

MASON GROSS SCHOOL OF THE ARTS



Information on the following subjects may be found in the General Information section at the back of this catalog: Student Life and Services, Admission, Tuition and Fees, Financial Aid, and University Policies and Procedures.

Web Site: <http://www.masongross.rutgers.edu>

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General Information

HISTORY AND AIMS OF THE COLLEGE

Mason Gross School of the Arts was established in 1976 to provide professional education in the arts to undergraduate and graduate students. It was founded in response to a call from the state to provide greater opportunities within New Jersey for talented students seeking careers as artists.

Studio and performance-based instruction, taught by renowned working artists and master teachers, is the essential component of the school's professional arts curriculum. This curriculum is, in turn, supported by liberal arts electives and core requirements. Mason Gross School of the Arts' location within a major research university offers students unparalleled academic opportunities that expand upon studio-based skills and create the kinds of humanistic cross-references and connections that enrich and deepen artistic practice.

The school offers professional undergraduate programs of instruction in dance, music, theater arts, and visual arts, and graduate programs in music, theater arts, and visual arts. In addition, the faculty of the school is responsible for offering undergraduate arts instruction to qualified liberal education students enrolled in the liberal arts colleges of Rutgers in New Brunswick/Piscataway. The faculty also offers general elective courses to these same liberal arts students. All courses in the arts are taught on the campus at New Brunswick and at the Livingston Art Building in Piscataway and are the responsibility of Mason Gross School of the Arts.

Because of the intimate size of the school and the similarity of interests among students and faculty, the atmosphere is that of a community of artists. The school provides the advantages of a small, closely knit community, while at the same time its location within a major public university provides students with all of the advantages of a larger institution, including a highly diverse population with many perspectives and pursuits, extensive library and research holdings, and a vast array of cocurricular activities.

While attending Mason Gross School of the Arts, students affiliate with a residential college in the New Brunswick/Piscataway area (Cook, Douglass, Livingston, or Rutgers) for housing and other student services. All the extracurricular activities of the student's chosen college of affiliation and of the larger university are available to Mason Gross students, including concerts, athletics, and social events. In addition, Mason Gross students benefit immeasurably from the school's proximity to New York City, with its rich and varied cultural resources.

ADMISSION

In addition to the general undergraduate admission procedures outlined in the Admission section of this catalog, students applying to Mason Gross School of the Arts must submit a portfolio (visual arts) or be auditioned and/or interviewed (dance, music, theater arts). The portfolio

or audition is a principal part of the school's admission procedure. The applicant receives details regarding the audition/interview or submission of a portfolio shortly after the Office of University Undergraduate Admissions receives the student's application.

Dance

Applicants interested in the dance program must be auditioned by a committee of the dance faculty. The Department of Dance is an accredited institutional member of the National Association of Schools of Dance.

Music

Applicants to the music program must audition before a faculty jury. On audition day, music education applicants also are interviewed by members of the music education faculty.

Theater Arts

Students applying for the theater arts program must be auditioned and/or interviewed in addition to submitting an undergraduate application to the university. A non-refundable audition or interview fee will be charged in addition to the university application fee.

Applicants for the acting concentration should prepare two contrasting monologues. The monologues should not exceed four minutes (in combined time). The monologues, which must be memorized, should be roles for which the applicant expects to be cast. Applicants should also bring a headshot and résumé of their theatrical experience.

Applicants for the design concentrations (set, costume, and lighting) should bring a résumé of their theatrical activities plus a portfolio with examples of any artwork and drawings they may have done for classes, on their own, for the school paper, or other. These drawings do not have to pertain to theater. Photographs of shows or craft projects are also helpful. The portfolio should be presented in a manila folder or portfolio case.

Applicants for the production and management concentrations should bring a résumé of their theatrical activities, as well as materials representative of their interest and background in theater, such as prompt books, photographs of crafts, shows or construction projects, or drafting.

Visual Arts

Students applying for the visual arts program must submit a portfolio. The slide submission is the most important part of the admissions process and will be reviewed by the entire visual arts faculty. The portfolio should represent creativity, potential for artistic growth, dedication to art making and hard work, and offer evidence that the student has looked at and read about art and its history (no CDs will be accepted). Submission of slides should reflect accomplishments and strengths. Whether the slide portfolio includes a broad range of media or concentrates on only a few, it should suggest that the student will be successful in the visual arts courses including those which introduce new materials and ideas. Please contact the visual arts department for specific admission requirements. Acceptance into the B.F.A. program does not guarantee admittance into the graphic design concentration. The graphic design concentration is limited to 20 students who are

selected through a competitive design portfolio review during their sophomore year of the B.F.A. program.

FACILITIES

The administrative offices of the Mason Gross School of the Arts and those of the visual arts department are centered in the Civic Square Building in New Brunswick. Visual art studios and classrooms also are located in the Livingston Art Building on the Livingston campus.

Dance

The Nicholas Music Center on the Douglass campus contains three large dance studios, five faculty offices, and a concert hall for Department of Music and public events. The proscenium theater on the Douglass campus is available to students performing in major faculty concerts. The dance studio and audio/visual studio in Corwin Lodge are used exclusively by dance students. In addition, the studio and performing facility in the Loree Building is used for dance classes and performances by students, faculty, and visiting artists.

Music

The Department of Music on the Douglass campus is housed in the Marryott Music Building, Music House, Walters Hall, and the fine arts complex consisting of Rehearsal Hall, Music Annex, and the Nicholas Music Center, which has a beautiful concert hall that seats approximately eight hundred people. These buildings contain classrooms; performance and teaching studios; conference and seminar rooms; small, medium, and large multipurpose rehearsal rooms; a small recital hall seating 200 people; 43 practice studios; rooms with computer workstations and electronic keyboards; as well as various other faculty offices and studios. The department has approximately one hundred fifty pianos, a fortepiano, three harpsichords, two concert organs, and a large collection of instruments. The Blanche and Irving Laurie Music Library, housed adjacent to the department in the Mabel Smith Douglass Library, contains a major collection of books, scores, recordings, and other resources for the scholar and the performing musician. In addition, McKinney Hall is home to the university's Glee Club while Kirpatrick Chapel hosts chamber music offerings, as well as other concerts and events.

Theater Arts

The Department of Theater Arts stages approximately 18 productions a year. These productions include the Rutgers Theater Company's seven play subscription series and the graduate director's studio series, the Jameson Project. Performance facilities include the Philip J. Levin Theater, a three-quarter theater, the New Theater, a state-of-the-art proscenium theater, the Jameson Studio Theater, and two studios equipped with lighting for small audiences. The department has well-equipped production facilities, including scene shop, property shop with dedicated wood shop for furniture building, costume production shop, and state-of-the-art sound studio. Teaching facilities include a costume teaching shop, a lighting laboratory, a computer-assisted design laboratory, two design studios, a movement studio, and four acting/rehearsal studios.

Visual Arts

Studio facilities are located in the Civic Square Building in downtown New Brunswick and in the Livingston Art Building on the Livingston campus in Piscataway. Classes are offered in large studios for drawing and painting, ceramics and sculpture, graphic design, photography, printmaking, and video. Large informal spaces are also available as needed for intermedia installations and performance art. Each of the major studio locations includes separate studios for graduate students as well as shops, media laboratories, general seminar rooms, and lecture halls.

In addition to the Jane Voorhees Zimmerli Art Museum on the College Avenue campus, several art galleries are located in New Brunswick, including the Mason Gross School of the Arts Galleries in the Civic Square Building. These galleries and the Library Gallery at the Douglass College display both student and faculty works as well as invitation exhibitions. Several screening spaces for video are available in New Brunswick/Piscataway through the Mason Gross School of the Arts and other colleges at the university.

Academic Policies and Procedures

Note: See the University Policies and Procedures section for regulations that pertain to all the undergraduate colleges at Rutgers–New Brunswick/Piscataway.

STUDENT RESPONSIBILITY TO KEEP INFORMED

In addition to the material in this catalog, Mason Gross School of the Arts students are responsible for information in the *Undergraduate Schedule of Classes* and the Official Notices printed every Tuesday in the *Daily Targum*. Important notices are also posted on the bulletin board in each departmental office.

ACADEMIC CREDIT

Advanced Placement

Degree credit for liberal arts courses is awarded for advanced placement scores of 4 or 5 on the College Board Advanced Placement Examinations. Credit is not given for grades of 1 or 2. Test scores of 3 are evaluated by the appropriate academic department. Credit earned by advanced placement is not computed in the cumulative grade-point average.

Transfer Credit

Students who transfer from other accredited institutions or who, while matriculated at the Mason Gross School of the Arts, take approved courses at other accredited institutions, may receive credit for academic courses passed with a grade of C or better. The courses are evaluated by either the dean's office (liberal arts coursework) or by the department (artistic coursework) upon receipt of an official transcript from the outside institution. No credit is given for courses passed by examination at other institutions or for correspondence courses. Transfer credits and grades for courses taken outside Rutgers University are not included in the cumulative grade-point average. Approved courses taken at other divisions of Rutgers University are included in the cumulative grade-point average. Students applying for transfer credit must submit a catalog of the institution(s) attended, marked to show the courses taken, in addition to an official transcript from the institution.

REGISTRATION AND COURSE INFORMATION

Advising

Students are assigned an academic adviser within their major department and are urged to meet with the adviser regularly to plan their program and to review progress in the major. Nevertheless, students must assume full responsibility for conforming to the academic regulations of the university, for meeting all degree requirements, and for having the proper prerequisites for any course for which they register.

Registration

Registration for matriculated students begins in October for the following spring term and in March for the following fall term. Matriculated students register through the Rutgers Touchtone Telephone Registration System (RTTRS) or on the web at <http://rutadmin.rutgers.edu/webreg>. Registration is completed upon full payment of tuition and fees by the announced deadline prior to the start of the term. The university reserves the right to restrict registration in all courses offered and, when necessary, to cancel courses previously announced. The visual arts department will enroll nonmajors in critical studies (080) and studio art courses (081), pending space availability. Nonart major students seeking to enroll in visual arts courses must attend the first day of class and ask the instructor for special permission and must make certain that any prerequisite requirements have been met. Nonmajors and those preparing to declare a visual arts major are encouraged to enroll in Summer Session visual arts courses. Special permission and prerequisite course work are not required for summer visual arts courses. See the Tuition and Fees section for further information on registration.

Change of Courses. See the University Policies and Procedures section for drop/add procedures.

Course Load

Full-time students normally should carry at least 15 credits per term and in some programs need to carry more than 15 credits in one or more terms in order to graduate within the standard four-year period, such as in the theater major. Approval of the dean of students is required before a student may take more than 20 credits in a term.

Full-Time and Part-Time Status. All programs in the Mason Gross School of the Arts are full-time programs and only under extenuating circumstances, as determined by the dean of students, can a student attend on a part-time basis. For statistical and billing purposes, a full-time student is defined as one who is taking at least 12 credits per term. Those taking fewer than 12 credits are considered part time. All courses taken, whether on a credit or a non-credit basis, are counted for billing and statistical purposes. In addition, students should realize that they jeopardize receipt of financial aid if they register for fewer than 12 credits, since full-time status is required for all financial aid awards.

Leave of Absence, Withdrawal, and Readmission

Leave of Absence. A student may be granted a leave of absence for a period not to exceed one year, if, in the opinion of the faculty, such a leave seems advisable. Medical leaves are granted upon the recommendation of a physician at a Rutgers health facility. All students who request a leave of absence for either personal or medical reasons must complete a Leave of Absence form and meet with the dean of students. If a student wishes to return to school after more than a year has elapsed since registering for classes, he or she must seek readmission through the department and the dean of students. Sometimes there are artistic conditions, such as progress and wellness, for readmissions.

Withdrawal. Students may withdraw from the school with grades of *W* through the 12th week of the term. Students wishing to withdraw must speak with the dean of students, the department chairperson, and their adviser. They then must submit a withdrawal form to the university registrar.

Readmission. Students who interrupt their registration in the school for whatever reason must make formal application to the dean of students for readmission. Application for readmission in September must be submitted with supporting transcripts as necessary prior to August 1. Action cannot be taken on requests after that date. For January readmission, application must be completed prior to December 1. Readmission is subject to space limitations within the school. Students must also reaudition for theater or reinterview for design or production.

For the school's policy on readmission after dismissal for academic reasons, see Scholastic Standing later in this chapter.

College-to-College Transfer

Any Mason Gross School of the Arts student who wishes to transfer to another undergraduate college at Rutgers in New Brunswick/Piscataway must file a college-to-college transfer form, which is available online. For the regulations and deadline dates for a college-to-college transfer, see the Admission section. Submission of the college-to-college transfer application does not guarantee admission into the college or department of the student's choice.

Course Information

Graduate Courses. Qualified undergraduate students who wish to take courses offered by the graduate faculty may do so if they receive the approval of the instructor, the director of the program offering the course, and their undergraduate adviser.

Internships and Fieldwork. Students ordinarily may count no more than 8 credits (12 credits in visual arts and theater arts) of fieldwork or internships toward their degree in addition to any fieldwork or internships considered an integral part of their major program of study.

Pass/No Credit Courses. Mason Gross School of the Arts students are not permitted to register for courses on a *Pass/No Credit* basis.

* Departmental permission is necessary only for School 07 courses.

† Theater arts majors may repeat only general theater requirements and liberal arts courses.

Repeated Courses. With the permission of the department, a student may repeat a course taken at Rutgers in which a grade of *F* was earned. *† If the grade is improved, the student may request that the original grade be removed from the calculation of the cumulative grade-point average. The original grade of *F*, however, remains on the transcript. The repeated course must be taken at Rutgers.

The option to repeat a course may be used only once for a given course. If a student fails a course a second time, only the second *F* is computed into the cumulative grade-point average.

In order for a change resulting from the repetition of a course to be made to a student's cumulative grade-point average, a course repeat form, available in the Office of the Dean, must be completed by the student.

Attendance. Students are expected to attend all scheduled course meetings. Individual programs may have particular requirements for reporting absences. Students should consult their department. In general, when absences are so excessive as to impair the student's academic or artistic achievement in any course, a report is sent by the instructor to the Office of the Dean. Reasons for absences are then investigated and sent to the instructor.

Students are expected to notify the dean's office if they find it necessary to be absent from class for one week or more. Moreover, students on academic probation are required to report the reasons for any class absence to the dean of students within three school days of that absence.

The work missed due to class absences is the responsibility of the student to make up. The extent to which such work is counted toward the student's grade is left to the discretion of the instructor. In the case of a reported absence from a final examination, the dean's office determines whether or not the student is entitled to a makeup final examination.

Studio Course and Program Fees. Some programs and courses in the Mason Gross School of the Arts require the payment of an additional fee for professional program expenses and items such as materials and tickets. These fees are nonrefundable.

Declaration of a Second Major

In addition to the B.F.A. or B.Mus. programs, a Mason Gross School of the Arts student can pursue a second major in a liberal arts discipline (with the exception of theater arts), provided the requirements of both Mason Gross School of the Arts and the other department are fulfilled. The student must declare the second major through the Office of the Dean and fulfill all conditions required by the second department. The second major is recorded on the student's transcript. The second major does not permit Mason Gross School of the Arts students to complete the liberal arts version of a Mason Gross School of the Arts major. The second major may have to be completed by taking summer classes or an added year.

Declaration of a Minor

Mason Gross School of the Arts students may declare and complete a minor in a liberal arts field, along with their B.F.A. or B.Mus. program. Students pursuing this option still receive a B.F.A. or B.Mus. degree; their transcripts also indicate the completion of a minor in a liberal arts subject.

The student must declare the minor through the Mason Gross Office of the Dean and fulfill all conditions required by the second department. In order to receive a diploma, the requirements for both the Mason Gross degree and the minor must be completed before graduation.

SCHOLASTIC STANDING

The student's cumulative grade-point average is based on all courses taken for credit at Rutgers. See the University Policies and Procedures section for information on the computation of the cumulative grade-point average and other grading regulations.

Class Standing

The student's class standing is generally classified in September on the basis of the ratio of the number of credits earned to the total required for graduation in a specific curriculum: first-year students, 0 to 17 percent; sophomores, 18 to 44 percent; juniors, 45 to 69 percent; and seniors, 70 to 100 percent.

Dean's List

Each term, Mason Gross School of the Arts recognizes current academic achievement through a Dean's List. In order to qualify, a student must have taken 12 or more credits (*Pass/No Credit* and *E* credits are excluded) for letter grades and have achieved a term grade-point average of 3.4 or better.

Time Limit for the Degree

Normally a maximum of 11 terms of full-time enrollment is permitted for completion of the degree requirements. Students may be placed on academic probation at any time that the predicted graduation date exceeds 11 terms.

Poor Academic or Artistic Performance

Academic Review. At the end of each term, the school's Scholastic Standing Committee, composed of elected faculty and the dean of students, reviews the academic records of all students.

Probation. Any student, including first-term, first-year students, whose term average is lower than 1.8 is placed on academic probation. Students are notified in writing of probationary status before the start of the next term. While on probation, students must maintain full-time academic status and must complete successfully at least 12 credits per term. (See also guidelines for Academic Dismissal.)

Academic Dismissal. There are no automatic dismissals for first-term, first-year students. Students ordinarily are dismissed when their term average is 1.4 or less regardless of their cumulative grade-point average or preceding term average. Students may also be dismissed if their term average falls below probationary level in any three terms or in any two consecutive terms or if their cumulative grade-point average at any time is less than the following: first year, 1.6; sophomore year, 1.8; junior year, 2.0; senior year, 2.0.

Artistic Review. At regular intervals, the work of each student is reviewed by the department to determine if the artistic achievement and commitment to the professional program warrants retention in the program. Students in visual arts receive a departmental review in the spring of their sophomore and junior years. The sophomore review enables the faculty to review and recommend each qualified student for intermediate work in a B.F.A. concentration. The junior review, conducted by faculty in the student's studio concentration, sponsors and initiates the third-year student's plan for senior B.F.A. thesis course work. Theater students are reviewed at midterm and the end of the term.

Artistic Probation or Dismissal. Students placed on artistic probation are notified in writing by the dean's office, and must satisfy departmental requirements to remain in the program. Students whose dismissal has been recommended by the departmental Scholastic Standing Committee for artistic reasons (deficiency in artistic production and/or quality of work) may request transfer to other programs of the Mason Gross School of the Arts or any other college at Rutgers whose admission requirements they meet. No guarantee of admission to another division or program can be given to students who have received an artistic dismissal, but the dean's office will assist students in completing the necessary transfer forms. Artistic dismissal is not subject to appeal.

Appeal. Students placed on probationary status may appeal in writing to the dean of students within one week of the date of the letter of probation. Grounds for appeal include technical error and/or changes in temporary grades. Letters of appeal must state the reasons for appeal and must be written by the student, although advice from others may be sought in formulating the appeal.

Students dismissed from the Mason Gross School of the Arts by the school's Scholastic Standing Committee may appeal by letter to the Office of the Dean within one week of notification of the decision. Grounds for appeal include technical error, extenuating circumstances, and/or additional information not previously available to the committee. The letter of appeal must state the reasons for the appeal and must be written by the student, although advice from others may be sought in formulating the appeal.

The Scholastic Standing Committee may determine that the student has presented evidence not previously available and sufficient to require the Scholastic Standing Committee to reconsider the case, or that insufficient evidence has been presented to justify further consideration of the appeal. At the student's and/or committee's request, a student may be present at the meeting of reconsideration, unaccompanied by adviser or attorney, to amplify upon his or her appeal request.

The committee may reinstate the student, with or without conditions, or may deny the appeal. Some of the conditions for reinstatement include a term average of 2.0 or better and no incomplete grades. The committee also may define future courses to be completed. The committee notifies the student of its decision and any conditions within one week of reconsideration. Action by the committee is final.

Readmission. Students who have been dismissed from the school for academic reasons are not considered for readmission until they have given satisfactory evidence that they can further pursue academic work satisfactorily. Mason Gross School of the Arts normally requires that students improve their term or cumulative grade-point average to a level that would have precluded dismissal action. This can be accomplished through work in the Rutgers Summer Session or by earning 12 to 15 credits at another accredited college or university. Each case is considered on its own merit. Students are not usually readmitted after a second dismissal action. Readmission is not automatic.

DISCIPLINARY HEARING PROCEDURES

The Board of Governors of Rutgers, The State University of New Jersey, has established a list of offenses that may result in separation from the university. These offenses are handled through the University Code of Student Conduct. (See the University Policies and Procedures section.) In addition, each college has a hearing procedure for use in instances where charges against a student are not of sufficient gravity to lead to separation from the university. Lists of the separation and nonseparation offenses and copies of the Mason Gross School of the Arts and the university hearing procedures are available in the Office of the Dean.

Degree Requirements

REQUIREMENTS

Please consult the Mason Gross School of the Arts web site at <http://www.masongross.rutgers.edu> for updated program information.

Credits and Residency

The total number of credits required for graduation varies from 120 to 129 credits, depending on the student's major program. In no instance may a student graduate with fewer than 120 credits and a cumulative grade-point average of less than 2.0.

The residency requirement varies by program. Transfer students normally should expect to spend a minimum of two years in the music program. Three years of resident study should be expected in the dance, theater arts, and visual arts programs. Four years of resident study is expected in the theater arts acting concentration. Visual arts transfer students must earn at least 30 credits in studio art courses (081) and fulfill the required 12 credits of critical study course work (080) at Mason Gross School of the Arts.

Each candidate for the bachelor's degree must earn a minimum of 30 of the last 42 credits at Rutgers.

Liberal Arts Requirements

In addition to completing the prescribed program of study in their major as outlined in the Programs of Study chapter later in this section, students must take courses in the following liberal arts categories:

Humanities: Africana studies, American studies, archaeology, art history, Asian studies, comparative literature, classics, English, foreign languages, history, Jewish studies, linguistics, philosophy, Puerto Rican and Hispanic Caribbean studies, religion, Russian, Central and East European studies, women's and gender studies

Social and Behavioral Sciences: anthropology, economics, environmental resources, labor studies, political science, psychology, sociology, urban studies and community health

Natural Sciences, Mathematics, and Computer Science: astronomy, biochemistry, biological sciences, chemistry, computer science, entomology, environmental science, geography, geological sciences, marine and coastal sciences, meteorology, nutrition, physics, statistics

Dance

Area I:	01:355:101 Expository Writing I (3) <i>and</i> 01:355:201 Research in the Disciplines (3)	6
Area II:	Mathematics, Natural Sciences, Computer Science, and Social and Behavioral Sciences	6
Area III:	History or Theory of Art, Music, and Theater	9
Area IV:	Humanities	6
Area V:	Liberal arts electives	9
	<i>Total Credits</i>	<u>36</u>

Music

Area I:	01:355:101 Expository Writing I (3) and English Literature or American Literature (3)	6
Area II:	Humanities	6
Area III:	Social and Behavioral Sciences *	6
Area IV:	Mathematics, Natural Sciences, Computer Science *	6
Area V:	Liberal arts electives *	12
	Total Credits	36

Theater Arts

Area I:	01:355:101 Expository Writing I (3) and English or American Literature (6) <i>Students may count up to 6 credits of Shakespeare's Plays in Context from the London Program.</i>	9
Area II:	Arts History or Theory—Art, Music, Dance, or Film History or Theory <i>Design and production majors must take 01:082:105-106 Art History. Acting and production majors may count up to 6 credits of British Art and Culture as part of the London Program.</i>	6
Area III:	Humanities, Social and Behavioral Sciences, Natural Sciences, Mathematics and Computer Science <i>Shakespeare's Plays in Context and British Art and Culture, academic components of the London Program, may also be credited in this area.</i>	18
	Total Credits	33

Visual Arts

Area I	01:355:101 Expository Writing I (3) and 01:355:201 Research in the Disciplines (3)	6
Area II:	Humanities (6); Philosophy or English Literature or American Literature (3)	9
Area III:	Social and Behavioral Sciences	9
Area IV:	Mathematics, Natural Sciences, Computer Science	6
Area V:	Liberal arts elective	3
	Total Credits	33

GRADUATION

Degrees are conferred at the annual commencement ceremony at the end of the spring term. Students completing degree requirements in October or January may ask for a certificate of completion to be used in lieu of a diploma until the next commencement exercise.

* For music education students, specific courses for meeting requirements in Areas III and IV are needed for certification. The total liberal arts requirement is 30 credits.

† Ballet I and Ballet II are also required of all dance majors with no previous experience in ballet or on recommendation of the faculty.

Programs of Study

Mason Gross School of the Arts offers professional programs in dance, theater arts, and visual arts, leading to the bachelor of fine arts degree, and a professional program in music, leading to a bachelor of music degree. The curriculum codes for these programs are as follows:

- 206 Dance
- 700 Music
- 966 Theater Arts
- 081 Visual Arts

The specific program requirements are outlined in this chapter.

DANCE 206

See Dance in the Programs of Study for Liberal Arts Students section for bachelor of arts (B.A.) program information.

The objective of the bachelor of fine arts program in dance is to provide both introductory and advanced professional training, with an emphasis on in-depth study in modern dance, to students seeking careers in dance. The curriculum also requires choreographic training and production experience, both necessary to the preparation of a dancer. The course 07:206:100 Dance Assembly is required during each term of enrollment.

Major Requirements

- 07:203:115 Dance Appreciation: Experiencing the Art of Human Movement (3)
- 07:206:100 Dance Assembly (N, .5)
- 07:206:126 Rhythmic Analysis (2)
- 07:206:138-139 Dance Technique IA-IB (3,3)
- 07:206:145 Performance Skills (2)
- 07:206:161 Production Study (2)
- 07:206:237 Dance Production (3)
- 07:206:238-239 Dance Technique IIA-IIB (3,3)
- 07:206:242-243 Dance Improvisation IA-IB (2,2)
- 07:206:251 Ballet III (3) †
- 07:206:252 Ballet IV (3)
- 07:206:276 Afro-American/African Dance (2)
- 07:206:277 Flamenco Dance (2)
- 07:206:311 Ballet V (2)
- 07:206:315 Music and Movement (2)
- 07:206:325 Kinesiology for Dancers (3)
- 07:206:327 Percussion Accompaniment for Dance (2)
- 07:206:334-335 Dance Choreography IA-1B (2,2)
- 07:206:434-435 Dance Choreography IIA-IIB (2,3)
- 07:206:338-339 Dance Technique IIIA-IIIB (3,3)
- 07:206:402 Introduction to Laban Movement Analysis (3)

- 07:206:438-439 Dance Technique IVA-IVB (3,3)
- 07:206:441 Dance History—World Survey (3)
- 07:206:442 Dance History—20th Century (3)
- 07:206:___ Dance electives (11)

In addition, students must complete a minimum of 36 credits toward liberal arts requirements (see the Degree Requirements chapter) for the total 124 credits required for graduation.

MUSIC 700

See Music in the Programs of Study for Liberal Arts Students section for bachelor of arts (B.A.) program information.

The bachelor of music (B.Mus.) program offers three areas of concentration: performance, jazz studies, and music education. Students are admitted specifically to one of these three areas. Any change must be made with the approval of the department. All students in the bachelor of music program must pass a piano proficiency examination no later than the spring term of the junior year, or upon completion of course sequences 07:701:159-160 and 259-260 (students in the music education concentration must pass the piano proficiency examination prior to the beginning of the term in which they fulfill the student teaching requirement). The course 07:701:100 Music Assembly must be passed during each term of enrollment; if a student has an *Unsatisfactory* grade in any term, he or she will not be allowed to schedule a senior recital or student teaching. Students are also expected to perform in Music Assembly at least once a year after the first year.

Major Requirements

Performance Concentration

Students in the performance concentration must take the following courses in music theory (25 credits):

- 07:700:121-122 Theory I,II (3,3)
- 07:700:123-124 Fundamentals of Musicianship I (2,2)
- 07:700:127 Introduction to Music Technology (1)
- 07:700:221-222 Theory III,IV (3,3)
- 07:700:223-224 Fundamentals of Musicianship II (2,2)
- 07:700:323 Fundamentals of Musicianship III (2)
- 07:700:329 Introduction to Conducting (2)

Performance students must also take the following courses in music history (12 credits):

- 07:700:301-302 Music History I,II (3,3)
- 07:700:303 or 304 Special Topics in World Music (3)
- 07:700:419 or 420 Special Studies in Music History (3)

In addition to these requirements, students must also complete the following course of study (43 credits):

- 07:701:407,408 Twentieth-Century Performance Seminar (1,1)
- chamber music courses (4) *
- large ensemble courses (8) *
- pedagogy courses (2)

- performance study courses (24)
- electives in music (3)

Students in the performance concentration must complete a minimum of 36 credits in liberal arts courses (see Degree Requirements chapter) and 4 additional credits of elective courses, for a total of 120 credits required for graduation. All performance students present a recital in the senior year in partial fulfillment of the requirements for graduation. Acceptability of this recital is determined by a faculty jury in attendance.

Music Education Concentration

Students in the music education concentration take the following courses in music theory (32 credits):

- 07:700:121-122 Theory I,II (3,3)
- 07:700:123-124 Fundamentals of Musicianship I (2,2)
- 07:700:127 Introduction to Music Technology (1)
- 07:700:221-222 Theory III,IV (3,3)
- 07:700:223-224 Fundamentals of Musicianship II (2,2)
- 07:700:323 Fundamentals of Musicianship III (2)
- 07:700:329-330 Introduction to Conducting (2,2)
- 07:700:341 Orchestration I (2)

Music education students must also take the following courses in music history (12 credits):

- 07:700:301-302 Music History I,II (3,3)
- 07:700:303 or 304 Special Topics in World Music (3)
- 07:700:419 or 420 Special Studies in Music History (3)

In addition to these requirements, students must also complete the following course of study (55 credits):

- large and small ensemble courses (8) *
- music education courses (29)
- performance study courses (15)
- electives in music (3)

Students in the music education concentration must follow one of two streams, instrumental or general/vocal. A total of 30 credits in liberal arts courses is required for music education students. Some of these credits are in courses specified for certification. A total of 126 credits is required for graduation. In order for state certification to be granted, the National Teachers Examination must be passed.

Jazz Concentration

Students concentrating in jazz studies must complete the following course of study (85 credits):

- 07:700:102 Introduction to Music History (3)
- 07:700:121-122 Theory I,II (3,3)
- 07:700:123-124 Fundamentals of Musicianship I (2,2)
- 07:700:125 Survey of Jazz Styles (2)
- 07:700:127 Introduction to Music Technology (1)
- 07:700:223-224 Fundamentals of Musicianship II (2,2)
- 07:700:247-248 Jazz Theory I,II (3,3)
- 07:700:251-252 Keyboard Harmony for Jazz Majors (2,2)
- 07:700:303 or 304 Special Topics in World Music (3)
- 07:700:305-306 Evolution of Jazz (3,3)
- 07:700:329 Introduction to Conducting (2)
- 07:700:347-348 Jazz Composition and Arranging (2,2)
- 07:700:371-372 Jazz Improvisation I (3,3)
- 07:700:471-472 Jazz Improvisation II (3,3)
- ensemble courses (12) *
- performance study courses (16)

* Bachelor of music students must enroll in a large ensemble each term. The music department may assign any student to the ensemble of its choice.

Students in the jazz concentration must complete a minimum of 36 credits in liberal arts courses (see the Degree Requirements chapter), for a total of 121 credits required for graduation. All jazz students present a recital in the senior year in partial fulfillment of the requirements for graduation. Acceptability of this recital is determined by a faculty jury in attendance.

THEATER ARTS 966

The bachelor of fine arts (B.F.A.) degree in theater arts is designed for students seeking intensive conservatory theater training in a setting where they have access to rigorous liberal arts courses and the cultural life and contacts of a major university. The program offers three areas of study: acting, design, and production and management. Students in the B.F.A. program specializing in design or production and management must be in residence for a minimum of three years. In acting, a four-year residency is required. Students are auditioned and/or interviewed as part of the admission process and continue in their program each year by faculty invitation only.

See Theater Arts in the Programs of Study for Liberal Arts Students section for bachelor of arts (B.A.) program information and courses.

Program Expectations

Student Responsibility to Keep Informed

The Department of Theater Arts makes special demands on students enrolled in the B.F.A. programs because of the professional nature of the training programs and the demands of the profession. Specific rules and policies are published in the *Guide for Actors in the Theater Arts Department* and the *Guide for Design and Production Students* in the Theater Arts Department. Students are responsible for understanding and following all rules and policies set forth in these documents.

Program and Class Fees

Students in acting and design are assessed professional program fees that support professional training and career transition. Some courses charge specific fees for tickets, models, or supplies. Should a student leave or be dismissed from the program, all fees are nonrefundable including those from Rutgers' Conservatory at Shakespeare's Globe in London.

Casting and Production Assignments

The Department of Theater Arts requires students, depending on production assignments or casting, to be available for work or rehearsals on holidays or at times when classes are not in session. Students are required to perform the roles or take the production positions assigned to them by the faculty.

Artistic Standing

All B.F.A. students are evaluated at midterm and at the end of each term by the faculty in their major. All students are expected to meet a professional standard of work, skill, and discipline. Punctuality and class attendance are mandatory. The faculty is responsible for setting these standards and for guiding and evaluating each student's development. The first two years of training are a trial period, and

continuation into the third and fourth years is by invitation. The faculty will continue to assess professional growth and consistency of application to work through the junior and senior years. Decisions to continue students in the program are not dependent solely on completion of course requirements. Faculty judgments on matters of leadership, initiative, fitness for a professional performing career, ability to collaborate, artistic potential, or an unsatisfactory rate of development which are difficult to assess in terms of grades and credits can be the basis for probation or dismissal. Generally, artistic dismissal is preceded by a period of artistic warning and/or probation. Artistic dismissal is a final decision and may not be appealed.

Scholastic Standing

For theater arts majors, a grade of *D* or *F* in a core course is grounds for dismissal. The first *C* in a core course results in artistic probation; the second *C* in a core course is grounds for dismissal. In the general theater arts requirements, any *F* may result in dismissal. A general theater arts requirement in which a *D* is received must be retaken and a grade of *C* or better must be achieved. A course may only be retaken once. Refer to the Mason Gross section on scholastic standing for more information.

Repeated Courses

Theater arts B.F.A. students may repeat a liberal arts course taken at Rutgers in accordance with the regulation stated in the Academic Policies and Procedures chapter of the Mason Gross School of the Arts section of this catalog.

Bachelor of Arts

The theater arts department also offers a bachelor of arts (B.A.) major and minor in theater arts to liberal arts students enrolled in Douglass College, Livingston College, Rutgers College, and University College. See Theater Arts in the Programs of Study for Liberal Arts Students for B.A. program information.

Study Abroad at Rutgers' Conservatory at Shakespeare's Globe in London

During their third year of study, Rutgers' Conservatory at Shakespeare's Globe in London gives serious young artists intensive conservatory training, in the heart of London, under the instruction of the most accomplished theater artists in the United Kingdom. Rutgers University is unique in that it is the only member of the top undergraduate conservatory training programs in America which spends a full year abroad. Through access to the Globe's space, master teachers, scholars, and practitioners, this program fulfills the twofold mission of both Shakespeare's Globe and Rutgers University of combining the best of conservatory training and first-rate undergraduate education. Shakespeare's Globe is an organization founded by the pioneering American actor/director Sam Wanamaker as a unique international resource dedicated to the exploration of Shakespeare's work and the playhouse for which he wrote, through the connected means of education and performance. The facility includes a faithful open-air reproduction of the Globe Theater used by William Shakespeare for his own company in the 16th century. The Rutgers Conservatory at Shakespeare's Globe in London is a program carefully designed to enhance and broaden the skills of each student, and is fully integrated with the curriculum of the department and program. The experience and knowledge gained there will provide a solid foundation for

their future growth as theater artists. Acting, design, and stage management students, trained in the Globe practices, have the potential to create a unique impact on the American theater.

The Rutgers Theater Company and Jameson Project

Production practice is fully integrated with the curriculum of the theater arts department. The Rutgers Theater Company is a resident company of student actors, designers, directors, playwrights, stage managers, and technicians whose work is guided by master teachers and other accomplished professionals. Each year, the company produces a seven-show mainstage subscription series for the public; this includes productions directed by working practitioners, as well as by graduating M.F.A. directing and playwriting candidates.

Noted for its role as a developmental stage, the Jameson Project is at the forefront of innovative, cutting-edge, and challenging work. The project affords students the opportunity to develop their skills before a public audience in 8 to 10 productions a year.

B.F.A. Theater Arts Major Requirements

All students, regardless of concentration, must take the following courses:

- 07:965:311-312 Theater History (3,3)
- 07:965:398 Basic Theater Texts (3)
- 07:965:408 Script Analysis (3)
- 07:966:123 Theater Practice (2 credits for each of two terms)
- 07:966:215-216 Scenic Art (3,3) *

The total theater program must consist of at least 84 and as many as 92 credits. Theater arts students must also complete a minimum of 33 credits of liberal arts requirements (see the Degree Requirements chapter) for a minimum of 120 credits required for graduation.

All students begin intensive foundation training in the first year augmented by expository writing and other liberal arts courses.

Design and production and management students in the sophomore, junior, and senior years may not schedule any classes for the fourth period on Wednesdays. This period is reserved for departmental production meetings.

In addition to the general theater requirements, students must enroll in and complete one of the three following concentrations.

Acting Concentration Core Requirements

The B.F.A. in acting program offers concentrated study in acting and a well-rounded background in theater arts that prepares students for a career in acting for the stage, film, and television. The core of the program focuses on an integration of acting, voice, speech, and movement.

The first year is spent exploring and mastering fundamental concepts, developing a background in theater, and establishing the work ethic of the profession. The first term mixes exercises, improvisation, and theater games as the actor develops a truthful and spontaneous instrument. The second term is spent on scene work. Beginning voice, speech, and movement round out the program. As is consistent in most conservatory training, students in the first year do not perform.

In the second year, the actor begins intensive training

in the Meisner Technique. The guided practice of voice, speech, and movement continues and is integrated into the acting work. The actor also participates in performance ensemble, which is a yearlong, process-oriented class in which the students, utilizing research methods and improvisation, create their own original theater piece. Students also take a two-term theater history class. Students are granted at least two performance opportunities in the second year.

The entire junior year is spent studying in London at Rutgers' Conservatory at Shakespeare's Globe in London. Actors undertake a rigorous conservatory training program consisting of acting, voice movement (based on the Alexander Technique), speech, and period dance. Particular attention is given to classical texts and traditions. This training allows the artist to capably handle a wide variety of texts with confidence. Rutgers University is unique in that it is the only member of the top five undergraduate conservatory training programs in America which spends a full year abroad. With London as the campus, the young theater artist will live, study, and perform in an area rich in artistic and theatrical traditions.

During the rigorous senior year, class time is spent in the refinement of the actor's craft, including actor/director workshops and Michael Chekhov-based physical theater. Integrating all aspects of the four-year training program and preparing for the "business of the business" classes include acting for the camera and meeting with top agents and casting directors. Students also take one term each of script analysis and dramatic literature. Performance opportunity for seniors includes eligibility for all 15-18 departmental productions, the 8-10 production B.F.A. Theater Festival, and (if the student is eligible) culminates in the Rutgers' B.F.A. Actor's Presentation in New York City for invited members of the profession.

See department artistic advisers for specific courses of study in each discipline.

Due to the rigor of the acting program, the faculty recommends that any remedial mathematics course work, i.e., elementary algebra, be completed prior to enrollment at Mason Gross. Math and basic writing requirements must be completed prior to the junior year.

Design Concentration Core Requirements

The theater arts department offers a B.F.A. program in design that offers professional training in scenic design, costume design, and lighting design. Intensive studio work is coupled with practical experience gained from designing and building the shows produced by the department.

The first year is spent developing skills and creativity in all areas of design and production. First-year students participate in shows as crew members and "learn the ropes." Core courses include Scenic Art, Introduction to Design, and Drawing for the Designer, and specific technical and craft courses.

Sophomores work in all four shops during the year, often serve as assistants on major productions, and may design for the Jameson Project season. Students complete the sequence of technical and craft courses begun the first year, including drawing, lighting, rendering, drafting, costume history and rendering, and architectural history and decor.

In the junior year, students choose one of the three areas of design specialties: sets, costumes, or lights and choose their courses individually. Juniors may spend the first term abroad at the unique conservatory design program at the

* Design and production majors only.

Rutgers' Conservatory at Shakespeare's Globe in London or arrange an internship if they choose to do so.

Seniors continue to study in their area of specialty, and technicians tech major shows. Seniors who have the support of the faculty also attend a Professional Portfolio review in New York City at the end of their senior year.

See department artistic advisers for specific courses of study in each discipline.

All graduating design students must present a portfolio of their work at the penultimate and final portfolio review sessions in their senior year. This portfolio must include a current résumé. The portfolio must be prepared with faculty guidance beginning in the second term of the junior year.

Production and Management Concentration Core Requirements

The production and management specialties program provides professional training for students pursuing careers in stage management, technical direction, costume technology, and theater management. Intensive class work is coupled with practical experience gained from working on the shows produced by the department and professional internships that introduce students to the workplace.

Students take introductory classes in stage design and technology, theater practice, and acting during their first year. The year is preparatory, introduces specific technical courses depending on the student's specialty, and assigns production positions to assure well-rounded technical experience and to help the students map out their career paths.

Major concentration begins in the sophomore year with courses in stage management, drafting, or costume history and rendering, as well as additional craft classes: properties, advanced stagecraft, sound technology, and introduction to lighting. Production hours are rotated in each of the five shops to provide experience in all technical and craft areas. Additional production positions in the student's area of specialty are also assigned. Students also take a two-term theater history course.

Juniors work closely with faculty advisers in stage management, technical direction, theater management, and costume construction. Students take advanced classes in their area of specialty and receive intensive production assignments each term on scenery and costume construction projects and as assistant stage managers. Students also take script analysis and basic theater texts classes. Junior stage managers may spend the first term abroad at the conservatory production program at the Rutgers' Conservatory at Shakespeare's Globe in London.

Students continue advanced specialty course work and earn major assignments as assistant stage managers, stage managers, technical directors, publicists, and special costume construction assignments. Students who have not studied abroad at the London program spend one term of the senior year devoted to a full time internship in a professional setting that reflects the student's career goals.

See department artistic advisers for specific courses of study in each discipline. Please consult the Mason Gross School of the Arts web site <http://www.masongross.rutgers.edu> for further details on courses and credits.

VISUAL ARTS 081

See Art in the Programs of Study for Liberal Arts Students section for the bachelor of arts (B.A.) program information.

The bachelor of fine arts program in visual arts is for students who want to become professional artists and who wish to pursue their specific professional goals within the stimulating intellectual climate of Rutgers University. The education offered by Mason Gross School of the Arts differs from an art school program that focuses exclusively on studio skills. At Mason Gross School of the Arts, studios and seminar discussions together confront students with a wide range of techniques, materials, visual languages, and cultural issues. Creation and critical analysis go hand in hand. The program assumes that to be a surviving professional artist in the 21st century one should be educated to make informed choices, not only about aesthetic strategies, but also about who to work for and how to serve the demands of society and oneself.

Work toward the B.F.A. degree starts with foundation courses that introduce the techniques and materials as well as the artistic and cultural questions of contemporary art. Intermediate and advanced courses provide concentrated training in six major areas: ceramics and sculpture, video, painting and drawing, photography, printmaking, and graphic design. * Students are asked to focus in one of these six areas. They may be grouped in agreeable arrangements such as painting and drawing or design and printmaking. Enrollment in advanced graphic design courses is limited to 20 students.

The B.F.A. program in visual arts is committed to the development of both personal expression and cultural analysis through which a student prepares to face the aesthetic, social, and personal choices involved in being a professional artist.

Major Requirements

1. First-year fundamental courses:
07:080:200-201 Seminar in Contemporary Art (3,3)
07:081:101-102 Artmaking (3,3)
07:081:121 Drawing Fundamentals I (3)
07:081:122 Drawing Fundamentals II (3)
2. 07:081:105 Visual Arts Practice (1) (three terms)
3. 07:081:497-498 Thesis and Exhibition (3,3)
4. Studio concentration (18)
5. Studio electives (24)
6. Visual arts critical studies (6)
7. Art history (12)
01:082:105,106 Introduction to Art History (3,3)
Non-Western art or 01:080:300 Women Artists (3)
Any art history elective above the 100 level (3)

In addition, students must complete a minimum of 33 credits of liberal arts requirements (see the Degree Requirements chapter) for a total of 120 credits required for graduation.

Academic Advising

The department provides all students with close and continuing academic advice. Nevertheless, students must assume full responsibility for conforming to the academic

* Acceptance to the B.F.A. program does not guarantee admittance to the graphic design concentration.

and visual arts regulations of the university and Mason Gross School of the Arts for meeting all degree requirements and for having the proper prerequisites for any course in which they register. Faculty and staff advisers are readily available for assistance.

Course Listing

Explanation of Three-Part Course Numbers

The number preceding each course title is divided into three parts. The first two digits are the administrative code (standing for a faculty or a school), the next three digits are the subject code, and the final three digits are the course code.

Administrative Codes

The undergraduate code for the Mason Gross School of the Arts is 07. For a complete list of administrative codes used in this catalog, see the beginning of the Programs of Study for Liberal Arts Students section.

Subject Codes

A subject code indicates the subject matter of the course. Courses with the following subject codes are listed in this chapter. (This *does not* constitute a list of majors.)

- 080 Art, Critical Studies
- 081 Art, Studio
- 203 Dance
- 206 Dance
- 700 Music
- 701 Music, Applied
- 965 Theater Arts
- 966 Theater Arts

Course Codes

The course code comprises the sixth, seventh, and eighth digits in all course numbers. Course codes from 100 to 299 indicate introductory and intermediate undergraduate courses. Codes from 300 to 499 indicate advanced undergraduate courses. (Courses coded from 500 to 799 are graduate courses.)

Two course codes separated by a comma indicate that each term may be taken independently of the other (example: 07:700:203,204). Two course codes separated by a hyphen indicate that satisfactory completion of the first term is a prerequisite to the second term (example: 07:206:138-139); the first term may be taken for credit without taking the second, except where a statement is added to indicate that both term courses must be completed in order to receive credit.

Credits awarded for the successful completion of each course are indicated in parentheses following the course title. The notation *BA* indicates that the number of credits is determined by arrangement with the department offering the course.

ART 080

The following courses serve as critical studies courses for the bachelor of arts (B.A.) and the bachelor of fine arts (B.F.A.) curricula.

Courses (080)

07:080:200-201. SEMINAR IN CONTEMPORARY ART (3,3)

Examination of the contemporary artist, architect, designer, filmmaker, media arts, and photographer in relation to modernist movements, socioeconomic institutions, evolving technologies, and ideologies.

07:080:295. WORKS ON PAPER: INVESTIGATIONS (3)

Develops a sound understanding of the developments in contemporary printmaking and issues of multiplicity in photography, sculpture, and book forms. Uses readings, lectures, slides, and film presentations to familiarize students with current ideas, history, criticism, practices, and artists who deal with multiplicity. Visits to collections, studios, and ateliers.

07:080:300. WOMEN ARTISTS (3)

Prerequisites: 01:082:105-106.

Seminar and workshop focusing on the works of contemporary women artists and on their underlying ideas. Visits to artists' studios.

07:080:301. THIRD-WORLD ARTISTS (3)

Study of artists who approach modernism from a grounding in ancient national, regional, or tribal cultures. Focus on painters, sculptors, and architects within anticolonialist movements.

07:080:302. THIRD-WORLD ARTISTS II (3)

07:080:308. HISTORY OF GRAPHIC DESIGN (3)

Prerequisites: 07:080:200-201, 07:081:231, 232. Pre- or corequisite 07:081:331.

Explores the historical and contemporary grammar of graphic design. Students investigate factors shaping design including technology, fashion, and culture. Through an examination of the tradition in which they are working, students begin to place their work within the design discourse of today.

07:080:309. ISSUES IN DESIGN (3)

Open to juniors and seniors only.

Develops a critical understanding of postmodern design as change in an information society. Readings cover a broad scope of 20th-century issues about technology and the impact of digital technology on graphic design and the profession.

07:080:319. ART/CRAFT/DESIGN CONNECTION (3)

Open to juniors and seniors only.

Study of the works, history, and movements of artists and designers in glass, clay, metal, wood, paper, fiber, industrial design, public art, city planning, and art education. Oral presentations, written projects, and journals.

07:080:320. ART/CRAFT/DESIGN CONNECTION (3)

Open to juniors and seniors only.

Study of artists, designers, history, and works in glass, clay, metal, wood, paper, fiber, fashion, industrial design, city planning, public art, architecture, museums, and education. Oral presentations, written projects, and journals.

07:080:340. FILM/VIDEO AS A VISUAL ART (3)

A critical examination of various artistic applications of film and video technologies from 1960 to the present.

07:080:367. DOCUMENTARY TRADITION (3)

The historical and social roots of the documentary in film and photography, with an emphasis on viewing and discussing documentaries and reading about theoretical issues.

07:080:369. NINETEENTH-CENTURY PHOTOGRAPHY (3)

Photographic processes, theories, and social effects. Technical developments from the camera obscura to daguerreotypes, paper and glass negatives and stereoscopes to the Kodak box camera; genres and trends from portraits of celebrities and Indians to family snapshots, and aesthetics from Pre-Raphaelitism to pictorialism.

07:080:370. TWENTIETH-CENTURY PHOTOGRAPHY (3)

The movements in European and American photographic production and theory—pictorialism and after, up to the present.

07:080:400. VIDEO, ART, AND POLITICS (3)

Prerequisites: 07:080:200-201. Open to juniors and seniors only.

How artists and other independents have used video in relation to matters of social life. Public events; the workings of race, class, and gender; the politics of private life, including sexuality; the medium of television itself. Formal strategies such as documentary, narrative, soap opera, melodrama, comedy, experimental, image processing, and performance.

07:080:444. CRITICAL THEORY OF MEDIA (3)

Almost 30 years after the first wave of filmmaking by women, and several decades of critical writing about women in film and video (on both sides of the camera), this course examines works dealing with one of the oldest identity categories, Jewishness, made by women who themselves are part of this tradition. As a highly contested, historically fractured and fractious identity formation, which has survived more than 5000 years, Jewish identity is a critical example of the precariousness of identity formation. Media studies courses and women's studies courses have examined how race, ethnicity, gender, and sexuality affect both the viewing and the creation of media. Students read critical texts and view a range of works, from documentary to narrative to experimental, which cuts across the issues of Jewishness and explores the concerns of Jewish women representing Jewish identity on film.

ART 081

The following courses serve as studio classes for the bachelor of arts (B.A.) and the bachelor of fine arts (B.F.A.) curricula.

07:081:101-102. ARTMAKING (3,3)

Fundamentals of artmaking, using a variety of materials, techniques, styles, and visual ideas. Exploration of a wide range of media; development of the individual's expressive powers and of a critical and formal vocabulary.

07:081:105. VISUAL ARTS PRACTICE (1)

Required of all B.F.A. visual arts majors. Must be repeated for a total of 3 credits.

Crew assignments each term in exhibition techniques and studio mechanics.

07:081:121. DRAWING FUNDAMENTALS I (3)

Examination of the techniques, materials, and ideas of drawing, with emphasis on discovery, experimentation, and personal expression in relation to concepts and images in art.

07:081:122. DRAWING FUNDAMENTALS II (3)

Continues study of the techniques, materials, and ideas taught in Drawing Fundamentals I.

07:081:211-212. CERAMICS I (3,3)

Methods of handling clay centered on development of techniques in conjunction with design skills. Hand building and throwing on the wheel. Experimentation with varied techniques in glazing and firing and with using materials related to clay.

07:081:215. COMPUTERS IN GRAPHIC DESIGN I (3)

Pre- or corequisite: 07:081:231.

Provides an introductory level exploration of applications for text and image generation and manipulation including Photoshop, Illustrator, and In Design. Issues involving input and output are discussed.

07:081:216. COMPUTERS IN GRAPHIC DESIGN II (3)

Prerequisites: 07:081:215 and 231.

Provides an intermediate level exploration of applications for text and image generation and manipulation including Photoshop, Illustrator, and Quark. A familiarity with these programs required. Issues involving output to print screen are discussed.

07:081:221-222. DRAWING I (3,3)

Prerequisite: 07:081:121.

Techniques for rendering objects and the human figure as well as the development of notation systems and abstract designs; drawing on a wide variety of materials and formats.

07:081:223-224. FIGURE DRAWING I (3,3)

Prerequisite: 07:081:121.

Intensive study of the human figure using a variety of techniques to develop skill, accuracy, and expressiveness.

07:081:227. DESIGN AND VISUAL THINKING: BLACK AND WHITE (3)

All the elements of form except colors as applied to two-dimensional art and low relief: line, shape, texture, volume, and light and dark. Black-grey-white as a range of pigments and as a range of illumination from shadow to light. Light as the medium of vision and as a visual tool in design and the fine arts.

07:081:228. DESIGN AND VISUAL THINKING: COLOR (3)

Color considered primarily as pigment; some attention given to color as light and an introduction to color printing processes. Approaches to color relationship, theories of organization of color on both scientific and aesthetic levels.

07:081:231. INTRODUCTION TO GRAPHIC DESIGN (3)

Prerequisites: 07:081:101 and permission of instructor. Note that enrollment in 07:081:331, 332 Graphic Design II, III is limited to 20 students.

Introduces the design process. Students develop the ability to generate and develop original design solutions using appropriate hand methods and computer technologies to communicate ideas; analysis of contemporary and historical design.

07:081:232. INTRODUCTION TO TYPOGRAPHY (3)

Prerequisite: 07:081:231.

Typography is the visual representation of language. By manipulating the form words can take, typography enhances the power of words to communicate, explain, and express. This course provides a comprehensive introduction to typography through practical studio exercises and seminar presentations. Students develop a sensitivity to and skill in the organization of type with regard to graphic expression and communication. Covers type terminology and history and studio principles of contrast, spatiality, legibility, composition, and hierarchy.

07:081:236. INTRODUCTION TO DIGITAL MEDIA (3)

An introductory course for basic digital media. Offered from a studio art perspective investigating critical issues through the use of applications including Photoshop, Illustrator, Flash, and Go-Live. The course is a prerequisite to advanced study in areas including photography, printmaking video, film, and graphic design.

07:081:243. VIDEO I (3)

An introduction to video in both black and white and color, using portable and studio equipment. Examination of the application of video to the contemporary fine arts, to documentation, and to television production.

07:081:251-252. PAINTING I (3,3)

Individualized work that introduces a range of technical and experimental approaches to oils and acrylics. Varied approaches to the problems of structure, shape, and color, and to the development of formal coherence and imagery through individual and group critiques.

07:081:261-262. PHOTOGRAPHY I (3,3)

Introduction to basic black and white photographic processes focusing on the camera, film development, and printing techniques, and on the potentiality of photography as an expressive, formal, and documentary medium.

07:081:271. SILKSCREEN I (3)

Techniques of contemporary silkscreen printing including expressive and design possibilities of the print medium; aesthetic and social questions raised by modern printmaking explored. Handmade paper as an extension of the artwork introduced along with computer imaging and photo processes.

07:081:273. LITHOGRAPHY AND MONOPRINTS I (3)

Training in the basic techniques of black and white and color lithography and monoprints; investigation of aesthetic and social questions raised by modern printmaking using black and white and color on both stone and aluminum plates. Introduction of computer imaging and photo processes.

07:081:275. INTAGLIO I (3)

Training in the expressive and design possibilities of etching, aquatint, dry point, and other etching techniques, with individualized work in both black and white and color; investigation of aesthetic and social questions raised by modern printmaking with an introduction to photo processes and computer images; handmade paper formation for intaglio printing.

07:081:277. RELIEF PRINTMAKING (3)

Training in the expressive and design possibilities of woodcut, linoleum, and other relief processes with individualized work in both black and white and color. Exploratory techniques in photo imaging and experimentation as well as the investigation of aesthetic and social questions raised by modern printmaking.

07:081:281-282. SCULPTURE I (3,3)

Investigation of the materials and concepts of three-dimensional art, focused on various techniques using plaster, wood, and metal and on each individual's expressive and formal ideas.

07:081:307,308. CASTING AND CARVING (3,3)

Prerequisites: 07:081:281-282. Corequisite: 07:081:381.

Introduction to basic foundry techniques needed to cast art, modeling, mold making, direct wax, ceramic shell, pouring, and patination. Metal chasing techniques, including TIG and MIG welding, are covered. Introduction to stone carving tools and techniques for hand carving of various stones.

07:081:311-312. CERAMICS II (3,3)

Prerequisites: 07:081:211-212.

Continuation of the training in techniques and concepts introduced in 07:081:211-212 Ceramics I.

07:081:317. SCRIPTWRITING FOR FILM, VIDEO, AND PERFORMANCE (3)

Techniques of scriptwriting for various media. Models for conceptualizing and developing ideas aimed at creating productions in film, video, and performance; students develop projects from an initial idea through treatment revisions to the final script.

07:081:321-322. DRAWING II (3,3)

Prerequisites: 07:081:221-222.

Continuation of the training in techniques and concepts introduced in 07:081:221-222 Drawing I.

07:081:323-324. FIGURE DRAWING II (3,3)

Prerequisites: 07:081:223-224.

Continuation of the training in techniques and concepts introduced in 07:081:223-224 Figure Drawing I.

07:081:325-326. FIGURE DRAWING FOR PAINTING (3,3)

Prerequisites: 07:081:121, 251.

Problems of the figure in drawing and painting. Focus on working from the model in a variety of mediums and making the transition from line into paint. Figure/ground relationships. Expressive narrative.

07:081:331. GRAPHIC DESIGN II (3)

Prerequisites: 07:081:231, 232. Corequisites: 07:081:333, 334. Course enrollment is limited to 20 students based on competitive portfolio review by faculty committee.

In-depth study of content-based design process. Students explore complex projects with emphasis on text and image; research, experimentation, visual refinement, technical and production skills further developed.

07:081:332. GRAPHIC DESIGN III (3)

Prerequisite: 07:081:331. Corequisite: 07:081:334.

Students explore complex projects with increased emphasis on interpretation and authorship in graphic design. Includes studio work that emphasizes sequences and series.

07:081:333. TYPOGRAPHY II (3)

Prerequisites: 07:081:231, 232.

Continued study of typographic practice in various contexts. Students build an understanding and ability to use typography meaningfully as a tool for organizing information (denotation) as well as for expressing ideas (connotation). Covers publication design issues of concept development, page composition, sequence, and typographic grid.

07:081:334. PROFESSIONAL PRACTICE IN DESIGN (3)

Prerequisites: 07:081:331, 333. Corequisite: 07:081:332.

Prepares students for transition to design practice through the production of a professional portfolio, introduces techniques of print production and professional studio practices.

07:081:343. INTERMEDIATE VIDEO PRODUCTION (3)

Prerequisite: 07:081:243.

Continuation of training in techniques and concepts introduced in 07:081:243 Video I.

07:081:344. INTERMEDIATE MEDIA WORKSHOP (3)

Prerequisite: 07:081:243.

Students use either film or video for production, learn digital postproduction techniques, and pursue individual projects and participate in group critiques.

07:081:351-352. PAINTING II (3,3)

Prerequisites: 07:081:251-252 or permission of department.

Continuation of the training in techniques and concepts introduced in 07:081:251-252 Painting I.

07:081:353,354. INTERACTIVE DESIGN I,II (3,3)

Prerequisites: 07:081:231, 232. Pre- or corequisite 07:081:331.

Deals with the theory and practice of interactivity, and is concerned mainly with web design. The principals of information design are applied to the planning of screen-based interfaces and systems. Students use appropriate software programs.

07:081:355. DIGITAL AUDIO (3)

Prerequisites: 07:081:243 and basic Macintosh computer skills.

Studio course in digital audio postproduction techniques and their application in independent film and video and the visual arts.

07:081:358. PHOTO BOOK I (3)

Prerequisites: 07:081:261-262.

Design and construction of artists' books that employ photographic imagery. Emphasis on contents and use of a variety of photo processes.

07:081:361-362. PHOTOGRAPHY II (3,3)

Prerequisite: 07:081:261.

Continuation of the training in techniques and concepts introduced in Photography I.

07:081:365. SOCIAL DOCUMENTARY PHOTOGRAPHY I (3)

Prerequisite: 07:081:261.

Development of documentary photographic techniques using black and white prints and slides, focusing on social, environmental, and personal issues. Training in use of sound, speech, and music in relation to photography and in various documentary formats, sound-slide and books primarily.

07:081:367. ALTERNATIVE PHOTOGRAPHY PROCESSES I (3)

Prerequisite: 07:081:261.

Nonsilver processes such as cyanotype and kwikprint. Also VanDyke brown and Rockland silver emulsions.

07:081:368,369. DIGITAL PHOTO IMAGE I (3,3)

Prerequisite: 07:081:261 or equivalent by permission.

Concepts and tools of photo-based, computer-mediated still images. Students originate, appropriate, and manipulate images from a wide range of sources. Assignments and discussion address critical issues in contemporary digital practices.

07:081:371. SILKSCREEN II (3)

Prerequisite: 07:081:271.

Continuation of principles learned in 07:081:271 Silkscreen I.

07:081:372. WORK AND PRINT I (3)

Emphasis on critical awareness of the relationships between language and society, printing and mass media, literacy and democracy, technology and tradition. Includes the history of writing and print with a focus on letterpress printing, bookbinding, and printmaking. Projects combine research and hands-on printing using traditional techniques while simultaneously incorporating computer technology.

07:081:375-376. ARTISTS' BOOKS: BOOKWORKS I (3,3)

Prerequisites: 07:081:101, 121.

Individualized projects on the book as alternative space with concentration on ideas of sequential information either as individual bookworks or installation; some information and technique in book formation and binding and formation of handmade paper for bookworks.

07:081:379. PAPERMAKING (3)

Prerequisites: 07:081:101, 121.

Includes western style formation, working with Japanese fibers, and three-dimensional casting. Coloring of pulps, collaging, gluing, laminating, and designing sheets of paper for book projects.

07:081:381-382. SCULPTURE II (3,3)

Prerequisites: 07:081:281-282.

Continuation of the training in techniques and concepts introduced in 07:081:281-282 Sculpture I.

07:081:386. PAPERMAKING II (3)

Open to all students with a basic knowledge of papermaking and graduate students interested in executing contemporary ideas through this medium.

Development of a personal focus in the paper arts.

07:081:391,392. INDEPENDENT STUDY (B.F.A.,BA)

07:081:393,394. INTERNSHIPS (B.F.A.,BA)

07:081:411-412. CERAMICS III (3,3)

Prerequisites: 07:081:311-312. Primarily for students who have concentrated in this area.

Advanced work in ceramics.

07:081:431. ADVANCED DESIGN I (3)*Prerequisites: 07:081:231, 332, 333, 334.*

Students work at an advanced level to develop a personal voice. Technical and conceptual skills are applied to complex design problems; students use research and brainstorming to define problems and develop formally refined solutions. Students produce thesis-level work that demonstrates an awareness of contemporary developments in design. Offered concurrently with 07:081:497-498 Thesis and Exhibition.

07:081:432. ADVANCED DESIGN II (3)*Prerequisite: 07:081:431.*

Continuation of 07:081:431 Advanced Design I.

07:081:442. VIDEO INSTALLATION NOW (3)

Focus is on space, time, and the body in relation to these elements. Things in a new context acquire new meaning and construct meaning around them. Students use video, sound, and other materials to create and manipulate space. A specific space and time factor will be the starting point for each project. Emphasis on the experimental and time-based nature of installation.

07:081:445. DIGITAL EDITING FOR FILM/VIDEO (3)*Prerequisites: 07:081:243, 343, and 344.*

An in-depth postproduction film/video course on digital editing techniques and editing aesthetics.

07:081:446-447. ADVANCED MEDIA WORKSHOP (3,3)*Prerequisites: 07:081:243 and 343 or 344. For video students.*

Offers more intensive investigations into media art and opportunities for collaborative projects.

07:081:451-452. PAINTING III (3,3)*Prerequisites: 07:081:351-352. Primarily for students who have concentrated in this area.*

Advanced work in painting.

07:081:453-454. ADVANCED PAINTING I (3,3)*Prerequisites: 07:081:451-452. Primarily for students who have concentrated in this area.*

Further work in painting.

07:081:458. PHOTO BOOKS II (3)*Prerequisite: 07:081:358.*

Advanced study of material taught in 07:081:358.

07:081:461-462. PHOTOGRAPHY III (3,3)*Prerequisites: 07:081:361-362. Primarily for students who have concentrated in this area.*

Advanced work in photography.

07:081:465. SOCIAL DOCUMENTARY PHOTOGRAPHY II (3)*Prerequisite: 07:081:365.*

Advanced study of material taught in 07:081:365.

07:081:466. DIGITAL PRINTMAKING (3)*Prerequisites: 07:081:101, 121, 273, and 275.*

Explores the digital manipulations of images in Adobe Photoshop and Adobe Illustrator, alternative forms of ink-jet prints, and photographic processes in lithography, intaglio, and silkscreen. Assignments concentrate on the development of critical issues.

07:081:467. ALTERNATIVE PHOTOGRAPHY PROCESS II (3)*Prerequisite: 07:081:367.*

Advanced study of material taught in 07:081:367.

07:081:471. LITHOGRAPHY AND MONOPRINTS II (3)*Prerequisite: 07:081:273.*

Continuation of principles learned in 07:081:273 Lithography and Monoprints I.

07:081:472. INTAGLIO II (3)*Prerequisite: 07:081:275.*

Continuation of the principles learned in 07:081:275 Intaglio I.

07:081:473. WORD AND PRINT II (3)*Prerequisite: 07:081:372.*

Continuation of the principles learned in 07:081:372 Word and Print I.

07:081:475. ARTISTS' BOOKS: BOOKWORKS II (3)*Prerequisite: 07:081:375.*

Continuation of 07:081:375 Artists' Books: Bookworks I.

07:081:481-482. SCULPTURE III (3,3)*Prerequisites: 07:081:381-382. Primarily for students who have concentrated in this area.*

Advanced work in sculpture.

07:081:483-484. ADVANCED SCULPTURE (3,3)*Prerequisites: 07:081:481-482. Primarily for students who have concentrated in this area.*

Further work in sculpture.

07:081:491-492. INDEPENDENT STUDY (B.F.A.,BA)**07:081:493,494. INTERNSHIPS (B.F.A.,BA)****07:081:497-498. THESIS AND EXHIBITION (3,3)***Open only to B.F.A. seniors.*

Summary work for art majors combining individual creative work with the planning and production of a senior exhibition and the writing of a senior thesis.

DANCE 203**07:203:115. DANCE APPRECIATION: EXPERIENCING THE ART OF HUMAN MOVEMENT (3)***Open only to dance majors.*

Students observe and describe dance as a performing art. Guest artists present live performance demonstrations. Descriptive and analytic writing required.

07:203:123. MODERN DANCE I (2)

Development of fundamental movement skills and body awareness. Exploration of movement as dance.

Field trip: approximately \$20.

07:203:124. MODERN DANCE II (2)*Prerequisite: 07:203:123 or permission of instructor. Dance majors may repeat once for credit.*

Continued development of movement skills and techniques, problem solving, and improvisation.

Field trip: approximately \$20.

07:203:226. MODERN DANCE IV (2)*Prerequisite: 07:203:225. Dance majors may repeat for credit.*

Continued development of intermediate-level skills in modern dance technique.

07:203:149. BALLET I (2)

The language of ballet as an art form with emphasis on traditional, academic, technical steps, and vocabulary.

Field trip: approximately \$20.

07:203:150. BALLET II (2)*Prerequisite: 07:203:149 or permission of instructor. Dance majors may repeat this course once for credit.*

Continued development of technical steps and vocabulary, body alignment, and concepts of ballet aesthetics.

Field trip: approximately \$20.

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DANCE

07:203:225. MODERN DANCE III (2)

Prerequisite: 07:203:124 or permission of department. Dance majors may repeat for credit.

Practice in intermediate-level skills in modern dance technique.

07:203:329. DANCE COMPOSITION (2)

Prerequisites: 07:203:225 and 07:206:242.

Development of fundamental skills in choreography.

DANCE 206

07:206:100. DANCE ASSEMBLY (N.5)

Required of all dance majors during each term of enrollment as a declared dance major.

Grade based on attendance.

07:206:126. RHYTHMIC ANALYSIS (2)

Prerequisites: 07:203:123 and 124, or permission of instructor.

Analysis of rhythmic structure relative to movement. Sight-reading note values, movement dictation, composition.

07:206:137. DANCE TECHNIQUE WORKSHOP (1)

Summer school only. Open only to advanced dancers.

Continued development of advanced skills in modern dance techniques.

07:206:138-139. DANCE TECHNIQUE IA-IB (3,3)

Open only to B.F.A. dance majors.

Practice in the articulation of movement for the improvement of quality in dance skills.

07:206:145. PERFORMANCE SKILLS (2)

Open only to first-year B.F.A. majors.

Development of performance skills, culminating in the public performance of faculty choreography in a major department faculty production.

07:206:161. PRODUCTION STUDY (2)

To be repeated for a total of 2 credits.

Crew assignments in lighting, publicity, and other areas of dance production.

07:206:175. ETHNIC DANCE (2)

Open only to dance majors. May be repeated for credit.

The study of traditional dance styles of a given culture, their historical development, performance techniques, and terminology. Each term focuses on a specific culture.

07:206:237. DANCE PRODUCTION (3)

Theoretical and practical applications of the skills necessary to produce and direct a dance concert.

07:206:238-239. DANCE TECHNIQUE IIA-IIB (3,3)

Prerequisites: 07:206:138-139 or permission of instructor. Open only to B.F.A. dance majors.

Continued development of modern dance movement skills.

07:206:242-243. DANCE IMPROVISATION IA-IB (2,2)

Open only to dance majors.

Advanced experience in dance improvisation including the use of such stimuli as music, dramatic situations, kinetics, movement design, and spatial sensing as potential sources of movement and partner interaction.

07:206:251. BALLET III (3)

Open only to B.F.A. dance majors. May be repeated once for credit.

Combination of ballet terminology with more intensive work on adagio and allegro.

07:206:252. BALLET IV (3)

Open only to B.F.A. dance majors. May be repeated once for credit.

Continued development of technical ballet skills with emphasis primarily on adagio and allegro.

07:206:274. JAZZ DANCE (2)

Open only to dance majors.

Various styles, techniques, and vocabulary in the idiom of jazz dance.

07:206:276. AFRO-AMERICAN/AFRICAN DANCE (2)

Open only to dance majors. B.A. majors must have completed 07:203:225 before taking this course.

The study of traditional African dance forms and how they influence contemporary Afro-American dance forms, historical development, performance techniques, and terminology.

07:206:277. FLAMENCO DANCE (2)

Open only to dance majors. B.A. majors must have completed 07:203:225 before taking this course.

The study of traditional Flamenco dance forms, historical development, performance techniques, and terminology.

07:206:311. BALLET V (2)

Open only to B.F.A. dance majors. May be repeated for credit.

Ballet technique emphasizing advanced barre and center floor work.

07:206:315. MUSIC AND MOVEMENT (2)

Prerequisite: 07:206:126 or permission of instructor.

Analysis of the motional and dynamic relationships of music and dance in content, form, and structure. Exploration of the varied stylistic relationships between music and choreography.

07:206:325. KINESIOLOGY FOR DANCERS (3)

Functional human anatomy and the study of the scientific basis of human movement as they relate to dance training.

07:206:327. PERCUSSION ACCOMPANIMENT FOR DANCE (2)

Prerequisite: 07:206:126 or permission of instructor.

Stick and hand techniques for various percussion instruments for self-accompaniment in modern dance.

07:206:334-335. DANCE CHOREOGRAPHY IA-IB (2,2)

Open only to B.F.A. dance majors. Prerequisites: 07:206:126, 138-139, and 242-243.

Communication through movement and motion in various forms of choreography, both traditional and contemporary. Emphasis on solo forms and development of group choreography.

07:206:338-339. DANCE TECHNIQUE IIIA-IIIIB (3,3)

Prerequisites: 07:206:238-239. Open only to B.F.A. dance majors.

Practice in advanced modern dance skills.

07:206:340. SOUNDSCAPES FOR DANCE (2)

Prerequisite: Permission of instructor.

Exploration of aesthetic and technical issues in creating recorded sound accompaniment for concert dance.

07:206:344. DANCE VIDEO ART WORKSHOP (2)

Taught only in Summer Session.

Communication through dance as a video art. Emphasis on video shooting and editing techniques, environmental controls, and improvisational dance movement structures used in the creation of video dance projects.

07:206:345. ADVANCED IMPROVISATION (2)

Prerequisite: 07:206:243. Open only to junior and senior dance majors.

Advanced improvisational skill development with an emphasis on partnering.

07:206:352. DANCE FOR CHILDREN (3)

Not open to first-year students.

Investigation of current trends and teaching processes in children's dance with particular emphasis on the comparison of different theories of technique, improvisation, and composition. Analysis of child development in relation to perception, motor learning, and the creative process in dance. Fieldwork.

07:206:360. PERFORMANCE ENSEMBLE (2)

Admission by audition only. B.F.A. students only. May be repeated for credit.

Performance experience in works of faculty, guest, and other selected choreographers. Students give performances, lecture-demonstrations, and workshops as touring company members of University DanceWorks.

07:206:363. MODERN DANCE REPERTORY (2)

Admission by audition only. B.F.A. students only. May be repeated for credit.

Practical study of specific works from the modern dance repertory, both historical and contemporary, by guest or resident choreographers.

07:206:402. INTRODUCTION TO LABAN MOVEMENT ANALYSIS (3)

Open only to seniors.

Notation and description of the dynamics, shape, and spatial forms in movement using Laban Movement Analysis.

07:206:434-435. DANCE CHOREOGRAPHY IIA-IIB (2,3)

Prerequisites: 07:206:334-335. Open only to B.F.A. dance majors.

Continued development of individual and group choreography with emphasis on organic integrity, movement invention, and experimental forms; opportunity to pursue individual creative interests in depth. Production of concert second term.

07:206:438-439. DANCE TECHNIQUE IVA-IVB (3,3)

Prerequisites: 07:206:338-339. Open only to B.F.A. dance majors. May be repeated once for credit with departmental approval.

Continued practice in advanced modern dance movement skills.

07:206:441. DANCE HISTORY—WORLD SURVEY (3)

Open only to seniors.

Study of dance in diverse cultures and times through film, video, reading, lectures, and directed research. Activity fee for films and field trips.

07:206:442. DANCE HISTORY—20TH CENTURY (3)

Open only to seniors.

Twentieth-century dance artists and dance masterpieces in the Western theater tradition. Influences on contemporary concert dance of diverse cultures and artistic and social movements. Activity fee for films and field trips.

07:206:447-448. INDEPENDENT STUDY IN DANCE (BA,BA)

Open only to juniors and seniors with permission of department.

Reading and/or studio research determined by the student and adviser with the consent of the department committee for independent study.

MUSIC 700

See Music in the Programs of Study for Liberal Arts Students section for course descriptions.

07:700:100. RUDIMENTS OF MUSIC NOTATION (1,5)

07:700:101. INTRODUCTION TO MUSIC (3)

07:700:102. INTRODUCTION TO MUSIC HISTORY (3)

07:700:103. INTRODUCTION TO MUSIC THEORY (3)

07:700:104. INTRODUCTION TO MUSIC ANALYSIS (3)

07:700:110. INTRODUCTION TO MUSIC EDUCATION (1)

Intended for music education majors.

07:700:121-122. THEORY I,II (3,3)

07:700:123-124. FUNDAMENTALS OF MUSICIANSHIP I (2,2)

07:700:125. SURVEY OF JAZZ STYLES (2)

07:700:127. INTRODUCTION TO MUSIC TECHNOLOGY (1)

07:700:173,174. STUDIES IN COMPOSITION I (BA,BA)

07:700:203,204. MUSIC THEORY AND ANALYSIS (3,3)

07:700:210. FOUNDATIONS OF MUSIC EDUCATION (3)

Intended for music education majors.

07:700:211,212. STUDIES IN MUSIC HISTORY (3,3)

07:700:221-222. THEORY III,IV (3,3)

07:700:223-224. FUNDAMENTALS OF MUSICIANSHIP II (2,2)

07:700:237,238. STUDIES IN MAJOR COMPOSERS I,II (3,3)

07:700:247-248. JAZZ THEORY I,II (3,3)

07:700:251-252. KEYBOARD HARMONY FOR JAZZ MAJORS (2,2)

07:700:261. VOCAL TECHNIQUE FOR SCHOOL CHOIRS (1)

Intended for music education majors.

07:700:263. SCHOOL MUSIC: STRING INSTRUMENT TECHNIQUES (1)

Intended for music education majors.

07:700:265. SCHOOL MUSIC: WOODWIND INSTRUMENT TECHNIQUES (1)

Intended for music education majors.

07:700:267. SCHOOL MUSIC: BRASS INSTRUMENT TECHNIQUES (1)

Intended for music education majors.

07:700:269. SCHOOL MUSIC: PERCUSSION INSTRUMENT TECHNIQUES (1)

Intended for music education majors.

07:700:273,274. STUDIES IN COMPOSITION II (BA,BA)

07:700:283. COMPUTER APPLICATIONS IN MUSIC (3)

07:700:295,296. SPECIAL TOPICS IN MUSIC (3,3)

07:700:301-302. MUSIC HISTORY I,II (3,3)

07:700:303,304. SPECIAL TOPICS IN WORLD MUSIC (3,3)

07:700:305-306. EVOLUTION OF JAZZ (3,3)

07:700:323. FUNDAMENTALS OF MUSICIANSHIP III (2)

07:700:329-330. INTRODUCTION TO CONDUCTING (2,2)

07:700:341. ORCHESTRATION I (2)

07:700:342. ORCHESTRATION II (2)

07:700:347-348. JAZZ COMPOSITION AND ARRANGING (2,2)

07:700:371-372. JAZZ IMPROVISATION I (3,3)

07:700:373,374. COMPOSITION (BA,BA)

07:700:381. MATERIALS AND METHODS IN ELEMENTARY SCHOOL MUSIC (3)

Intended for music education majors.

07:700:382. MATERIALS AND METHODS IN SECONDARY CHORAL MUSIC (3)

Intended for music education majors.

07:700:384. MATERIALS AND METHODS IN INSTRUMENTAL MUSIC EDUCATION (2)

Intended for music education majors.

07:700:385. INSTRUMENTAL METHODS: CHORAL/GENERAL MAJORS (1)

Intended for music education majors.

07:700:386. MUSIC EDUCATION LABORATORY (1)

Intended for music education majors.

07:700:419,420. SPECIAL STUDIES IN MUSIC HISTORY (3,3)

07:700:467. SPECIAL TOPICS: JAZZ FOR MUSIC EDUCATORS (1)

Intended for music education majors.

07:700:469. TECHNIQUES OF ELECTROACOUSTIC COMPOSITION (3)

07:700:470. ELECTROACOUSTIC COMPOSITION (3)

- 07:700:471-472. JAZZ IMPROVISATION II (3,3)**
07:700:473. SPECIAL TOPICS: CREATIVITY IN THE MUSIC CLASSROOM (1)
Intended for music education majors.
07:700:474. SPECIAL TOPICS: TECHNOLOGY IN MUSIC EDUCATION (1)
Intended for music education majors.
07:700:475. SPECIAL TOPICS: MUSIC FOR EXCEPTIONAL LEARNERS (1)
Intended for music education majors.
07:700:476. SPECIAL TOPICS: MULTICULTURAL MUSIC EDUCATION (1)
Intended for music education majors.
07:700:477. SPECIAL TOPICS: STAGED CHORAL PRODUCTIONS (1)
Intended for music education majors.
07:700:478. SPECIAL TOPICS: MARCHING BAND (1)
Intended for music education majors.
07:700:479. SPECIAL TOPICS IN MUSIC EDUCATION (1)
Intended for music education majors.
07:700:480. SEMINAR FOR STUDENT TEACHERS (1)
Intended for music education majors.
07:700:485. COMPUTER MUSIC (3)
07:700:487. STUDENT TEACHING (11)
Intended for music education majors.
07:700:493,494. INDEPENDENT STUDY (BA,BA)
07:700:495,496. SENIOR HONORS TUTORIAL (3,3)
07:700:497,498. SPECIAL STUDIES IN MUSICIANSHIP (2,2)

APPLIED MUSIC 701

07:701:100. MUSIC ASSEMBLY (N1)
Required of all bachelor of music students during each term of enrollment. Grade based on attendance.

Ensembles

All ensembles require an audition or permission of the instructor.

- 07:701:130. CONCERT BAND (1)**
Study and performance of music for concert band. Emphasis on improving performance skills.
- 07:701:137. MARCHING BAND (1)**
Study of precision marching techniques and other skills relating to the football band. Performance at university football games and other events.
- 07:701:138. PEP BAND (1)**
- 07:701:311,312. RUTGERS KIRKPATRICK CHOIR (1,1)**
A select mixed choir that surveys and performs a broad spectrum of music, sacred and secular, from all periods. Occasional performance of large works with orchestra.
- 07:701:319,320. JAZZ COMBO (1,1)**
Study and performance of jazz for small mixed instrumental ensembles.
- 07:701:321,322. JAZZ ENSEMBLE (1,1)**
Exploration and performance of traditional and contemporary jazz for a large ensemble.
- 07:701:323,324. ORCHESTRA (1,1)**
Study and performance of major orchestral repertoire.

07:701:325,326. PERCUSSION ENSEMBLE (1,1)
Study and performance of music for percussion ensemble.

07:701:327,328. BRASS ENSEMBLE (1,1)
Study and performance of the literature for brass ensemble. Emphasis is placed on mastering the principles of brass playing within an ensemble.

07:701:331,332. CLARINET ENSEMBLE (1,1)
Study and performance of music for mixed clarinet choir.

07:701:333,334. VOORHEES CHOIR (1,1)
A women's choir that performs music of all periods and styles; regularly tours.

07:701:339,340. RUTGERS UNIVERSITY CHOIR (1,1)
A mixed choir that performs music of all periods and styles. Occasional performance of large works with orchestra.

07:701:343,344. SYMPHONY BAND (1,1)
Study and presentation in concert of major works for wind band. Emphasis on performance techniques.

07:701:345,346. WIND ENSEMBLE (1,1)
Study and presentation in concert of major works for wind ensemble. Emphasis on performance techniques.

07:701:347,348. PHILHARMONIA (1,1)
Study and performance of orchestral repertoire.

07:701:349,350. GLEE CLUB (1,1)
Study and performance of music for men's voices.

07:701:351,352. ART OF ACCOMPANYING I,II (1,1)
Study of ensemble techniques for pianists. Performance with singers and instrumentalists.

07:701:353,354. OPERA WORKSHOP (1,1)
Study and performance of operatic literature.

07:701:355,356. CHAMBER MUSIC (1,1)
Study and performance of music for small mixed instrumental ensembles.

07:701:407,408. TWENTIETH-CENTURY PERFORMANCE SEMINAR (1,1)
Study and performance of contemporary music.

07:701:451,452. ART OF ACCOMPANYING III,IV (1,1)

Performance Study

Permission for performance study is by audition only. B.Mus. students, depending on the area of concentration and their class, receive 1, 2, or 3 credits per term. B.A. students receive 1 or 2 credits per term.

First Year

07:701:109,110. SAXOPHONE

07:701:117,118. JAZZ DRUMS

07:701:141,142. GUITAR

07:701:157-158. VOICE CLASS (1,1)
Introductory-level voice.

07:701:159-160. PIANO CLASS I (1,1)
Beginners only. Priority given to music majors.

07:701:161,162. PIANO

07:701:165,166. ORGAN

07:701:167,168. HARPSICHORD

07:701:169,170. VOICE

07:701:171,172. PERCUSSION
07:701:173,174. VIOLIN
07:701:177,178. VIOLA
07:701:181,182. VIOLONCELLO
07:701:183,184. DOUBLE BASS
07:701:185,186. FLUTE
07:701:187,188. OBOE
07:701:189,190. CLARINET
07:701:191,192. BASSOON
07:701:193,194. FRENCH HORN
07:701:195,196. TRUMPET
07:701:197,198. TROMBONE OR TUBA

Second Year

07:701:201-202. DICTION FOR SINGERS (1,1)
The study of pronunciation of Italian, French, German, and English as applied to singing, utilizing the International Phonetic Alphabet.
07:701:209,210. SAXOPHONE
07:701:217,218. JAZZ DRUMS
07:701:241,242. GUITAR
07:701:259-260. PIANO CLASS II
07:701:261,262. PIANO
07:701:265,266. ORGAN
07:701:267,268. HARPSICHORD
07:701:269,270. VOICE
07:701:271,272. PERCUSSION
07:701:273,274. VIOLIN
07:701:277,278. VIOLA
07:701:281,282. VIOLONCELLO
07:701:283,284. DOUBLE BASS
07:701:285,286. FLUTE
07:701:287,288. OBOE
07:701:289,290. CLARINET
07:701:291,292. BASSOON
07:701:293,294. FRENCH HORN
07:701:295,296. TRUMPET
07:701:297,298. TROMBONE OR TUBA

Third Year

07:701:300. PIANO PROFICIENCY EXAM (0)
07:701:301,302. GUITAR WORKSHOP
07:701:309,310. SAXOPHONE
07:701:317,318. JAZZ DRUMS
07:701:341,342. GUITAR
07:701:361,362. PIANO
07:701:365,366. ORGAN
07:701:367,368. HARPSICHORD
07:701:369,370. VOICE
07:701:371,372. PERCUSSION
07:701:373,374. VIOLIN
07:701:377,378. VIOLA
07:701:381,382. VIOLONCELLO
07:701:383,384. DOUBLE BASS
07:701:385,386. FLUTE
07:701:387,388. OBOE
07:701:389,390. CLARINET

07:701:391,392. BASSOON
07:701:393,394. FRENCH HORN
07:701:395,396. TRUMPET
07:701:397,398. TROMBONE OR TUBA

Fourth Year

07:701:400. SENIOR RECITAL (0)
07:701:401. WOODWIND PEDAGOGY (1)
Open only to senior bachelor of music performance majors, except by special permission.
07:701:403. STRING PEDAGOGY (1)
Open only to senior bachelor of music performance majors, except by special permission.
07:701:405. BRASS PEDAGOGY (1)
Open only to senior bachelor of music performance majors, except by special permission.
07:701:409,410. SAXOPHONE
07:701:413. PERCUSSION PEDAGOGY (1)
Open only to senior bachelor of music performance majors, except by special permission.
07:701:415-416. VOICE PEDAGOGY (1,1)
Open only to senior bachelor of music performance majors, except by special permission.
07:701:417,418. JAZZ DRUMS
07:701:441,442. GUITAR
07:701:459-460. KEYBOARD PEDAGOGY (1,1)
Open only to senior bachelor of music performance majors, except by special permission.
07:701:461,462. PIANO
07:701:465,466. ORGAN
07:701:467,468. HARPSICHORD
07:701:469,470. VOICE
07:701:471,472. PERCUSSION
07:701:473,474. VIOLIN
07:701:477,478. VIOLA
07:701:481,482. VIOLONCELLO
07:701:483,484. DOUBLE BASS
07:701:485,486. FLUTE
07:701:487,488. OBOE
07:701:489,490. CLARINET
07:701:491,492. BASSOON
07:701:493,494. FRENCH HORN
07:701:495,496. TRUMPET
07:701:497,498. TROMBONE OR TUBA
07:701:499. INDIVIDUAL STUDY

THEATER ARTS 965

The following 965 courses are open to B.F.A. students. See Theater Arts in the Programs of Study for Liberal Arts Students section for prerequisites and course descriptions.

07:965:212. THEATER AND CONTEMPORARY ISSUES (3)
07:965:218. PLAYWRITING (3)
07:965:219. PLAYWRITING PROJECTS (BA)
07:965:271-272. BASIC ACTING (3,3)
07:965:311-312. THEATER HISTORY (3,3)
07:965:325-326. INTERMEDIATE ACTING: SCENE STUDY (3,3)
07:965:350. IMPROVISATION AND THEATER GAMES (3)

- 07:965:364 THEATER MANAGEMENT (3)**
07:965:365 THEATER PRODUCING (3)
07:965:384. SHOESTRING PERFORMANCE AND PRODUCTION (BA)
07:965:396. INTERNSHIP/THEATER (BA)
07:965:398. BASIC THEATER TEXTS (3)
07:965:401. THEATER CRITICISM (3)
07:965:408. SCRIPT ANALYSIS (3)
07:965:421. DIRECTING (3)
07:965:422. ADVANCED DIRECTING PROJECT (3)
07:965:451. STORYTELLING (3)
07:965:471-472. CREATIVE DRAMATICS FOR CHILDREN (3,3)
07:965:493. HONORS SEMINAR IN THEATER ARTS (3)
07:965:494. HONORS PROJECT IN THEATER ARTS (3)
07:965:495-496. SEMINAR: TOPICS IN THEATER (BA,BA)
07:965:497-498. WORKSHOP TOPICS IN THEATER (BA,BA)

THEATER ARTS 966

07:966:105. DRAWING PRACTICE: THEATER DESIGN (0.5 EACH TERM FOR EIGHT TERMS)

Jurinek. Open only to B.F.A. design majors or by permission of instructor.
Daily drawing practice.
Class fee: up to \$20 per term for models.

07:966:107-108. B.F.A. ACTING WARM-UP (1,1)

Open to B.F.A. actors only.
Vocal and physical warm-up to prepare actors for acting, voice, speech, and movement classes.

07:966:123. THEATER PRACTICE (2)

Thompson. Two terms are required for all B.A. and B.F.A. theater arts majors.
Crew assignments each term in set, prop, and costume construction or running crew in sets/props, sound, lights, costumes, and costume maintenance. A minimum of 90 crew hours is required to pass the course, but some production running assignments may require up to 150 hours. Course is repeated. Students who do not attend the first meeting of the class are not guaranteed an assignment and may have to drop the class.

07:966:215-216. SCENIC ART (3,3)

Miklojczik. Corequisite: 07:966:123.
Theory and technique of scenic production. *First term:* instruction in stagecraft and the elements of design and stage management. *Second term:* lighting, sound, preparation of technical drawings, and other graphic techniques.

07:966:225-226. SPEECH I (2,2)

Jean Pierre. Open to B.F.A. I actors only.
Speech and diction for the theater and performance.

07:966:227,228. VOICE I (2,2)

Chamberlain. Open only to B.F.A. acting students.
The practice of developing the vocal mechanism for stage speech.

07:966:230,231. MOVEMENT I (2,2)

Liccardo. Open only to B.F.A. acting students.
Basic development of the body for the stage.

07:966:243-244. ELEMENTS OF DESIGN (2,2)

Miklojczik. Prerequisites: 07:966:215-216. Open only to B.F.A. design majors or permission of instructor.
Basic techniques for script analysis and presentation of design ideas in two- and three-dimensional forms.

07:966:245-246. HISTORY OF ARCHITECTURE AND DECORATIVE ARTS (2,2)

R.M. Miller. Prerequisites: 07:966:215-216. Open only to B.F.A. design majors or permission of instructor.

Biweekly lectures and field trips to the Cloisters, Metropolitan Museum of Art, Brooklyn Museum, Pierpont Morgan Library, Frick Collection, Japan Society, Asia House, New York Historical Society, and other museums, where students do sketch assignments covering appropriate historical periods.
Transportation expenses: up to \$90 per year.
Entrance fees additional.

07:966:247-248. COSTUME HISTORY AND RENDERING (2,2)

Esposito, Johnson. Prerequisite: 07:966:300. Open only to B.F.A. design and production majors or permission of instructor.

The history of costume from 3100 B.C. to A.D. 1930 taught through a series of slides and lectures. Students render costumes worn by live models.
Class fee: up to \$20 per term for models .

07:966:249-250. PRODUCTION ASSISTANT (2,2)

Thompson. Open to first- and second-year B.F.A. production majors.
Students are assigned to mainstage production assistantships.

07:966:251-252. FUNDAMENTALS OF DRAFTING (2,2)

R.M. Miller. Prerequisites: 07:966:215-216. Open only to B.F.A. design and production majors or permission of instructor.
Fundamental skills in technical drawing and stagecraft techniques.

07:966:271-272. ACTING I (4,4)

Kittle. Open only to B.F.A. acting students.
Theory and practice in the art of acting.

07:966:273. THEATRICAL MAKEUP (1)

For theater arts majors or permission of instructor.
Basic techniques in makeup for the stage. Makeup kit and textbook required.

07:966:275-276. PERFORMANCE ENSEMBLE (3,3)

Kittle. Prerequisites: 07:966:271-272. Open only to B.F.A. acting students.
An actor-generated performance piece is created using theater games, improvisation, and ensemble building techniques.

07:966:300-301. INTRODUCTION TO DESIGN FOR THE THEATER (3,3)

Esposito, R.M. Miller. Open only to B.F.A. design and production majors or permission of instructor.
An introduction to color, line, and texture theory as applied to design for the theater.

07:966:305. INTRODUCTION TO STAGE LIGHTING (2)

Sargent. Prerequisites: 07:966:215-216. Open only to B.F.A. design and production majors or permission of instructor.
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.

07:966:307. PRODUCTION PROPERTIES (2)

Grafton. Open only to B.F.A. design and production majors or permission of instructor.
A course detailing the research, drawing, and construction of stage properties from library to performance.

07:966:309-310. DRAWING AND DESIGNERS (2,2)

Open only to B.F.A. design majors or permission of instructor.
A course in drawing including figure, perspective, fabric, etc., that focuses on the illustration needs of scenic and costume designers.

07:966:313-314. SET DESIGN I (3,3)

R.M. Miller. Prerequisites: 07:966:243-244. Open only to B.F.A. design majors or permission of instructor.
Advanced work in scene design with an emphasis on individual style development.

07:966:316. SCENE PAINTING (2)

P. Miller. Prerequisites: 07:966:215-216. Open only to B.F.A. design majors or permission of instructor.

Fundamental training in painting for the stage.

07:966:319-320. SPEECH II (2,2)

Jean Pierre. Prerequisites: 07:966:225-226. B.F.A. II actors only.

Advanced speech and diction for the theater and performance.

07:966:323. THEATER PRACTICE (BA)

Thompson. Not open to first-year students.

Crew or stage management assignments. Experience in set building, lighting, costume crews, and stage management and may advance to head crews with continued experience. Course may be repeated.

07:966:325-326. ACTING II: TECHNIQUE (3,3)

Marchant. Open only to B.F.A. acting majors in the sophomore year.

Scene study and the basis of characterization.

07:966:327-328. VOICE II (2,2)

Chamberlain. Open only to B.F.A. acting majors in the sophomore year.

Use of the voice in acting.

07:966:333-334. MOVEMENT II (2,2)

Gibson-Clark, Liccardo. Open only to B.F.A. acting majors in the sophomore year.

Emphasis on stage problems such as period movement; use of objects; awareness of space, energy, and time. Use of the body to develop characterization.

07:966:335-336. COSTUME DESIGN I (3,3)

Eposito. Prerequisites: 07:966:247-248. Open only to B.F.A. design majors or permission of instructor.

Advanced costume design course in which experienced students undertake a series of design projects to be presented for critique.

07:966:339. STAGECRAFT (2)

Pickens. Prerequisites: 07:966:215-216 or permission of instructor.

Post-19th-century technology or "beyond flats"—advanced wood-working, metal, plastics, engineering, moving scenery, and the art of problem solving.

07:966:340. STAGECRAFT PRACTICUM (2)

Pickens. Prerequisites: 07:966:339 and permission of instructor.

Stagecraft projects on production scenery under the direction of the technical director.

07:966:343-344. FUNDAMENTALS OF LIGHTING DESIGN (2,2)

Dana. Prerequisite: 07:966:305. Open only to B.F.A. design and production majors or permission of instructor.

Basic theory and practice of lighting design including script analysis, physics of light and color, and light plots.

07:966:345-346. THEATRICAL RENDERING TECHNIQUES (2,2)

Miklojczik

Development of traditional rendering techniques for scenery and costumes, focusing on, but not limited to, watercolors. Fee for photocopying: \$5.

07:966:359-360. DIRECTED STUDY (BA,BA)

Open only to B.F.A. majors with permission of instructor and student's theater arts adviser.

Special advanced projects undertaken with a faculty member who agrees to supervise the student's work.

07:966:361. SOUND TECHNOLOGY FOR THE THEATER (2)

Prerequisites: 07:966:215-216 or permission of instructor.

Basic theory and practice for use of sound in the theater. Fees: cost of tapes.

07:966:362. SOUND TECHNOLOGY FOR THE THEATER (2)

Prerequisites: 07:966:361 and permission of instructor.

Advanced topics in sound technology and sound design projects on departmental productions under the direction of the sound supervisor.

07:966:389-390. COSTUME CONSTRUCTION TECHNIQUES (1,1)

Homa-Rocchio, Johnson. Prerequisites: 07:966:247-248. Open only to B.F.A. design majors or permission of instructor.

Flat-pattern drafting and draping techniques. Study of period patterns and construction of a period costume for inclusion in the student's portfolio.

07:966:401. ANALYSIS OF CLASSICAL TEXT (1)

Open only to B.F.A. acting majors.

Advanced work in the speaking of Elizabethan, Jacobean, and Restoration text.

07:966:402. STAGE DIALECTS (1)

B.F.A. II actors only.

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

07:966:403. VOICE III (2)

Open only to B.F.A. acting students in the junior year.

Voice and speech for the actor.

07:966:405. ACTING: INTERPRETATION AND CHARACTERIZATION (3)

Open only to B.F.A. acting students in the junior year.

Scene study for the actor.

07:966:407. SCENE PAINTING II (1)

Miller. Prerequisite: 07:966:316.

Advanced techniques in scene painting.

07:966:411. PRODUCTION TECHNIQUES (1)

Prerequisite: Two years of Theater Practice. Open only to junior and senior design and production majors.

Required production practice on season productions. Course repeated.

07:966:417-418. BRITISH ART AND CULTURE (3,3)

Open to B.F.A. students studying in London.

British history, art, and architecture studied on-site as part of Rutgers' Conservatory at Shakespeare's Globe in London to provide historical, social, and religious contexts for Shakespeare's plays.

07:966:419. DESIGN PORTFOLIO PREPARATION (1)

Eposito. Open to B.F.A. IV design majors or permission of instructor.

Development of résumé and professional design portfolio.

07:966:422. PRODUCTION AND DESIGN PROJECTS (BA)

Open only to B.F.A. design majors.

Realizing production design in the areas of costumes, sets, and lights, as assigned by the faculty.

07:966:423. STAGE MANAGEMENT (3)

Thompson. Prerequisites: 07:966:215-216.

Study of stage management practice.

07:966:424. STAGE MANAGEMENT (3)

Costabile. Prerequisite: 07:966:423.

Practicum in which students perform stage management duties under supervision while attending advanced stage management seminar.

07:966:425-426. ACTING IV (4,4)

Open only to B.F.A. acting students.

Advanced acting technique and preparation for the profession.

07:966:427-428. SHAKESPEARE'S PLAYS IN CONTEXT (3,3)

Open to B.F.A. actors, stage managers, and designers studying in London.

Intensive study at Rutgers' Conservatory of Shakespeare's Globe in London of 20 classical Shakespearean plays over the course of a year.

Mason Gross School of the Arts
THEATER ARTS

07:966:430. PERFORMANCE (BA)

Kittle. B.F.A. acting majors only.

Student-generated senior performance projects consisting of a variety of public workshop performances. Students participate as writers, directors, and performers.

07:966:433-434. PHYSICAL THEATER (2,2)

Petit. B.F.A. acting majors only.

07:966:437-438. ADVANCED VOICE (1,1)

Chamberlain. B.F.A. senior actors only.

Advanced vocal technique for the actor.

07:966:439-440. ADVANCED MOVEMENT (3,3)

Gibson-Clark. B.F.A. senior actors only.

Advanced theatrical movement technique and conditioning.

07:966:441-442. ADVANCED SPEECH (1,1)

Kelly. B.F.A. senior actors only.

Advanced speech for the actor.

07:966:443-444. ADVANCED STAGE MANAGEMENT (3,3)

Thompson. Open only to advanced stage management students or permission of instructor.

Advanced topics in stage management.

07:966:447-448. DRAPING (3,3)

Johnson. Prerequisites: 07:966:389-390 or permission of instructor.

Development of skills needed to evolve patterns from designers' sketches and use of those patterns to produce finished garments.

07:966:451. TAILORING (3)

Johnson. Prerequisites: 07:966:389-390 or permission of instructor.

Construction techniques for tailored garments with particular reference to men's wear.

07:966:455-456. SEMINAR IN COSTUME HISTORY (3,3)

Esposito, Johnson. Prerequisites: 07:966:247-248.

In-depth study of period clothing with emphasis on primary research sources. Activity fees.

07:966:460. SET DESIGN II (3)

Prerequisites: 07:966:313-314. Open only to B.F.A. design majors.

Advanced stage design.

07:966:462. COSTUME DESIGN II (3)

Murin. Prerequisites: 07:966:335-336. Permission required for advanced costume students.

Advanced costume design.

07:966:464-465. LIGHTING DESIGN I (3,3)

Prerequisites: 07:966:343-344. Open only to B.F.A. design majors.

Students undertake lighting design projects and prepare instrumentation and light plots for critique.

07:966:467. ADVANCED STAGE MANAGEMENT PROJECT (BA)

Thompson. Open only to advanced stage management students or permission of instructor.

Advanced stage management assignments on Jameson Project or Mainstage Production.

07:966:468. COMPUTER DRAFTING (BA)

Prerequisites: 07:966:251-252 and permission of instructor.

Introduction to basic computer drafting as practiced in the design profession, including familiarity with standard programs for theatrical drafting, perspective, and lighting applications.

07:966:473-474. PRODUCTION PRACTICUM (BA,BA)

Open only to B.F.A. production students.

Senior project or internship arranged with specialty adviser and production student adviser.

07:966:476-477. VIDEO/AUDITIONING (1,1)

Open to B.F.A. IV acting majors only.

On-camera acting and auditioning techniques.

07:966:481. AUDITIONING (1)

Open only to B.F.A. acting students.

Preparation for graduating actors in cold reading and monologue.

07:966:490-491. ACTING IN LONDON (12,12)

Open only to B.F.A. acting students or by audition if room is available.

Classical acting and voice training, British culture, and literature in a residence at the Rutgers Conservatory at Shakespeare's Globe in London program.

07:966:492. DESIGN IN LONDON (12)

Open only to B.F.A. acting students or by portfolio review if room is available.

Classical design training for the theater, British culture, and literature in a residence at the Rutgers Conservatory at Shakespeare's Globe in London program.

07:966:493. STAGE MANAGEMENT IN LONDON (12)

Open to B.F.A. stage management students or by interview if room is available.

Training in classical British stage management and production techniques including internships, period dance, and combat.

Note: Graduate courses are open to juniors and seniors in good standing with permission of the graduate director and the instructor. (Graduate offerings are published in the graduate *Schedule of Classes*.)

Administration and Faculty

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Andrianni Vollas Viscariello, *Director of Development*

FACULTY

Department of Dance

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Professor:

Patricia Mayer, *B.F.A., Utah; M.A., California (Los Angeles)*

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Paulette Sears, *B.A., Vassar College; M.A., Mills College*

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Randy James
Julia Ritter, *B.F.A., Rutgers; M.F.A., Temple*

Lecturers:

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Michael Blake, *B.A., Empire State*
Maya De Silva Chafe, *B.F.A., New Mexico*
Kimani Fowlin, *B.A., Sarah Lawrence College*
Debra Keller, *B.F.A., Rutgers; C.M.A., Laban/Bartenieff*
Douglas Martin
Raegan Sanders, *B.F.A., Montclair*
Deanna Tomasso-Addeo, *B.F.A., Rutgers; C.M.A., Laban/Bartenieff*

Department of Music

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

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Director of M.A. and Ph.D. Programs: Richard A. Chrisman

Director of Undergraduate Studies: Douglas Johnson

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Douglas Johnson, *B.A., Hamilton College; M.A., Ph.D., California (Berkeley)*
Susan Starr, *Diploma, Curtis Institute of Music*
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Scott Whitener, *Diploma, Juilliard School of Music; M.M., Michigan; Ed.D., Rutgers*

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William B. Fielder, *B.A., M.A., American Conservatory of Music*
Patrick Gardner, *B.A., California State (Hayward); M.M., D.M.A., Texas*
Barbara González-Palmer, *B.M., Oberlin Conservatory of Music; M.M., Juilliard School of Music*
Floyd Grave, *B.M., Eastman School of Music; M.A., Ph.D., New York*
Andrew Kirkman, *B.A., Durham; M.M., Ph.D., King's College (London)*
Douglas Lundeen, *B.S., Plymouth State College; M.M., South Florida; D.M.A., Cincinnati Conservatory*
Judith Nicosia, *B.M., Ithaca College; M.M., Indiana*
Nancy Rao, *B.A., National Taiwan Normal; M.M., Ph.D., Michigan*

Assistant Professors:

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Conrad Herwig, *B.M., North Texas*
Maureen L. Hurd, *B.M., Iowa State; M.M., D.M.A., Yale*
Kynan Johns, *B.M., Adelaide (Australia); M.M., Sydney (Australia)*
Mary Kennedy, *B.M., M.Ed., Victoria; Ph.D., Washington*
Min Kwon, *B.M., Curtis Institute of Music; M.M., D.M.A., Juilliard School of Music*
Brian McIntosh, *B.M., Western Ontario*
Hsin-Yi Wu, *B.M., M.M., North Texas*

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Matthew Riedel, *B.A. California (San Bernardino); M.A., California (Riverside); Ph.D., Rutgers*
Steven T. Zolper, *B.M., Manhattan School of Music; M.M., Northwestern; D.M.A., Alabama*

Adjunct Faculty:

Earl Carter, *B.M.E., Howard; M.A., New York; M.M., Manhattan School of Music*
Elizabeth Chang, *B.A., Harvard*
Lenuta Ciulei, *M.M., Bucharest Music Academy*
Kevin Cobb, *B.M., Curtis Institute of Music; M.M., Juilliard School of Music*
Paul Cohen, *B.M., Baldwin-Wallace; M.M., D.M.A., Manhattan School of Music*
Faith Esham, *B.A., Columbia Union College; B.M., M.M., Juilliard School of Music*
Bart Feller, *B.M., Juilliard School of Music*
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David Grossman, *B.M., Juilliard School of Music*
Kaoru Hinata, *B.M., Northwestern; M.M., Artist Diploma, Yale*
Vic Juris
Taina Kataja, *Diploma, Sibelius Academy (Helsinki); Diploma, Hochschule für Musik und Darstellende Kunst (Vienna)*
David Kimock, *B.M., Westminster Choir College; M.M., Rutgers*
Victor Lewis
Alison Lont, *B.S., Baptist Bible College; M.M., Westminster Choir College*
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Michael Powell, *B.M., Wichita State*
Matthew Reichert, *B.M., Juilliard School of Music; M.A., Brooklyn College-Conservatory*
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Matthew Strauss, *B.M., Juilliard School of Music; M.M., Temple*
Matthew Sullivan, *B.A., Miami*
Gordon Tedeschi, *B.M., Northern Illinois*
Robert Wagner, *B.M., M.M., Juilliard School of Music*

Department of Theater Arts

Chairperson: Israel Hicks

Undergraduate B.F.A. Director: Vickie Esposito

Undergraduate B.A. Director: Marshall Jones III

Professors:

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Joseph Hart, *B.A., Fordham; M.A., New York*
Israel Hicks, *B.F.A., Boston; M.F.A., New York*

Mason Gross School of the Arts
ADMINISTRATION AND FACULTY

John Jensen (*Emeritus*), B.S., Oregon; Pratt Institute and Lester Polakof
School of Stage Design
Gerald Rabkin (*Emeritus*), B.A., Brooklyn College; M.A., Ph.D., Ohio State
Harold Scott (*Emeritus*), B.A., Harvard; theater training with Elia Kazan, Harold
Clurman, and José Quintero

Associate Professors:

F. Mitchell Dana, B.F.A., Utah State; M.F.A., Yale School of Drama
Vickie Esposito, B.A., Rutgers; M.F.A., Minnesota
Barbara Marchant, B.A., Fort Wright College; teacher training with
William Esper
Joseph Miklojck, B.S., Northwestern; M.A., Connecticut
R. Michael Miller, B.F.A., M.F.A., Washington
Amy Saltz, B.A., Wisconsin

Assistant Professors:

Lee Blessing, B.A., Reed College; M.F.A., Iowa
Karen Chamberlain, B.A., M.F.A., Rutgers
Marshall Jones III, B.A., Rutgers; M.A., New York

Instructors:

Deborah Hedwall, B.A., Washington; *Neighborhood Playhouse School of the
Theater with Sanford Meisner and William Esper*
Virginia Johnson, B.S., Moorhead State; M.A., Bowling Green
Kevin Kittle, B.A., Caldwell College; M.F.A., Rutgers

Lecturers:

Evan Alexander
Pamela Berlin
Richard Costabile, B.S., Fordham
Tanya Gibson-Clark
Louise Grafton, B.A., Pennsylvania; M.A., Indiana
Catherine Homa-Rocchio
Chantal Jean Pierre, M.F.A., Rutgers
Jerelyn Jurinek, B.A., School of the Art Institute of Chicago; M.F.A., Columbia
David Kaplan, B.A., Clark; M.F.A., Yale
Kathleen Kelly, M.F.A., Rutgers
David Letwin, B.F.A., SUNY (Purchase)
Danielle Liccardo
John Mabry
Joseph Mancuso, B.A., M.A., Rutgers
Peter Miller
David Murin, B.F.A., New York
Lenard Petit, B.A., Franconia College
Tim Pickens, B.A., Denison; M.F.A., Temple
Sari Ruskin, B.A., M.A., CUNY; Ph.D., Long Island
James Sargent
J. Alan Suddeth, B.F.A., Ohio
Carol Thompson, B.A., Montclair; M.F.A., Rutgers
C. Rudy Veltre
Beth Wicke, B.A., American

Professors Emeriti:

William Esper, B.A., Case Western Reserve; *Neighborhood Playhouse School
of the Theater; teaching training with Sanford Meisner*
Eric Krebs, B.A., M.A., Rutgers

Rutgers Conservatory at Shakespeare's Globe in London:

Barbara Marchant, Director
Giles Block, Master of the Words at Shakespeare's Globe
Glynn MacDonald, Master of Movement at Shakespeare's Globe
Stewart Pearce, Master of Voice at Shakespeare's Globe
Patrick Spottiswoode, Director, Globe Education

**Rutgers' Conservatory at Shakespeare's Globe
in London**

Director: Barbara Marchant

Instructors:

Giles Block, Master of the Words at Shakespeare's Globe
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Stewart Pearce, Master of Voice at Shakespeare's Globe
Patrick Spottiswoode, Director, Globe Education

Department of Visual Arts

Chairperson: Gary Kuehn

Professors:

Lynne Allen, B.S., Kutztown; M.A., Washington (Seattle); M.F.A., New Mexico;
Master Printer Certification, Tamarind Institute
Emma Amos, B.A., Antioch College; Diploma, London Central School of Art;
M.A., New York
Lauren Ewing, B.A., Skidmore College; M.A., Indiana State; M.F.A., California
(Santa Barbara)
Gary Kuehn, B.A., Drew; M.F.A., Rutgers
Diane Neumaier, B.A., Iowa; M.F.A., Washington
Rafael Montanez 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)

Associate Professors:

Paul Bruner, B.S., Indiana; M.F.A., Pratt Institute; Ed.D., Rutgers
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 of Chicago
Barbara Madsen, B.F.A., Brigham Young; M.F.A., Drake
Thomas Nozkowski, B.F.A., Cooper Union
Hanneline Rogeberg, B.F.A., San Francisco Art Institute; M.F.A., Yale

Assistant Professors:

Gerry Beegan, M.A., Middlesex (London)
Hasan M. Elahi, M.F.A., Cranbrook Academy of Art (Michigan)
Jason Francisco, B.A., Columbia; M.A., Wisconsin (Madison); M.F.A., Stanford
Jacqueline Thaw, B.A., Brown; M.F.A., Yale
John Yau, B.A., Bard College; M.F.A., Brooklyn College