar at the Administrative Services Building) signed by the adviser, 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 above form. The credits are accounted for in the student's term bill.



## CLASS SCHEDULES AND HOURS

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

### Attendance

Each instructor is required to maintain an accurate record of attendance for each class or section of which he or she is in charge. 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 shall 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 makeup of 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 refrain from participating in secular activities. Absences for reasons of religious obligation will not be counted for purposes of reporting. A student absent from an examination because of required religious observance will be given an opportunity to make up the examination without penalty.

### Cancellation of Classes

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

During severe weather conditions, announcements are made over the following radio stations concerning the cancellation of classes: WCTC, WMGQ, WRSU, WCBS, WINS, WHWH, WPST, WJLK, WMTR, WDHA, WRNJ, WERA, WBUD, WXKW, and WZVU.

Arrangements for makeup work are announced by individual instructors.

In addition, class cancellation and office closing information is available on the recorded message system at 732/932-7799 for the New Brunswick campuses and at 973/353-1766 for the Newark campus.

## GRADES AND RECORDS

In the Mason Gross School of the Arts, outstanding work is graded *A* and good work is graded *B*. Candidates for all degrees are normally 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 and to 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.

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

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

An *IN* grade may be assigned at the discretion of an instructor who believes that an extension of time is warranted for a student whose work is incomplete at the end of the term. Incomplete work may be made up, and a change of grade may be authorized by the instructor for the student, for up to two additional consecutive terms beyond the original course registration, excluding summer session. Incompletes generated in a summer session must be completed by the end of the following spring term. Graduate program directors may establish shorter time limits for a student to complete an *IN* grade.

Extension of time of an additional term to make up an *IN* grade is granted only for a specific medical or extreme hardship excuse. A written statement describing such medical or hardship reason must accompany the change-of-grade form in order for such an extension to be granted.

When a graduate student is permitted or requested to take an undergraduate course (those courses numbered below 500), specific approval for credit must be gained 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 Office of the Registrar, Department of Records, Rutgers, The State University of New Jersey, Piscataway, NJ 08855. The request should indicate that the student was enrolled in the Mason Gross School of the Arts, identify the dates of attendance, and give any other relevant information. It must be received at least ten working days prior to the date the transcript is desired. Forms for making the request may be obtained from the registrar. A fee of \$3 for each copy desired, payable to Rutgers, The State University, must accompany the request.

### Holds

The privileges of registration, advance registration, receipt of a diploma at commencement, and receipt of transcripts of record are barred to students having 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 having an outstanding obligation.

### Student Identification Cards

Student identification cards will be sent to the Mason Gross School of the Arts on or about November 1 for fall admissions and March 1 for spring admissions. Continuing students are sent a revalidating sticker for their card on or about October 15 during the fall term. Students should contact the registrar, Room 200L, Administrative Services Building, Busch campus, to replace missing or lost ID cards. The replacement fee is \$4.

## ACADEMIC STANDING

### Scholastic Standing

Candidates for graduate degrees are normally expected to earn a grade of *B* or better in all course work.

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

Official notification of academic probation, academic warning, academic dismissal, or artistic dismissal (from which there is no appeal) is handled by the Mason Gross School of the Arts Scholastic Standing Committee upon the recommendation of the departmental Scholastic Standing Committee.

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

### Comprehensive Examinations

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

### Committees and Advisers

If a student's program includes a performance, an exhibition, or a thesis, the supervision of the student's course of study and research and the conduct of the final examination is entrusted to a committee of three members approved by the director of the program. Each committee consists of members or associates of the graduate faculty of the Mason Gross School of the Arts and is chaired by a member. 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 committee chairperson and accepted by the other members of the student's committee. The final draft of the thesis should be prepared in strict accordance with the instructions printed in the *MGSA Thesis Form* booklet available in the Office of the Dean. After the thesis has been accepted by the committee, two copies (three copies for the theater arts M.F.A. degree) are to be submitted to the dean of MGSA no later than four weeks before commencement (or no later than the announced deadline for October- and January-dated diplomas).

### Graduation

A candidate entering the final term of his or her program, in anticipation that the faculty of the Mason Gross School of the Arts will recommend the conferral of the degree, 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, on request, be given a suitable 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 necessarily be delayed, in some cases by as much as one year.

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

### Time Limits for Degrees

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

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

### Teaching Assistantships

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

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

A teaching assistant in the Mason Gross School of the Arts cannot have more than one incomplete grade on his or her record at any time during employment as a teaching assistant or the appointment will be terminated.

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

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

## 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 the Director of Judicial Affairs in the Division of Student Affairs.

### Preliminary Review

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

### Separable Offenses

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

1. violations of academic integrity
2. forgery, unauthorized alteration or unauthorized use of any university documents or records or any instrument or form of identification
3. intentionally furnishing false information to the university or intentionally initiating or causing to be initiated any false report, warning, or threat of fire, explosion, or other emergency
4. use of force against any person or property or the threat of such force
5. sexual assault or nonconsensual sexual contact
6. hazing
7. violation of the university's Student Life Policy against Verbal Assault, Defamation, and Harassment (Copies are available from the Judicial Affairs Office or Dean of Students' office.)
8. unauthorized entry into, unauthorized use of, or misuse of university property, including computers and data and voice communication networks
9. intentionally or recklessly endangering the welfare of any individual or intentionally or recklessly interfering with any university activity or university sponsored activity
10. use, possession, or storage of any weapon, dangerous chemical, fireworks, or explosive, whether or not a federal or state license to possess the same has been issued to the possessor
11. the distribution of alcohol, narcotics, or dangerous drugs on university property or among members of the university community, if such distribution is illegal, or the possession of a sufficiently large quantity as to indicate an intention to distribute illegally
12. theft of university services or theft of, or intentional or reckless damage to, university property or property in the possession of, or owned by, a member of the university community; including the knowing possession of stolen property (Intentional or reckless misuse of fire safety equipment is regarded as damage under this section of the code.)
13. the violation of the ethical code of one's intended profession either by graduate students enrolled in any of the university's professional or graduate schools or by undergraduate students in clinical courses or settings related to their intended profession



14. violations of federal, state, or local law where such violations have an adverse effect on the educational mission of the university
15. failure to comply with the lawful directions of university officials, including campus police officers acting in performance of their duties
16. knowingly providing false testimony or evidence; disruption or interference with the orderly conduct of a disciplinary conference or hearing; violating the terms of any disciplinary sanction imposed in accordance with this code, or any other abuse of the university's disciplinary procedures.

### **Campus Advisers**

Both complainants and respondents may select a campus adviser to assist them during the disciplinary process. Campus advisers may fully represent students, including speaking on their behalf. The Office of the Vice President for Student Affairs maintains a list of trained campus advisers for this purpose. Students are free to select any member of the university community to serve as their advisers, whether they are on the list or not.

### **Attorneys**

Complainants and respondents may also, 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.

### **University Hearings**

University hearings are presided over by a hearing officer and heard by a hearing board composed of students and faculty (with students always being in the majority). It is the hearing board's responsibility to determine whether the accused student is responsible or not responsible for violating the code. If the hearing board determines a student to be responsible by the standard of clear and convincing evidence, it also recommends a sanction for the offense to the Vice President for Student Affairs. The Vice President for Student Affairs considers the hearing board recommendation and determines the sanction.

### **Appeals**

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

## **Authority for Student Discipline**

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

## **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 should also 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 of others, 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 at a more difficult level, or assignment of no-credit for work in question, or required attendance at a workshop on ethics.

#### **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 acknowledgement on a moderate portion of the assignment, failure to acknowledge all sources of information and contributors who helped with an assignment, submission of the same work for more than one course without permission from the instructor.

*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, hourly, or final examination. Any violation that is premeditated or involves repeat offenses of level one or level two is considered a level three violation.

*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, 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.

### Level Four Violations

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

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

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

Faculty who believe that violations have occurred should immediately contact the dean's office of their college/school. Students who suspect that other students are involved in actions of academic dishonesty should speak to the instructor of the course.

The New Brunswick Committee on Academic Integrity monitors this policy. Questions concerning the policy can be addressed to faculty members or to the offices of the college or school deans. Copies of the complete policy are available at deans' offices. The procedures followed and the due process rights afforded to students facing disciplinary charges are described in the University Code of Student Conduct.

## 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 executive vice president will have the authority throughout the university to declare a particular activity to be disruptive.

In the three geographic areas of Camden, Newark, and New Brunswick, the respective provost 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 executive vice president, 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 executive vice president is available to make such a decision, the provosts of the three geographic areas 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.

## NONDISCRIMINATION POLICY

It is the policy of Rutgers, The State University of New Jersey, to make the benefits and services of its educational programs available to students without discrimination on the basis of race, religion, color, national origin, ancestry, age, sex (except Douglass College, which is entitled under the law to remain a single-sex institution), sexual orientation, disability, marital status, or veteran status. The university complies with Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, the Age Discrimination Act of 1975, and the Americans with Disabilities Act of 1990. Questions about these laws, or allegations of student rights violations, should be directed to Brian T. Rose, Director of Compliance and Student Policy Concerns and Designated Employee for Student Rights Compliance, Rutgers, The State University of New Jersey, 3 Bartlett Street, New Brunswick, NJ 08903 (732/932-7312, ext. 11).

# 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 value 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 is intended to inform students that the verbal assault, defamation, or harassment of others violates acceptable standards of conduct within the university. (This policy is not intended to supersede the university's policy against sexual 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 as a "heinous act."

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 good will 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 as a "heinous act."

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 judgments of whether a particular act is of a separable or nonseparable level are made by the appropriate college official and are subject to review by the assistant vice president for student life policy and services.

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 and student policy concerns, 3 Bartlett Street, College Avenue campus, 732/932-7312, ext. 11;

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

Sheila P. Fleishman, director of student judicial affairs, 3 Bartlett Street, College Avenue campus, 732/932-9414, ext. 12;

Rory P. Maradonna, associate provost for student life, Armitage Hall, Room 248, Camden campus, 609/225-6050;

Raymond T. Smith, associate provost for student affairs, S.I. Newhouse Center, Newark campus, 973/353-5541.

Some complaints can be 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.

## SEXUAL HARASSMENT POLICY

Sexual harassment of students by faculty, administrators, other employees, or fellow students is a form of sex discrimination prohibited by university policy and by Title IX of the Education Amendments Act of 1972. The university has both informal and formal procedures for resolving complaints. Students are encouraged to raise questions and bring problems for confidential discussion to the Office of the Dean or to Ms. Ellen Clark, director of affirmative action, 3 Bartlett Street, College Avenue campus (732/932-2136, ext. 10). A brochure entitled *Tell Someone* is available from the above administrators on request.

In differentiating between actions that constitute sexual harassment and those that establish a strictly personal, social relationship without discriminatory effects, the university applies the following criteria. Unwelcome sexual

advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature constitute sexual harassment when:

1. submission to such conduct is made, explicitly or implicitly, a term or condition of an individual's education or employment;
2. submission to or rejection of such conduct is used as the basis for decisions affecting an individual's academic or employment status; or
3. such conduct has the purpose or effect of unreasonably interfering with an individual's learning or work performance or creating an intimidating, hostile, or offensive learning or work environment.

## STUDENT RECORDS AND PRIVACY RIGHTS

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

The confidentiality of student educational records is protected by FERPA. However, the university is permitted to provide directory information without the student's consent unless he or she requests in writing that such information be kept confidential. Rutgers defines directory information as name, campus address and telephone number, permanent address and telephone number, school of attendance, major field of study, class year, dates of attendance, current credit load, credit hours earned, degree(s) received, and date(s) of degree(s).

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

- through the Verifications Division of the Office of the Registrar or similar offices that have access to student records. (The office is called upon to verify that a student is enrolled at the university by potential employers and credit agencies, among others.)
- through the campus-wide information system known as INFO on the Rutgers University Computer Network (RUNet), which is accessible via the Internet.
- through the publication of the student directory each fall.

Students may request that directory information be kept confidential by obtaining a form for this purpose from their dean's office or from the registrar's office. This form must be completed and received by the registrar before September 10 to avoid publication in the printed directory in that academic year. Students should be aware that requesting confidentiality of directory information makes this information unavailable to all, including prospective employers, credit agencies, and others to whom you may want this information known or verified. Thus, it is recommended that students carefully consider whether personal privacy concerns outweigh the possible inconvenience and detriments of having directory information withheld. Subsequent to filing the request, directory information remains confidential while a student is enrolled or until a written

request that this restriction be lifted is received from the student by the registrar's office. As with all confidential records, Rutgers will release a student's confidential directory information only with the student's written consent.

The university uses a student's social security number as a student identification number. While this number is not released as directory information and its confidentiality is protected in the same manner as are other educational records as defined by FERPA, the university offers students the opportunity to acquire a substitute student number. Students wishing to have a substitute number assigned should fill out the appropriate forms in the registrar's office. The university recommends that those receiving financial aid not acquire a substitute number because the social security number is key to student identification by state and federal financial aid agencies. Thus, it is recommended that a substitute number be obtained only if student privacy concerns outweigh the possibility of a serious disruption in financial aid.

Further information on the law and Rutgers' policy and procedures on compliance with FERPA is available from the Director of Compliance and Student Policy Concerns in the Division of Student Affairs (732/932-7312, ext. 11).

## STUDENT RESIDENCY FOR TUITION PURPOSES

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

### Procedure

#### *The Initial Determination*

At the time an individual initially applies for admission into any graduate or undergraduate college or division of the university, the respective admissions office will determine 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 will be determined by the registrar of the respective college or division. The determination made by the registrar will either conform to the initial determination of the admissions office or reflect a change as provided hereinafter.

#### *Request for a Change of Status*

Requests for a change in residency status will be accepted no later than the last week of the term for which changed status is sought. All supporting affidavits, deemed appropriate by the adjudicating official pursuant to New Jersey Administrative Code, Volume 9, Section 5 et seq., must be filed by the petitioner in accordance with the time limit specified in the preceding sentence, but in no case later than four weeks from the conclusion of the term for which the residency assessment is requested. Failure to comply with this provision, unless judged otherwise by the adjudicating official, will void 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 will relate only to the current and subsequent terms. No adjustments in tuition assessments will be made and no refund vouchers will be 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 will be accepted no later than three months after the date of notification of any such determination. Unresolved appeals will be forwarded to either the director of admissions or to the university registrar. These officers will respond to the student within thirty working days of the receipt of the appeal in the appropriate office. Appeals from this determination should be submitted to the associate vice president for student services by the student within two weeks after the director of admissions or the university registrar has issued a determination. The decision of the associate vice president for student services will be final.

### ***Students' Responsibilities***

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

### ***Penalties***

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

## **RESEARCH POLICY AND RESEARCH CENTERS**

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

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

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

## **PATENT POLICY**

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



# Graduate Programs in Music

**Degree Programs Offered:** Master of Music,  
Doctor of Musical Arts, Artist Diploma

**Chairperson, Department of Music:**

Professor William Berz

**Director, Graduate Studies in Performance:**

Professor Judith Nicosia Civitano

The Department of Music of the Mason Gross School of the Arts offers advanced training in performance 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 well-educated professional musicians who perform at the highest level and who have a deep historical and theoretical understanding of all aspects of music.

Performers who choose to pursue advanced training at the Mason Gross School of the Arts enjoy the advantages of a distinguished performance faculty, and, through curricular offerings of the Graduate School–New Brunswick, the benefits of an outstanding faculty in musicology, theory, and composition. This diversity of faculty resources provides a breadth of experience rarely encountered in other programs.

A special feature of the graduate programs is the Rutgers Concert Bureau which, under the direction of an artists' manager, arranges concert opportunities for enrolled graduate students.

## MEMBERS OF THE FACULTY

**Irene Alm** (*music history*) has degrees from Syracuse University and the University of California–Los Angeles. She has researched the status of dance in seventeenth-century opera and has written about Stravinsky and Balanchine. Her catalog of the Venetian libretto collection at UCLA was published in 1993.

**Joseph Anderer** (*French horn*) has degrees from The Juilliard School. He is a member of the Metropolitan Opera Orchestra, St. Luke's Chamber Ensemble, the Orchestra of St. Luke's, and the Boehm Quintette, and was a regular extra player with the New York Philharmonic for fourteen years. He has made solo appearances at the Caramoor Festival, the Vermont Mozart Festival, and with the Sea Cliff Chamber Players. His editions are published by International Music and he has recorded for DG, RCA, Nonesuch, Musical Heritage Society, CRI, New World, and CBS Sony.

**Michelle Reed Baker** (*French horn*) has degrees from the University of Houston and The Juilliard School. She is a member of the Metropolitan Opera Orchestra and has also performed with the New Jersey Symphony, Orchestra of St. Luke's, and the New York Philharmonic.

**Kenny Barron** (*jazz piano*) has had an international performing career with such artists as Yusef Lateef, Dizzy Gillespie, Stan Getz, Freddy Hubbard, Ron Carter, and James Moody. He has recorded original compositions with these associates.

**William Berz** (*music education*) 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.

**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 currently a member of the Metropolitan Opera Orchestra. Among his teachers are Adolph Herseth, Arnold Jacobs, Vincent Cichowicz, and John Head.

**Ralph Bowen** (*saxophone*) has degrees from Mason Gross School of the Arts, Rutgers, The State University of New Jersey. He has concertized internationally and worked with David Baker and Eugene Rousseau. He has recorded with Blue Note Records and other major labels.

**Joe Brashier** (*music education, instrumental conducting*) has degrees from the University of Kansas and the University of Southern Mississippi. He taught at Appalachian State University and the University of Kansas as well as at a number of public schools in Mississippi, Kansas, Alabama, and Florida.

**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, and he has been a conductor of contemporary music ensembles at Rutgers University and the University of Iowa. His compositions have been recorded for CRI, the Smithsonian Collection of Recordings, and Access labels. His works are available from American Composers Alliance, New York.

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

**Judith Nicosia Civitano** (*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.

**Richard Auldon Clark** (*conducting, violin, and viola*) has performed frequently in the New York area as both 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 Manhattan School of Music, where he also taught.

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

**Noel DaCosta** (*theory and composition*) has degrees from Queens College (CUNY) and Columbia University. He is a nationally performed composer whose works include the vernacular modes of expression as well as abstract compositional thought. He has an active career as violinist and conductor.

**Anita Davis** (*music education and choral conducting*) has degrees in education and conducting from Florida State University. She has led choirs at both the high school and college levels and has extensive experience as a clinician and adjudicator. Several of her own compositions for choir are published by Hinshaw Press.

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

**Samuel Dilworth-Leslie** (*piano*) studied with Nadia Boulanger in France, Dora Zaslavsky, and Mieczyslaw Munz. He has degrees from Manhattan School of Music and Columbia University. He has had recitals and orchestral appearances in Europe and the United States and has performed the complete works of Fauré in England, France, and the United States. His Fauré piano works have been recorded for CRS.

**David Drinkwater** (*organ and choral conducting*) trained at Indiana University and Union Theological Seminary. He is a former organist at St. Paul's Chapel, Columbia University, and Temple Emanu-El in New York City.

**Ted Dunbar** (*jazz guitar, jazz improvisation*) trained at Texas Southern University. He has studied with David Baker and has performed with the Count Basie Band, Sonny Rollins, Gil Evans, Frank Foster, Billy Taylor, and Donald Byrd. His publications include books on guitar techniques and improvisation, arranging, and composing.

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

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

**Patrick Gardner** (*director of choral activities*) has degrees in voice and conducting from California State University-Hayward and the University of Texas. He has taught at the University of Michigan, the University of Texas, and Wagner College, and he is director of the Riverside Choral

Society in New York. His choirs have given many world premieres. He is also active as a guest conductor, lecturer, and adjudicator.

**Barbara González-Palmer** (*accompanying and vocal coaching*) has degrees in piano and accompanying from Oberlin College and The Juilliard School. She has performed as soloist throughout the U.S. 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.

**Valorie Goodall** (*voice*) holds degrees from Baylor University and the University of Colorado. She studied with Paola Novikova and Berton Coffin. She directs Opera at Rutgers, which produced the first American staging of Handel's *Deborah* and won the 1991 National Opera Association award for its production of Donizetti's *Belisario*. An internationally recognized soprano, she has performed in Graz, Vienna, Prague, Bern, and Geneva opera houses.

**Daniel Goode** (*theory and composition*) has degrees from Oberlin College and Columbia University. He studied with Henry Cowell, Otto Luening, Pauline Oliveros, and Kenneth Gaburo. His specializations include electronic and computer music, solo clarinet, ensemble, and interdisciplinary composition. Codirector of the DownTown Ensemble in New York, he is a founding member of Gamelan Son of Lion. His music is published by Theodore Presser and Frog Peak Music, and is recorded on Folkways, Opus One, and Finnadar. He has received major commissions from the NEA and New Jersey State Council on the Arts.

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

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

**Paul 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 (The Peabody Conservatory). He is a specialist in twentieth-century music and has recorded with Orion, CRI, Voice of America, CRS, Northeastern, Composers Guild of New Jersey, and numerous foreign radio stations.

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

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

**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.

**William Kellerman** (*euphonium, instrumental conducting*) has degrees from Indiana University of Pennsylvania and the University of Michigan. He has worked with bands at the high school and university levels and is an instructor with the Cadets of Bergen County Drum and Bugle Corps.

**Brian Kershner** (*bassoon and theory*) studied with Stephen Maxym and William Winstead. Prominent throughout the United States as a bassoonist, pedagogue, and composer, he spends the summer months as bassoon instructor at Interlochen National Arts Camp. His compositions have enjoyed national recognition, and he is active as a solo performer and orchestral musician throughout the northeastern United States.

**Theodore Lettvin** (*piano*) has performed in the major cities of Europe, Asia, North America, and Africa both as soloist and in concert with the orchestras of Berlin, New York, Boston, Vienna, Tokyo, Paris, and London, in addition to many others. He was a student of Rudolf Serkin and Mieczyslaw Horszowski at Curtis Institute of Music. Formerly, he taught at the New England Conservatory of Music, the University of Colorado, and the University of Michigan. He has recordings with Columbia and HMV.

**Charlotte Mattax** (*harpsichord and performance practice*) performs extensively in the United States and Europe. A top prizewinner in the Paris and Bruges International Competitions, she records for Dorian, Koch, and Amon Ra Records. Her book on seventeenth-century basso continuo practice, *Treatise of Accompaniment on Theorbo and Harpsichord*, is published by Indiana University Press. A graduate of Yale University, The Juilliard School, and Stanford University, she studied in Europe with Gustav Leonhardt and Kenneth Gilbert.

**Wanda Maximilien** (*piano*) made her New York debut as finalist of the Concert Artists Guild. She recently premiered and recorded the piano concertos of Irwin Bazelon and Robert Moevs. Other solo recordings include the piano works of Luigi Dallapiccola and Ralph Shapey's *21 variations*. Her special interest is in interdisciplinary performance. She tours as soloist with the Isadora Duncan Dance Company and produces numerous interart events on campus.

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

**William Moersch** (*percussion*) is an internationally renowned marimba soloist, performing with orchestras and in recital throughout the United States, Europe, and Australia. His solo recording for Newport Classic, *The Modern Marimba*, features some of the more than 100 works he has commissioned and premiered. A graduate of the University of Michigan, he has extensive experience as a New York freelance percussionist, including orchestral, chamber music, studio, and Broadway engagements.

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

**Anthony Pasquale** (*clarinet*) trained at the Eastman School of Music, the University of Nebraska, and Rutgers. He has been principal clarinetist of the Dayton Philharmonic, Fort Wayne Philharmonic, Omaha Symphony, Lincoln Symphony, and the Washington Ballet Orchestra.

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

**Larry Ridley** (*jazz bass*) has toured, performed, and recorded with Duke Ellington, Thelonius Monk, Benny Goodman, Sonny Rollins, Coleman Hawkins, Philly Joe Jones, Max Roach, Dizzy Gillespie, and many others. He maintains an active performance career as the leader of the Jazz Legacy Ensemble. He was founder of the jazz program at Rutgers.

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

**Mary Schmidt** (*music education*) holds degrees from Rutgers and Manhattan School of Music. She has taught instrumental music in the Franklin Township Public Schools since 1984. In 1990 she received the Governor's Teacher Recognition Award.



**Frances Slade** (*choral conducting*) is the conductor of Voorhees Choir. She trained at Wellesley College and Northwestern University School of Music. Her advanced studies in choral conducting were with Margaret Hillis, G. Wallace Woodworth, and Joseph Flummerfelt.

**Marilyn Somville** (*music history*) was director of the School of Music at the University of Iowa prior to assuming the deanship of the Mason Gross School of the Arts. She has degrees from Mills College and Stanford University and has served as consultant for the National Association of Schools of Music and the National Endowment for the Humanities. Her scholarly research and publications are in the areas of performance practice of Renaissance and baroque music as well as aesthetics and criticism.

**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.

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

**Ronald Surak** (*theory and composition*) trained at the Philadelphia Musical Academy and Rutgers University. He studied composition with Darius Milhaud, Elliott Carter, Robert Moevs, and Charles Wuorinen. He is a lecturer and visiting composer at festivals in the U.S. and Europe, and resident composer of the Pittsburgh New Music Ensemble.

**Akira Tana** (*jazz drums*) has degrees from Harvard University and New England Conservatory of Music. He has made over seventy-five recordings and has performed with the Heath Brothers, Art Farmer, Milt Jackson, Zoot Sims, Slide Hampton, and many others.

**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.

**Margaret Thomas** (*theory*) has degrees from Whitman College, the University of Washington, and Yale University. She works on theoretical aspects of twentieth-century music, particularly that of Conlon Nancarrow and Ruth Crawford, and has taught music theory at Yale and at Whitman College.

**Michael Tree** (*viola*) is internationally known as both a soloist and chamber musician. He studied at the Curtis Institute of Music with Efrem Zimbalist, Veda Reynolds, and Lea Luboshutz. He is a founding member of the Guarneri Quartet.

**Frederick Urrey** (*voice*) has degrees from The Peabody Institute of Johns Hopkins University (The Peabody Conservatory), 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.

**Michael Whitcombe** (*classical saxophone*) holds degrees from the University of Michigan where he was a student of Donald Sinta. He has recorded on Koch International Classics and is a founding member of the PRISM Quartet.

**Scott Whitener** (*conducting and brass instruments*) trained at The Juilliard School, the University of Michigan, and Rutgers University. 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.

**Charles Wuorinen** (*theory and composition*) is one of America's most eminent, prolific, and widely performed composers. Honors ranging from the Pulitzer Prize for his electronic work, *Time's Encomium*, to the MacArthur Foundation Award have been bestowed on him. 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 has served as composer-in-residence. His works have been recorded on many labels and can be heard on recently issued compact discs.

**Marina Yung** (*piano*) trained in the Soviet Union at the Moscow Conservatory and the Gnesin Music College, where she later taught. She was a pianist with the Moscow Chamber Orchestra and recorded with Radio Moscow.

## 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 materials by December 1. Each applicant is required to perform an audition recital. For both the Doctor of Musical Arts degree and the Artist Diploma, applicants must also submit evidence of having completed a Master of Music degree or the equivalent. In addition, applicants for the Doctor of Musical Arts program must submit a sample of their analytical or historical writing. On the day of the audition, applicants are also given placement examinations in music theory and history. Application forms may be obtained from the Office of Graduate and Professional Admissions, Rutgers, The State University of New Jersey, 18 Bishop Place, New Brunswick, New Jersey 08903, telephone: 732/932-7711.



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

Administrative Assistant for Admissions  
Department of Music  
Douglass Campus  
Rutgers, The State University of New Jersey  
Marryott Music Building  
New Brunswick, NJ 08903  
Telephone: 732/932-9302

## INFORMATION AND REGULATIONS FOR ALL GRADUATE MUSIC STUDENTS

### Facilities

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

The pianos, organs, harpsichords, and fortepiano owned by the school are among the finest available. The Blanche and Irving Laurie Music Library contains approximately 40,000 books and scores and 20,000 recordings.

In addition to these facilities, the department has the recently refurbished McKinney Hall, which serves as a teaching and performance venue.

### Performance Organizations and Performance Requirements

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

### Teaching Assistantships, Fellowships, and Financial Aid

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

Office of Financial Aid  
Rutgers, The State University of New Jersey  
Records Hall, College Avenue Campus  
New Brunswick, NJ 08903

## MASTER OF MUSIC PROGRAM

The program of study leading to the Master of Music (M.M.) degree in performance is open to students with a B.Mus. or B.A. degree (or equivalent) in music who 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. The time limit for the M.M. degree is four years from the time of matriculation. Special 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 that 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.
2. Four terms of ensemble
3. Two courses (6 credits) in graduate-level music theory, to be selected with the adviser's approval
4. Two courses (6 credits) in graduate-level music history, to be selected with the adviser's approval
5. One term of Performance Seminar
6. 7 credits (4 credits for the jazz option) that consist of elective courses in music acceptable for graduate credit

In addition, the following requirements must be met:

1. A comprehensive written examination in the history and literature of the student's major performance specialty, including aspects of theory and performance practice, must be passed. The results of the examination must be communicated to the student within ten working days. A student who has failed is provided with a written explanation as part of the notification. Reexamination may be scheduled at a time mutually acceptable to the student and the examination committee. No more than one reexamination is permitted to each student unless a procedural fault occurred in the examination process. A reexamination addresses the areas specified as unsatisfactory in the initial exam.
2. Candidates in voice must also demonstrate proficiency in singing French, German, and Italian.

### Jazz Option

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

### Progress Reports

Normally a grade of *B* or better is expected in all course work. No grade below a *B* is acceptable in the student's performance specialty. Grades are reviewed by the Graduate Performance Committee each term. On its recommendation, the student may be required to terminate his or her studies and withdraw from MGSA if satisfactory academic or professional standards are not maintained in any phase of the program. 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

Up to 12 credits toward the M.M. degree earned in another accredited graduate program may be evaluated for transfer after completion of 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 which a student requests transfer credit must be evaluated by the director of the graduate performance program and by the dean of the Mason Gross School of the Arts. The responsibility for requesting transfer credit 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 together with an official transcript of the graduate work for which credit is requested to the director of the graduate performance program.

## Master's Students Continuing to Doctoral Study

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

## DOCTOR OF MUSICAL ARTS PROGRAM

The Doctor of Musical Arts (D.M.A.) program 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, and who have already demonstrated a professional level of performance. 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 are expected to achieve excellence as both musicians and scholars. A student in this program should be committed to the study of all aspects of music, with the goal of becoming a fully rounded musician.

## Required Course of Study

All requirements for the D.M.A. degree may be completed in three years of full-time residency and must not in any case take more than five years. Special exceptions to this time limit may be made with the approval of both the director of the graduate performance program and the dean. 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, 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.
2. *Recitals*: Two solo recitals, two lecture-recitals, and one chamber music program are required. The level of performance, which should be professional at the outset, is expected to mature significantly during the period of study.
3. *Independent research*: Undertaken in connection with the required lecture-recitals, independent research may be accomplished as 16:700:601 Independent Study under an assigned faculty member. It culminates in a formal paper submitted for approval to the Graduate Performance Committee two weeks before the public presentation.

4. One term of Performance Seminar

### 5. *Special requirements*:

- a. For students specializing in an orchestral instrument, a committee examination in the form of a professional orchestral audition is required.
  - b. All voice students must perform a major role from an opera or oratorio. In some cases, with the approval of the Graduate Performance Committee, this may substitute for one of the solo or chamber recitals.
6. *Repertoire requirement*: At the time of admission, students submit a list of repertoire studied and may be requested to provide evidence of the extent to which the repertoire has been mastered. Before the end of the first year, each student, in consultation with the major teacher, develops a list of repertoire to be studied during the remainder of the program. This list, not restricted to music performed in required recitals, supplements the candidate's background to provide a comprehensive repertoire that meets the demands of the field at the highest level.

### D.M.A. Forum

All D.M.A. and A.Dpl. students enroll in the D.M.A. forum during each term of residency (six terms total). Two terms of D.M.A. forum may be waived for transfer students. The seminar provides a forum for issues in performance, text criticism, analysis, 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 director of the graduate performance program in consultation with the department chairperson.

### Graduate Courses in Music History, Theory, and Related Areas: 15 Credits

A minimum of 15 credits in advanced graduate course work outside the candidate's applied study is required. This requirement is met through courses in historical performance practice, music analysis, research methods, or other areas approved by the director of the graduate performance program. The following courses are recommended or required. (*Courses preceded by an asterisk indicate areas of study required if they have not been a part of the candidate's prior graduate training.*)

- \* 16:700:501 Introduction to Musical Research
- \* 16:700:502 Techniques of Musical Research
- 16:700:521,522 Studies in Music Theory
- \* 16:700:525,526 Studies in Music Analysis
- 16:700:527 Studies in Opera
- 16:700:528 Studies in Choral Literature
- 16:700:529 Studies in Instrumental Ensemble Literature
- 16:700:530 Studies in Keyboard Literature
- 16:700:541,542 Special Topics in Music Theory and Analysis
- \* 16:700:567,568 Proseminar in Performance Practice
- 16:700:571,572 Schenkerian Analysis
- 16:700:573,574 Twentieth-Century Theory
- 16:700:619,620 Seminar in Musicology
- 16:700:631,632 Seminar in Composition
- 16:700:651,652 History of Music Theory and Notation

### ***Pedagogical Component***

Directed by the major teacher, this may consist of assisting the major teacher or of supervised teaching of the candidate's own students through appointment to a teaching assistantship.

In all cases, the work involves observation, readings, curriculum development for different types of students, and practice teaching. This element of the program is especially important in today's musical culture, in which nearly all performing artists are engaged in some kind of teaching.

### ***Foreign Language***

A reading knowledge of French, German, or Italian is required. The test demonstrating foreign language competency should be attempted prior to the beginning of the second year of residency. It must be passed before comprehensive examinations can be taken.

### ***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 and oral examinations for D.M.A. students consists of five members and includes the director of the graduate performance program, a member of the Graduate Performance Committee appointed by the program director, one member of the faculty of the graduate school program in music, one member representing the student's major field, and one music faculty member recommended by the student. The decision of the committee shall be by a simple majority vote.

The results of the examination must be communicated to the student within ten working days. A student who has failed is provided with an explanation in writing as a part of the notification. Reexamination may be scheduled at a time mutually acceptable to the student and the examining committee. No more than one reexamination is permitted to each student unless a procedural fault occurred in the examination process. A reexamination deals only with areas specified to be unsatisfactory in the first exam.

If a student believes that the procedures leading to a negative decision were at fault, a written appeal may be filed with the chairperson of the music department, who brings the issue to the Graduate Performance Committee for discussion and resolution by a majority vote.

### **Scholastic Standing**

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. The student may petition the Graduate Performance Committee for acceptance of no more than 3 credits of *C* in any graduate course. Students are considered to be in good standing in the program and to be making satisfactory progress toward their degree unless officially notified to the contrary by the graduate performance program director under the advice of the Graduate Performance Committee. The committee regularly reviews students' progress toward the degree, repertoire development, contribution to ensembles and other departmental activities, and any concerns expressed by the faculty as to students' innate abilities. 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. A student who has not performed a recital by the end of the first year may be asked to perform a jury at the end of the second term. A student asked to present a jury will receive at least five weeks' notice.

A recommendation for probational continuation or dismissal may be appealed to the Graduate Performance Committee through a second hearing 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**

Up to 18 credits earned in another accredited graduate program will be evaluated for transfer toward the D.M.A. degree after completion of 12 credits at Rutgers. No undergraduate credit or credit required for the student's master's degree may be transferred. No graduate credit will be accepted in transfer for courses in which the student received a grade below *B*. Any course for which a student requests transfer credit must be evaluated by the director of the graduate performance program and by the dean of the Mason Gross School of the Arts. The responsibility for requesting transfer credit of graduate work lies with the student. A form for this purpose is available from the music department and the dean's office. The student should submit the completed form together with an official transcript of the graduate work for which credit is requested to the graduate performance program director.

## **ARTIST DIPLOMA PROGRAM**

The Artist Diploma (A.Dpl.) program addresses the needs of those who wish to concentrate more narrowly on performance-related study than the Doctor of Musical Arts student. The course of study differs from the D.M.A. program in that it does not require formal course work in music history or theory and does not require that any of the five recitals be a lecture-recital. An M.M. degree (or its equivalent) is required for admission.

## **GRADUATE COURSES**

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

**16:700:501. (F) INTRODUCTION TO MUSICAL RESEARCH (3)**  
Survey of the bibliographic materials for research in music.

**16:700:502. TECHNIQUES OF MUSICAL RESEARCH (3)**  
*Prerequisite: 16:700:501.*

Survey of editions and editing practices. Individual projects relevant to the needs of scholars and performers, including the critical study of editions for voice, keyboard, strings, and winds, and problems in the transcription and editing of musical sources.

**16:700:509,510. MUSIC HISTORY—INTENSIVE REVIEW (3,3)**  
Review of major historical periods from the Middle Ages to the present, with emphasis on the development of musical styles.

**16:700:511,512. MUSIC THEORY—INTENSIVE REVIEW (3,3)**  
Review of harmony (part-writing and progressions); counterpoint (two- and three-part species counterpoint, including imitation). Sight-reading and harmonic analysis.



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

*Prerequisites: 16:700:501,502.*

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

**16:700:521,522. STUDIES IN MUSIC THEORY (3,3)**

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

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

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

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

*Prerequisite: Permission of instructor.*

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

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

*Prerequisite: Permission of instructor.*

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

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

*Prerequisite: Permission of instructor.*

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

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

*Prerequisite: Permission of instructor.*

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

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

Practice in the techniques of creative composition.

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

*Prerequisites: 16:700:525, 526.*

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

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

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

*Prerequisite: Permission of instructor.*

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

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

*Prerequisite: Permission of instructor.*

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

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

*Prerequisite: Permission of instructor. Offered in alternate years.*

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

**16:700:601. INDEPENDENT STUDY (3)**

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

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

*Prerequisites: 16:700:501, 502.*

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

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

*For students pursuing the doctoral degree.*

Advanced study of the techniques of creative composition.

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

*Prerequisite: Permission of instructor. Offered in alternate years.*

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

**Graduate Music Courses (702)**

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

*Open to piano and voice majors, or with permission of instructor.*

Study and performance of nineteenth- and twentieth-century art songs. Includes historical development and discussion of composers and poets, research papers, assigned readings, and listening assignments. In-class performances.

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

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

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

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

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

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

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

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

**08:702:521,522. 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, and performance practice by music department faculty.

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

*See 08:702:529 for course description.*

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

*See 08:702:529 for course description.*

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

*See 08:702:529 for course description.*

**08:702:729. 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 (703)**

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

Performance of contemporary music.

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

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

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

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

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

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

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

Study and performance of operatic literature.

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

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

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

Sec. 01—Choral Conducting

Sec. 02—Instrumental Conducting

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**08:703:599. INDEPENDENT STUDY (BA)**

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

**08:703:601. PERFORMANCE PROJECT (1)**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**08:703:800. MATRICULATION CONTINUED (0)**

**08:703:811. GRADUATE FELLOWSHIP (0)**

**08:703:844. RESEARCH INTERNSHIP (BA)**

**08:703:866. GRADUATE ASSISTANTSHIP (BA)**

**08:703:877. TEACHING ASSISTANTSHIP (BA)**

# Graduate Program in Theater Arts

**Degree Program Offered:** Master of Fine Arts

**Director of Graduate Program in Acting:**

Professor William Esper

**Director of Graduate Program in Design,  
Stage Management, and Costume Technology:**

Professor R. Michael Miller

**Director of Graduate Program in Directing:**

Professor Harold Scott

**Director of Graduate Program in Playwriting:**

Professor Roger Cornish

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

In MGSA's graduate program in theater arts, students concentrate in one of four major disciplines: acting, directing, playwriting, or design. (Design includes stage management and costume technology.) Since theater is approached as a collaborative art, all four programs are carefully coordinated. Thus, the theater arts programs not only provide training in the development of the technical skills required by each discipline, but also offer a rich experience in collaboration among disciplines.

Students who possess outstanding talent and total dedication to their artistic development will find that each program has been designed to provide concrete and rigorous training that will ultimately prepare them to make genuine contributions to the professional theater.

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

## MEMBERS OF THE FACULTY

### Acting Program

**William Esper** (*chairperson of department, master teacher, and director of the graduate program in acting*) has headed his own studio in New York City for more than twenty-five years. He is a graduate of the Neighborhood Playhouse School of the Theater, where he was trained as a teacher and actor by Sanford Meisner, with whom he worked closely as a teacher and director for fifteen years. Mr. Esper was on the staff of the playhouse for twelve years and associate director of the playhouse's acting department from 1973 to 1976. He has been a guest artist/teacher at the Banff Festival of the Arts Workshops in the Performing Arts in Vancouver, British Columbia, as well as at the National Theater Centre in Tannersville, New York, The National

Theatre School of Canada, and the St. Nicholas Theatre Company in Chicago, Illinois. In 1975–1976 he was director of the Company workshop for Circle Rep in New York City. He has directed both regionally and Off-Broadway and is a member of Ensemble Studio Theatre in New York. Mr. Esper is profiled in the book *The New Generation of Acting Teachers*, published by Viking Press in 1987. He is a past member of the National Board of the National Association of Schools of Theatre and a former vice president and present board member of the University/Resident Theatre Association. Mr. Esper's biography is included in both *Who's Who in Entertainment* and *Who's Who in the East*. He has lectured on acting at Peoples Light Theater Company, Malvern, PA, and at the Screen Actors Guild Conservatory, New York City. The professional actors Mr. Esper has worked with include Jeff Goldblum, Paul Sorvino, Christine Lahti, Helen Slater, Jennifer Beals, William Hurt, David Morse, Patricia Wettig, David Rasche, Peter Gallagher, and Tonya Pinkins, winner of the 1994 Tony Award for her role in *Jelly's Last Jam*.

**Maggie Flanigan** (*acting*) trained as an actress and teacher with William Esper. In New York City she has worked at such theaters as Manhattan Theatre Club, The Jewish Repertory Theatre, and Actors Playhouse. Ms. Flanigan has produced several plays in New York City. She has also acted regionally and in summer stock. She is on the staff of the William Esper Studio where she teaches private classes and cold reading and monologue classes to graduating students. Ms. Flanigan also coaches professionally.

**Patricia D. Fletcher** (*speech and phonetics*) has appeared regionally at the Cecilwood Playhouse, the Mid-Hudson Opera Company, and in New York at Ubu Rep., The Open Eye, Circle Repertory Company, the Classic Stage Company (under the direction of Christopher Martin), and on Broadway in William Hoffman's *AS IS*, directed by Marshall Mason. Ms. Fletcher has taught speech and coached dialects in many professional acting programs in New York City including the William Esper Studio, Brooklyn College, the New Actors Workshop, and the Dalton School. In addition to her teaching and performing, she currently maintains a busy private practice coaching dialects, speech, and accent reduction for individual and corporate clients from around the world.

**Joseph Hart** (*ensemble/playwright*) is a master teacher of ensemble theater and creative dramatics as well as a playwright, actor, and director. His eight years of study under the late mythologist Joseph Campbell contributed to the creation of The Shoestring Players, a unique theatrical approach to world folklore. As a playwright he has merited three national awards and numerous regional theater productions. The Shoestring Players were named among the top ten at the 1992 Edinburgh Festival. *The People Who Could Fly*, his 1989 Off-Broadway ensemble production, was called "two hours of theatrical magic" by the New York Times. His professional touring company of The Shoestring Players performs an annual thirty-week season across the United States. For his work with The Shoestring Players, professor Hart has been the recipient of numerous grants and awards.

**Leah Kreutzer** (*movement*) has performed and choreographed in New York, Off-Broadway, at the Harold Clurman Theater, La Mama ETC, the Actors Studio, and Eden's Expressway, as well as in Paris and in Canada. She has held guest residencies at Colorado College, Baltimore School of the Arts, and the Nashville Institute for the Arts, and currently tours her one-woman dance/theater piece, "The Dancing School," to universities. She is a teaching artist for Lincoln Center Institute, choreographer and movement teacher at the Berkshire Theater Festival, and was a founding member in 1981 of Anna Sokolow's Player's Project. She performed for seven years with the St. Louis Civic Ballet and is a graduate of Emerson College where she began applying her extensive dance training to theater movement. Ms. Kreutzer received a B.F.A. from Emerson College.

**Mai Loughran** (*voice*) trained in England with Cecile Berry at the Rose Bruford College of Speech and Drama and became a member of the Drama Board of Britain in 1972. She spent the first ten years of her professional life as a performer acting in theater, film, television, and radio. Her work as a director led her to consider the voice as central to the actor's craft. This began a reevaluation of current vocal training and a quest for the most effective "method" of releasing the maximum potential of an individual's voice. Ms. Loughran has taught with great success on both sides of the Atlantic for the past ten years. She appeared Off-Broadway in *A Most Secret War*.

**Nancy A. Mayans** (*voice and speech*) has taught voice production, speech, and singing for over fifteen years. After receiving a B.A. in drama from Stanford University and an M.F.A. in acting from Yale University, she went on to teach at Yale University, Carnegie Mellon, Trinity Repertory Conservatory, and several New York acting studios. She recently served as acting/speech coach for two PBS children's television series, "3-2-1 Contact" and "Ghost Writer." She currently directs and teaches at Carnegie Mellon University as well as teaching at the William Esper Studio and the Riverside Shakespeare Academy in New York City. An actress/singer as well, Ms. Mayans has performed around the world with the Obie award-winning "Juan Darien." She has also acted with the Public Theatre, the Manhattan Theatre Club, the Yale Repertory Theatre, and the American Repertory Theatre in Boston where she is a founding member.

**Patricia Norcia-Edwards** (*voice, dialects*) has devoted her career to acting, directing, and teaching. She has starred on Broadway in *Mastergate* and *The Price of Genius*; Off-Broadway at the New York Shakespeare Festival, Chelsea Theater, Judith Anderson Theater, and Cherry Lane Theater. She has appeared on *One Life To Live*, *The Guiding Light*, and *Saturday Night Live*. Her solo show *The World of Ruth Draper* has been performed at Carnegie Hall and all over the United States, England, and Japan. Directing credits include *The Bartered Bride* and *The Barber of Seville* for the Bronx Opera; *Joyescas*, *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 Yale School of Drama. She is on the Yale University summer faculty and maintains a coaching practice in New York.

**Lenard Petit** (*corporeal styles*) is a professional actor who resides in New York City. He has been working in the theater for fifteen years, collaborating with other artists to create original works for the stage, cinema, and television. This work has always been based primarily in movement or physical pictures. In New York he has been seen in works by Meredith Monk, Richard Foreman, Ping Chong, Otrabanda Company, and Creation Company. Prior to his arrival in New York, Mr. Petit had been the artistic director of his own theater company for four years in New Orleans. He has taught theater workshops in schools and colleges around the country. 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 twelve years ago, and William Esper, with whom he studied more recently in New York.

**Jake Turner** (*combat*) grew up in Pittsburgh where he received his B.F.A. from Carnegie Tech in drama. Since moving to New York City and assisting B.H. Barry of The Royal Shakespeare Company at Yale, Juilliard, and New York University, he has staged, choreographed, and coordinated stunts and fights on Broadway for *Richard III* and *Peter Pan*; and Off-Broadway for Manhattan Theatre Club, WPA Theatre and The Acting Company with John Houseman. His regional theater credits include Arena Stage, Long Wharf Theatre and The National Theatre of the Deaf. Mr. Turner has also worked with many operas (including The Houston Grand Opera, The Washington Opera, and The Juilliard Opera Center) and television networks (CBS, NBC, ABC, Fox). He is a member of The Society of British Fight Directors and has taught at Lincoln Center, Smith College, The Juilliard Opera Center, and New York University. An actor as well, he appeared on Broadway in Jerome Robbins' revival of *West Side Story*, Off-Broadway in *The Dining Room*, and in the film *Ragtime*. Mr. Turner recently began directing for daytime television. He has been seen on PBS in *Ghostwriter*.

**Beth Wicke** (*auditioning*) is certified by the Royal Academy of Dance, 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 was also the Director of Daytime Programming for ABC where she was responsible for creative supervision of East Coast serials. Ms. Wicke initiated the AFTRA/ABC Committee to address minority and disability hiring practices. Ms. Wicke now casts independent projects, most recently SOAPLINE for Gottlieb Enterprises. She has taught extensively at universities and theaters throughout the U.S.

**Loyd Williamson** (*movement training*), is founder/artistic director of Actors' Movement Studio in New York City. He taught on the HB Studio faculty for eleven years and at New York University's Tisch Graduate School as a guest faculty member for three years. He is past national chairperson for the Society of Theater Movement Educators. He has conducted master classes for many groups, including Circle Repertory Lab, Galleried Theatre School, Atlanta Professional Actors Group, and the Ensemble Studio Summer Program. He has served as actor's coach and choreographer for films including *Maria's Lovers* (Andrei Mikhalkov-Konchalovsky, director; Natassja Kinski, Robert Mitchum, John Savage); *Alphabet City* (Amos



Poe, director; Vincent Spano, Jami Gertz, Zora Lampert); *Torrents of Spring* (Jerzy Skolimowsky, director; Timothy Hutton, Nastassja Kinski, Valeira); *Silent Night* (Monica Teauber, director; Nastassja Kinski, Franco Nero, David Warner); for stage including *The Beggars Opera*, Galledier Opera Center; *The Dybuk*, Arena Stage (Anna Sokolow, head choreographer); *Julius Caesar*, Shawnee Theater; *Othello*, Folger Shakespeare Company, Great Lakes Shakespeare, Rutgers Theater Company. He has acted with Oregon Shakespeare Company; in *Rosencrantz and Guildenstern Are Dead*, *You Can't Take It With You*, and *Julius Caesar* at the McCarter Theatre; in *Caesar* at the Rubicon; as the narrator in the A.N.T.A. Theater Broadway production of *L'Histoire du Soldat* (Anna Sokolow, director); and at the Rutgers Theater Company as Harold in *Black Comedy*. He holds an M.F.A. from the University of Georgia. He trained in acting under Sanford Meisner and Harold Clurman and in movement for acting with Anna Sokolow. He is a former member of Anna Sokolow's *Players Project*.

### Design, Stage Management, and Costume Technology

**F. Mitchell Dana** (*lighting designer*) has lit over 400 professional productions in addition to working as technical director, head prop man on Broadway and on tour, stage manager On- and Off-Broadway, and production manager. He received his M.F.A. from the Yale School of Drama. 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 *O Coward!* Mr. Dana's opera credits include *La Rondine* for the New York City Opera, *Turandot* for the Royal Opera/Covent Garden and Wembley Arena, London, *The Magic Flute* and *The Merry Widow* for the Cleveland Symphony, operas for the Los Angeles Opera Company, and five seasons with the Opera Festival of New Jersey. He is a member of United Scenic Artists local 829, I.A.T.S.E., and listed in *Who's Who in America*, and *Who's Who in the Theater*.

**Vickie Esposito** (*associate director of graduate program in design/costume design*) has been the primary costume designer for the Philadelphia Festival Theater for the past thirteen seasons. She has designed over fifty premieres for them including Bruce Graham's *Charlie Pop's*, *Minor Demons*, *Moon Over The Brewery*, *Rainbow Bar and Grill*, *Champagne Charlie*, *Belmont Avenue Social Club*, *A Very Nice Neighborhood*, and *Desperate Affection*. She has also designed two new translations of Chekhov's *Seagull* and *Cherry Orchard*. Other Philadelphia credits include *Inspecting Carol* for the Philadelphia Drama Guild; *Major Barbara* for the opening of the New Arden Theater, October 1995; *As Is*, *Somewhere in Time*, and *The Great American Sideshow* for the Philadelphia Theater Co. Regional work includes *Belmont Avenue Social Club* for Capital Rep, Albany; *Petticoat Lane*, *Candida*, *A 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?*, Century and Promenade Theaters; *Deer Season*, St. Clements Theater; *Mo Tea Miss Ann*, Amas Theater; *Charlie Pop's*, Cubiculo Theater, *Rosmersholm*, Spectrum Theater Co.; *The Lover*, The Direct Theater; *Meat/Love*, Back East Theater. Before coming to Rutgers she was the resident designer for the first three seasons at the Chimera Theater, St. Paul, Minnesota.

**Donald Jensen** (*scenic artist, drawing*) has designed and painted for the theater, ballet, opera, television, and film. In his thirty-year career, he has painted for major New York studios, including Messmore and Damon, Atlas Scenic, and the Metropolitan Opera. He has worked closely with Desmond Heeley, Robert O'Hearn, Franco Zeffirelli, and Theoni V. Aldredge. He has a B.F.A. in drawing and painting from the University of Kansas and graduate studies at Columbia University.

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

**Thomas A. Kelly** (*stage management*) manages Center Line Studios, a Broadway scenic studio, and recently served as production manager for A. Terzi Productions, whose recent credits include the Papal visit to New York, all of MTV's Unplugged series, Pavarotti in the Park, the VMA Awards in Bryant Park, and the Rock and Roll and Rhythm and Blues Hall of Fame award shows. He has stage managed professionally since 1966. His credits include Lincoln Center Theater, *Boy's Life*; David Mamet's *Speed-The-Plow*; Broadway: *Merchant of Venice* with Dustin Hoffman, *Accomplice* by Rupert Holmes, the Tony-Award nominated *Four Baboons Adoring the Sun* by John Guare, *I'm Not Rappaport*, *Death of a Salesman*, *Kipling*, *Slab Boys*, *Pump Boys and Dinettes*, *Othello*, *Hollywood/Ukraine*, *Sugar Babies*, *The Wiz*, *Cyrano*, and *Hair*; Off-Broadway: *The Club*, *The Biko Inquest*; regional: Cincinnati Playhouse in the Park. Mr. Kelly received a B.A. degree from Trinity College in Hartford, CT. His book, *The Backstage Guide to Stage Management*, was published in 1991.

**Joseph Miklojcik, Jr.** (*scenic 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* at the Harold Clurman Theater. Mr. Miklojcik created sets for *Macbeth*, *A Soldier's Tale*, and the original productions of *Extremities* and *The Woolgatherer* for Levin Theater Co. For Opera at Rutgers he has designed *Ariadne auf Naxos*, *Amahl and the Night Visitors*, the American premiere of Donizetti's *Belasario*, and *Così fan Tutti*, for which he received first prize for Best Production from the National Opera Association. Mr. Miklojcik received first prize for Best Production from the National Opera Association 1995 Opera Production Award for *La Bohème*. He was resident designer for the Wagon Wheel Playhouse in Indiana and holds an M.A. degree in theater from the University of Connecticut.

**R. Michael Miller** (*director of graduate program in design/scenic design*) has designed for theaters across the country including The Guthrie Theater, American Conservatory Theater, Milwaukee Repertory Theater, Oregon Shakespeare Festival, The Berkshire Theater Festival, Philadelphia Drama Guild, Hartman Theater Company, Virginia Stage Company, Syracuse Stage, Intiman Theater



Company, the Asolo Theater Company, Arizona Theatre Company, Williamstown Theater Festival, and others. For Circle in the Square in New York he designed *Eminent Domain* and *The Boys in Autumn*. He designed *The Miracle Worker* for Shochiku Company in Tokyo, Japan, directed by Terry Schreiber. He was the scenic supervisor for the American Ballet Theater's productions of *Sleeping Beauty* (designed by Nicholas Georgiadis), *Don Quixote* (designed by Santo Loquasto) and was assistant scenic supervisor for *Romeo and Juliet* (designed by Nicholas Georgiadis). He was the American associate set designer for Andrew Lloyd Webber's Broadway musical *Aspects of Love* (designed by Maria Bjornson). He has worked as assistant art director on the feature films *Falling in Love*, *Shadows and Fog*, and *Bullets Over Broadway*. Mr. Miller was resident associate designer at the American Conservatory Theater for two seasons, has an M.F.A. degree from the University of Washington, and is a member of United Scenic Artists local 829.

**David Murin** (*costume design*) has designed over 150 productions for Broadway, Off-Broadway, regional theater, and television. His Broadway credits include *Mixed Emotions*, *A Change in the Heir*, *Ned and Jack*, *Blues in the Night*, *Devour the Snow*, *A Talent for Murder*, and *The Caine Mutiny Court Martial*. He served as supervisor for Edward Gorey's designs for the Broadway production of *Gorey Stories*. Off-Broadway, he designed *The Holy Terror*, *The Middle Ages*, *The Common Pursuit*, *Ladyhouse Blues*, *Birds of Paradise*, and *The Baby Dance*. His regional theater credits include the Long Wharf Theater, Hartford Stage, Huntington Theater, Seattle Repertory Theater, the Philadelphia Drama Guild, The Pittsburgh Public Theater, Cincinnati Playhouse, Actors' Theater of Louisville, Ford's Theater, The Berkshire Theater Festival, The Kennedy Center, and the Williamstown Theater Festival. Television credits include many commercials, made-for-television movies, and he also served as designer for the long-running ABC soap opera *Ryan's Hope* for which he received an Emmy Award in 1981. Mr. Murin has served on the faculties of Rutgers, Temple, and Boston universities. He is a graduate of New York University with a B.F.A.

**Tim Pickens** (*technical director*) has been associated with the Theater Arts Department for the past 10 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. degree from Temple University.

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

**John Tissot** (*lighting design*) has held numerous professional lighting design positions, as well as positions working in projection, special effects, and set design. Among his regional theater lighting credits are works at Baltimore's Center Stage, Pittsburgh's Civic Light Opera, the Yale Repertory Theater, and the Whole Theater. In New York City, Mr. Tissot has designed the lighting for numerous

Off-Broadway productions and has participated in the production of such Broadway hits as *My One and Only*, *On Your Toes*, and *West Side Waltz*. Mr. Tissot was also the director of theater consulting services at Artec Consultants Inc. in New York, a prominent theater, acoustics, and architectural consulting firm specializing in the design and development of new performing arts spaces around the world. He holds a B.F.A. from Ithaca College, an M.F.A. from the Yale School of Drama, and is a member of United Scenic Artists local 829.

**C. Rudy Veltre** (*sound*) attended Kean College in New Jersey where he worked under the tutelage of Robert Alan Freedman. His expertise includes theatrical sound design, live sound for drama, and music and recording techniques. His recent credits include American Music Theater Festival, The Kennedy Center, The Acting Company, Six Flags/ Great Adventure, Cheap Trick, Al Jarreau, The Kinks, and Peter Gabriel.

## Directing Program

**Michael Warren Powell** (*directing*) attended the Goodman Theater School, Art Institute of Chicago for seven years, first as a designer, then as actor/director. He began his acting career in the early 1960s performing in the works of Lanford Wilson (for whom he created five roles), Sam Shepard, Paul Foster, Rochelle Owens, and others, at Caffé Cino and LaMama. Broadway credits include Craig Lucas's *Prelude to a Kiss* as actor and William Hoffman's *As Is* as costume designer. He also directed the Off-Broadway revival as *As Is*. From 1985–1995 he was Artistic Director of the Circle Repertory Company LAB for actors, directors, designers, and writers. Mr. Powell is a member of the Barrow Group and co-artistic director for the New York State Summer School for Theater Arts for high school students who are seriously considering the theater for their future. His most recent venture is the founding of Theater Trust Company of which he is artistic director.

**Amy Saltz** (*directing*) has directed both classic and new plays in New York City at such theaters as Playwrights' Horizons, Second Stage, and The Public Theater and in most of the country's major regional theaters including the Yale Repertory, Long Wharf, Seattle Repertory, Actors Theater of Louisville, and Arena Stage. She won Chicago's Joseph Jefferson and Artisan awards for best director and the Handy Award in Florida. Devoted to the development of new plays as well as classics, Ms. Saltz has spent the past eleven summers with the O'Neill National Playwrights' Conference directing over thirty new scripts and working with such playwrights as August Wilson, John Patrick Shanley, and Lee Blessing. She has been affiliated with The Yale School of Drama, New York University's Tisch School of the Arts, The Juilliard School, and Columbia University. Recent productions include *The Road to Mecca*, *Man and Superman*, *The Heidi Chronicles*, and *A Moon for the Misbegotten*. Ms. Saltz has served on selection committees for the NEA/TCG Directing Fellows, TCG's Plays-in-Process, and the O'Neill National Playwrights' Conference. She has directed for television (*Another World* and *Search for Tomorrow*), serves on the Tony Committee, was on the advisory board of the American Directors' Institute, and for eight years served on the executive board of the Society of Stage Directors and Choreographers. In 1993 she was invited by the American-Soviet Theater Institute to direct at the Shakespeare Playwright Conference in Russia.

**Harold Scott** (*director of the graduate program in directing*) was a member of the original company of the Repertory Theater of Lincoln Center, where he was trained by Elia Kazan, Harold Clurman, and Robert Lewis. For two years, Mr. Scott was artistic director of the Cincinnati Playhouse and spent six summers with the O'Neill Theater Center's National Playwrights' Conference as both actor and director. His directorial credits include most of the major regional theaters, from Washington's Arena Stage, Seattle Repertory, Indiana Repertory, Syracuse Stage, and the Repertory Theater of St. Louis, to the Shakespeare Theater at the Folger, Stage West, Great Lakes Theater Festival, and Atlanta's Alliance Theater. New Yorkers are familiar with his work from Playwrights Horizons, Manhattan Theater Club, The Roundabout, and Henry Street Settlement's New Federal Theater to his acclaimed Broadway productions of *Paul Robeson* starring Avery Brooks, *The Mighty Gents* starring Morgan Freeman and Howard Rollins, and *Suddenly Last Summer* starring Elizabeth Ashley. A graduate of Phillips Exeter Academy and Harvard, Mr. Scott has lectured at over a dozen universities, including Harvard and Brandeis, and has been honored for his efforts with an Obie, an Exxon Award for "creating innovative theater," the Variety Critics' Poll, and a Special Award from the New England Theater Conference "for his acting, directing, and teaching." In 1995, he received the Lloyd Richards Director's Award from the National Black Theater Festival for his "profound contribution to Black theater." Mr. Scott directed the twenty-fifth anniversary production of *A Raisin in the Sun* starring Esther Rolle and Delroy Lindo, which opened at the Roundabout Theater in New York, moved to the Kennedy Center where it broke all previous box-office records, and received nine National Theater Awards from the NAACP, including Best Director. This production was then filmed for public television's "Great Performances" with Danny Glover where it received international critical acclaim. Mr. Scott is a member of New York's Ensemble Studio Theater, and is an Associate Artist of Crossroads Theater Company where he directs frequently—notably Richard Wesley's *The Talented Tenth*, Ruby Dee's adaptation of *The Disappearance* by Rosa Guy, Keith Glover's *Coming of the Hurricane*, and Ron Stetson's *The Meeting*. Mr. Scott's celebrated Afrocentric production of *Othello*, historically distinguished by the first black Iago and Emilia, was remounted last season for the Great Lakes Theater Festival. Among his distinguished credentials, Mr. Scott is a former panelist for the National Endowment for the Arts, and a former board member of both the Nontraditional Casting Project and Theater Communications Group. In 1994 he was appointed Curator of Theater for the National Black Arts Festival in Atlanta where he directed the world premiere of Lorraine Hansberry's *What Use Are Flowers?* Professor Scott's various other achievements are profiled in *Black Magic* by Langston Hughes, *The Player* by Lillian Ross, *Who's Who in American Theater*, *Who's Who Among Black Americans*, and the recently published *Blacks at Harvard*, edited by Sollers, Titcomb, and Underwood.

## Playwriting Program

**Roger Cornish** (*director of the graduate program in playwriting*) has written many plays, including *Open Twenty-Four Hours*, *A Class "C" Trial in Yokohama*, *Fat Men on This Ice*, and *Off-Shore Signals*, that have been presented

Off-Broadway and at such major venues as Houston's Alley, Atlanta's Alliance, the Repertory Theatre of St. Louis, the Denver Theatre Center, and the Eugene O'Neill Theater Center. Among his awards is a Kennedy Center prize for *Rocky and Diego*. He has also written daytime TV drama and published extensive criticism on contemporary British drama.

## Theater History and Criticism

**Eileen Blumenthal** (*theater history and criticism*) has a Ph.D. in History of the Theater from Yale University and M.A. and B.A. degrees in English and American Literature from Brown University. Her specialties include contemporary experimental theater and traditional Asian theater and dance. She is the author of *Joseph Chaikin* (Cambridge University Press, 1984) as well as several hundred theater reviews and articles in such publications as *The New York Times*, *The Washington Post*, *The Wall Street Journal*, *The Village Voice*, *American Theater*, *Asian Theater Journal*, *Theater*, *Natural History*, and *Cultural Survival*. She has published many articles on the performing arts and the contemporary politics of Cambodia and is currently writing a book on Cambodian dance-drama for Scribner's Publishing Company. She produced the American tour of dancers from Cambodia in the fall of 1990. She has served as a consultant for public television performing arts projects, university theater/dance programs, and the National Endowment for the Arts. Her photographs also have appeared in such publications as *The New York Times*, *The Los Angeles Times*, *Dance Magazine*, *Natural History*, *Cultural Survival*, and *The Village Voice*. Her awards have included a Woodrow Wilson Fellowship (1968), a Kent (Danforth) Fellowship (1974), a Guggenheim Fellowship (1988), the George Jean Nathan Award for Dramatic Criticism (1989), a National Endowment for the Humanities Fellowship for University Teachers (1992), and a Rockefeller Foundation Bellagio Residency (for 1993). At Rutgers, she has taught History of Theater, Theater Criticism, Introduction to Graduate Study in Theater, and Modern Experimental Theater.

**Liz Cerabino-Hess** (*script analysis*) is currently finishing her dissertation for New York University's Department of Performance Studies. She has taught courses in theater, writing, and American studies at Mount Holyoke College and the University of Massachusetts at Amherst.

**Gerald Rabkin** (*theater theory and playwriting*) took his undergraduate degree at Brooklyn College and his graduate degrees at Ohio State University. After teaching at Indiana University and the University of Kansas, he assumed teaching duties at Rutgers University in 1970. He served as chairperson of the Livingston College Theater Program in the mid-1970s and has taught academic subjects and playwriting in the Theater Arts Department of the Mason Gross School of the Arts since 1981. As a theater scholar, Professor Rabkin is best known for his book *Drama and Commitment: Politics in the American Theater of the Thirties*, and for his recent work in theater theory and post-structuralist criticism. As a theater critic, he has written for the New York *Soho News* (for which he was theater editor), the London *New Statesman*, and the New York *Metro-Herald*; he writes for many theater journals, among them *Performing Arts Journal*, *American Theater*, and the Kansas City *Star*.

## Theater Management

**Eric Krebs** is the founder, developer, and artistic director of the John Houseman Theater Center and Douglass Fairbanks Theater and Studio. At the Fairbanks Theater, Mr. Krebs has produced several plays and musicals, including the premiere production of Sam Shephard's *Fool For Love*, the musical *Tatterdemalion*, and the South African Izulu Dance Theater in *Halala*. His Off-Broadway productions have included *The Passion of Dracula* at the Cherry Lane Theater; *King of Schnorrers* at the Playhouse Theater; the musical, *The Rise of David Levinsky*, with Larry Kent, at the John Houseman Theater; as well as *Paul Robeson*, by Philip Hayes Dean and starring Avery Brooks, at the South Street Theater in the summer of 1988. Also at the South Street Theater, Mr. Krebs has produced Ed Graczyk's *A Murder of Crows* and William Mastrosimone's *The Understanding*. Mr. Krebs produced *Paul Robeson* with Avery Brooks on Broadway at the Golden Theater as well as at the Kennedy Center and the Walnut Street Theater in Philadelphia. Mr. Krebs was recently the managing director of the 499-seat Westwood Playhouse in Los Angeles since 1989. In New Brunswick, he founded and was, for 14 years, the producing director of the George Street Playhouse and was also one of the founders of Crossroads Theater Company. In September 1986, New Jersey Governor Thomas Kean presented to Mr. Krebs the first New Jersey State Council of the Arts Governor's Award for Statewide Arts Impact.

## 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 credentials:

### *Acting*

An audition consisting of two monologues, one classical and one contemporary (not to exceed a total of five minutes), and an interview.

### *Design, Stage Management, and Costume Technology*

An interview with presentation of a portfolio containing renderings, production photographs, drafting, light plots and production books, and any nontheatrical works that demonstrate artistic aptitude. Stage managers must be interviewed and should present production prompt books, samples of drafting and/or lighting plots, and any other material that demonstrates the applicant's background in theater.

### *Directing*

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

### *Playwriting*

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

## Additional Admission Qualifications

Students not holding an undergraduate degree in theater may be required to take additional course work, credit for which may not be applied to the graduate program. Students whose GPAs are not 2.5 or above may be admitted provisionally with strict requirements for satisfactory academic progress.

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

## INFORMATION AND REGULATIONS FOR ALL GRADUATE THEATER ARTS STUDENTS

### Casting and Production Assignment Policy

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

### Class Attendance and Tardiness

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

### Outside Employment

During the academic year, students may not accept paid or unpaid outside employment in their area of concentration without the written consent of 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 *C* grades are earned.

Grades are reviewed by the graduate faculty each term. Students may be required to terminate their studies and withdraw from MGSA if satisfactory academic or professional standards are not maintained in any phase of the program. Academic dismissal only may be appealed in writing to the Scholastic Standing Committee of the theater arts department.

### Graduate Credit for Undergraduate Courses

Students may elect no more than 9 credits in undergraduate courses at the 300 or 400 level for graduate credit and must have written approval from the graduate program director if these courses are to be applied to the degree requirements. Undergraduate courses for graduate credit must be indicated on the course registration card by a *G* prefix.

### Artistic Dismissal

Students are reviewed by the program faculty at the end of each term and only those who receive the unanimous approval of the faculty may continue in the program. Artistic dismissal cannot be appealed.



# MASTER OF FINE ARTS PROGRAM

The Master of Fine Arts (M.F.A.) degree program in theater arts is undertaken during a three-year period of study. The total number of degree credits varies by program concentration. The degree program emphasizes performance and development of technical mastery in one of the four major program areas.

## First-Year Review

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

## Theater History and Dramatic Literature Policy

All graduate students must take two terms of undergraduate Theater History (07:965:311,312) and one term of undergraduate Basic Theater Texts (07:965:398) prior to beginning the third year of the program. Acting and directing majors take these courses before beginning the second year. These courses must be passed with a grade of C or better and may not be taken for graduate credit. If a student has taken equivalent theater history or dramatic literature courses as an undergraduate, the student may take a theater history and/or texts exam to be exempted from the corresponding course. A grade of 75 must be achieved in the corresponding test to be exempted from a course. A reading list should be obtained from the theater arts department office.

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

## Thesis

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

## Time Limit for the Degree

The maximum time for completing the degree is five years from the time of matriculation. Special exceptions may be made with the approval of both the graduate program director and the dean.

## Program in Acting

In addition to the general requirements above, acting students must take prescribed studio work in acting, speech, voice, and movement as well as supplementary work in theory, script analysis, ensemble techniques, auditioning, stage combat, dialects, and mask workshops, for a total of at least 70 credits. Students must fulfill a three-year, full-time, 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 and 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 the showcase.

## Program in Design, Stage Management, and Costume Technology

The degree program in design, stage management, and costume technology offers concentrations in scenic design, costume design, and lighting design as well as stage management 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. In stage management the program requires 74 credits including 12 performance project credits in a major production and internship. All graduating design and technology students must 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 conservatory nature of the design program dedicates the first year to providing a solid base in the classic skills and techniques required of all theater design and production professionals. The second and third years expand from that base by providing rigorous examination of the theory and practice of the design/technical process, with classes taught by currently practicing professional designers and technicians. Department productions are designed and produced by students, and all students in the program are given production and design assignments based on availability and each student's development. Stage management and technical production students are given equivalent assignments in their chosen fields.

Stage management students pursue individualized courses of study designed to sharpen skills in all areas of theater, with particular emphasis on directing, lighting, and sound. Students continue course work that provides extensive production experience. Students stage managing MainStage and Off-Main productions participate in the Professional Stage Management Mentoring Program in which their production activities are monitored and advised by professional stage managers. Costume technology involves advanced practical study of draping, cutting, tailoring, dyeing, painting, and distressing clothing for the stage.

## Program in Directing

Students are required to complete 75 credits during a three-year residency. The majority of the work consists of a one-to-one relationship with the graduate program director. During the three years, students cover classroom theory and classroom directing, as well as direct for public viewing once each term. As part of the program requirements, students take courses in directing, acting, design, movement, stage combat, and, where needed, in theater history and dramatic literature, in addition to the general requirements described above. The student director casts from a pool of actors who are training in the professional actor training programs and whose artistic aims are consistent with those of the directing program.



## Program in Playwriting

In this two- to three-year, 69 credit minimum, program, students are required to take courses in playwriting, television writing, dramatic literature, criticism, script analysis, and other related subjects under the close supervision of the graduate program director. Each student must complete at least one literary management internship at a professional theater. Emphasis is placed on both the craft of theater writing and the collaborative process by which scripts reach the stage. As student material reaches appropriate levels of development, individual and class instruction is supported by script-in-hand readings, workshops, and annual one-act productions. Studies culminate in a full production of a full-length play.

## GRADUATE COURSES

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

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

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

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

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

*Open only to M.F.A. directing and stage management students.*  
Work designed to build a truthful acting instrument by using improvisation and scene work.

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

Understanding American-English sounds.

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

*Design and technical theater students must schedule three morning sessions.*  
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.

### 08:966:509. PRODUCTION TECHNIQUES (2)

*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 theater production attendance additional to tuition.

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

*Open only to M.F.A. acting students.*  
Work designed to build a truthful acting instrument by using improvisation and scene work.

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

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

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

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

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

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

### 08:966:519. INTRODUCTION TO DIRECTING (3)

Exploration of director's role as the unifying factor in a collaboration with designers, actors, and stage managers. Open scenes used by directors and stage managers to realize theories and techniques taught in 08:966:519 Introduction to Directing. Staging first-year actors in basic situations and moment-to-moment reality with minimal production values.

### 08:966:520. DIRECTING: SCENE STUDY I (3)

*Prerequisite: 08:966:519.*  
Exploration of director's role as the unifying factor in a collaboration with designers, actors, and stage managers. Open scenes used by directors and stage managers to realize theories and techniques taught in 08:966:519 Introduction to Directing. 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: ADVANCED SCENE STUDY (3,3)**

*Prerequisites: 08:966:519, 520.*

Work in more complex and innovative forms. Working within techniques of realism and poetic realism, gradual introduction to style work. Preparation for thesis research in second term; projected thesis projects may be tested in class. Short plays and scenes presented fully mounted with minimal production values; emphasis on director's imagination and ingenuity in evoking a sense of period and style.

**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.*

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)**

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

**08:966:565-566. SET DESIGN PROJECTS (BA,BA)**

*Prerequisites: Fundamental design courses.*

Supervised design of actual productions.

**08:966:567-568. COSTUME DESIGN PROJECTS (BA,BA)**

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

Supervised costume design for actual productions.

**08:966:569-570. LIGHTING DESIGN PROJECTS (BA,BA)**

*Prerequisites: Fundamental design courses.*

Supervised design and realization of production lighting.

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

*Prerequisites: Fundamental design and stagecraft courses.*

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)**

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, directorial image, etc.

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

*Open only to M.F.A. playwriting 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. playwriting 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 are 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. playwriting students.*

Techniques of selection, analysis, and conversion of literary works in other forms or languages to English language theatrical form. Literary works and stage adaptations examined to ascertain problems and techniques of adaptation. Adaptation by each student of a short work of prose fiction for the stage.

**08:966:592-593. MOVEMENT: CORPOREAL STYLES (1,1)**

*Open only to M.F.A. acting students.*

Complete and practical study of the human body as an expressive instrument. Study based primarily on "corporeal mime," a technique developed by Etienne Decroux.

**08:966:594-595. THE ACTOR'S CRAFT: SCENE STUDY (2,2)**

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

Advanced study of interpretation and characterization.

**08:966:596-597. SPEECH II (1,1)**

Continuation of 08:966:505-506 Speech I.

**08:966:599. SPECIAL TOPICS IN THEATER ARTS (BA)**

*Prerequisite: Approval of topic proposal by a senior theater arts faculty member.*

Individually designed projects in research or creative activity.

**08:966:601. ANALYSIS OF CLASSICAL TEXT (2)**

*Open only to M.F.A. acting students.*

Analysis of Shakespearean texts for actors. Work includes scansion and the analysis of various prose and verse forms and variations used by Shakespeare.

**08:966:602. DIALECTS (1)**

*Open only to M.F.A. acting students.*

Study of major dialects such as standard British, Cockney, and Southern American.

**08:966:607-608. THE ACTOR'S CRAFT: STYLE (2,2)**

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

Previous training applied to problems in period style and language.

**08:966:609-610. STAGE COMBAT (1,1)**

*Open only to M.F.A. acting, directing, and stage management students.*

Physical aspects of stage violence from unarmed fighting to the use of weapons. Emphasis on safety and cooperation between actors.

**08:966:611-612. ACTING STYLES (3,3)**

*Open only to third-year M.F.A. acting students.*

Previous training applied to problems in period style and language.

**08:966:613-614. MOVEMENT STYLES (3,3)**

*Open only to third-year M.F.A. acting students.*

Recreating three epochs in their dances, clothes, language, and music: Edwardian, baroque, and Elizabethan. Costume and museum fee.

**08:966:615-616. VOICE AND SPEECH STYLES (1,1)**

*Open only to third-year M.F.A. acting students.*

Speech, rhythm, and projection techniques appropriate to period styles such as Shakespeare, Molière, Restoration, and Jacobean.

**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. SCENE DESIGN II (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. COSTUME DESIGN II (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 (1)**

*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. PRODUCTION DESIGN: SETS (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. PRODUCTION DESIGN: COSTUMES (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. PRODUCTION DESIGN: LIGHTING (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 (BA,BA)**

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

Theater technology projects including computer-generated drafting and design.

**08:966:639-640. DIRECTING: ADVANCED PROJECTS (BA,BA)**

Continuation of 08:966:573-574 Directing Projects with production of a full-length play at Jameson Studio Theater.

**08:966:641. COSTUME TECHNOLOGY PRACTICUM (6)**

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

Course work varies according to individual needs. Focus on a specific costume craft such as dyeing, painting, jewelry, or millinery.

**08:966:642. ENSEMBLE (2)**

*Open only to M.F.A. acting 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. COMPUTER DRAFTING (BA)**

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) theaters on the eastern seaboard. Conferences with artistic personnel and analysis of productions and performances. Activity fees.

**08:966:659-660. PERIOD DANCE (1,1)**

Study and practice of period dance styles. Dances will be incorporated into Movement Styles salon performances.

**08:966:661-662. STUDY STYLE (1,1)**

Study of movement and period acting styles by watching period films. Course taken for *Pass/No Credit* grade.

**08:966:663. DIRECTED STUDY: ADVANCED DIRECTING (BA)**

Advanced directing projects for third-year directors.

**08:966:695,696. SEMINAR: TOPICS IN THEATER (BA,BA)**

**08:966:697,698. WORKSHOP: TOPICS IN THEATER (BA,BA)**

**08:966:699. INTERNSHIP IN THEATER (BA)**

**08:966:703-704. PERFORMANCE PROJECTS: THEATER ARTS (BA,BA)**

Thesis.

**08:966:800. MATRICULATION CONTINUED (0)**

**08:966:877. TEACHING ASSISTANTSHIP (BA)**

# Graduate Program in Visual Arts

**Degree Program Offered:** Master of Fine Arts  
**Chairperson, Department of Visual Arts:** Gary Kuehn  
**Director of Graduate Program:**  
Professor Geoffrey Hendricks

The Master of Fine Arts (M.F.A.) program in visual arts encompasses various perspectives and fields of study. The program offers courses in painting, sculpture, photography, video, film, performance, printmaking, mixed media, and ceramics. Critical, social, and aesthetic issues are explored in seminars that complement the studio courses and critiques. The school's close proximity to New York allows students easy access to major galleries and museums. A wide range of artists and critics are invited to the school each term, providing students with opportunities to explore current ideas and developments. Some visiting artists and critics in recent years have been Dottie Attie, Ross Bleckner, Benjamin Buchloh, Karen Finley, Allen Ginsberg, Ronald Jones, Louise Lawler, Zoe Leonard, Paper Tiger TV, Yong Soon Min, and Martin Wong.

The M.F.A. program provides a supportive and critical community in which students may expand their aesthetic concepts, develop strategies for expressing 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 as well as contributing editor of the *Tamarind Papers* before joining the faculty at MGSA. She has been artist-in-residence to the USSR Artists Union in Moscow and was the first visual artist to be accepted as a Fulbright Scholar to the former Soviet Union. She has lectured widely in Sweden, Israel, Slovenia, and the United States on printmaking trends in the twentieth century.

**Emma Amos** (*painting and drawing*) is an editor of *Heresies* magazine and a governor of the Skowhegan School, Maine. Her paintings and prints are in the collections of the Museum of Modern Art, New York; the New Jersey State Museum, Trenton; the Museum of African Art, Washington, DC; and the Minnesota Museum of Art, Minneapolis; among others.

**Judith Brodsky** (*printmaking and critical studies*) established the Rutgers Center for Innovative Printmaking and Papermaking for the use of graduate students and visiting artists. Her etchings and lithographs are included in over thirty museums and corporate collections, among them the Library of Congress, the Fogg Museum at Harvard University, and the New Jersey State Museum in Trenton.



Her work addresses current social and environmental issues. She has been president of the National Women's Caucus for Art, reflecting her concern about the status of contemporary women artists.

**Robert Cooke** (*ceramics and sculpture*) casts metal and ceramic sculpture and has been an artist-in-residence at the Johnson Atelier. He has been a guest professor of sculpture at the Central Academy of Arts and Design in Beijing, China. He is a member of the International Cast Iron Association and has cast his stainless steel sculpture at the Cooper Alloy Foundry in Alabama. Committed to working with a range of traditional artmaking techniques, he has built, with his students, an iron casting cupola in New Brunswick.

**Melvin Edwards** (*sculpture*) has completed a number of major sculpture commissions, the most recent for Federal Plaza, Queens, New York. He has had shows at the Whitney Museum of American Art, New York; the Los Angeles County Museum; and the New Jersey State Museum, Trenton. In 1984 there was a survey of twenty years of his work at UNESCO in Paris. He has received a Fulbright Fellowship to Zimbabwe, and his research into third-world visual culture has taken him to Brazil, Cuba, and Nigeria.

**Lauren Ewing** (*sculpture and artists' writings*) creates installations and sculpture. Her art addresses the relationship of the individual to institutions, the collapse of nature into culture, and the vast construct of material culture. She has exhibited her work nationally and internationally in galleries and in museum installations, including the Hirshhorn Museum, Washington, DC, the New Museum of Contemporary Art, New York, and the Kunstverein in Frankfurt, Germany. Her work is in many private and public collections including the Metropolitan Museum of Art. Her large public sculptures are on permanent display in many American cities including Denver, Philadelphia, and Seattle.

**Geoffrey Hendricks** (*painting and performance*) has been active with Fluxus since the mid-1960s. He has been called a "cloudsmith." His first show of sky work was at the Bianchini Gallery in New York in 1966. More recently "Anatomia dei Cieli/Anatomy of the Sky" was at the Casa Giorgione, Castelfranco, Italy, in 1995. He has exhibited and performed extensively throughout Europe, Asia, and North America. A major retrospective of his work, "Day into Night," was curated in 1993 by the Kunsthallen Brandts Klædefabrik in Odense, Denmark, and traveled on to museums in Scandinavia and Poland through 1994. He is a member of the Board of Directors of Visual AIDS, and co-curated "Arts Communities/AIDS Communities: Realizing the Archive Project" at the Boston Center for the Arts in February 1996. His book *100 Skies* reflects his ongoing interest in "painting every sky."

**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. He has had shows at the Württembergischer Kunstverein, Stuttgart, Germany; the Galerie Rudolph Zwirner, Cologne, Germany; and the Barbara Gladstone Gallery in New York. His work is in major museum collections in the United States and Europe.

**Ardele Lister** (*film and video*) is an artist working in time-based media. Her work has been shown at galleries, festivals, and museums world-wide, and is in the collections of the Museum of Modern Art (New York), Centre Georges Pompidou (Paris), The Stedelijk Museum (Amsterdam), Akademie der Kunst (Berlin), and the National Gallery of Canada (Ottawa). In 1988, her video *Hell* represented the U.S. in the Biannual International Festival in Medellin. The Images Festival (Toronto) featured a retrospective of Lister's work in 1992. The Museum of Modern Art premiered her new work in the fall of 1997. Lister founded and edited *Criteria*, a critical review of the arts, based in Canada; and *The Independent*, the publication of the Foundation for Independent Video and Film (New York), the only national magazine focusing on the needs of independent producers/directors. She also writes on the subject of media art for *Afterimage*, *The Independent*, and other journals. Her commercial work has included Pee Wee's Playhouse (CBS-TV) producing "Connect the Dots," producing "Art Breaks" for MTV, art direction for "The Satellite Sky" for NASA, and direction of educational videos for American History Workshop and Patient Legal Action fund.

**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*. She won first prize at the Chicago Experimental Film Festival in 1984. 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, among others. She has received extensive funding, including major grants from the Canada Council, in support of her experimental film/installation work.

**Diane Neumaier** (*photography*) is a photographer whose recent projects include *Paris*, *Pushkin*, *Situation: Moscow*, *Metropolitan Tits*, *Museum Studies*, *Made to Shop*, *Building the Museum*, and *Gender Power Display*. Her critical writing is widely published and she is the editor of the anthology, *Refrainings: New American Feminist Photographies* (Temple University Press). Neumaier was the guest editor of a 1994 issue of the *Art Journal* devoted to contemporary Russian art photography. She is the coeditor of the anthology of cultural activism, *Cultures in Contention*. Neumaier is the organizer of a series of exchanges between Rutgers and the Russian Union of Art Photographers.

**Phil Orenstein** (*drawing*) is a painter, sculptor, and designer of inflatable sculpture who has also been involved in producing art pieces using computer-controlled laser video-disks. In 1974, he founded the Arts Computer Laboratory at Rutgers, the first such facility in an art school in this country. The lab has sponsored an ongoing series of innovative exhibitions. He is also involved with international exchanges in cooperation with schools in Europe, Africa, and Asia.

**Rafael Ortiz** (*performance*) founded the Hispanic Cultural Institution and was curator at El Museo del Barrio in New York, where a retrospective exhibition of his work was shown in 1988. He has created mixed-media and ritual performances in Europe and Canada and throughout the United States. His sculpture is in many museum collections,

including the Museum of Modern Art and the Whitney Museum of American Art in New York. His computer-laser-video works are in the collections of the Ludwig Museum, Cologne, Germany, and the Centre Georges Pompidou, Paris.

**Martha Rosler** (*photography, video, media, and critical studies*) works in video, photo-text, installation, and performance and writes criticism. Her work examines social issues such as the relationships between social space and media space, particularly with respect to gender. She has done extensive work on homelessness and housing. Her work has been seen in the "Documenta" exhibition, Kassel, Germany; several Whitney biennials; the New Museum, New York; the Institute of Contemporary Art, London; the Museum of Modern Art, New York; the Dia Center for the Arts, New York; and many other international venues. She has been published widely in catalogs and magazines such as *Artforum*, *Afterimage*, and *Studio International*. Additionally, she has exhibited and lectured widely, both nationally and internationally.

**Joan Semmel** (*painting*) is a feminist artist whose paintings have explored psychosexual and gender issues since the early 1970s. Her self images of that decade were a provocative questioning of the male gaze. Her recent work, exhibited at Bypass in New York, uses women in the locker room to incorporate the aging body into the dialogue between the viewer and the viewed. Her work has been exhibited extensively, most recently in a retrospective at the New York State University Museum at Albany and Pratt Manhattan Center in New York, and is reproduced in numerous books and journals.

**Peter Stroud**, *emeritus* (*painting and critical studies*), works in the traditions of both constructivism and color-field painting. He has had shows at, among other venues, the Tate Gallery and the Institute for Contemporary Art in London, the Guggenheim Museum in New York, and the Los Angeles County Museum. His current focus is on the interrelationship of art, architecture, and the environment.

### Associate Members of the Graduate Faculty

**Dawoud Bey** (*photography*) is currently involved in photo-related projects that examine issues of representation and the relationships that exist between institutional structures and diverse communities. His critical writings have appeared in a number of publications including *Third Text*, *Afterimage*, and *American Arts*. He has exhibited his work internationally and shows with the Rhona Hoffman Gallery in Chicago. His work has been shown at the Addison Gallery of American Art, the Albright-Knox Art Gallery, the Museum of Modern Art, the Walker Art Center, and the Whitney Museum of American Art and is included in many public and private collections. His public commissions can be seen in several cities, including New York, Chicago, and Cleveland. A twenty-year survey of his work was organized by the Walker Art Center and traveled to museums throughout the country from 1995 to 1997.

**Sheena Calvert** (*design, computer, typography*) is a designer/artist whose interests range from artists' books to the World Wide Web. Working in both traditional and new media, she is concerned with challenging the boundaries that separate

old technologies from new, the applied from the fine arts, and with developing new visual strategies appropriate to these multiple and changing contexts. She has a particular interest in theories of writing, printing, and communications as they relate to the use of text in all forms of art/design work. Her work has been exhibited at the Royal Society of Art in London, at Rhode Island School of Design, and at Yale University. She has taught and lectured in Santiago, London, and New York.

**Michael Eisenmenger** (*design and computer art*) is an artist working in print, multimedia, and broadcast communications. He is an active member of Paper Tiger Television, a nonprofit video collective based in New York City that produces a weekly public access show, site specific media installations, and collaborative workshops in television production and media literacy.

**Liss Platt** (*video and filmmaker, photographer*) has had works screened at the British Film Institute, New Museum of Contemporary Art, the Whitney Museum of American Art, the Wexner Center for the Arts, and the American Film Institute International Video Festival; was cocurator of *Progressive Propaganda*, a six-part series of activist videotapes held at Art in General in New York City; was coeditor of *Landscape(s)* issue (Vol. 2, No. 1) of *FELIX: A Journal of Media Arts and Communication*; has been the recipient of grants from the New York State Council on the Arts and Experimental Television Center; and was formerly an instructor at Sarah Lawrence College and the School of Visual Arts.

**Hanneline Rogeberg** (*painting and drawing*) paints larger-than-life figures whose enactments and entanglements suggest power struggle and abuse inherent in desire. She has exhibited both nationally and internationally, and her work was most recently seen at the Contemporary Arts Center, Cincinnati, and The National Museum for Women in the Arts.

## ADMISSION

Admission to the visual arts M.F.A. program is based on four criteria: (1) transcripts of previous educational experience, (2) three letters of recommendation, (3) a 300- to 500-word personal statement on academic and career objectives and the focus of the applicant's creative pursuits, and (4) a slide portfolio or media documentation.

The portfolio should consist of no more than ten 35-mm slides (no glass mounts) in a slide sheet. Slides should be numbered in order of progression for viewing and should be clearly marked with both the applicant's name and "top" (viewing direction). All work should be submitted only in slides. Applicants in media- and time-based arts (video, film, performance) must submit a videotape (VHS) consisting of the strongest ten-minute segment or of several selected segments that have a cumulative viewing time of no more than ten minutes. All slides and videotapes must be labeled with the name of the artist, title (if any), size, and medium. Be sure to enclose a separate list with the same information. Do not send original works or carousels.

Mail the portfolio directly to the Director of Graduate Studies, Department of Visual Arts, Mason Gross School of the Arts, Rutgers, The State University of New Jersey,

33 Livingston Avenue, New Brunswick, NJ 08903, along with a stamped, self-addressed envelope with sufficient postage for return.

Entering students are expected to demonstrate a knowledge of contemporary art as well as the history of Western and non-Western art, as shown on their transcript or in consultation with the graduate faculty. If necessary, students may be required to complete additional study in areas in which they are deficient, as determined by the director of graduate studies, in order to complete the degree. (The graduate program in visual arts is a full-time program.)

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. There are no midyear admissions to the program.

Application forms and requests for general information should be addressed to:

Office of Graduate and Professional Admissions  
Rutgers, The State University of New Jersey  
18 Bishop Place  
New Brunswick, NJ 08903  
Telephone: 732/932-7711

## **INFORMATION AND REGULATIONS FOR ALL GRADUATE VISUAL ARTS STUDENTS**

### **Teaching Assistantships in Visual Arts**

First-year and prospective graduate students may submit an application for a teaching assistantship for the following academic year. Not all students receive assistantships. The applications must be sent to the director of graduate studies and should define the applicant's strongest areas of expertise and financial needs.

Normally, teaching assistants in visual arts receive modest salaries plus 6 credits of tuition remission for each term during which they are employed. Teaching assistants are required to work a minimum of ten hours per week at their given assignments. Teaching assistantships are granted for one or more terms. Nonteaching assistantships, such as technical assistantships in the various shops, may also be available on a similar basis.

Teaching assistants must register for 08:081:877 Teaching Assistantship for E3 credits. These excluded (E) credits are not counted among the 60 credits required for graduation; however, they are counted toward determining full-time status. It should be noted that among the conditions of employment as a teaching assistant are (1) full-time registration, (2) no more than one *IN* grade, and (3) satisfactory academic standing (a *B* average) in the graduate program. Failure to meet these conditions results in termination of 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 if there are more students than studios. Second-year graduate students are given priority.

Locks on studios must be university locks only. This is a university regulation enforced by the Division of Fire Safety.

Studios must be vacated by graduating M.F.A. students by June 1.

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. Studios are not to be used as a place of residence. Hot pots are illegal, as are hot plates and toaster ovens. The Division of Fire Safety checks the studios, which may be taken away from students for violations of the fire code.

### **Rutgers-Princeton Cooperative Exchange Program**

Rutgers and Princeton universities have been engaged in an exchange program since 1964. The program is informal in that admission to and registration at the host institution are not required. No funds are exchanged between the two institutions; the student pays tuition only at the home institution. The policies and procedures related to this program are 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 director of graduate studies and must register for 16:001:816 Princeton Exchange (BA) (normally 3 credits) and 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 above form.

## **MASTER OF FINE ARTS PROGRAM**

### **Required Course of Study**

The M.F.A. degree is a 60-credit program that includes the required courses 08:081:521, 522 Visiting Artists/First-Year Review I and II, 08:081:703 Thesis, and 08:081:704 Exhibition. Students normally take 15 credits each term.

Candidates for the degree are required to present an exhibition of creative work in their final term. In addition, two copies of a written thesis accompanied by slides and/or photographs of their creative work must be filed in the library. This combination of exhibition and thesis with accompanying visual material constitutes the candidate's final examination and is evaluated by the faculty.

No more than 3 credits per term may be taken in research, internship, or courses outside of the department without the permission of the director of graduate studies. All first-year students have their work evaluated by the faculty at the end of each term. At the end of their first year (or after completion of 30 credits), their standing in the program is reviewed. Students are expected to complete the program in two years; however, the faculty may occasionally recommend—or students may elect—continuation of matriculation for a fifth term or third year to allow for a fuller development of the thesis or exhibition.



## Thesis and Exhibition

In order to complete the degree, each student is required to develop a thesis and to present a solo exhibition. A thesis committee composed of three members of the graduate faculty advises, critiques, and finally approves the thesis and exhibition. The thesis can be an explanation of the thesis exhibition and/or the student's current work, art background, and career, as well as theories of aesthetics, the social aspects of art, or research and investigation in any related art area. The exhibition shall be a presentation of the result of the creative work of two years of study in the program.

The thesis committee consists of three members of the graduate faculty who are chosen by the student with the consent of the faculty members chosen and with the approval of the director of graduate studies. One member of the committee selected by the student serves as chairperson. The committee is formed at the beginning of the second year. No replacements are permitted except for reasons of illness or leave of absence by one of the committee members.

The thesis format is fully explained in the *MGSA Thesis Form* booklet, which is available from the dean's office. The thesis is submitted to all committee members during the three stages of development (outline, first draft, and final draft) for consultation, approval, and evaluation. Students are notified of the deadline for each stage of the thesis by the department.

Exhibitions take place throughout the spring term and are also subject to committee review, consultation, and evaluation by the thesis committee and other members of the faculty.

Upon recommendation of the faculty and the graduate program director, students who do not satisfactorily complete their thesis and/or exhibition must register for 08:081:800 Matriculation Continued, resubmit a new thesis and/or new exhibition, and delay graduation.

The maximum time for completing the degree is four years from the time of matriculation.

## Artistic and Academic Progress

### Visiting Artist/First-Year Review

The courses 08:081:521,522 Visiting Artist/First-Year Review I and II are offered for 3 credits each term. The form of the review is determined by the director of graduate studies who joins the review faculty in evaluating the progress of each student's creative work each term. Any student whose work is not satisfactory is informed in writing by the graduate director upon recommendation of the graduate review faculty.

### Second-Year Evaluation

In the second year of the program, an informal dialogue with the student is conducted by the graduate program director and the student's thesis committee members through individual visits with the student. Students must be enrolled in 08:081:703 Thesis and 08:081:704 Exhibition.

### Artistic Dismissal

An unsatisfactory review may result in probation and possibly may be followed by artistic dismissal from the school. This decision may be taken independently of a student's grades in courses in which they may be enrolled. There is no appeal of an artistic dismissal.

## Grades

A grade of *B* or better is expected in all course work. However, at the department's discretion, up to 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 terminate their studies and withdraw from MGSA if satisfactory academic or professional standards are not maintained in any phase of the program. Academic dismissal may be appealed in writing to the Scholastic Standing Committee of the visual arts department.

## Required Course of Study

*First-year students* are required to register for 08:081:521,522 Visiting Artists/First-Year Review I and II.

*Second-year students* in their final term must take 08:081:703 Thesis and 08:081:704 Exhibition.

## 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 must have written approval from the graduate director if these courses are to be applied to the degree requirements. Undergraduate courses for graduate credit must be indicated on the course registration card by a *G* prefix.

## Incomplete Work

If a student's work is incomplete at the end of a term, it is within the instructor's discretion to assign either a letter grade or a grade of *IN* (Incomplete) if the instructor has reason to believe that an extension of time is warranted.

Incomplete work must be made up by the student and the *IN* grade changed to a letter grade by the instructor within the two subsequent terms following the term in which the *IN* grade was received. An *IN* grade generated in a summer session must be changed to a grade by the end of the following spring term. However, it is within the discretionary authority of the director of graduate studies to establish shorter time limits for a student to complete the work.

Extensions of time of an additional term to make up an *IN* are granted only for specific medical problems or extreme hardship. A written statement describing such medical problems or hardship must accompany the change-of-grade form in order for such an extension to be considered by the dean. Under no circumstances is an extension granted beyond the absolute maximum of three terms.

A graduate student with more than one grade of *IN* cannot hold a teaching assistant position.

## 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 disclosed by the faculty, through the graduate director, and is part of the student's file.

## Transfer Credit

The maximum allowable number of transfer credits toward the M.F.A. degree is 24 credits.

A student may apply for transfer of graduate credit after accumulating 12 credits in graduate courses in the M.F.A. program at the Mason Gross School of the Arts. No graduate credit may be accepted in transfer at the Mason Gross



School of the Arts for courses in which the student received a grade below a *B*. Any course for which a student requests transfer credit must be evaluated by the director of graduate studies and by the dean of the Mason Gross School of the Arts. The responsibility for requesting transfer credit of graduate work lies with the student. A form for this purpose is available from the dean's office, and 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.

## GRADUATE COURSES

### **08:081:513,514. DRAWING I (3,3)**

Not a drawing course in a traditional sense. Exploration of the 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 may also produce artists' books or three-dimensional prints, or may use printmaking in combination with other media such as computers and video. Individualized instruction. Master printer available for consultation. Readings, exhibition visits, and discussions of contemporary art issues. Opportunity to work with visiting artists.

### **08:081:517,518. PAINTING AND STUDIO PROBLEMS I (3,3)**

Studio critique of painting to facilitate development of a personal style as idiom. Research and exploration of recent conventions and issues of artmaking.

### **08:081:521,522. VISITING ARTISTS/FIRST-YEAR REVIEW I, II (3,3)**

Lectures and presentations of work and ideas by noted guest artists, critics, and curators. Discussion of issues. Individual studio critiques by visitors sometimes available.

A review faculty is available for consultation and critique during the term. Approached in a flexible way, each end-of-term review takes a form determined by the graduate program director, such as panels that 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, after approving project, acts as adviser during process of realization.

### **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.

### **08:081:533,534. FILM WORKSHOP I (3,3)**

A critical visual study of film in relation to other visual arts, with particular attention given to recent experiments that have extended film's boundaries.

### **08:081:535,536. EVENT AND PERFORMANCE I (3,3)**

Exploration of events and performance in relation to student creative work. Personal methods of creating art and finding one's own voice emphasized. Exercises in body movement and awareness. Props, sculpture, and a variety of mixed-media techniques, including video, utilized. History and work of contemporary performance artists discussed. Minimum of one professional performance attended. Students may work as production crew in local performances.

### **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.

### **08:081:547,548. ART IN PERSONAL PHILOSOPHY (3,3)**

Seminar focuses on defining the changing context of the artist and the need to define a position in the expanding world of the present. Students work on preparation of individual statements of intent and aesthetic. Pre-thesis programs of research established.

### **08:081:551,552. STUDIO INTERNSHIP I (3,3)**

Offers direct experience in the profession. Internships available with master artists, galleries, alternative art spaces, periodicals, and programs. Faculty adviser or graduate director acts as liaison.

### **08:081:557,558. CERAMIC SCULPTURE I (3,3)**

Technical concerns include the development of clay bodies, types of kiln firings, and resolving of surface characteristics. Emphasis on individual artistic expression, with an effort to increase technical skills with use of clay. Group critiques on an ongoing basis.

### **08:081:569,570. PHOTO AND MEDIA I (3,3)**

*Open to students in any medium.*

Investigation of current thinking about various media, with emphasis on reproductive media, particularly film, video, and photography. Works of art including mass-market films viewed and discussed. Class discussion and studies of critical writings emphasized.

### **08:081:613,614. DRAWING II (3,3)**

Continuation of 08:081:513,514 Drawing I.

### **08:081:615,616. PRINTMAKING II (3,3)**

Continuation of 08:081:515,516 Printmaking I. Development of individual style under the guidance of instructor and with the assistance of master printer.

### **08:081:617,618. PAINTING AND STUDIO PROBLEMS II (3,3)**

Continuation of 08:081:517,518 Painting and Studio Problems I.

**08:081:623,624. SCULPTURE II (3,3)**  
Continuation of 08:081:523,524 Sculpture I.

**08:081:625,626. RESEARCH PROJECTS II (3,3)**  
Individual project proposed by student to faculty member of choice, who, after approving project, acts as adviser during process of realization.

**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.

**08:081:633,634. FILM WORKSHOP II (3,3)**  
Continuation of 08:081:533,534 Film Workshop I.

**08:081:635,636. EVENT AND PERFORMANCE II (3,3)**  
Continuation of 08:081:535,536 Event and Performance I.

**08:081:641,642. ART IN SITE II (3,3)**  
Continuation of 08:081:541,542 Art in Site I.

**08:081:643,644. ART CRITICISM II (3,3)**  
Continuation of 08:081:543,544 Art Criticism I.

**08:081:647,648. ART IN PERSONAL PHILOSOPHY II (3,3)**  
Continuation of 08:081:547,548 Art in Personal Philosophy.

**08:081:651,652. STUDIO INTERNSHIP II (3,3)**  
Continuation of 08:081:551,552 Studio Internship I.

**08:081:657,658. CERAMIC SCULPTURE II (3,3)**  
Continuation of 08:081:557,558 Ceramic Sculpture I.

**08:081:669,670. PHOTO AND MEDIA II (3,3)**  
Continuation of 08:081:569,570 Photo and Media I.

**08:081:703. THESIS (3)**

**08:081:704. EXHIBITION (3)**

**08:081:705. RESEARCH INTERNSHIP (3)**  
Internship with graduate faculty for experience in developing and researching course materials.

**08:081:800. MATRICULATION CONTINUED (0)**

**08:081:877. TEACHING ASSISTANTSHIP (E3)**  
*Credits do not count toward the 60 credits needed for graduation.*  
Firsthand teaching experience under direction of faculty.

# Faculty and Administration

## Administration

Marilyn Feller Somville, *Dean*  
Dennis Benson, *Associate Dean*  
Katherine Charlton, *Assistant Dean*

## Department of Music

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

### Professors:

Kenneth Barron, *B.A., SUNY (Empire State College)*  
Gerald C. Chenoweth, *B.M., M.M., Massachusetts; M.F.A., Ph.D., Iowa*  
Noel DaCosta, *B.A., Queens College; M.A., Columbia*  
Samuel Dilworth-Leslie, *B.M., M.M., Manhattan School of Music; M.A., Columbia*  
Ted E. Dunbar, *B.S., Texas Southern*  
Valerie Goodall, *B.M., Baylor; M.M., Colorado*  
Douglas Johnson, *B.A., Hamilton College; M.A., Ph.D., California (Berkeley)*  
George M. Jones, *B.M., M.M., Eastman School of Music; Ph.D., New York*  
Theodore Lettvin, *Diploma, Curtis Institute of Music*  
Wanda Maximilien, *B.M., M.S., The Juilliard School*  
Zara Nelsova, *Fellow, Royal Academy of Music*  
Martin Picker, *Ph.B., M.A., Chicago; Ph.D., California (Berkeley)*  
Marilyn Feller Somville, *B.A., Mills College; M.A., Ph.D., Stanford*  
Arnold Steinhardt, *Diploma, Curtis Institute of Music*  
Charles Wuorinen, *M.A., Columbia*

### Associate Professors:

William Berz, *B.M., M.M., Ph.D., Michigan State*  
Richard A. Chrisman, *B.A., California (Riverside); Ph.D., Yale*  
Judith Nicosia Civitano, *B.M., Ithaca College; M.M., Indiana*  
William B. Fielder, *B.A., M.A., American Conservatory of Music*  
Patrick Gardner, *B.A., California State (Hayward); M.M., D.M.A., Texas (Austin)*  
Daniel Goode, *B.A., Oberlin College; M.A., Columbia*  
Floyd Grave, *B.M., Eastman School of Music; M.A., Ph.D., New York*  
Paul Hoffmann, *B.M., M.M., Eastman School of Music*  
Charlotte Mattax, *B.A., Yale; M.M., The Juilliard School; D.M.A., Stanford*  
Laurence H. Ridley, *B.S., New York*  
Floyd Sumner, *B.M.Ed., M.A., Louisville; Ph.D., Rutgers*  
Scott Whitener, *Diploma, The Juilliard School; M.M., Michigan; Ed.D., Rutgers*

### Assistant Professors:

Irene Alm, *B.A., Syracuse; M.A., Ph.D., California (Los Angeles)*  
Nancy Cooper, *B.M.Ed., M.M.Ed., Colorado; D.M.Ed., Indiana*

### Music Education and Instrumental Staff:

Timothy Gunter, *B.S., M.M., Arkansas*

### Lecturers:

Ralph Bowen, *B.M., M.M., Rutgers*  
Brian Kershner, *B.S., Duquesne; M.M., New England Conservatory of Music; D.M.A., Florida State*

### Part-Time Faculty:

Joseph Anderer, *B.M., M.M., The Juilliard School*  
Scott Mendoker, *Certificate, Indiana State*  
William Moersch, *B.M., M.M., Michigan*  
Frances F. Slade, *B.A., Wellesley College; M.M., Northwestern*  
Ronald Surak, *B.A., Bucknell College; M.M., Philadelphia Musical Academy; Ph.D., Rutgers*  
Michael Tree, *Diploma, Curtis Institute of Music*  
Marina Yung, *Gnesin Music College; Diploma, Moscow Conservatory of Music*

### Lecturers:

Ralph Bowen, *B.M., M.M., Rutgers*  
Brian Kershner, *B.S., Duquesne; M.M., New England Conservatory of Music; D.M.A., Florida State*

## Department of Theater Arts

### Professors:

Eileen Blumenthal, B.A., M.A., *Brown; Ph.D., Yale*  
Roger Cornish, B.A., *Connecticut; M.F.A., Catholic University of America; Ph.D., Minnesota*  
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*  
Eric Krebs, B.A., M.A., *Rutgers*  
Gerald Rabkin, B.A., *Brooklyn College; M.A., Ph.D., Ohio State*  
Harold Scott, B.A., *Harvard; theater training with Elia Kazan, Harold Clurman, and José Quintero*

### Associate Professors:

Vickie Esposito, B.A., *Rutgers; M.F.A., Minnesota*  
Joseph Miklojck, B.S., *Northwestern; M.A., Connecticut*  
R. Michael Miller, B.F.A., *S. Oregon State; M.F.A., Washington*  
Loyd Williamson, B.A., *Georgia Southern College; M.F.A., Georgia*

### Assistant Professor:

Maggie Flanigan, B.A., *East Carolina*

### Lecturers:

F. Mitchell Dana, B.F.A., *Utah State; M.F.A., Yale School of Drama*  
Virginia Johnson, B.A., *Moorhead State*  
Tom Kelly  
Leah Kreutzer, B.F.A., *Emerson*  
Patricia Fletcher, B.S., *Springfield College*  
Nancy Mayans, B.A., *Stanford; M.F.A., Yale*  
David Murin, B.F.A., *New York*  
Patricia Norcia-Edwards, *trained at Yale School of Drama*  
Lenard Petit  
Tim Pickens, B.A., *Denison; M.F.A., Temple*  
Amy Saltz, B.A., *Wisconsin*  
Carol Thompson, B.A., *Montclair State College; M.F.A., Rutgers*  
John Tissot, *M.F.A., Yale*  
Jake Turner, B.F.A., *Carnegie Mellon*  
C. Rudy Veltre

## Department of Visual Arts

### Professors:

Emma Amos, B.A., *Antioch College; M.A., New York*  
Judith Brodsky, B.A., *Radcliffe College; M.F.A., Tyler School of Art, Temple*  
Melvin Edwards, B.F.A., *Southern California*  
Lauren Ewing, B.A., *Skidmore College; M.A., Indiana State; M.F.A., California (Santa Barbara)*  
Geoffrey Hendricks, B.A., *Amherst College; M.A., Columbia*  
Gary Kuehn, B.A., *Drew; M.F.A., Rutgers*  
Rafael 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)*  
Joan Semmel, B.F.A., M.F.A., *Pratt Institute*

### Associate Professors:

Lynne Allen, B.S., *Kutztown; M.A., Washington (Seattle); M.F.A., New Mexico*  
Robert T. Cooke, B.A., *Newark State College; M.F.A., Cranbrook Academy of Art*  
Ardele Lister, B.A., M.A.A.B.D., *British Columbia (Vancouver)*  
Toby MacLennan, B.A., *Michigan; B.F.A., Wayne State; M.F.A., School of the Art Institute (Chicago)*  
Diane Neumaier, B.A., *Iowa; M.F.A., Washington (Seattle)*  
Philip Orenstein, B.A., M.F.A., *Rutgers*

### Assistant Professors:

Dawoud Bey, B.A., *Empire State, SUNY; M.F.A., Yale*  
Sheena Calvert, B.A., *Central School of Art and Design, London; M.F.A., Yale*  
Michael Eisenmenger, B.F.A., *Kentucky; M.F.A., Rutgers*  
Liss Platt, B.A., *Connecticut; M.F.A., California (San Diego)*  
Hanneline Rogeberg, B.F.A., *San Francisco Art Institute; M.F.A., Yale*

### Professors Emeriti:

Leon Golub, B.A., *Chicago; B.F.A., M.F.A., School of the Art Institute (Chicago)*  
John Goodyear, B.Des., M.Des., *Michigan*  
Peter Stroud, B.A., B.F.A., M.F.A., *London*

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# Divisions of the University

## ACADEMIC DIVISIONS

Rutgers, The State University of New Jersey, provides educational and research services throughout the state on campuses located in Camden, Newark, and New Brunswick. The principal university center is located in New Brunswick, where Rutgers originated two centuries ago.

### Camden

Camden offers programs at three undergraduate colleges and at five graduate schools. With an enrollment of five thousand 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

Andrew Lees, *Ph.D.*, *Acting Dean*

Established in 1983 as a result of academic reorganization of the Camden campus, the Faculty of Arts and Sciences–Camden offers academic programs for undergraduate and graduate work in twenty-three arts and sciences disciplines and in a variety of interdisciplinary areas.

### School of Business–Camden

Milton Leontiades, *Ph.D.*, *Dean*

Established in 1988, the School of Business–Camden sets major requirements and teaches all courses leading to the Bachelor of Science degree in the professional areas of accounting and management. The School of Business also sets the major requirements and teaches all courses leading to a Master of Business Administration degree.

### Camden College of Arts and Sciences

Andrew Lees, *Ph.D.*, *Acting 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

Andrew Lees, *Ph.D.*, *Acting Dean*

University College–Camden is an evening college of liberal arts and professional studies serving part-time students since 1950.



## **Graduate School–Camden**

Andrew Lees, *Ph.D., Acting 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**

Jay M. Feinman, *J.D., Acting 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 Venebles, *Ph.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 ten thousand students, it offers strong academic programs, excellent facilities, and an outstanding faculty.

## **Faculty of Arts and Sciences–Newark**

David Hosford, *Ph.D., Dean*

The Faculty of Arts and Sciences–Newark was established in 1985 to expand and strengthen the instructional program for undergraduate students at the Newark campus. The combined faculties of Newark College of Arts and Sciences and University College–Newark offer courses and academic programs in more than sixty subject areas.

## **Newark College of Arts and Sciences**

David Hosford, *Ph.D., Dean*

Founded in 1930 as Dana College, this undergraduate, coeducational, liberal arts college became part of Rutgers when the University of Newark was integrated into the state university in 1946.

## **College of Nursing**

Hurdis Margaret Ann Griffith, *Ph.D., Dean*

The College of Nursing was established in 1956 as an expansion of the university's offerings in the former School of Nursing of the Newark College of Arts and Sciences. Its graduate program is conducted through the Graduate School–Newark.

## **University College–Newark**

David Hosford, *Ph.D., Dean*

University College–Newark is an evening and weekend college of liberal arts and professional studies serving part-time students since 1934. Within the context of the liberal arts tradition, University College students are offered a full range of courses and curricula, including programs in business and preparation for the professions leading to the degrees of Bachelor of Arts and Bachelor of Science.

## **Faculty of Management**

P. George Benson, *Ph.D., Dean*

Established in 1993, the Faculty of Management encompasses the Graduate School of Management and the School of Management. The School of Management is an upper-division undergraduate school, founded in 1993, that offers the Bachelor of Science degree jointly with either the Newark College of Arts and Sciences or University College–Newark. Degree programs are available in accounting, finance, management, and marketing. The Graduate School of Management, founded in 1929 as the Seth Boyden School of Business and incorporated into Rutgers in 1946, offers three programs. Two of these programs, management and professional accounting, lead to the Master of Business Administration degree. The third program offers the Ph.D. degree in management jointly with the Graduate School–Newark and the New Jersey Institute of Technology.

## **Graduate School–Newark**

Norman Samuels, *Ph.D., Dean*

The Graduate School–Newark was established as a separate instructional division of the university with degree-granting authority in 1976.

## **School of Criminal Justice**

Ronald V. Clarke, *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**

Roger I. Abrams, *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**

Gerald Warshaver, *Ph.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.

## **New Brunswick**

The New Brunswick campus is the largest and most diversified of the university's three campuses with fifteen academic units, eighteen hundred faculty, and thirty-three thousand students enrolled in undergraduate and graduate programs.

### **Faculty of Arts and Sciences–New Brunswick**

Richard F. Foley, *Ph.D., Dean*

Established in 1981 as a result of academic reorganization of the New Brunswick campus, the Faculty of Arts and Sciences–New Brunswick teaches all arts and science courses for undergraduate and graduate students in degree-granting units and sets the major requirements for all arts and science majors. Organized into disciplines and departments, it offers forty-four undergraduate major programs and twenty-nine graduate programs, which are administered by the Graduate School–New Brunswick.

### **Douglass College**

Barbara Shailor, *Ph.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 which 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**

Bruce C. Carlton, *Ph.D., Dean*

A coeducational and residential college, Cook offers undergraduate programs in various applied disciplines with emphasis on environmental, agricultural, food, and marine sciences. Formerly the College of Agriculture and later the College of Agriculture and Environmental Science, Cook College adopted its present name in 1973. Graduate programs are offered through the Graduate School–New Brunswick.

### **College of Engineering**

Ellis H. Dill, *Ph.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 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.

### **College of Pharmacy**

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

First organized in 1892 and incorporated into the state university in 1927, the College of Pharmacy offers a five-year professional program leading to the Bachelor of Science degree and a graduate program leading to the Pharm.D. degree. Other graduate programs leading to advanced degrees through the Graduate School–New Brunswick are also available. In addition, the college sponsors an extension program for the benefit of practicing pharmacists throughout the state.

### **Mason Gross School of the Arts**

Marilyn Feller Somville, *Ph.D., Dean*

This branch of Rutgers opened in July 1976. The school grants both undergraduate and graduate degrees. Formed to provide an education in the arts of the highest professional caliber, the school offers an M.F.A. degree in visual arts and theater arts; D.M.A., A.Dpl., M.M., and B.Mus. degrees in music; and a B.F.A. degree in visual arts, dance, and theater arts.

### **School of Business–New Brunswick**

P. George Benson, *Ph.D., Dean*

Approved by the New Jersey Department of Higher Education in 1986, the School of Business–New Brunswick offers both undergraduate and graduate degrees. On the undergraduate level, it is a two-year, upper-division school offering programs in accounting, finance, management, and marketing. The school admits students from Douglass, Livingston, Rutgers, and University colleges in their junior year. The Bachelor of Science degree is jointly awarded by the School of Business–New Brunswick and the undergraduate college. The school's graduate program offers the Master of Accounting degree.

## **School of Communication, Information and Library Studies**

Todd Hunt, *Ph.D.*, *Acting Dean*

This school was formed in 1982 by a merger of two schools to provide academic programs that focus on various facets of communication and information science. The school offers undergraduate programs of study in communication and journalism and mass media. Students are admitted to the school in their junior year from the five residential undergraduate colleges in New Brunswick: Cook, Douglass, Livingston, Rutgers, and University colleges. Bachelor of Arts degrees are awarded jointly by the School of Communication, Information and Library Studies and the undergraduate college. At the graduate level, programs are offered that lead to the degree of Master of Library Service, the Master of Communication and Information Studies, and, jointly with the Graduate School–New Brunswick, to the Doctor of Philosophy degree. Courses for in-service librarians are also provided.

## **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 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–Robert Wood Johnson Medical School. 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. Programs are also offered that lead to the Master of Science and Doctor of Philosophy degrees in urban planning and policy development; these latter two degrees are conferred by the Graduate School–New Brunswick.

## **School of Management and Labor Relations**

John F. Burton, *Ph.D.*, *Dean*

The School of Management and Labor Relations, formed in 1994, provides undergraduate instruction in labor studies. At the graduate level, programs are offered that lead to the degrees of Master of Science in Human Resource Management, Master of Arts in Labor and Industrial Relations, and Doctor of Philosophy in Industrial Relations and Human Resources.

## **Graduate School–New Brunswick**

Richard F. Foley, *Ph.D.*, *Dean*

Graduate programs in the arts and sciences have been offered since 1876. The Graduate School–New Brunswick awards advanced degrees in more than sixty disciplines and is responsible for all Doctor of Philosophy degrees at Rutgers–New Brunswick. The faculty is drawn from virtually all academic divisions of the university.

## **Graduate School of Applied and Professional Psychology**

Sandra L. Harris, *Ph.D.*, *Dean*

The GSAPP was established in 1974 to train direct-service psychologists who have a special commitment to community involvement. It offers the Doctor of Psychology (Psy.D.) degree in professional psychology with specializations in the areas of clinical psychology, school psychology, and organizational psychology. As of October 1996, the GSAPP will award the Master of Psychology (Psy.M.) degree *en passant* to the doctorate; the Psy.M. is not offered as a terminal degree.

## **Graduate School of Education**

Louise C. Wilkinson, *Ed.D.*, *Dean*

Courses in education were first offered by Rutgers College in the late nineteenth century. A separate school offering its own curricula was organized in 1924. The GSE offers programs leading to the degrees of Master of Education, Specialist in Education, and Doctor of Education.

## **School of Social Work**

Mary E. Davidson, *Ph.D.*, *Dean*

Established in 1954 to prepare students for professional social work practice, the SSW offers a two-year graduate curriculum leading to the Master of Social Work degree. Jointly with the Graduate School–New Brunswick, it offers a program leading to the Doctor of Philosophy degree, and its faculty also teaches an undergraduate social work program.

## **Summer Session–New Brunswick**

Thomas A. Kujawski, *Ed.M.*

The Summer Session, begun in 1913 and established as a division of the university in 1960, offers a wide variety of graduate and undergraduate courses during three sessions in the summer months.



## ACADEMIC CENTERS, BUREAUS, AND INSTITUTES

**Advanced Food Technology, Center for.** Food Science Building, Cook Campus

**Agricultural Experiment Station, New Jersey.** Martin Hall, Cook Campus

**Agricultural Molecular Biology, Center for.** Cook Campus

**Alcohol Studies, Center of.** Smithers Hall, Busch Campus

**American Affordable Housing Institute.** 33 Livingston Avenue, College Avenue Campus

**American Woman and Politics, Center for the.** Wood Lawn, Douglass Campus

**Animal Behavior, Institute of.** Smith Hall, Newark Campus

**Art Museum, Jane Voorhees Zimmerli.** College Avenue Campus

**Biological Research, Bureau of.** Nelson Biology Laboratories, Busch Campus

**Biostatistics, Institute for.** Hill Center, Busch Campus

**Ceramic Research, Center for.** Engineering Building, Busch Campus

**Coastal and Environmental Studies, Center for.** Doolittle Hall, Busch Campus

**Computer Aids for Industrial Productivity, Center for.** Hill Center, Busch Campus

**Computer Science Research, Laboratory for.** Hill Center, Busch Campus

**Controlled Drug-Delivery Research Center.** Pharmacy Building, Busch Campus

**Crime Prevention Studies, Center for.** S.I. Newhouse Center for Law and Justice, Newark Campus

**Criminological Research, Institute for.** Lucy Stone Hall, Livingston Campus

**Critical Analysis of Contemporary Culture, Center for the.** 8 Bishop Place, College Avenue Campus

**Discrete Mathematics and Theoretical Computer Science, Center for.** Hill Center, Busch Campus

**Eagleton Institute of Politics.** Wood Lawn, Douglass Campus

**Economic Research, Bureau of.** New Jersey Hall, College Avenue Campus

**Edison Papers, Thomas A.** Van Dyck Hall, College Avenue Campus

**Engineered Materials, Institute for.** Engineering Building, Busch Campus

**Engineering Research, Bureau of.** Engineering Building, Busch Campus

**Fiber Optic Materials Research Program.** Engineering Building, Busch Campus

**Fisheries and Aquaculture Technology Extension Center.** Martin Hall, Cook Campus

**Government Research, Bureau of.** Building 4053, Livingston Campus

**Health, Health Care Policy, and Aging Research, Institute for.** 30 College Avenue, College Avenue Campus

**Historical Analysis, Center for.** 88 College Avenue, 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 Programs.** Parker House, College Avenue Campus

**Jazz Studies, Institute of.** Bradley Hall, Newark Campus

**Jewish Life, Center for the Study of.** 12 College Avenue, College Avenue Campus

**Journalism Resources Institute.** 185 College Avenue, College Avenue Campus

**Management and Labor Relations, Institute of.** Labor Education Center, Cook Campus

**Marine and Coastal Sciences, Institute of.** Martin Hall, 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

**Molecular and Behavioral Neuroscience, Center for.** Newark Campus

**Negotiation and Conflict Resolution, Center for.** 15 Washington Street, Newark Campus

**Operations Research, Center for.** Hill Center, Busch Campus

**Packaging Engineering, Center for.** Engineering Building, Busch Campus

**Physics Research, Bureau of.** Serin Physics Laboratories, Busch Campus

**Plastics Recycling Research, Center for.** Engineering Building, Busch Campus

**Policy Research in Education, Center for.** Wood Lawn, Douglass Campus

**Rutgers Cooperative Extension.** Martin Hall, Cook Campus

**State Politics and Public Policy, Center for.** Wood Lawn, Douglass Campus

**Surface Modification, Laboratory for.** Serin Physics Laboratories, Busch Campus

**Urban Policy Research, Center for.** Building 4051, Livingston Campus

**Waksman Institute of Microbiology.** Hoes Lane, 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.** Voorhees Chapel, Douglass Campus

## **Centers Operated Jointly**

***Biotechnology and Medicine, Center for Advanced.***

***Environmental and Occupational Health Sciences  
Institute.***

***Hazardous Substance Management Research Center.***

## **UNIVERSITY LIBRARY SYSTEM**

***Archibald Stevens Alexander Library.*** College Avenue,  
College Avenue Campus

***Art Library.*** Voorhees Hall, College Avenue Campus

***Blanche and Irving Laurie Music Library.*** Mabel Smith  
Douglass Library, Chapel Drive, Douglass Campus

***Camden Arts and Sciences Library.*** 300 North 4th Street,  
Camden Campus

***Center for Urban Policy Research Library.*** Building 4051,  
Livingston Campus

***Center of Alcohol Studies Library.*** Smithers Hall,  
Busch Campus

***Chemistry Library.*** Wright Chemistry Building,  
Busch Campus

***East Asian Library.*** 169 College Avenue,  
College Avenue Campus

***Entomology Library.*** Georges Road Laboratories,  
Cook Campus

***Institute of Management and Labor Relations Library.***  
Labor Education Center, Cook Campus

***John Cotton Dana Library.*** 185 University Avenue,  
Newark Campus

***Justice Henry Ackerson Library of Law and Criminal  
Justice.*** 15 Washington Street, Newark Campus

***Kilmer Area Library.*** Livingston Campus

***Library of Science and Medicine.*** Busch Campus

***Mabel Smith Douglass Library.*** Chapel Drive,  
Douglass Campus

***Mathematical Sciences Library.*** Hill Center, Busch Campus

***Physics Library.*** Serin Physics Laboratories, Busch Campus

***School of Law–Camden Library.*** 5th and Penn Streets,  
Camden Campus

***Stephen S. and Lucy D. Chang Science Library.*** Foran Hall,  
Cook Campus

***Waksman Institute of Microbiology Library.*** Busch Campus

# Index

*Note:* The following abbreviations are used in this index:

MU: Graduate programs in music.  
TA: Graduate programs in theater arts.  
VA: Graduate program in visual arts.

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