

BROOKLYN COLLEGE
OF
THE CITY UNIVERSITY OF NEW YORK
FACULTY COUNCIL

Meeting of 5/6/2014

The Committee on Graduate Curriculum and Degree Requirements herewith submits its
recommendations in Curriculum Document 220

Respectfully submitted,

David Grubbs – Conservatory of Music
Wen-Song Hwu – Childhood, Bilingual and Special Education
Rosamond King – English
Sandra Kingan – Mathematics
Paula Whitlock – Computer and Information Science, Chairperson

Members of Faculty Council with any questions are urged to contact **Paula Whitlock** at
whitlock@brooklyn.cuny.edu prior to the meeting.

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SECTION A-I: SPECIAL ACTIONS

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective date: Fall 2014

**A) Advanced Certificate in Music Performance
HEGIS 1004; SED code TBA**

RESOLVED, that the graduate Advanced Certificate program in Music Performance to be offered at Brooklyn College be approved, effective Fall 2014, subject to financial availability.

**B) Artist Diploma in Music Performance
HEGIS 1004; SED code TBA**

RESOLVED, that the graduate Artist Diploma program in Music Performance to be offered at Brooklyn College be approved, effective Fall 2014, subject to financial availability.

Rationale

These two new music graduate programs will tie in and work closely with the Conservatory's existing MM-Music Performance program (HEGIS code 1004; SED code 88184). They are, in effect, an enhancement of that MM program. The programs offer a select group of highly qualified instrumentalists and vocalists the opportunity to further develop their performance skills and broaden their growth as musicians by pursuing a course of study where the focus is exclusively on performance. At the same time, the Conservatory seeks to expand and elevate the caliber of its student population on the pre-master's, the Advanced Certificate, and the pre-doctoral, the Artist Diploma, levels. Each of the programs will be offered as either a one-year 15-credit option or a two-year 30-credit option, thus providing flexibility to suit each candidate's personal needs and career goals.

These new programs will also support the strong April 2008 recommendation by the Conservatory's outside evaluators to increase the numbers of its talented graduate student performers in order to achieve balanced instrumentation in its ensembles.

SECTION A-III: CHANGES IN DEGREE REQUIREMENTS

Department of Early Childhood Education and Art Education

Date of Department Approval: April 10, 2014

Effective date: Fall 2014

**M.S. in Education degree program: Early childhood education teacher (birth through grade 2)
HEGIS code 0823; SED program code 26736**

The program in early childhood education prepares reflective teachers of children from birth through grade 2. Our unique approach considers child development (typical and atypical) within the contexts of families, communities, and early learning settings in urban environments. Our graduates are keen observers of children who deeply understand and can document and articulate how children grow and develop. They successfully teach and guide young children in partnership with families from culturally, linguistically and socially-economically diverse backgrounds using developmentally effective and culturally sensitive practices based on a family-centered and relationship-based philosophy.

Fundamental to the program's philosophy is a commitment to providing and advocating for linguistic and cultural developmentally effective practices, the arts and children's play as central to quality education for all young children, and the inclusion of children with special needs and English language learners. Based on the continual expansion of knowledge, our curriculum is vibrant and addresses emerging issues in the field. This includes bridging students' fieldwork and clinical experiences with current theories and research in child development, infant mental health, and early childhood education. Our coursework integrates the latest research in infancy, neuropsychology, social and emotional development, parenting and families, curriculum design, authentic assessment, emergent bilingual language development, number development, science inquiry, and technology.

Students are encouraged to push the boundaries of what is known about child development and early childhood education, as witnessed in our partnership with Lincoln Center Education, in which Brooklyn College students explore the relationship between imaginative learning and early childhood educational practices. We also prepare our students to teach in high-need communities through strong relationships with neighborhood early childhood programs and schools and our partnership with JumpStart, a non-profit organization that recruits and trains college students' to provide a rich literacy-based curriculum to preschool children and their parents in low-income neighborhoods. Faculty and students are currently involved in international partnerships and research in Sweden and China.

Our Undergraduate and Graduate Early Childhood Education Programs are nationally recognized by the National Association for the Education of Young Children as part of the School of Education's national accreditation by the National Council for Accreditation of Teacher Education (NCATE).

Students will enroll in the appropriate course of studies listed below (Option A or B or C) based upon teaching experience, previous course work, and the teaching certificates they hold.

Option (A): 30 credits

The following program applies to students who hold a New York State Initial Certificate in Early Childhood Education (birth through grade 2). This program leads to a New York State Professional Certificate in Early Childhood Education (birth through grade 2).

Matriculation requirements

Applicants must hold a New York State Initial Certificate in Early Childhood Education (birth through grade 2). Applicants must have a minimum undergraduate grade point average of 3.00. A minimum grade point average of 3.00 in graduate education courses is required to maintain matriculation.

International applicants for whom English is a second language are required to pass the Test of English as a Foreign Language (TOEFL) with a minimum score of 550 on the paper-based test or 213 on the computer-based test or 79 on the internet-based test, to be considered for admission. Applicants are interviewed and may be required to demonstrate written proficiency in English.

Although not mandatory as a requirement for admission, applicants are encouraged to submit GRE scores as additional evidence to support the application.

Students should note additional requirements found at the beginning of this section as well as in the sections "Admission" and "Academic Regulations and Procedures" of the Brooklyn College Bulletin of Graduate Programs.

Degree requirements

Students must complete 30 credits in the following courses.

Early Childhood and Art Education 7101T; 7102T; 7107T; 7678T; 7103T; 7110T; and four courses from the following: Early Childhood and Art Education 7013T or 7100T or 7104T or 7113T or 7111T or 7115T or 7116T or 7108T or 7105T or 7106T or 7114T or 7109T or 7359T or 7360T or 7361T or 7530T or 7652T or 7663T or 7667T or 7668T or 7669T or 7670T or 7675 or 7683T or 7820T or 7885T or 7886T or 6002T or Puerto Rican and Latino Studies 7145X.

During the first semester, students must file a program of study approved by the Graduate Early Childhood Education program coordinator. All courses in the early childhood degree sequence require departmental permission for registration.

Early Childhood and Art Education 7103T and 7110T are taken consecutively the last two semesters of the student's program of study.

Option (B): 33 credits

The following program applies to students who hold a New York State Initial Certificate in Childhood Education (grades 1-6) or its equivalent or a New York State Initial Certificate in Special Subjects (all grades) or its equivalent. This program leads to a New York State Professional Certificate in Early Childhood Education (birth through grade 2).

Matriculation requirements

Applicants must hold a New York State Initial Certificate in Childhood Education (grades 1-6) or its equivalent or a New York State Initial Certificate in Special Subjects (all grades) or its equivalent.

Applicants must have a minimum undergraduate grade point average of 3.00. A minimum grade point average of 3.00 in graduate education courses is required to maintain matriculation.

International applicants for whom English is a second language are required to pass the Test of English as a Foreign Language (TOEFL) with a minimum score of 550 on the paper-based test or 213 on the computer-based test or 79 on the internet-based test, before being considered for admission.

Applicants are interviewed and may be required to demonstrate written proficiency in English.

Although not mandatory as a requirement for admission, applicants are encouraged to submit GRE scores as additional evidence to support the application.

Students should note additional requirements found at the beginning of this section as well as in the sections "Admission" and "Academic Regulations and Procedures" of the Brooklyn College Bulletin of Graduate Programs.

Degree requirements

Students must complete 33 credits in the following courses.

Early Childhood and Art Education 7101T; 7102T; 7100T; 7104T; 7111T or 7115T; 7116T or 7108T or 7105T or 7106T or 7107T or 7652T; 7109T; 7120T; 7103T; 7110T.

During the first semester, students must file a program of study approved by the program adviser. All courses in the early childhood degree sequence require departmental permission for registration.

Option C: 45 credits

The following program applies to students who do not hold a New York State Initial Certificate in Early Childhood Education or Childhood Education or Special Subjects or equivalent course work and teaching experience, or who are teaching but do not hold initial certification. This program leads to both New York State Initial and Professional Certificates in Early Childhood Education.

Matriculation requirements

Applicants must have a minimum undergraduate grade point average of 3.00. A minimum grade point average of 3.00 in graduate education courses is required to maintain matriculation.

International applicants for whom English is a second language are required to pass the Test of English as a Foreign Language (TOEFL) with a minimum score of 550 on the paper-based test or 213 on the computer-based test or 79 on the internet-based test, before being considered for admission.

Applicants are interviewed and may be required to demonstrate written proficiency in English. Also, although not mandatory as a requirement for admission, applicants are encouraged to submit scores on the New York State teacher certification Academic Literacy Skills Test (ALST) as evidence to support the application.

Although not mandatory as a requirement for admission, applicants are encouraged to submit CST-multi-subject scores (which is required to receive a NYS certificate in Early Childhood Education) as additional evidence to support the application.

Students should note additional requirements found at the beginning of this section as well as in the sections "Admission" and "Academic Regulations and Procedures" of the Brooklyn College Bulletin of Graduate Programs.

Degree requirements

Students must complete 45 credits in the following courses: Early Childhood and Art Education ~~7100T~~; 7675T; 7101T; 7102T; 7103T; 7104T; 7105T or 7106T or 7652T; 7107T; 7108T; 7109T; 7110T; 7111T; 7115T; 7116T; 7120T.

Note: To be recommended to New York State for certification, students must pass the required NYS teacher certification exams: CST-multi-subject exam, the Academic Literacy Skills Test (ALST), the Educating All Students test (EAS) and the Teacher Performance Assessment (EdTPA), a teaching performance exam completed during student teaching. A student must complete student teaching with a B or higher, students who receive a grade lower than a B must apply to the ECAE chairperson for permission to reregister to repeat student teaching. Students will be allowed to repeat an ECAE course (including student-teaching) only once.

Requirements for the Extension in Bilingual Early Childhood Education

The New York State Education Department Extension in Bilingual Education may be added to base of an early childhood teaching certificate by meeting New York State Education Department criteria for the Bilingual Extension. New York State requirements for the Early Childhood Bilingual Extension includes the following coursework: Early Childhood and Art Education 7100T, 7116T, 7359T, and 7361T; and 7360T or Puerto Rican and Latino Studies 7145X. Permission from the Graduate Early Childhood Education program coordinator is required.

Nonmatriculated students

Students with a New York State Initial Certificate in Early Childhood Education and/or a New York

State Professional Certificate in Early Childhood Education or their equivalents who wish to complete an Extension in Bilingual without completing a master's degree in Early Childhood Education, may do so as a nonmatriculated student. The Bilingual Extension in Early Childhood Education consists of 15 credits. The required courses, which may be taken in any order include: ECAE 7100T, 7116T, 7359T, and 7361T; and 7360T or Puerto Rican and Latino Studies 7145X. Permission from the Graduate Early Childhood Education program coordinator is required.

Requirements for the Extension in Gifted Education Early Childhood Education

The New York State Education Department Extension in Gifted Education may be added to the base of an early childhood teaching certificate by meeting New York State Education Department criteria that includes the following 12 credits of coursework: Early Childhood and Art Education 7667T, 7668T, 7669T, and 7670T. Permission from the Graduate Early Childhood Education program coordinator is required.

Requirements for the Extension in Students with Disabilities (SWD) in Early Childhood Education

The New York State Education Department Extension in Students with Disabilities may be added to the base of an early childhood teaching certificate by meeting New York State Education Department requirements that include 15 credits of coursework:

Early Childhood and Art Education 7101T, 7102T, 7104T, 7113T, and 7678T.

Permission from the Graduate Early Childhood Education program coordinator is required.

During the first semester, students must file a program of study approved by the Early Childhood Education program coordinator. All courses in the early childhood degree sequence, the early childhood bilingual extension, the early childhood gifted extension, and the early childhood students with disabilities extension require departmental permission for registration.

Rationale:

Due to Mayor deBlasio's push for 53,000 UPK teachers in September 2014 and 73,000 by September 2015, we have just learned that we will be having EC teaching fellows in June 2014. There will be a push for more early childhood teachers teaching younger children and an increased need for students to better support culturally diverse parents. Therefore, we now require ECAE 7675T (Supporting Diverse Families and Parent-Child Relationships) in place of ECAE 7100T (Seminar in Principles, Practices and Environments in Early Childhood Settings, including Dual Language and Special Education) for our student in the 45 credit program. Content in 7100 overlaps with ECAE 7102 and ECAE 7116. We've also included another optional early childhood course that has an emphasis on the performing arts in early childhood. critical analysis of curriculum, pedagogy, school culture, and the sociopolitical dimensions of schooling. The requirements below contain both general and program-specific information about these programs.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective date: Fall 2014

MUSC 7014X Musicianship for Sound Artists
45 hours; 3 credits

Bulletin Description:

Introduction to fundamental nomenclature and aural skills of Western music. Music theory and the development of abilities to discern musical intervals, scales, and rhythms.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

The field of Sonic Arts has opened creative possibilities in sound to musicians and artists beyond those trained in the manner of a traditional university Music curriculum. Although this expansion of student opportunities is a positive development, it would benefit this cohort of students significantly to receive some instruction regarding the ideas, terminology, and sonic organization that are considered fundamental for trained musicians. Having this course will enable the 'non-trained' Sonic Arts students to listen analytically and discuss sound and music works in a professional fashion with colleagues, faculty, and employers.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective date: Fall 2014

MUSC 7015X Techniques for Recording Music/Audio Engineering
45 hours: 3 credits

Bulletin Description:

Essential theories and techniques of sound recording, mixing, and mastering. Analog-to-digital conversion of audio. Types and uses of microphones. Use of audio mixers. Digital audio workstation software. Techniques for recording and mixing.

Prerequisite: MUSC 7370 or permission of director.

Frequency of Offering: once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

Recorded music and audio permeates contemporary society. This course will introduce students to fundamental ideas and practical knowledge required for them to make audio recordings of music and mix the results into a professional, finished work.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective date: Fall 2014

**MUSC 7016X Advanced Audio Recording Techniques and Engineering
45 hours: 3 credits**

Bulletin Description:

Advanced theories and techniques of sound recording, mixing, and mastering. Live versus studio recording. Microphone techniques, equalization, and application of other signal processing algorithms. Adjusting sound across multiple recordings to match them as a single sonic work.

Prerequisite: MUSC 7015.

Frequency of Offering: once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

Recorded sound is by far the most common situation in which contemporary listeners hear music. It is valuable for students to gain advanced understanding of how to make audio recordings and how to mix recorded materials into a finished work.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective date: Fall 2014

MUSC 7203X Conducting for Recording Sessions
45 hours; 2 credits

Bulletin Description:

Instruction in techniques for conducting musicians with sequencer materials during a live recording session with synchronization to visual media.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

This course will instruct students in techniques for conducting small instrumental ensembles in synchronization with video and digital audio workstation (DAW) playback. Topics covered will include review of conducting technique, overview of the conductor's role and responsibilities in recording sessions, and multiple experiences in recording sessions, in which students will rotate roles of conductor, performers, and recording technicians.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective date: Fall 2014

MUSC 7331X Sonic Arts Composition I 45 hours; 3 credits

Bulletin Description:

One-on-one tutorial in which majors develop new compositions under the guidance of a member of the Sonic Arts faculty. Assignment of readings, listenings, and analysis of works as models, as deemed appropriate by the faculty. Students produce finished works for performance or exhibition.

Prerequisite: Permission of director.

Frequency of Offering: Once per year.

Projected enrollment: 10 students

Clearances: Television and Radio, Film, CIS

Rationale:

It is imperative for developing artists to receive instruction and critique from faculty in their area, in order to develop technique and awareness of their work's place within both contemporary and historical contexts. Just as with all music majors at the Conservatory of Music of Brooklyn College (and nearly all music schools worldwide), the individual lesson with an accomplished faculty member is a fundamental part of every student's degree program. This course will enable students to hone their artistry and craft to a professional level.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective date: Fall 2014

MUSC 7332X Sonic Arts Composition II 45 hours; 3 credits

Bulletin Description:

One-on-one tutorial in which majors develop new compositions under the guidance of a member of the Sonic Arts faculty. Assignment of readings, listenings, and analysis of works as models, as deemed appropriate by the faculty. Students produce finished works for performance or exhibition.

Prerequisite: MUSC 7331.

Frequency of Offering: Once per year.

Projected enrollment: 10 students

Clearances: Television and Radio, Film, CIS

Rationale:

It is imperative for developing artists to receive instruction and critique from faculty in their area, in order to develop technique and grow awareness of their work's place within both contemporary and historical contexts. Just as with all music majors at the Conservatory of Music of Brooklyn College (and nearly all music schools worldwide), the individual lesson with an accomplished faculty member is a fundamental part of every student's degree program. This course will enable students to hone their artistry and craft to a professional level.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective date: Fall 2014

MUSC 7333X Sonic Arts Composition III 45 hours; 3 credits

Bulletin Description:

One-on-one tutorial in which majors develop new compositions under the guidance of a member of the Sonic Arts faculty. Assignment of readings, listenings, and analysis of works as models, as deemed appropriate by the faculty. Students produce finished works for performance or exhibition.

Prerequisite: MUSC 7332.

Frequency of Offering: Once per year.

Projected enrollment: 10 students

Clearances: Television and Radio, Film, CIS

Rationale:

It is imperative for developing artists to receive instruction and critique from faculty in their area, in order to develop technique and grow awareness of their work's place within both contemporary and historical contexts. Just as with all music majors at the Conservatory of Music of Brooklyn College (and nearly all music schools worldwide), the individual lesson with an accomplished faculty member is a fundamental part of every student's degree program. This course will enable students to hone their artistry and craft to a professional level.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective date: Fall 2014

MUSC 7334X Sonic Arts Composition IV 45 hours; 3 credits

Bulletin Description:

One-on-one tutorial in which majors develop new compositions under the guidance of a member of the Sonic Arts faculty. Assignment of readings, listenings, and analysis of works as models, as deemed appropriate by the faculty. Students produce finished works for performance or exhibition.

Prerequisite: MUSC 7333.

Frequency of Offering: Once per year.

Projected enrollment: 10 students

Clearances: Television and Radio, Film, CIS

Rationale:

It is imperative for developing artists to receive instruction and critique from faculty in their area, in order to develop technique and grow awareness of their work's place within both contemporary and historical contexts. Just as with all music majors at the Conservatory of Music of Brooklyn College (and nearly all music schools worldwide), the individual lesson with an accomplished faculty member is a fundamental part of every student's degree program. This course will enable students to hone their artistry and craft to a professional level.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective date: Fall 2014

**MUSC 7341X Scoring Composition Seminar
45 hours; 1 credit**

Bulletin Description:

Scoring short segments of video on a weekly basis. Weekly assignments viewed, critiqued, and discussed during class by the instructor and students.

Prerequisite: Permission of director.

Frequency of Offering: Once every semester.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

This course will be a central component of the Scoring for Media program. It will meet weekly as a forum for students to develop their compositional skills. Each week, the instructor will assign students a short segment of video to score. At the next week's class, several students in the class will present the recordings of their finished scores together with the video. The instructor and all students in the class will discuss and critique these works, providing honest feedback about the efficacy of the work. Through this course, students will learn to work under deadlines, will score numerous and varied video sources, and will develop their critical skills and understanding of tropes and techniques of scoring for visual media.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7342X Private Scoring Lessons I
45 hours; 3 credits

Bulletin Description:

One-on-one compositional instruction focused on scoring for media.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

Private lessons will give emerging composers the opportunity to form a direct mentoring relationship with a member of the faculty. The faculty member will provide detailed guidance and critique regarding the student's compositions and advise the student regarding professional choices and paths. The student will complete at least one large-scale composition per semester, to be screened along with those of his/her peers at a performance near the end of each semester.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective date: Fall 2014

MUSC 7343X Private Scoring Lessons II
45 hours; 3 credits

Bulletin Description:

One-on-one compositional instruction focused on scoring for media.

Prerequisite: MUSC 7342.

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

Private lessons will give emerging composers the opportunity to form a direct mentoring relationship with a member of the faculty. The faculty member will provide detailed guidance and critique regarding the student's compositions and advise the student regarding professional choices and paths. The student will complete at least one large-scale composition per semester, to be screened along with those of his/her peers at a performance near the end of each semester.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

**MUSC 7352X Orchestration for Cinema I
45 hours; 3 credits**

Bulletin Description:

Exploration of the art of orchestration for cinema scoring. Study of canonical scores, with particular attention to techniques for coloring sound for presentation with visual media.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 20 students

Clearances: Television and Radio, Film, CIS

Rationale:

The art of orchestration in cinema is a rich and highly developed one. Even when working with virtual instruments (perhaps *especially* when doing so), a skilled cinema composer must have a strong understanding of orchestration, including codified ‘sounds’ that typify genres of film and approaches to advertising. This course will introduce students to the field of cinema orchestration, focusing on ‘classic’ sounds and techniques.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7353X Orchestration for Cinema II 45 hours; 3 credits

Bulletin Description:

Advanced techniques of art of orchestration for cinema scoring. Study of canonical scores, with attention to techniques for coloring sound and using orchestration to enhance dramatic power of visual media.

Prerequisite: MUSC 7352.

Frequency of Offering: Once every year.

Projected enrollment: 20 students

Clearances: Television and Radio, Film, CIS

Rationale:

The art of orchestration in cinema is a rich and highly developed one, and one that is fundamental to scoring for cinema. This course will explore advanced topics and techniques in the field of cinema orchestration. Students will study numerous scores, including touchstones in the cinema canon, with particular attention to techniques for coloring sound for presentation with visual media and using orchestration to enhance the dramatic power of visual media. Students will compose numerous orchestrations of their own and will receive critical feedback from the instructor. One or more times during the semester, live musicians will meet with the class to perform student work.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7354X Scoring for Motion Pictures and New Media 45 hours; 3 credits

Bulletin Description:

Refinement of skills to combine live musicians and computer-based techniques in music for cinema and interactive artworks.

Prerequisite: MUSC 7203 and 7378.

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

This purpose of this course is to be a forum to synthesize material learned through the M.F.A. Scoring program in preparation for the capstone project. As such, this course is an especially important component of the curriculum. Students will use digital audio workstation (DAW) software to combine musical ideas into convincing compositions, using live recordings, sample banks, synthesized virtual instruments, and digital signal processing. Particular attention will be paid to use of MIDI sample banks to simulate instrumental ensembles and how to mix these effectively with recordings of live instruments. Students will complete a number of projects including creating scores to existing visuals and design of interactive systems in which music/audio is a prominent or even primary component. The semester will culminate with one or more reading/recording sessions in which students will conduct their own cues to video with a small instrumental ensemble.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7374X Computer-Assisted Music Composition 45 hours; 3 credits

Bulletin Description:

Introduction and exploration of methods employed by composers and sonic artists to devise work using the computational power of computers. Students learn algorithmic techniques and use them to create new pieces.

Prerequisite: Permission of director.

Frequency of Offering: Once every other year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

Contemporary computer technologies have revolutionized how people communicate, learn, research, make purchases, and receive entertainment. Artists and musicians are now creating works using algorithms developed for research and commercial purposes. This course will introduce students to the possibilities offered by use of formalized algorithms as means to generate and develop musical materials for both electronic and entirely acoustic music. Time will also be spent investigating ways that algorithms may be convincingly mapped to musical parameters. We will focus on the music notation-based software systems *PWGL* and *OpenMusic*, and will survey others to provide an overview of current approaches. Selected works will be studied to illustrate the wide variety of ways that algorithmic methods have been applied to composition.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

**MUSC 7375X Interactive Computer Music
45 hours; 3 credits**

Bulletin Description:

Theory, production, and literature of interactive music, with a focus on developing students' own skills and creative works. Topics include interactive music programming, compositional strategies, coordination of audio with video, and techniques of professional live performance.

Prerequisite: Permission of director.

Frequency of Offering: Once per year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

The purpose of this course is to lead students from a beginner's perspective of interactive music techniques to a solid understanding and ability. Tools introduced in courses Computer Music 1, Computer Music 2, Building Electronic Music Instruments, and Computer-Assisted Composition will be integrated, applied, and expanded upon.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

**MUSC 7376X Advanced Interactive Computer Music
45 hours; 3 credits**

Bulletin Description:

Advanced topics in theory, production, and literature of interactive music, with a focus on developing students' own skills and creative works. Topics include advanced interactive music programming, interactive multimedia programming, compositional strategies, composition of audio with video, and techniques of professional live performance.

Prerequisite: MUSC 7375.

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

The purpose of this course is to advance students from a solid understanding of interactive music techniques to a sophisticated, professional understanding and ability. Tools and concepts introduced in Interactive Computer Music will be applied and expanded upon.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

**MUSC 7377X Seminar in Sonic Arts
45 hours; 3 credits**

Bulletin Description:

Presentation of advanced and timely topics to students in sonic arts. Subjects vary from semester to semester. Content chosen by faculty to reflect interesting and innovative concepts and techniques of contemporary relevance to students.

Prerequisite: Permission of director.

Frequency of Offering: Once every other year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

The field of Sonic Arts continues to evolve at the pace of new technologies for sound production and dissemination. The purpose of this course is to provide faculty with a course that will enable them to present students with a similarly-evolving component of their curriculum, one designed to teach students new concepts and technologies, as well as detailed discussion of artists in the field, analysis of works and techniques, and aesthetic assessment of styles and trends.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7378X Sequencing/Sampling
45 hours; 3 credits

Bulletin Description:

Instruction in the techniques of contemporary computer technology to create facsimiles of instrumental performances. Application of digital audio workstation (DAW) software to integrate musical ideas and audio into finished compositions.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

This course will instruct students in the techniques of using contemporary computer technology to create facsimiles of instrumental performances. Students will use digital audio workstation (DAW) software to integrate numerous musical ideas and audio into convincing compositions, using sources of live recordings, sample banks, synthesized virtual instruments, and digital signal processing. Particular attention will be paid to the use of MIDI sample banks to simulate instrumental ensembles and methods by which libraries of samples may be organized and employed to create both convincing illusions of instrumental performances and compelling soundscapes that move beyond the palette of acoustic instrumental sound. Students will complete a series of studies using the technology to hone their skills and will present these etudes for critique by the instructor and peers.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7385X Sound Design I
45 hours; 3 credits

Bulletin Description:

Introduction to techniques of sound design for music and accompaniment to visual media. Topics include editing and mixing sound to video, digital signal processing to sculpt sounds, and sound synthesis.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

Contemporary media art and the contemporary media industry both require convincing sonic components – often referred to as *soundscape*s. That is, not only dialogue (when appropriate) and soundtrack (when appropriate) but also a rich combination of other sounds to blend to create the illusion of a single location, whether real (such as a street corner), science fiction (light sabre duel on a spaceship), or surreal (inside John Malkovich's head). Sound designers may be called upon to record sounds for placement in an audio environment; to find, edit, and mix existing audio; and/or to create new sounds using a combination of their skills and ingenuity. This course, the first of a two-semester sequence, will train composers in the fundamentals of sound design. Given its focus on students who are composers, the course will move rapidly through basics such as splice editing and basic mixing to more sophisticated topics.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7386X Sound Design II 45 hours; 3 credits

Bulletin Description:

Further techniques of sound design for music and accompaniment to visual media. Topics include editing and mixing sound to video, digital signal processing to sculpt sounds, and sound synthesis.

Prerequisite: MUSC 7385

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

Contemporary media art and the contemporary media industry both require convincing sonic components – often referred to as *soundscape*s. This course, the second of a two-semester sequence, will train composers in advanced techniques of sound design, with a strong focus on use of signal processing and sound synthesis to create new sounds, including sounds that have precise timbral qualities and can be used to specific effect as musical events themselves or when paired with other media.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7440X Music Business for Composers
45 hours; 3 credits

Bulletin Description:

Instruction in professional development and preparation for careers as composers. Portfolios, music law and contracts, promotion and marketing, professional networking, grant applications, applications to conferences and festivals, and finances.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

Although many musicians today must be entrepreneurs of a sort, this role is required for nearly all composers. Unfortunately, most composers can study even to a Ph.D. in music and never receive instruction regarding career management. This course will present fundamental information for composers to embark upon their careers as professionals.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

**MUSC 7635X Special Topics in Sonic Arts
45 hours; 3 credits**

Bulletin Description:

Presentation from regular and guest faculty of advanced and timely topics in sonic arts. Course subjects will vary from semester to semester. Content will be chosen by faculty to reflect interesting and innovative concepts and techniques of great value to students.

Prerequisite: Permission of director.

Frequency of Offering: once every other year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

The field of Sonic Arts continues to evolve at the pace of new technologies for sound production and dissemination. The purpose of this course is to provide faculty with a venue that will enable them to instruct students in a subject that is not part of the regular curriculum but which merits attention and would benefit the students artistically and professionally.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7644X Analysis of Electroacoustic Music 45 hours; 3 credits

Bulletin Description:

In-depth study of electroacoustic music works. Discussion of compositional intent and techniques, technological tools and their employment, as well as sonic results and ways to understand works in terms of form and structure, with particular emphasis on methods to depict musical elements such as timbre that may be of primary importance in electroacoustic works but have little mode of representation in traditional Western music notation.

Prerequisite: permission of director.

Frequency of Offering: Once every other year.

Projected enrollment: 20 students

Clearances: Television and Radio, Film, CIS

Rationale:

This course will provide students with tools and the experience of in-depth study of exemplary works of electroacoustic music. The methods and materials of electroacoustic music often include traditional musical elements such as pitch, rhythm, and formal shape. However, many exemplary works of electroacoustic music do not quantify pitch to scales or rhythmic values that may be represented in Western music notation. In this course students will be introduced to analytical techniques designed for electroacoustic music and will be challenged to develop analyses that are appropriate to individual pieces of music.

SECTION A-IV: NEW COURSES

Conservatory of Music

MUSC 7660X History of Electronic and Computer Music 45 hours; 3 credits

Bulletin Description:

History of electronic music from its precursors in the late 1800s to the present. Study of the development of instrument technology, compositional ideas, and musical styles. Introduction to electronic and computer music from diverse periods. Additional emphasis on music technologies in pop music and cross-influences among styles.

Prerequisite: Permission of director.

Frequency of Offering: Once every other year.

Projected enrollment: 20 students

Clearances: Television and Radio, Film, CIS

Rationale:

During the twentieth century, new approaches to music composition and performance arose in tandem with developments in electronic and in particular computer technology. For practitioners of electronic music, it is vital to be aware of this history in order to create informed new works. This course will familiarize students with the sounds, forms, technologies, and compositional concepts that have developed during the last century. Topics will include the development of electronic instruments, *musique concrète*, *elektronische Musik*, computer music, multichannel composition, interactive music, sampling, sound synthesis, and related subjects.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7661X History of Sound Art 45 hours; 3 credits

Bulletin Description:

History and theory of art utilizing the medium of sound. A chronological survey from Futurism, Dada, and Surrealism through Fluxus, minimalism, conceptual art, sound poetry, sound sculpture, installation art, radio art, performance art, sound walks, and noise.

Prerequisite: permission of director.

Frequency of Offering: once every other year.

Projected enrollment: 15 students

Clearances: Art, Television and Radio, Film, CIS

Rationale:

The term “sound art” was first used in the 1980s, by which time it already referred to a rich, decades-long tradition of artistic practices involving the medium of sound. Histories of sound art typically extend backwards to the Italian Futurist composer Luigi Russolo’s 1913 manifesto “The Art of Noises.” Beginning with the historical avant-gardes (Futurism, Dada, Surrealism), we will construct a chronology of the art of sound conceived as distinct from or radically expanding upon the art of music. Particular attention will be paid to the works of Vito Acconci, Laurie Anderson, Maryanne Amacher, John Cage, Janet Cardiff and George Bures Miller, Brian Eno, Luc Ferrari, Christina Kubisch, Christian Marclay, Bruce Nauman, Yoko Ono, Kurt Schwitters, and Yasunao Tone.

“History of Sound Art” will be an important component of the curriculum of the proposed M.F.A. program in Sonic Arts. This course is likely to appeal to students in the Conservatory of Music’s composition program, in the Performance and Interactive Media Arts (PIMA) program, and in the Art Department’s M.F.A. program.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7662X History of Popular Music and Technology

45 hours; 3 credits

Bulletin Description:

History of the use of electronic technology in popular music, 1900 to the present. Discussion of technologies themselves as well as their impact on music styles, adaptation and innovations by musicians in their use of technology in composition and performance.

Prerequisite: permission of director.

Frequency of Offering: once every other year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

The history of popular music is in large part a history of its recorded artifacts. This course considers aesthetic developments in pop music in relationship to developments in recording technology and the recording and broadcast industries. The emphasis will be on the ways that advancements in recording technology and media dissemination shaped the development of 20th century American popular forms including blues, country, jazz, rock'n'roll, soul, hip hop, and electronic music. What effect did electrical recording have on the art and industry of making records? How have musical styles been affected by the introduction of the microphone, amplification, magnetic tape, sampling, or digital recording? What have been the effects of successive music-delivery systems, e.g., the 78 r.p.m. record, the 45, the LP, the compact disc, and mp3 files? The significations of race, class, gender, and social identity as enacted in the creation and reception of these musics will be central to our investigation of the function of popular music in American society. No reading knowledge of music is required for this course.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7663X History and Analysis of Cinema Scores
45 hours; 3 credits

Bulletin Description:

Historical overview of the art of music for cinema, with detailed analysis and discussion of selected masterworks.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

Beginning with silent-film accompaniment and concluding with this year's newest releases, this course outlines more than a century's worth of the task of matching music and moving image. How do film-music aesthetics break down into distinct historical periods? What accounts for the success or failure of a film score in a given period? How has music participated in the creation of film narratives? What role has music played in the construction of film genres? This course will trace the aesthetics of this sound-image relationship from silent-film cues through the emergence of Hollywood's most masterful composers (Max Steiner, Bernard Hermann, Elmer Bernstein), and finally to today's most compelling practitioners and to current developments in global cinema. Topics will include the analysis of written and recorded film scores with an eye towards their relevance for developing composers. What are the tools and techniques underlying successful film scores? Analysis of the relation of musical composition to the construction of film narratives will be central to our task. Students will complement their analyses through short composition assignments conceived as responses to canonical film scores.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7664X Acoustics and Psychoacoustics of Music
30 hours; 2 credits

Bulletin Description:

Introduction to the fundamental concepts of acoustics and the human cognitive functions regarding auditory perception, with a particular focus on music.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 20 students

Clearances: Television and Radio, Film, CIS, Speech Communication Arts and Sciences

Rationale:

Although this course is proposed as part of the Sonic Arts M.F.A. program, it will serve the entire Conservatory student population. For those whose art is about making sound, it is valuable to understand how sound operates physically and how the human auditory system processes sound waves. These subjects relate directly to issues of harmony, dissonance, pitch perception, dynamics, and how performances or compositions might be adjusted based on the environment in which the music will be heard.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7870X Sonic Arts Capstone Seminar 45 hours; 3 credits

Bulletin Description:

Opportunity for Sonic Arts majors to develop their MFA capstone projects in a workshop setting under the guidance of a member of the Sonic Arts faculty. Composition, research, design, technical development, critical writing, and oral presentations. Assignment of readings, listenings, and analysis of works as models, as deemed appropriate by the faculty. Expectation of significant progress towards completion of the MFA capstone project, for performance or exhibition.

Prerequisite: Permission of director.

Frequency of Offering: Once per year.

Projected enrollment: 10 students

Clearances: Television and Radio, Film, CIS

Rationale:

The Sonic Arts M.F.A. capstone project is the student's culminating effort toward the degree. This course supervises and evaluates work towards the M.F.A. capstone project that will be completed in the following semester, including composition, research, and technical development. Final-year Sonic Arts students will regularly and formally present work-in-progress in the form of in-class rehearsals, excerpts from sound recordings, preliminary versions of sound installations, presentations of programming work, etc. Students will prepare an annotated bibliography related to their capstone project, and use this bibliography to assign readings and lead in-class discussion. The aim is that students will become more professional about historicizing and contextualizing their own work while at the same time helping their classmates to become better-informed interlocutors. At the beginning of the semester, various methods for structuring in-class responses to student work will be considered by the group as a whole. There will also be a fifteen-page essay due at the end of the semester, in which students document and reflect on the process of creating the capstone work.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

**MUSC 7871X Media Scoring Capstone I
45 hours; 3 credits**

Bulletin Description:

Development of Scoring for Media capstone project, to be completed in Media Scoring Capstone II. Close mentoring by faculty member.

Prerequisite: MUSC 7343.

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

Each Scoring for Media student must complete at least one large-scale composition as music for a multimedia project to serve as his/her thesis (film score, video game score, or equivalent work as approved by the program director). Students will complete their thesis projects in consultation with a member of the faculty serving as thesis advisor. The faculty member will provide detailed guidance and critique regarding the student's work.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7872X Media Scoring Capstone II
45 hours; 3 credits

Bulletin Description:

Completion of Scoring for Media capstone project begun in Media Scoring Capstone I. Close mentoring by faculty member.

Prerequisite: MUSC 7871.

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

Each Scoring for Media student must complete at least one large-scale composition as music for a multimedia project to serve as his/her thesis (film score, video game score, or equivalent work as approved by the program director.) Students will complete their thesis projects in consultation with a member of the faculty serving as thesis advisor. The faculty member will provide detailed guidance and critique regarding the student's work.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7873X Music Production Workshop I
45 hours: 3 credits

Bulletin Description:

Allows composers in the Scoring for Media program to work through the processes of a film production, to understand the sequence of events, roles of participants, and timeline of work.

Prerequisite: Permission of director.

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

The purpose of this course is to give the Scoring students the time and opportunity to work directly on the production of sound and music in the manner of an actual film production. Students will be led through the processes of film production, with hands-on experience designing potential production materials.

SECTION A-IV: NEW COURSES

Conservatory of Music

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

MUSC 7874X Music Production Workshop II
45 hours: 3 credits

Bulletin Description:

Allows composers in the Scoring for Media program to work through the processes of a film production, to understand the sequence of events, roles of participants, and timeline of work. Continuation of Music Production Workshop I.

Prerequisite: MUSC 7873

Frequency of Offering: Once every year.

Projected enrollment: 15 students

Clearances: Television and Radio, Film, CIS

Rationale:

The purpose of this course is to continue leading students through processes of film production, with a particular focus on the roles of sound and music in cinema. Students will receive hands-on experience designing and realizing production materials.

SECTION A-IV: NEW COURSES

Department of Psychology

Date of Department Approval: March 11, 2014

Effective Date: Fall 2014

PSYC 7248G Gender and the Workplace 45 hours; 3 credits

Bulletin Description: Introduction to gender issues in the workplace. Includes a review of research in workplace equality between genders; cultural, societal and economic stereotypes of women; variances in communication methods; and organizational improvement.

Frequency of Offering: Once every year

Projected Enrollment: 25 students

Rationale: Students will explore the history and theories of gender roles in organizations and how they play out in the workplace today. Specifically, we will discuss gender stereotypes, communication differences and the role of emotion; the “glass ceiling” and the “glass escalator”; and workplace discrimination, economic inequality, communications and teamwork styles. Participants will learn to identify career barriers women encounter in an organization, and how organizations can remove such barriers.

This course will focus on a key field in psychology that integrates communication, gender differences, emotion, stereotypes, and current events. This course will serve as an elective course for students in the Psychology master’s programs in Industrial/Organizational (I/O) Psychology. It provides an overview of various theories relating to the situation of women and the workplace. Currently, no other course in the curriculum of the I/O programs is addressing these important issues. This course will be valuable to students wishing to pursue employment in human resource management, consulting, research, and other fields relating to I/O. This course will be particularly important for those interested in gender differences and stereotypes, emotion, communication and negotiation, and related fields. Note that this course has already been offered two times, successfully, as a Special Topics course during the Summer of 2013 and Spring of 2014.

SECTION A-V: CHANGE IN AN EXISTING COURSE

Department of Biology

Changes in prerequisite

Date of Department Approval: April 1, 2014

Effective Date: Fall 2014

From:

BIOL 7141G Cell Biology

60 hours lecture and conference; 4 credits

Intensive study of major areas of cell biology; integration of cellular ultrastructure; metabolism; transmission of cellular information.

To:

BIOL 7141G Cell Biology

60 hours lecture and conference; 4 credits

Intensive study of major areas of cell biology; integration of cellular ultrastructure; metabolism; transmission of cellular information.

Prerequisite: Molecular Biology 7100G

Rationale: Students must have taken Molecular Biology 7100G before registering for Cell Biology 7141G because 7141G is an advanced course requiring background knowledge from 7100G.

SECTION A-V: CHANGE IN AN EXISTING COURSE

Department of Biology

Changes in prerequisite

Date of Department Approval: April 1, 2014

Effective Date: Fall 2014

From:

BIOL 7005 Genetics

60 hours; 4 credits

Prokaryotic and eukaryotic genetics; organization of DNA, replication repair, mutagenesis, recombination, control of gene expression, genetic engineering and molecular techniques.

Prerequisite: ~~A course in genetics and/or molecular biology.~~

To:

BIOL 7005 Genetics

60 hours; 4 credits

Prokaryotic and eukaryotic genetics; organization of DNA, replication repair, mutagenesis, recombination, control of gene expression, genetic engineering and molecular techniques.

Prerequisite: Molecular Biology 7100G

Rationale: Students need to take Molecular Biology 7100G before Genetics 7005G because 7005G is an advanced course.

SECTION A-V: CHANGE IN AN EXISTING COURSE

Department of Early Childhood Education and Art Education

Change in course title and description

Date of Department Approval: April 10, 2014

Effective date: Fall 2014

FROM:

ECAE 7652T Teaching Young Children with Special Needs and English Language Learners through the Arts
30 hours lecture, 30 hours laboratory; 3 credits

Development of competencies needed to teach young children with special needs and English language learners with an emphasis on integrating the visual and performing arts; formal and informal assessment, goal setting, and integration of theories of learning, the expressive arts, improvisation and research validated practice into curriculum across a variety of content areas. We will examine philosophies and methods for integrating the storytelling, theater improvisation, puppetry, creative drama and the visual arts within early childhood settings, with emphasis on their use to support children with special needs and English language learners. Field experience in inclusive early childhood settings. Focus on reflective practice and on the development of nurturing and stimulating learning environments inclusive of children with special needs.

Prerequisite: Early Childhood and Art Education 7101T and 7102T or permission of the program head.

TO:

ECAE 7652T Teaching Young Children, including Children with Special Needs and English Language Learners through the Arts
30 hours lecture, 30 hours laboratory; 3 credits

Development of competencies needed to teach young children, including children with special needs and English language learners with an emphasis on integrating the visual and performing arts; formal and informal assessment, goal setting, and integration of theories of learning, the expressive arts, improvisation and research validated practice into curriculum across a variety of content areas. We will examine philosophies and methods for integrating the storytelling, theater improvisation, puppetry, creative drama and the visual arts within early childhood settings, with emphasis on their use to support children with special needs and English language learners. Field experience in inclusive early childhood settings. Focus on reflective practice and on the development of nurturing and stimulating learning environments inclusive of children with special needs.

Prerequisite: Early Childhood and Art Education 7101T and 7102T or permission of the program head.

Rationale: Teaching young children through the arts is appropriate for children without and with disabilities and ELL; we unintentionally omitted 'including children' in our course title and course description.

Appendix

Special Topics: The committee has approved the following special topic for the term indicated and informed the Provost of the committee's approval. These items do not require Faculty Council action and are announced here for information only.

PSYC 7709: Special Topics in Experimental Psychology: Psychology of Emotions

PSYC 7709G: Special Topics in Experimental Psychology: Classical Texts in Psychology and their Currency