MEMORANDUM

TO: Undergraduate Curriculum Committee
FROM: Debbie Tahmassebi, Associate Dean
DATE: November 18, 2014
RE: Materials for Curriculum Committee Meeting 11/25/14

Agenda

1) Approval of Minutes from October 28, 2014 (pages 2-3)
2) New Business
   a. Expedited Actions
      i. PSYC 374 (change from PSYC 494; pages 4-11)
   b. Non-Expedited Curricular Changes
      i. MUSC 106 (new core course; approved by CCC; pages 12-19)
      ii. MUSC 322 (new major course; pages 20-29)
      iii. LANG minimum requirement motions; page 31
   c. UCC Membership review of Department level input/motions/memos on Revised Core Proposal –Spring 2014 (pages 32-35)
3) Adjournment

Alternates Present: M. Magnin

Guests Present: N. Moayedi, K. Moran,

Debbie Tahmassebi brought the meeting to order at 12:15

- Approval of minutes from October 15, 2014.
  Motion to approve: 19/0/0

New Business

1. Expedited action: Psyc 328 – removal of Psych 101 as a pre-requisite approved without discussion.

Integration (Preceptorial, 1 year integration, advanced integration)

- Motion (Math&CS) – We propose that preceptorial classes all be courses specially designed to integrate with the theme of the LLC and not be courses such as Bio 190, Math 150, etc. (rationale: This proposed change would make it easier to accomplish integration learning outcomes without adding another unit – see formal statement in MathCS document.) Poll: 2/15/2

Foundation (Theological and Religious Inquiry, Philosophy, Ethics)

- (A) Support expansion to 2 diversity courses with one focused on American/domestic experience (especially on the history and legacy of racial discrimination in the US). Poll: 15/3/1

- (B) Motion (Music) – Reinforce the prior UCC recommendation to recommend removal of the geographic distinction in the DISJ requirement, such that two DISJ courses are required, and all courses with a DISJ designation may fulfill the requirement equally. (Rationale: inequitable treatment of faculty that results from one category of courses being required and another being optional). Poll: 11/6/2

- (C) Motion (Music) – Exactly one domestic course be required and exactly one international course be required. Poll: 9/8/2

- D. Sheehan motion for vote preference among 3 options; ABC as noted above (in parentheses):
  - A
  - B
  - C
  - D-Abstain
  - Poll: 11/6/1/1

Exploration (required inquiries: artistic, scientific, social & behavioral; selected inquiries: historical, literary, technological)
• Motion (English) Proposal alternate model in which all areas of inquiry are ranked equally and students may select any five out of six. (all faculty with 1 exception; rationale: concern and objection to the perceived privileging of certain areas of inquiry over others; Comm: better to require science with a lab and then have students select 4 courses from the remaining 5 categories)
  o Considering revising motion to consider 6 out of 6, 5 out of 6 and 4 out of 5 – next meeting

• Non-expedited course proposals will also addressed at the next meeting

Next meeting scheduled for Tuesday, November 25, 12:15-1:15pm in Salomon Hall.

Adjourned
Course Proposal (new or changes) Action Sheet  
(Undergraduate and Graduate)

I. ACTION for Course  
Today’s Date 6/19/2014

☐ Drop Course (complete title, course number, and effective term only)  
☐ New Course  
☑ Revise Existing Course  

Effective Term: FA ☑ IN ☐ SP ☐ SU ☑ 20 15

II. Basic Information

<table>
<thead>
<tr>
<th>Title of Course</th>
<th>Psychology and the Law</th>
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<tbody>
<tr>
<td>Bulletin Title</td>
<td>Psychology and the Law</td>
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(30 characters maximum; appears on transcripts & schedules)

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<th>Department Code</th>
<th>PSYC</th>
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<tbody>
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<table>
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<th>Lecture Contact Hours</th>
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<td>Lab Contact Hours</td>
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<td>Other Contact Hours</td>
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☐ Check here if this course has variable instructional credit

Level: ☑ UG ☐ GR ☐ DR ☐ Credential

Research dealing with psychological factors in the legal system will be explored. Particular emphasis will be placed on applying psychological theory and methods: criminal justice system in an attempt to understand the behavior of its participants.

Grading Mode(s): (check all that apply)  
Standard ☑ P/F ☐ Audit ☐

III. Course Format: method of delivery (check only one)  

☐ Lecture  
☐ Lab  
☐ Lecture/Lab  
☐ Seminar  
☐ Recitation  
☐ Internship  
☐ Independent Study  
☐ Field Experience  
☐ Practicum  
☐ Research/Thesis/Dissertation

Curriculum Committee Use Only

Course Number Assigned: ___________  
Initials ___________  
Date 6/19/2014
IV. Course Workload (must be completed for Provost's Office records)

_Instructional Load (e.g., 3, 4.5)

V. Course Details

Is this course cross-listed? Yes ☑️ No ☐ (If yes, with what course?)

Prerequisites? Yes ☑️ No ☐ (If yes, list prerequisite courses.)

Introduction to Psychology (PSYC 101)

Is this course linked with another course (e.g., lecture and lab)? Yes ☑️ No ☐
(If yes, with what course?)

Must they be taken concurrently? Yes ☑️ No ☐

Core Curriculum requirement met, if any (D, W): ______

Has this course been approved as a D or W course already? Yes ☑️ No ☐

Is this course a topics or repeatable course for credit? Yes ☑️ No ☐

List two potential instructors of the course:

Nadav Goldschmied
Anne Koenig

Contact Information:

Contact Person: Nadav Goldschmied Email: ngoldschmied@sandiego.edu

Campus Phone: 2607681

APPROVAL: Please obtain all appropriate signatures.

☑️ Department Vote: [Signature] (all in favor - unanimous) Date: 9/25/14

☑️ Department Chair: [Signature] Date: ______

☐ Curriculum committee: Date: ______

☐ Core Curriculum committee: Date: ______

☐ Dean of School/College: Date: ______
Psychology and the Law (old course # Psyc-494 – new course # Psyc 374) – Nadav Goldschmied

1. Rationale

Provide a brief rationale for the change/deletion/addition/revision of this course

Proposal is to change the status of the course from special topics (Psyc-494) to regular course offering in the Psychology major (course number to be determined). The course has been taught multiple times as a 494, been peer-observed, has strong enrollment numbers, and is timely for our majors as there is increased interest in the general field of Forensic Psychology. Rationale was given by Dr. Goldschmied at department meeting and received unanimous approval.

2. Impact

   a. Discuss the likely effects on both department curriculum and curricula of other departments. Only positive for our department. I cannot foresee any adverse consequences for any other department at USD.

   b. Will this change impact the requirements for a major or minor? If Y provide a summary of the changes. Again, only positive. Offers an additional upper-division elective opportunity.

   c. Will this change have any staffing/budgetary impact? If yes, provide a brief explanation (include commentary on personnel, facilities, library holdings and academic computing). No. Full time faculty, Drs. Goldschmied and Koenig are designated as instructors for the course.

   d. Might this change have an impact on any other departments? If Y, what majors and/or minors might be affected by this change? No. None that I can foresee.

   e. Will this change impact student enrollment numbers? If Y, in what courses and in what ways? No. Our department has not been having enrollment issues for our classes.

3. Syllabus - Attach a sample syllabus, which specifies learning objectives, possible assignments, evaluation and supplemental readings.
Instructor Information
Nadav Goldschmied
ngoldschmied@sandiego.edu
Office Hour: Serra 164, Tuesday 2:00---2:30, Wednesday 8:30---12:30, Thursday 2:00---2:30

COURSE DESCRIPTION/OBJECTIVES:

Research dealing with psychological factors in the legal system will be surveyed. Particular emphasis will be placed on applying psychological theory and methods to the criminal justice system in an attempt to understand the behavior of its participants.

Or in other words:

Students will:

A. Learn the theories and principles in psychology as they apply to the legal system.

B. Learn how the theories, principles, and methods are applied to solve individual and societal problems.

C. Learn how social psychological science integrates diversity concerns across the discipline.

GOAL II: SKILLS IN THE DISCIPLINE

Students will:

A. Learn how research methods are applied to the scientific study of behavior and mental processes.

B. Learn how statistics are used both to describe research data and to make inferences.

C. Develop the ability to critically evaluate theories, methods, principles, and applications of psychology.
COURSE READINGS:

No textbook required. Readings referenced in class schedule are available full-text on Blackboard. All students are required to read the articles prior to class and to summarize them using a summary sheet provided by the instructor (see BLACKBOARD). The summaries will be submitted to the instructor following class.

GRADING FORMAT:

There will be 2 midterms and 1 final exam.

Midterm 1: 50 points
Midterm 2: 50 points
Final Exam: 100 points
[50% of final exam covers last third of class
50% of final exam covers main concepts from first two-thirds of class]

Item/ Articles summaries: 20 points (+ discussions)
Total 220 points

Grade Breakdown:

‘A’ – 94% and above  ‘C-’ – 71 – 74%
‘A-’ – 90 – 93% ‘D+’ – 68 – 70%
‘B+’ – 88 – 89%  ‘D’ – 65 – 67%
‘B’ – 85 – 87%  ‘D-’ – 61 – 64%
‘B-’ – 80 – 84%  ‘F’ – 60% and below
‘C+’ – 78 – 79%
‘C’ – 75 – 77%

SCHEDULE*:

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings / HW</th>
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<tbody>
<tr>
<td>Week 1</td>
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<tr>
<td>1/28</td>
<td>Class Introduction</td>
<td>1, 2</td>
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<td>1/30</td>
<td>Intro to Psychology and Law</td>
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Week 2
2/4  The Legal System 3
2/6  The Death Penalty 4

Week 3
2/11  Frontline: Death by Fire / The controversial case of Cameron Todd Willingham & Summary report of the 250 first DNA Exonerees
2/13  Psychology of Crime 5, 6

Week 4
2/18  Psychology of Crime / Psychology of Victims 7, 8
2/20  Psychology of Victims

Week 5
2/25  EXAM I
2/27  Forensic Assessment: Competency & Insanity 9, 10

Week 6
3/4  Eyewitness Testimony: Introduction 11
3/6  Guest lecture 12:15 "The Psychiatrist in the Courtroom"---Dr. David Naimark (Psychiatrist in the Forensic Evaluation Unit UCSD)

Week 7
3/11---13  Spring Break

Week 8
3/18  Eyewitness Testimony: System & Estimator Variables 12, 13
3/20  Eyewitness Testimony: System & Estimator Variables
Week 9
3/25 Altered States & Memory
3/27 Confession, Deception and Police Interrogations 14, 15

Week 10
4/1 Frontline: The Confessions
4/3 Lie-detection & the Polygraph

Week 11
4/8 Guest Lecture by SDPD Sgt. Mark Anning
4/10 EXAM II

Week 12
4/15 Plea Bargaining, Pre-Trial Motions & the Trial Process 16
4/17 no class – Easter Break

Week 13
4/22 Juries: Research Methodologies and Basic Processes 17, 18
4/24 no class

Week 14
4/29 Juries: Research Methodologies and Basic Processes / Juries: Representativeness and Selection 19
5/1 Juries: Representativeness and Selection / Juries: Concerns and Reforms

Week 15
5/6 Juries: Concerns and Reforms
Week 16

5/13 Class Summary

FINAL EXAM: 5/22 (Thursday) 8-10

* The schedule provided is tentative and therefore the professor reserves the right to make any changes to the schedule. These changes will be announced in class or posted on Blackboard and, thus, the student is responsible for keeping up with such changes.

[Last but not least!] Academic honesty:

Academic honesty is critical to the academic process. It is essential that students and faculty abide by the highest ethical standards with regards to the origin of ideas, the accuracy of data, and similar matters. Academic and personal integrity is based on a commitment to honesty and ethics. Academic dishonesty occurs when a student or faculty violates the principals of honesty and ethics. The following is a list of activities that constitute academic dishonesty that are relevant to this course: cheating on exams, plagiarizing, providing false excuses, and falsifying information. This is not a complete list, and ignorance of academic dishonesty is not an excuse.
Course Outline of Record (COR) Proposal Form

1. Course title, number and Bulletin description:

MUSC 106: We Shall Overcome: Singing for Justice, Freedom and Peace
This course examines the complex relationship between song and social dissent. We will explore the use of popular, traditional, and art musics by activists and social change--makers, drawing on a range of global group singing traditions. In doing so, we will seek to understand how and why group singing can be effective in mobilizing social movements, and how it might be able to advance causes of social justice in our communities today. This course bridges two sub-disciplines of music, ethnomusicology and performance; in addition to seminar--style exploration of history and culture, a significant portion of the course will include group singing, culminating in an end---of---semester song festival led by the members of the course.

2. Identify the core outcome(s) your course will satisfy from the general list:
   Goal 1: Develop Knowledge about the Liberal Arts and Sciences:
Identify and explain major vocabularies and conceptual, theoretical and methodological foundations of sciences, social sciences, humanities and the arts. Students engage contemporary and enduring questions from these disciplines. (Outcome 1: knowledge)

3. Identify your course outcomes (these should be identical to those that appear on your syllabus).

   • Analyze the role of song in a contemporary social justice movement
   • Identify at least three historic social movements from around the world where song played a vital role in transmitting an ideology of change
   • Compare and contrast these movements and their respective musical traditions, using appropriate musical vocabulary
   • Make observations about song and social justice movements in both written and spoken format
   • Learn representative protest song repertoire from multiple musical traditions.
   • Present representative protest song repertoire in a public Song Festival at the end of the semester.

4. Explain briefly how at least one of your course outcomes fulfills or satisfies the undergraduate outcome(s) you identified in #1.

Several of the course outcomes fulfill Goal #1 of the Undergraduate Learning Goals & Outcomes. In particular, the third outcome in the list address issues of vocabulary and the theoretical foundations upon which the discipline of musicology is built.

5. List specific instructional assignments (e.g., exams, lab reports, and/or papers) that will provide evidence that the outcome(s) has/have been achieved.

In a three to five page essay, compare and contrast the use of music to mobilize protesters and activists in Estonia and South Africa, as depicted in the two documentaries viewed in class, “The Singing Revolution” and “Amandla! A Revolution in Four Part Harmony.” Discuss the role that music played in each struggle (as posited by the filmmakers) and propose a reason why you think that the music from each culture is similar or different.

5. If you have constructed assignment rubrics or grading criteria for courses outcomes, please include these. Your rubrics or assessment measures will help to explain how the outcome(s) was/were
Please see attached.

The above proposal was approved by a vote of the department/program on: __________________________

______________________________
Date

______________________________
Signature of Chair

The procedure for a COR course approval is as follows:

1) After department/program approves course, chair/director submits COR proposal form & syllabus to the Chair of the Core Curriculum Committee.

2) Core Committee makes recommendation to Dean’s office. Suggestions for revision (if any) will go to the department chair.

3) Dean sends to the Undergraduate Curriculum Committee or School of Business Administration Undergraduate Studies Committee for standard course approval process

4) The Undergraduate Curriculum Committee makes recommendation to Academic Assembly or School of Business Administration faculty.
Course Proposal (new or changes) Action Sheet

1. Today’s Date Oct. 2, 2014

2. Course Action

Will the proposed action affect other majors/minors in any College/School?
   Yes
   X No

What type of curricular Action is being requested?
   Bulletin description change (editorial only)
   Change in course #
   Change in course title (editorial only)
   Change in course pre-requisite(s)
   Deletion of course(s)
   X Addition of new course
   Revision of existing course
   Revision of existing major/minor/concentration

Effective Term: (list preferred semester/year) FALL 2015

3. Basic Information
   a. Title of Course (30 characters maximum; appears on transcripts and schedules)
   We Shall Overcome

   b. Bulletin Title (60 characters maximum; appears only in Bulletin)
   We Shall Overcome: Singing for Justice, Freedom and Peace

   c. New Course Information
      Department Code MUSC
      Credit Hours 3 credits
      Course Number 106
      Lecture Contact Hours 3 hours
      Lab Contact Hours 0 hours
      Other Contact Hours 0 hours

   d. Bulletin Course Description (if new or changed)
   This course examines the complex relationship between song and social dissent. We will explore the use of popular, traditional, and art musics by activists and social change--makers, drawing on a range of global, group singing traditions. In doing so, we will seek to understand how and why group singing can be effective in mobilizing social movements, and how it might be able to advance causes of social justice in our communities today. This course bridges two sub--disciplines of music, ethnomusicology and performance; in addition to seminar---style exploration of history and culture, a significant portion of the course will include group singing, culminating in a end---of---semester song festival led by the members of the class.

   e. Grading Mode(s) (check all that apply)
X Standard
P/F
Audit

4. **Course Format**: method of delivery (check all that apply)
- Lecture
- Lab
- Lecture/Lab
- X Seminar
- Recitation
- Internship

5. **Course Designation** (check all that apply)
- X Core (include Core proposal form)
- Honors
- Writing (include W course proposal form)
- Diversity (include D course proposal form)
- Practicum
- Field Experience
- Research/Thesis/Dissertation
- Community Service Learning
- Other ___________

6. **Faculty Course Workload**
- X Same as course credit
- Same as weekly contact hours
- Percent of weekly contact hours (specify): ______
- Based on enrollment (specify): __________________________
- Team taught, full load
- No load
- Other: (specify) __________________________

7. **Course Details** (circle Y/N)
- Will this course be course cross-listed **No**; If Y, with what course? **Not applicable**
- Prerequisites? **No** if Y, list prerequisite courses **Not applicable**
- Is this course linked with another course (e.g., lecture and lab)? **No** If Y, with what course? **Not applicable**
- Core curriculum requirement met, if any (D, W): **Fine arts credit**; Has this course been approved as a D or W course already? **No**
- Is this course a topics or repeatable course for credit? **No**

8. **Department vote** (# Yes, # No, # Abstentions) 4-0-1

<table>
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<th>Approvals (Curriculum Committee Use Only)</th>
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<tr>
<td>□ Department Vote; Date ____________</td>
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<td>□ Department Chair; Date ______________</td>
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<tr>
<td>□ Core Curriculum Committee; Core Designation Date ____________</td>
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<td>□ Other Curriculum Committee; Name _______ Date _______ (if needed)</td>
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<td>□ Other Curriculum Committee; Name_________ Date___________ (if needed)</td>
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<td>□ Dean; Date __________</td>
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I. Course Description
This course examines the complex relationship between song and social dissent. We will explore the use of popular, traditional, and art musics by activists and social change-makers, drawing on a range of global group singing traditions. In doing so, we will seek to understand how and why group singing can be effective in mobilizing social movements, and how it might be able to advance causes of social justice in our communities today. This course bridges two sub-disciplines of music, ethnomusicology and performance; in addition to seminar-style exploration of history and culture, a significant portion of the course will include group singing, culminating in an end-of-semester song festival led by the members of the course.

II. Learning Outcomes
By the end of this course, students will be able to:

1. Analyze the role of song in a contemporary social justice movement
2. Articulate characteristics of at least three historic social movements from around the world where song played a vital role in transmitting an ideology of change
3. Compare and contrast these movements and their respective musical traditions, using appropriate musical vocabulary
4. Make observations about song and social justice movements in both written and spoken format
5. Sing and contextualize representative protest song repertoire from multiple musical traditions.
6. Present representative protest song repertoire in a public Song Festival at the end of the semester.

III. Course Materials
All students will be required to purchase a course songbook with songs and lyrics for performance and a reader including excerpts from the following sources:


IV. Overall Structure of the Course
This course is structured as an ethnomusicology seminar with performance laboratory. During our course meeting time we will discuss the historic, sociologic, and cultural contexts for specific songs rehearsed during our performance laboratory. Songs will be taught by rote requiring no prior experience with Western musical notation; some songs will also include dance. Every member of the course is expected to sing and participate fully in the performance laboratory as well as in our seminars.

V. Required Coursework
EXAMS AND QUIZZES (490 points, 39% of your final grade):
There will be an exam at the conclusion of each unit and a take home essay-based final exam. There will be three unannounced quizzes over the content of the readings. These quizzes will be open book and open note, but strictly timed.

HOMEWORK (260 points, 26% of your final grade):
Over the course of the semester, there will be one homework assignment (2-3 pages of writing) for each of the three units (40 points for each paper, with an additional 30 total points earned with revision = 150 points total), one class presentations (30 points total), and a program note on one of the songs we teach at our Song Festival (50 points).

SONG FESTIVAL (100 points, 10% of your final grade):
As part of this course, we will lead an on-campus song festival where we will teach and sing representative songs from a variety of musical traditions. By participating in this project, you will earn an additional 100 points for the semester.

ATTENDANCE AND PARTICIPATION (150 points, 15% of your final grade)
Your attendance and participation at each class session and all required outside events are expected. (You’ll earn 3 points for showing up, and 2 points for participating each day.)

VI. Tentative Course Schedule (Subject to Change)
Week #1 Topic: Introduction: Building a Common Vocabulary

Week #2 Topic: History and Songs of the Civil Rights Movement

Week #3 Topic: History and Songs of the Labor Movement

Week #4 Topic: Review for Exam #1
Homework #1 due: In a three to five page essay, compare and contrast the use of music to mobilize protesters and activists in the Civil Rights and Labor movements, as described in our course readings. Discuss the role that song played in each struggle using appropriate vocabulary to describe at least one protest song from the collections provided in class and propose a reason why you think that the music from each movement is similar or different. (40 points possible with an additional 10 points to be earned with revision)

Week #5 Assessment Week:
Exam #1 & Student Presentations (Group A)
Week #6  Topic: History and Songs of the Anti-Apartheid Movement  

Week #7  Topic: Anti-Apartheid Protest Songs Repurposed  

Week #8  Topic: Review for Exam #2  
Homework #2 due: In a three to five page essay, discuss the repurposing of South African anti-Apartheid songs by activists and community educators in response to the devastating AIDS epidemic that continues to ravage the continent. Analyze one song in two contexts, providing a discussion of the contrasting role that the song plays in each movement. (40 points possible with an additional 10 points to be earned with revision)

Week #9  Assessment Week  
Exam #2 & Student Presentations (Group B)

Week #10  Topic: History and Songs of the Singing Revolution  

Week #11  Topic: Performing Ethnic Identity through Folk Traditions  

Week #12  Topic: Review for Exam #3  
Homework #3 due: In a three to five page essay, compare and contrast the use of music to mobilize protesters and activists in Estonia and South Africa, as described in our course readings and depicted in the two documentaries viewed in class, “The Singing Revolution” and “Amandla! A Revolution in Four Part Harmony.” Discuss the role that song played in each struggle (as posited by the course authors and filmmakers) using appropriate vocabulary to describe at least one protest song from the collections provided in class and propose a reason why you think that the music from each culture is similar or different. (40 points possible with an additional 10 points to be earned with revision)

Week #13  Assessment Week  
Exam #3 & Class Presentations (Group C)

Week #14  Preparation for Song Festival  
Program note due

Week #15  Song Festival

Final Exam  Take Home Exam due
Sample Rubric for Homework #3 (Course Objective #3)
In a three to five page essay, compare and contrast the use of music to mobilize protesters and activists in Estonia and South Africa, as described in our course readings and depicted in the two documentaries viewed in class, “The Singing Revolution” and “Amandla! A Revolution in Four Part Harmony.” Discuss the role that song played in each struggle (as posited by the course authors and filmmakers) using appropriate vocabulary to describe at least one protest song from the collections provided in class and propose a reason why you think that the music from each culture is similar or different. (40 points possible with an additional 10 points to be earned with revision)

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<th>CONTENT:</th>
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<th>MARGINAL</th>
<th>PROFICIENT</th>
<th>EXEMPLARY</th>
<th>TOTAL</th>
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<td>2</td>
<td>3</td>
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<td>Articulates differences between the Estonian and South African protest movements</td>
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<td>Describes the role of music in Estonian independence movement</td>
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<td>Utilizes appropriate vocabulary in discussing individual song #1</td>
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<td>Proposes a reason why these musical traditions are similar or different</td>
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<td>ORGANIZATION:</td>
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<tr>
<td>Presents ideas in a structured format with a clear thesis statement and evidence to support claims</td>
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<td>2</td>
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<td>4</td>
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<td>Uses language with skill and grace to communicate ideas clearly in a tone that is appropriate</td>
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<td>2</td>
<td>3</td>
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Course Proposal (new or changes) Action Sheet

1. Today’s Date 9/30/14

2. Course Action

Will the proposed action affect other majors/minors in any College/School?
□ Yes
□ No

What type of curricular Action is being requested?
□ Bulletin description change (editorial only)
□ Change in course #
□ Change in course title (editorial only)
□ Change in course pre-requisite(s)
□ Deletion of course(s)
□ Addition of new course
□ Revision of existing course
□ Revision of existing major/minor/concentration

Effective Term: Spring, 2015

3. Basic Information

a. Title of Course (30 characters maximum; appears on transcripts and schedules)

Rhythm and Time

b. Bulletin Title (60 characters maximum; appears only in Bulletin)

Rhythm and Time

c. New Course Information

Department Code _MUSC
Lecture Contact Hours 3

Credit
Lab Contact Hours

Hours 3 Course Number 322

Other Contact Hours

d. Bulletin Course Description (if new or changed)

A survey of the theory and practice of rhythm, and the organization of musical events in time, with studies of Western classical music, modern innovations, and selected non-Western traditions. The course includes regular workshops on advanced rhythmic skills suitable for all voice types and instruments. Prerequisite: MUSC 120 or the ability to read and perform musical notation.

e. Grading Mode(s) (check all that apply)
□ Standard
4. **Course Format**: method of delivery (check all that apply)
   - Lecture
   - Lab
   - Lecture/Lab
   - Seminar
   - Recitation
   - Internship
   - Independent Study
   - Performance
   - Field Experience
   - Practicum
   - Research/Thesis/Dissertation
   - Community Service Learning

5. **Course Designation (check all that apply)**
   - Core (include Core proposal form)
   - Honors
   - Writing (include W course proposal form)
   - Diversity (include D course proposal form)
   - Other ______________

6. **Faculty Course Workload**
   - Same as course credit
   - Same as weekly contact hours
   - Percent of weekly contact hours (specify): ________________
   - Based on enrollment (specify): ____________________________
   - Team taught, full load
   - No load
   - Other: (specify) ________________________________

7. **Course Details (circle Y/N)**
   Will this course be course cross-listed (NO); If Y, with what course? ________________
   Prerequisites? (YES) if Y, list prerequisite courses ________________ MUSC 120
   Is this course linked with another course (e.g., lecture and lab)? (NO) If Y, with what course? ________________
   Will the linked course be deleted? Y/N
   Core curriculum requirement met, if any (D, W): n/a ________; Has this course been approved as a D or W course already? (Y/N) n/a
   Is this course a topics or repeatable course for credit? (NO)

8. **Department vote** (# Yes, # No, # Abstentions) _5-0-0 ________________

### Approvals (Curriculum Committee Use Only)

- Department Vote; Date ________________
- Department Chair; Date ________________
- Core Curriculum Committee; Core Designation Date ________________
- Other Curriculum Committee; Name ___________________ Date ________________
- Other Curriculum Committee; Name ___________________ Date ________________ (if needed)
- Other Curriculum Committee; Name ___________________ Date ________________ (if needed)
- Dean; Date ________________
Rhythm is too often confused with metrics. Cadence or the regular succession of beats and accents has little to do with the rhythm of a composition. Rhythm is the element in music that gives life to the work and holds it together. It is the element of stability, the generator of form. —Edgard Varèse, “Rhythm, Form and Content” (1959)

Music unfolds as the organized presentation of sounds in time. To gain insight into the creation, performance and experience of music, we examine the construction of music through parameters such as pitch (melody, harmony), timbre (instrumentation), structure (texture), form, and rhythm. The traditional Western music theory curriculum emphasizes the study of pitch and very often excludes a careful consideration of rhythm, even though rhythm is equally fundamental to musical construction and is arguably the most readily perceptible and powerful aspect of music, especially among the general public, and is given priority in many world musical traditions. While there are standard theoretical frameworks for studying pitch in Western music, for rhythm little theory has been standardized.

In this course, we will examine different strategies for organizing musical events in time, including traditional metrical structures of both regular and irregular design that appear in musical traditions around the world, accumulative (non-metrical) structures in contemporary concert music and selected non-Western traditions, and time-point and other innovative strategies for rhythmic organization develop in the modern era. So that we may survey diverse strategies, we will not examine in detail the methods of composition the composers use to build materials using these strategies. Compositional methods of individual and approaches to organizing music from various world traditions may be good subjects for the final research project. In addition, we introduce some of the analytical methodologies for studying rhythm that have been developed, including Cooper & Meyer’s architectonic method, and the concept of hypermeter.

Tuesday each week will be devoted to analytical study of examples, through readings, listenings, and score study. Each Thursday will be devoted to a hands-on workshop. Part of each workshop will concern exercises or musical performances based on the analytical content, and part of each workshop will concern the progressive development of general rhythmic skills using exercises from multiple musical traditions.

Outcomes

Recognize different strategies and notation systems for rhythmic organization in music.
Understand the contribution of selected musical traditions and particular composers to the diversity of possibilities for rhythmic organization in music.
Become fluent in performing rhythmic structures, simple to complex, learning aurally and by notation.
Develop ability to aurally perceive and accurately notate rhythms in diverse musical traditions.

Required materials

You should own a metronome or metronome app and keep it with you for daily practice.

Required readings and listenings will be made available on Blackboard or on reserve in Copley Library.

Naxos Database: access via the Databases list on sally.sandiego.edu; select Playlists from the menu and open the playlist TBA.

DRAM Database: access via the Databases list on sally.sandiego.edu
Additional listenings will be on CDs placed on reserve in Copley library.

Listenings should always be done while viewing the score whenever available. For all notated works, scores will be made available on reserve. All listening should be done with quality speakers or headphones, not on laptop speakers or cheap earbuds.

On assignments, sources are labeled: B (Blackboard), R (physical reserves), RS (reserve score notebook), N (Naxos), D (DRAM), CD (CD on physical reserve), W (web only)

Policies

All Academic Integrity standards will be expected. Violations, including plagiarism and cheating will be reported to the Dean’s office.

Response papers are due each Tuesday and cannot be submitted late for credit.

Assignments and Grading

Attendance and participation 25%

Weekly response papers and small assignments 25%
2 page (minimum) typed response to weekly readings and listenings. Use the readings to inform your listening and discuss your ability to discern those aspects of the music highlighted by the readings and by the weekly assignment handout. Use the opportunity of writing to prepare for class discussion by coming up with questions related to the readings and listenings, and to explore ideas for mid-term and final projects.

Mid-term project 20%
A 2000+ words research paper on a topic related to the study of rhythm in a world tradition. Choose a specific musical tradition, genre, or style period and research how rhythm is understood, practiced or perceived. There are a great variety of practices that we will not have time to cover, including dance musics in the Western classical tradition, many popular musics, the role of technology in recent popular music (such as drum machines and computer-based rhythm), the historical role of the metronome, tempo terms, polyrhythm in African drumming and other musics, rhythm and meter in early music (Medieval, Renaissance), historical changes in the notion of rubato, expressive timing and musical feel, and the science of musical perception. Many other topics are possible as well.

Final project 20%
written component
presentation
Open project, instructor approval required. This may be an original composition using techniques as discussed this semester, an analysis of a particular work, or research into a particular composer, tradition, or theoretical issue. The work must be submitted in written form and also presented to the class, either as a performance (of a composition) or a short lecture about the research subject.
Calendar

Week 1: Jan 26

**Introduction**

Basic concepts: beat, pulse, tactus, meter

**PART I: ACCENT AND THEME**

Week 2

**Rhythm, stress and grouping**

Theory of Cooper & Meyer

**due Thursday: mid-term project**

Reading:

Cooper and Meyer, ch. 1-2

Joel Lester, “Accent”

“Rhythm, I. Fundamental Concepts and Terminology” (Grove Online)

Listening: TBA

Week 3

**Rhythm and thematic development**

Igor Stravinsky, Edgard Varèse

Reading:

Healy, “Messiaen and the Concept of ‘Personnages’”

Schick, “Ionisation (1931)”

Listening:

Stravinsky: The Rite of Spring

Varèse: Ionisation

**PART II: METER AND SUBDIVISION**

Week 4

**Meter, hypermeter, metrical disruption**

Reading:

Harald Krebs, “Hypermeter and Hypermetric Irregularity in the Songs of Josephine Lang”

Rockwell, “Time on the Crooked Road”

Butler, *Unlocking the Groove* (excerpt)

Listening:

Doc Watson, Ralph Stanley, Carter Family

Josaphine Lang

EDM example

**due Thursday: mid-term project topic**

Week 5

**Cyclical time structures**

Indian *tal*, Indonesian gamelan

Reading:

Ruckert, Music in North India, ch. 4 (+CD)

Brinner, Music in Central Java, ch. 2 (+CD)

Listening:

Indian tabla and composition examples

Javanese gamelan example (Brinner CD)
Week 6  
**Balinese gamelan workshop**

Reading:  
Tenzer, *Balinese Music*, ch. 3, 4

Listening:  
gamelan examples

*due Thursday: mid-term project*

Week 7  
**Asymmetrical meters**
Bela Bartok, Dave Brubeck, Eastern European music

Reading:  
(none)

Listening:  
Trio Bulgari  
Ivo Papasov  
Vaartina  
Brubeck: Take Five  
Bartok: String Quartet No. 5

Week 8  
**Polyrhythm, polymeter and complexity**
Brian Ferneyhough, Christopher Adler, Skype session with percussionist Andrew Bliss  
Performance strategy: rewriting rhythms

Reading:  
Schick, “Developing an Interpretive Context” (excerpt)  
Bliss / Adler, “The Calculated Groove of Postminimal Percussion”  
Weisberg, “Rewriting and Composite Rhythms” (excerpt)

Listening:  
Ferneyhough: Bone Alphabet  
Nancarrow: Player Piano Studies 3a, 11 (arr.)  
Adler: Plenum Vortices  
Lang: String of Pearls

**PART III: RHYTHM AND ACCUMULATION**

Week 9  
**Rhythmic process**
Correa de Arauxo, Olivier Messiaen, Tom Johnson, Steve Reich

Reading:  
Robert Sherlaw Johnson, ch. 4, 5, and Chronochromie (1960)  
Gillock, Soixante-Quatre Durées  
Johnson, “Counting”

Listening:  
Correa de Arauxo: Siguese otro Tiento de medio registro de tiple de segundo tono  
Messiaen: Quatuor pour le Fin du Temps, Soixante-Quatre Durées, Chronochromie  
Johnson: Rational Melodies  
Reich: Music for 18 Musicians

Week 10  
**From rhythm to texture: rhythmic polyphony, tempo strata (polytempo and metric modulation)**
Johannes Ciconia, Elliott Carter, Iannis Xenakis, Gyorgi Ligeti, Michael Gordon

Reading: Schiff, “String Quartets”
Cowell, “Time”

Listening: Ciconia: Le Ray au Soliel
Ligeti: Étude no. 6 ‘Automne à Varsovie’
Carter: String Quartet No. 1, mv. 1
Xenakis: Ilkhoor
Michael Gordon: Yo Shakespeare

PART IV: THE CONTINUUM

Week 11  Baroque unmeasured preludes, time-point, spatial, and time-bracket notations
Louis Couperin, John Cage

Reading: Pritchett, “The Ten Thousand Things”

Listening: Couperin: Prelude in G minor
Cage: Seventy-four, 26’ 1.1499 for String Player

due Thursday: Final project proposal

Week 12  Expanding the rhythmic field: indeterminacy and the New York School
John Cage, Morton Feldman, Earle Brown, Christian Wolff

Reading: Cage, “Form is a Language”
Pritchett, “Indeterminacy (1957-1961)”

Listening: Feldman: Durations I, Intersection I
Brown: Available Forms I

Week 13  Sound masses and continuous sound
Iannis Xenakis, Gyorgy Ligeti, John Luther Adams

Reading: Harley, “Pithoprakta”
Adams, “Strange and Sacred Noise”

Listening: Xenakis: Pithoprakta
Ligeti: Lux Aeterna, Continuum
Adams: Red Arc / Blue Veil, Strange and Sacred Noise

Week 14  FINAL PROJECT PRESENTATIONS

Week 15  FINAL PROJECT PRESENTATIONS

Final exam day: Final Project written paper due
Reserve materials

Additional items will be added through the course of the semester.

Bela Bartok. String Quartets.
Brian Ferneyhough. Bone Alphabet.
Tom Johnson. Rational Melodies.
Gyorgy Ligeti. Atmospheres.
Olivier Messiaen. Chronochromie.
Igor Stravinsky. The Rite of Spring (orchestral score).
Edgard Varèse. Ionisation.

David Epstein. Shaping Time: music, the brain and performance.
Olivier Messiaen. The Technique of my Musical Language.

John Cage. Seasons. CD 1018.
Bali. M1824.15 B35 1989 CD

MUSC 322 Score Notebook

Resources

www.earle-brown.org

DRAM sources

John Luther Adams, Strange and Sacred Noise

John Luther Adams, Red Arc / Blue Veil
http://www.dramonline.org/albums/john-luther-adams-red-arc-blue-veil

Morton Feldman, Durations I

Morton Feldman, Intersection I

Tom Johnson, Rational Melodies
http://www.dramonline.org/albums/tom-johnson-rational-melodies

Notice of Copyright

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writings based on the materials or lectures) with other enrolled students, but may not do so for commercial purposes or for payment of any kind. Lectures may not be recorded or distributed without the prior written permission of the instructor. Course materials (or derivations of those materials) may not be copied, displayed, or distributed without the instructor’s prior written consent. The sale or other commercial use of course materials, class notes, summaries, or other reproductions of lectures violates copyright laws and is strictly prohibited.

**Facebook**

You may learn about additional events and opportunities in USD’s Music Department at https://www.facebook.com/usdmusic
Course Proposal (new or changes) Action Sheet

1. Today’s Date 9/30/14

2. Course Action

Will the proposed action affect other majors/minors in any College/School?
- Yes
- No

What type of curricular Action is being requested?
- Bulletin description change (editorial only)
- Change in course #
- Change in course title (editorial only)
- Change in course pre-requisite(s)
- Deletion of course(s)
- **Addition of new course**
- Revision of existing course
- Revision of existing major/minor/concentration

Effective Term: Spring, 2015

3. Basic Information

   a. Title of Course (30 characters maximum; appears on transcripts and schedules)

   **Rhythm and Time**

   b. Bulletin Title (60 characters maximum; appears only in Bulletin)

   **Rhythm and Time**

   c. New Course Information

      Department Code _MUSC_

      Lecture Contact Hours 3

      Credit

      Lab Contact Hours

      Other Contact Hours

      Hours 3 Course Number 322

   d. Bulletin Course Description (if new or changed)

      A survey of the theory and practice of rhythm, and the organization of musical events in time, with studies of Western classical music, modern innovations, and selected non-Western traditions. The course includes regular workshops on advanced rhythmic skills suitable for all voice types and instruments. Prerequisite: MUSC 120 or the ability to read and perform musical notation.

   e. Grading Mode(s) (check all that apply)

      - Standard
4. **Course Format**: method of delivery (check all that apply)
- Lecture
- Lab
- Lecture/Lab
- **Seminar**
- Recitation
- Internship
- Independent Study
- Performance
- Field Experience
- Practicum
- Research/Thesis/Dissertation
- Community Service Learning

5. **Course Designation** (check all that apply)
- Core (include Core proposal form)
- Honors
- Writing (include W course proposal form)
- Diversity (include D course proposal form)
- Other ____________

6. **Faculty Course Workload**
- **Same as course credit**
- Same as weekly contact hours
- Percent of weekly contact hours (specify): ____________
- Based on enrollment (specify): ____________
- Team taught, full load
- No load
- Other: (specify) ____________

7. **Course Details** (circle Y/N)
Will this course be course cross-listed (NO); If Y, with what course? ____________
Prerequisites? (YES) if Y, list prerequisite courses ____________
Is this course linked with another course (e.g., lecture and lab)? (NO) If Y, with what course? ____________
Will the linked course be deleted? Y/N
Core curriculum requirement met, if any (D, W): n/a ____________
Has this course been approved as a D or W course already? (Y/N) n/a
Is this course a topics or repeatable course for credit? (NO)

8. **Department vote** (# Yes, # No, # Abstentions) __5-0-0__________

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**Approvals (Curriculum Committee Use Only)**

- Department Vote; Date ____________
- Department Chair; Date ____________
- Core Curriculum Committee; Core Designation ____________ Date ____________
- Other Curriculum Committee; Name ____________ Date ____________
- Other Curriculum Committee; Name ____________ Date ____________ (if needed)
- Other Curriculum Committee; Name ____________ Date ____________ (if needed)
- Dean; Date ____________
MEMORANDUM

To: Dr. Debbie Tahmassebi  
   Associate Dean, College of Arts and Sciences  
   Undergraduate Curriculum Committee of CAS
From: Kevin Guerrieri  
   Chair, Dept. of Languages and Literatures
Date: 2 November 2014
Re: Minimum grade requirement for entry to major and minor

The Department of Languages and Literatures reports the following two changes in its curriculum to the Undergraduate Curriculum Committee:

1. This motion is to add a minimum grade requirement of C- as a prerequisite for level 202 in all languages with a major or minor (FREN, GERM, ITAL, and SPAN). The prerequisite for FREN 202, for example, currently reads as follows: “FREN 201 or equivalent, or placement exam.” Following the approval of this motion, it now reads as follows: “FREN 201 with a grade of C- or better or equivalent, or placement exam.”

2. This motion is to add a minimum grade requirement of C- as a prerequisite for level 301 in all languages with a major or minor (FREN, GERM, ITAL, and SPAN). Following the approval of this motion, the prerequisites for FREN 301, GERM 301, ITAL 301W, and SPAN 301W now read as follows:
   “FREN 202 with a grade of C- or better or equivalent, or placement exam.”
   “GERM 202 with a grade of C- or better or equivalent, or placement exam.”
   “ITAL 202 with a grade of C- or better or equivalent, or placement exam.”
   “SPAN 202 or 212 with a grade of C- or better or equivalent, or placement exam.”

These motions were unanimously approved by the department on October 7, 2014.

Rationale

These new prerequisites serve to ensure that students do not advance to the upper-division level without having first established a strong foundation in the target language. The handful of students who move from 201 to 202 or from 202 to 301 with a grade lower than C- typically struggle excessively and fall behind their classmates even further. This will help to avoid that problem.
UCC Straw Polls
(unless otherwise specified; polls are recorded as A/B/C): A = yes/agree; B = no/disagree; C = abstain)

Integration (Preceptorial, 1st year integration, advanced integration)

- Concern expressed about the 3 Learning Outcomes for the Integration component – probably over-ambitious with limitations of 1-unit and faculty director time (11/4/3)
- LLC activities should not take away from academic components of preceptorial courses however integration, addition of time and 1-unit, is a critical component of the 1st year experience. Amendment: Vote in the positive supports the concept but the compensation for the additional unit must be taken care of in a satisfactory manner in the implementation phase. (4/9/4)
- Motion – Change the references to “4-unit preceptorials” to “4 or 5 unit preceptorials.” (rationale: some preceptorials are already 4 units) (13/3/0)
- Motion – Remove the requirement of the Advanced Integration component and project. (10/4/2)
- Motion – Remove Learning Outcome 2 for the Advanced Integration experience. (9/6/1)
- Motion – Eliminate the proposal to change Preceptorial courses to 4 units. (10/4/3)
- Opposition to any requirement that courses use Friday afternoons for integration activities. (14/1/1)
- Motion – We propose that preceptorial classes all be courses specially designed to integrate with the theme of the LLC and not be courses such as Bio 190, Math 150, etc. (rationale: This proposed change would make it easier to accomplish integration learning outcomes without adding another unit – see formal statement in Math&CS document.) (2/15/2).

Foundation (Theological and Religious Inquiry, Philosophy, Ethics)

- Recommendation to remove the statement “the contribution by any other unit is possible” for the ethics sequence (5/8/3)
  - Philosophical tradition and area of knowledge needs to be brought to the course – like to see clause removed; people outside of Philosophy who have disciplinary expertise may teach the course
- (A) Support expansion to 2 diversity courses with one focused on American/domestic experience (15/3/1)
- (B) Motion – Reinforce the prior UCC recommendation to recommend removal of the geographic distinction in the DISJ requirement, such that two DISJ courses are required, and all courses with a DISJ designation may fulfill the requirement equally. (Rationale: inequitable treatment of faculty that results from one category of courses being required and another being optional). (11/6/2)
- (C) Motion – Exactly one domestic course be required and exactly one international course be required. (9/8/2)
- Motion – Vote preference among 3 options (ABC as noted above in parentheses with D = abstain) (11/6/1/1)
Foundation – statements, concerns and requests for clarity (no straw polls)

- Concerned about ability to teach stated diversity learning outcomes

Exploration (required inquiries: artistic, scientific, social & behavioral; selected inquiries: historical, literary, technological)

- All 6 areas of inquiry are ranked equally and students may select any 5 out of 6.
- All 6 areas of inquiry are ranked equally and students must select 1 from each area.
- Require science with a lab and then have students select 4 courses from the remaining 5 categories.
- Revise scientific inquiry requirement to include 2 science courses, at least 1 with a lab
- Remove technological inquiry from this group and have it become a flagged course; remaining 5 areas of inquiry would be ranked equally and students must select 1 from each area.

Competencies (writing, mathematical reasoning & problem solving, quantitative reasoning, second language, final year experience)

Writing

- The responsibility of teaching 1st year writing will be shared by English and other departments, provided those courses are staffed by faculty trained in writing instruction.
- Recommendation for a University-wide Director of Undergraduate Writing, to oversee all writing instruction for undergraduates.
- Preference for the Director of Undergraduate Writing to be housed in the English Department.
- Preference for a more robust developmental writing instruction program.
  - Use 2 units here instead of for 1st year integration
  - Restore an UD writing course
  - Add a flagged W course

Quantitative Reasoning

- Suggested description of second language competency: “Second Language competency for the Core Curriculum refers to the ability of students to achieve third-semester proficiency in a second language in speaking, listening, writing, and reading, which is the equivalent of the intermediate level of proficiency according to the ACTFL (American Council on the Teaching of Foreign Languages) guidelines. In addition, language courses integrate cultural competencies into their curricula as an integral part of language learning. It is recommended that incoming students begin their language studies upon arrival at USD and take language courses in consecutive semesters to avoid gaps in their progress. In order to fulfill the Core second-language requirement, students must demonstrate intermediate-level proficiency by passing a third-semester language course (201) or the equivalent (Competency Exam, AP credit, etc.).” (rationale: new language corrects inaccuracies and provides greater detail than current language). (Languages and Literature)
Final Year Experience
• **Motion** – Remove the requirement of a capstone project and/or capstone course as well as reference to capstone courses. (11/4/2)

Core Governance

• General support for Core Governance proposed by the CPC
• Membership of governing committees should be determined by election.
• Objection to creation of new Senate Core Committee that cuts out the UCC.
• DISJ courses need a faculty review panel comprised of experts in the field, preferably faculty from the Department of Ethnic Studies.
• **Guerrieri proposal**
  o Section I.E. (back-to-back CCC/UCC meetings) – suggest modification of meeting schedule so it would not require 2-hour commitment of UCC and CCC membership and potentially no lead time for UCC to review CCC decisions.
  o Generation of Senate Core Curriculum Committee (SCCC) – Recommendation to elect Chair due to jurisdictional implications of having CAS Dean Chair the SCCC.
• **Motion**– On page 7 of the April 2014 Proposal for the Core Curriculum, in paragraph 3 under Core Area Faculty Committees, change the sentence: “Expertise is determined by a successful record of teaching undergraduate courses in the area represented by the committee and evidence of scholarship within the area” to “Expertise is determined by experience of teaching undergraduate courses in the area represented by the committee or evidence of scholarship within the area.”
• **Motion**– Compensation in the form of either released time or stipends will be provided for those who serve on the initial Core Area Faculty Committees.
  o Recommendation: Each faculty member serving on one of the initial Core Area Faculty Committees be offered a choice between three units of released time or the equivalent in the form of a summer stipend.

Core Governance – statements, concerns and requests for clarity (no straw polls)
• Governance structure must ensure that courses proposed to meet a particular requirement (e.g., Diversity, Inclusion, and Social Justice, Catholic Intellectual Tradition) be given a fair hearing.
• Method for proposing and finalizing learning outcomes
• Concern about what seems like a new and unwieldy bureaucracy with possibly unfair review process
• Details regarding process for evaluation of study abroad courses to fulfill Core requirements
• Details about makeup of governing committee (or subcommittees).
General/Other

- Support for the new proposed core
- Would like to see the new proposed core be implemented as soon as possible.
- Like the opportunity for interdisciplinary teaching, integrated learning and flexibility students gain in their educational experience.
- Concern that Core requirements seem to be driven by assessment (Poli Sci & IR)
- Motion—Postpone all further work on core revision until such time as we have a plan for handling the expansion of the School of Engineering and a better understanding of what this expansion means for the College of Arts and Sciences at USD. (rationale: Engineering is expanding at a rapid pace and we are not aware of a plan to manage the consequences of this expansion.
  o Suggestion: postpone all further work on the core until Fall 2015

General/Other - statements, concerns and requests for clarity (no straw polls)

- Potential adverse impact on enrollment for certain departments may be unintentional consequence of new Core Curriculum and may lead to decrease in breadth of student exploration through electives.
- Sufficient institutional support is required for the new core to be successful – includes funding for tenure track and adjunct faculty hires, classroom space, instructional technology and instructional support.
- Will be more comfortable if implementation plan was more transparent
- Change the Scientific Inquiry descriptive language to: “The Scientific Inquiry course must include a lab. We expect courses from the natural sciences departments will make up the majority of the offerings, but natural science courses by any other unit are possible.” Instead of: “The Scientific Inquiry course must include a lab. We expect courses from the natural sciences will make up the majority of the offerings, but the contribution by any other unit is possible.”