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MEMORANDUM

| | | | |
|-----------|---|-------|---|
| ATTENTION | Senate | DATE | June 3, 2011 |
| FROM | Bill Krane, Chair Senate Committee on Undergraduate Studies | PAGES | 1 |
| RE: | Faculty of Communication, Art and Technology | |  |

For information:

Acting under delegated authority at its meeting of June 2, 2011, SCUS approved the following curriculum revisions effective Spring 2012:

1. WQB Designations (SCUS 11-35a)

- W Designation: IAT 206, Media Across Cultures
- W Designation: PUB 355, Online Marketing

2. Canadian Centre for Studies in Publishing (SCUS 11-35b)

(a) New Course Proposal: PUB 210-3, Writing to Purpose (effective Fall 2012)

3. School for the Contemporary Arts (SCUS 11-35c)

(a) New Course Proposal: FPA 146-3, Introduction to Music Composition and Theory II

(b) Deletion of FPA 244

Senators wishing to consult a more detailed report of curriculum revisions may do so on the Web at http://www.sfu.ca/senate/Senate_agenda.html following the posting of the agenda. If you are unable to access the information, please call 778-782-3168 or email shelley_gair@sfu.ca.



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MEMORANDUM

| | | | |
|------------------|---|--------------|-------------|
| ATTENTION | Bill Krane, Chair Senate Committee on Undergraduate Studies | DATE | May 9, 2011 |
| FROM | DD Kugler, Chair Faculty of Communication, Art, and Technology | PAGES | |
| RE: | | | |

The Faculty of Communication, Arts, and Technology Undergraduate Curriculum Committee has endorsed the W-designation to the following two FCAT courses:

IAT206W
PUB355W

Attached you will find the Memo of Approval for both courses from the University Curriculum Office.

Please place this item on the next meeting of SCUC.

DD Kugler



UNIVERSITY CURRICULUM & INSTITUTIONAL LIAISON
OFFICE OF THE VICE PRESIDENT ACADEMIC AND PROVOST

SCUS 11-35a

MEMO

ADDRESS
8888 UNIVERSITY DRIVE
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CANADA

ATTENTION Don Kugler, Associate Dean, FCAT | TEL

FROM SUSAN RHODES, Assistant Director, University Curriculum and
Institutional Liaison

RE W designation approval

DATE May 9, 2011

TIME 10:27 AM

The University Curriculum Office has approved the following:

PUB 355 Online Marketing – W – effective 1117

IAT 206 Media Across Cultures – W – effective 1121

Please forward this memo to your Faculty UCC and then to SCUS for final approval.



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MEMORANDUM

ATTENTION Bill Krane, Chair
Senate Committee on Undergraduate Studies
DATE May 27, 2011

FROM DD Kugler, Chair
Faculty of Communication, Art, and Technology
PAGES 15

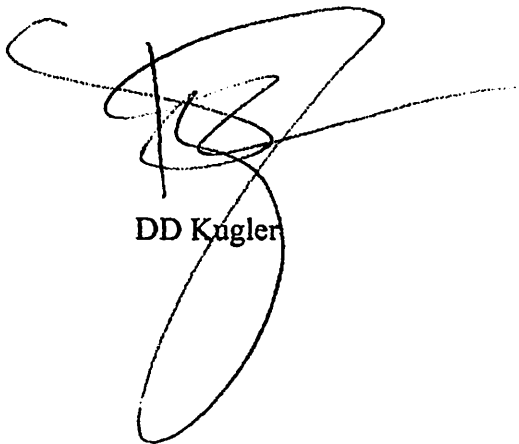
RE:

On May 16, 2011, the Faculty of Communication, Arts, and Technology Undergraduate Curriculum Committee approved the following curricular revisions:

- Canadian Centre for Studies in Publishing
 - PUB 210: New Course
- School for the Contemporary Arts
 - FPA 146: New Course
 - FPA 244: Delete

Attached you will find the Memo of Approval for both courses from the University Curriculum Office.

Please place these items on the next meeting of SCUS.



DD Kugler

Publishing program
515 W. Hastings Street
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MEMORANDUM

ATTENTION Don Kugler, Chair
Faculty of Communication, Art and Technology
Undergraduate Curriculum Committee

DATE March 7, 2011

FROM Rowland Lorimer, Director
Publishing Program

PAGES

RE: Minor in Print and Digital Publishing proposal

At its meeting of March 1, 2011 the Publishing Program Committee of the Whole approved the attached course proposal for Publishing 210.

Would you please place this proposal on the agenda of the next meeting of the Faculty of Communication, Art and Technology Undergraduate Curriculum Committee?

Thank you,

Rowland Lorimer
Director, Publishing Program



COURSE NUMBER PUB 210-3

COURSE TITLE

LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

UNIVERSITY LEVEL
Writing to Purpose: providing basic skills and practice in writing effectively for particular purposes

AND

SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

Writing to Purpose

CREDITS

Indicate number of credits for: Lecture 2 Seminar _____ Tutorial 1 Lab _____

COURSE DESCRIPTION (FOR CALENDAR). 3-4 LINES MAXIMUM. ATTACH A COURSE OUTLINE TO THIS PROPOSAL.

UNIVERSITY LEVEL
A foundation course providing Basic skills and practice in writing clear, concise, logical, and direct text suited to particular purposes. Students will learn to assess the rhetorical situation (audience, purpose, occasion) and identify the appropriate style, tone and format of writing for the situation, in writing reports, instructions, proposals, and presentations in both print and online environments.

PREREQUISITE

None

COREQUISITE

None

SPECIAL INSTRUCTIONS

That is, does this course replicate the content of a previously-approved course to such an extent that students should not receive credit for both courses.? If so, this should be noted in the prerequisite.

COURSES(S) TO BE DELETED IF THIS COURSE IS APPROVED

NOTE: APPROPRIATE DOCUMENT FOR DELETION MUST BE SUBMITTED TO SCUS

None

RATIONALE FOR INTRODUCTION OF THIS COURSE

Simple, direct, lucid writing is needed in every workplace. This course, in which students learn the essential skills of technical writing, is a fundamental component of the undergraduate program.

Enrolment is estimated at 150 students per session.



SCHEDULING AND ENROLLMENT INFORMATION

Indicate effective term and year course would first be offered and planned frequency of offering thereafter:

First offering: Fall 2012. It would be taught once or twice a year.

(NOTE: There is a two-term wait for implementation of any new course.)

Indicate if there is a waiver required: YES NO Will this be a required or elective course in the curriculum? Required Elective

What is the probable enrollment when offered? Estimate 150

Which of your present CFL faculty have the expertise to offer this course?

Mary Schendlinger

Are there any proposed student fees associated with this course other than tuition fees? YES NO
(If yes, attach mandatory supplementary fee approval form.)

RESOURCE IMPLICATIONS

NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by a library report and, if appropriate, confirmation that funding arrangements have been addressed.

Campus where course will be taught Vancouver campus

Library report status _____

Provide details on how existing instructional resources will be redistributed to accommodate this new course. For example, will another course be eliminated or will the frequency of offering of other courses be reduced; are there changes in pedagogical style or class sizes that allow for this additional course offering?

The introduction of this course will not result in the elimination of existing courses, or reduction in the frequency with which other courses in the faculty are offered. Our estimate is that all the required materials are available online and in the library.

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

None

Articulation agreement reviewed? YES NO Not applicable

OTHER IMPLICATIONS

None



APPROVALS

- 1 Departmental approval indicates that the Department or School has approved the content of the course, and has consulted with other Departments/Schools/Faculties regarding proposed course content and overlap issues.

Phoreme March 8/2011
 Chair, Department/School Date

 Chair, Faculty Curriculum Committee Date

- 2 Faculty approval indicates that all the necessary course content and overlap concerns have been resolved, and that the Faculty/School/Department commits to providing the required Library funds.

 Dean or designate Date

LIST which other Departments, Schools and Faculties have been consulted regarding the proposed course content, including overlap issues. Attach documentary evidence of responses.

Other Faculties approval indicated that the Dean(s) or Designate of other Faculties AFFECTED by the proposed new course support(s) the approval of the new course:

 Date _____

 Date _____

- 3 SCUS approval indicates that the course has been approved for implementation subject, where appropriate, to financial issues being addressed.

COURSE APPROVED BY SCUS (Chair of SCUS):

 Date _____

APPROVAL IS SIGNIFIED BY DATE AND APPROPRIATE SIGNATURE.

COURSE OUTLINE**Department:** Publishing Program**Prerequisite:** None**Credit Hours:** 3**Instructor:** Mary Schendlinger**Course Number:** PUB 210-3 **Credit Hours:** 3**Course Title:** Writing to Purpose**Calendar Description**

A foundation course providing basic skills and practice in writing clear, concise, logical, direct text suited to particular purposes. Students will learn to assess the rhetorical situation (audience, purpose, occasion) and identify appropriate style, tone, length, and format of writing in writing reports, instructions, proposals, and presentations in both print and online environments.

Grading

Class discussions and workshops: 10%

Group assignments: 15%

Individual in-class exercises: 15%

Individual take-home assignments: 20%

Midterm exam: 15%

Final exam: 25%

Marks awarded in this course are expected to correspond to established university-wide practices in both their levels and their distribution. In addition, the course will also follow Policy T10.02 with respect to "Intellectual Honesty" and "Academic Discipline." For further details, please refer to the current SFU calendar and the section entitled "General Regulations."

Course Textbook

Faigley, Lester, Roger Graves, and Heather Graves. *The Brief Penguin Handbook*, Canadian ed. Upper Saddle River NJ: Pearson Educational, 2006.

Class Schedule and Readings*Week One: Speaking, Reading, Writing, Thinking*

We explore the basis of writing: the origins and evolution of human language, and the connections between oral traditions, written and read language, thought and imagination. From the shift to written culture in the ancient world, to the invention of movable type and the printing press, to the wired world of today, the uses and effects of writing have had a profound impact on thought.

Readings:

Martin, Henri-Jean. "Writing Systems" and "The Written and the Spoken Word," in *The History and Power of Writing*, trans. Lydia G. Cochrane. Chicago: University of Chicago Press, 1995.

Week Two: The Building Blocks of Writing

To read critically and to write well, we need the best tools we can find. We spend quality time with the basics – words, sentences, paragraphs – to understand what parts they play.

Readings:

Hale, Constance. "Words" and "Sentences," in *Sin and Syntax: How to Craft Wickedly Effective Prose*. New York: Broadway Books, 2001.

Week Three: Principles of Writing Strong Prose

With the building blocks in place, we explore strategies to fit them together. We apply principles of all good prose writing in order to combine ideas and information logically and smoothly, for maximum readability and effectiveness.

Readings:

Zinsser, William. "Forms," and "Attitudes," *On Writing Well*, 30th anniversary ed. New York: HarperCollins, 2006.

Barzun, Jacques. "Meaning, or What Do I Want to Say?" and "Composition, or How Does It Hang Together?" in *Simple & Direct: A Rhetoric for Writers*. Toronto: HarperCollins Canada, 2001.

Weeks Four and Five: Identifying the Rhetorical Situation

There are as many approaches to good writing as there are contexts. We figure out how to identify the rhetorical situation for the writing: audience, purpose, occasion, including the medium, the role of design, and the time, money, support services, and other resources available.

Readings:

Gowers, Ernest. "The Elements," in *The Complete Plain Words*. London: Penguin, 2004.

Bolter, David. "Writing in the Late Age of Print," in *Writing Space: Computers, Hypertext, and the Remediation of Print*. New York: Taylor & Francis, 2001.

Weeks Six, Seven and Eight: Writing Short Information Documents for Print and Web

Applying the principles we have learned so far, we write reports, manuals, instructions, newsletters, and other short documents for print; and email messages, reports, manuals, instructions, e-newsletters, informational blog entries, and other short documents for the Web.

Readings:

Ong, Walter J. "Writing Restructures Consciousness," in *Orality and Literacy: The Technologizing of the Word*. New York: Routledge, 2002.

Mill, David. "Differences Between Copywriting for Online and Offline" and "The Fundamentals," in *Content Is King: Writing and Editing On-line*. New York: Reid/Elsevier/Butterworth-Heinemann, 2005.

Weeks Nine and Ten: Writing and Critiquing Persuasive Materials for Print and Web

Applying the principles we have learned so far, we write persuasive materials for print and Web: product descriptions, fundraising letters and email messages, applications, proposals, and press releases. To sharpen each other's writings, we work in small groups to critique them paragraph by paragraph, sentence by sentence, word by word.

Readings:

Hatton, Angela. "Preparing to Pitch," "Pitching with Punch" and "Winning Proposals," *The Definitive Business Pitch: How to Make the Best Pitches, Proposals and Presentations*. Toronto: Pearson Canada, 2006.

Weeks Eleven and Twelve: Writing Longer Documents for Print and Web

The demands of the longer document – a substantial report, a website consisting of several pages, a detailed application for extended funding – require different approaches to rhythm, order, and momentum. We apply our skills to this new rhetorical situation.

Readings:

Kilgour, Frederick G. "The Electronic Book," in *The Evolution of the Book*. Oxford UK: Oxford University Press, 1998.

Week Thirteen: Writing Speeches and other Oral Presentations

By preparing short oral presentations, we will comprehend the ways in which writing meant to be presented orally, in an informational or persuasive presentation, differs from writing to be read.

Readings:

Detz, Joan. "Assessing Your Audience" and "Writing the Speech," in *How to Write and Give a Speech: A Practical Guide for Executives*. New York: St. Martin's Press, 2002.

Final Exam

Open-book, online, short answer and essay questions, passages to write. Worth 25% of final grade.

Possible Assignments and Individual In-Class Exercises

1. Week Two: The Building Blocks of Writing

Parse the following sentences:

Theodore was said to have moved to the Gulf Islands, where he and a group of back-to-the-landers built a geodesic dome.

How much wood would a woodchuck chuck if a woodchuck could chuck wood?

The river wound through a bucolic landscape, roared through the canyon, then relaxed and made its stately way into the gulf.

2. Weeks Four and Five: Identifying the Rhetorical Situation

A federal election campaign is underway. Write two email messages, each 100 words long, to be sent to Fraser Valley supermarket shoppers with no known political affiliation. In one email, urge the recipient to vote for the Liberal candidate. In the other, urge the recipient to vote for the NDP candidate. Write subject lines as well as "body" text. Use graphics if necessary.

3. Weeks Six, Seven and Eight: Writing Short Information Documents for Print and Web

a) Report: You are a self-publishing consultant whose client, an attorney who wishes to print 20 copies of his memoirs for family and friends within the next week. Research the availability of local Print-on-Demand services and write a 250-word report for the client.

b) Instructions: You are an editor at a monthly magazine. Write a 150-word set of basic instructions for freelance writers on how to use the Track Changes function in Word documents.

4. Weeks Nine and Ten: Writing and Critiquing Persuasive Materials for Print and Web

a) Press release: You are an Information Officer at ICBC. Write a 250-word press release announcing the adoption of new software designed to detect fraudulent automobile accident claims.

b) Fundraising letter: You are a fundraising consultant for a small arts and technology university. Write a letter to alumni requesting donations for a state-of-the-art media arts computer lab.

5. Weeks Eleven and Twelve: Writing Longer Documents for Print and Web

You are the new web editor for a non-profit association that trains and places dogs for people with disabilities. Write copy for a website that will launch with these pages: Home, About, Services, Photo Gallery, Donate.

6. Week Thirteen: Writing Speeches and Other Oral presentations

Study the sample provided, a set of research notes on a new pharmaceutical. Working in a group of three students, write and deliver three 5-minute PowerPoint presentations, one for each of the following audiences:

- (a) a group of local health professionals,
- (b) members of a nonprofit health advocacy group,
- (c) a group of grade twelve students who are considering careers in bioengineering.



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MEMORANDUM

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|------------------|--|--------------|--------------|
| ATTENTION | DD Kugler, Chair Faculty of Communication, Art and Technology Undergraduate Curriculum Committee | DATE | May 12, 2010 |
| FROM | Denise Oleksijczuk, Associate Chair School for the Contemporary Arts | PAGES | |
| RE: | Curriculum Revisions | | |

At its meeting January 28, 2011, the School for the Contemporary Arts approved the attached curricular revisions:

- New Course: FPA 146-3 Introduction to Music Composition and Theory II
- Delete FPA 244-3 Theory of Contemporary Music

Would you please place these proposals on the agenda of the next meeting of the Faculty of Communication, Art and Technology Undergraduate Curriculum Committee?

Thank you,

Denise Oleksijczuk
Associate Chair, School for the Contemporary Arts



COURSE NUMBER FPA 146-3

COURSE TITLE
LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation
Introduction to Music Composition and Theory II

AND
SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation
Intro Composition II

CREDITS
Indicate number of credits for: Lecture 2 Seminar _____ Tutorial 1 Lab _____

COURSE DESCRIPTION (FOR CALENDAR). 3-4 LINES MAXIMUM. ATTACH A COURSE OUTLINE TO THIS PROPOSAL.
A continuation of FPA 145 where students compose short works for instruments within given parameters that address specific compositional issues. Analysis of a wide range of music, score reading and recorded music of selected compositions will be included.

PREREQUISITE
FPA 140 and FPA 145

COREQUISITE

SPECIAL INSTRUCTIONS
That is, does this course replicate the content of a previously-approved course to such an extent that students should not receive credit for both courses.? If so, this should be noted in the prerequisite.

COURSES(S) TO BE DELETED IF THIS COURSE IS APPROVED
NOTE: APPROPRIATE DOCUMENT FOR DELETION MUST BE SUBMITTED TO SCUS
FPA 244 Theory of Contemporary Music. Students who took FPA 244 may not take FPA 146 for credit.

RATIONALE FOR INTRODUCTION OF THIS COURSE
Coupled with FPA 145, FPA 146 will create a second course of introductory music composition in the first year, not in the second year under FPA 244. This ensures that students will be sufficiently prepared and literate in music for sophisticated study of composition when declaring a Music Major in 2nd year. This will also create a cohort of composers as majors.



SCHEDULING AND ENROLLMENT INFORMATION

Indicate effective term and year course would first be offered and planned frequency of offering thereafter:

Spring 2012 and offered every year.

(NOTE: There is a two-term wait for implementation of any new course.)

Indicate if there is a waiver required: YES NO Will this be a required or elective course in the curriculum? Required Elective

What is the probable enrollment when offered? Estimate 36 students

Which of your present CFL faculty have the expertise to offer this course?

Professor David MacIntyre, Professory Owen Underhill, Professor Arne Eigenfeldt,

Professor Martin Gotfrit

Are there any proposed student fees associated with this course other than tuition fees? YES NO
(If yes, attach mandatory supplementary fee approval form.)

RESOURCE IMPLICATIONS

NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by a library report and, if appropriate, confirmation that funding arrangements have been addressed.

Campus where course will be taught Vancouver campus, SFU Woodward

Library report status FPA 146 replaces FPA 244; no new library resources will be required.

Provide details on how existing instructional resources will be redistributed to accommodate this new course. For example, will another course be eliminated or will the frequency of offering of other courses be reduced; are there changes in pedagogical style or class sizes that allow for this additional course offering?

FPA 244 Theory of Contemporary Music is being dropped from the calendar and its content is

included in this new course. By making it a follow-up course, the second in a series of

introductions in composition and theory, we ensure more literate majors and better enrollment.

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

The computers and software necessary for offering this course are already in place at SFU

Woodwards in Contemporary Arts.

Articulation agreement reviewed? YES NO Not applicable

OTHER IMPLICATIONS



APPROVALS

1 Departmental approval indicates that the Department or School has approved the content of the course, and has consulted with other Departments/Schools/Faculties regarding proposed course content and overlap issues.

Chair, Department/School Date

Chair, Faculty Curriculum Committee Date

2 Faculty approval indicates that all the necessary course content and overlap concerns have been resolved, and that the Faculty/School/Department commits to providing the required Library funds.

Dean or designate Date

LIST which other Departments, Schools and Faculties have been consulted regarding the proposed course content, including overlap issues. Attach documentary evidence of responses.

Other Faculties approval indicated that the Dean(s) or Designate of other Faculties AFFECTED by the proposed new course support(s) the approval of the new course:

_____ Date _____

_____ Date _____

3 SCUS approval indicates that the course has been approved for implementation subject, where appropriate, to financial issues being addressed.

COURSE APPROVED BY SCUS (Chair of SCUS):

_____ Date _____

APPROVAL IS SIGNIFIED BY DATE AND APPROPRIATE SIGNATURE.

Course Outline

FPA 146 – Introduction to Music Composition and Theory II

FPA 146 is a continuation of FPA 145 where students compose short works on given parameters that address specific compositional issues. In addition, the course continues theoretical investigation of the basic materials of the tempered chromatic scale, alternative tuning systems, and contemporary practices of texture and rhythm. Analysis of a wide range of music, score-reading and exposure to recorded music will be part of the course.

Required Text (available from Simon Fraser University Bookstore)

Stefan Kostka: *Materials and Techniques of Twentieth Century Music*, Second Edition.

| | | |
|----------|------------------------------|-----|
| Grading: | Attendance and Participation | 20% |
| | Compositions 1-4 | 60% |
| | Final composition | 20% |

All compositions are performed on CDs using MIDI interpretations of *Finale* or *Sibelius* music notation software prepared by the students as assignments.

Week One:

Lecture: *Introduction* Text Chapters 3, 4 and 5

Tutorials: Assignment 1 and presentation dates for compositions assigned to each student.

Week Two:

Lecture: *Rhythm*, Chapter 6

Tutorials: Each tutorial has 12 students. For the first assignment, students are divided into two groups of 6.

Assignment 1 Group 1 *Motion and Stasis* for two instruments (violin/cello)
3 sketches at 30 seconds each

Week Three:

Lecture: *Scales*, Chapter 2

Tutorials: Assignment 1 Group 2 *Motion and Stasis* for two instruments (violin/cello)
3 sketches at 30 seconds each

Week Four:

Lecture: *Schenkerian Analysis* – Korngold

Tutorials: The next series of assignments are done in 3 groups of 4 students in each.

Assignment 2 Group 1 *Only Six Pitches* for two instruments
2 contrary sketches at 1 minute each (flute/clarinet)

Week Five:

Lecture: *Melody* – Messiaen *Quatour pour le FIn du Temps* 2. Vocalise
Coulthard *Twelve Essays on a Cantabile Theme*

Tutorials: *Only Six Pitches* Assignment 2 Group 2
2 contrary sketches at 1 minute each (flute/clarinet)

Week Six:

Lecture: *Improvisation* – Cage and Cardew *The Great Learning*

Tutorials: *Only Six Pitches* Assignment 2 Group 3

2 contrary sketches at 1 minute each (flute/clarinet)

Week Seven:

Lecture: *Set Theory* – Maxwell Davies *Ave Maris Stella* and Ligeti *Desordres*

Tutorial: *Rhythm is it!* Assignment 3 Group 1

one piece – 2 minutes (3 percussion instruments)

Week Eight:

Lecture: *Processes* – John Adams and Louis Andriessen

Tutorial: *Rhythm is it!* Assignment 3 Group 2

one piece – 2 minutes (3 percussion instruments)

Week Nine:

Lecture: *Textures* – Varese *Ionization*; Gubaidulina *In Croce*

Tutorial: *Rhythm is it!* Assignment 3 Group 3

one piece – 2 minutes (3 percussion instruments)

Week Ten

Lecture: *Microtones* – Ben Johnson, *String Quartet #9*, iii; James Tenney *Critical Band*

Tutorial: *Processes* Assignment 4 Group 1

one piece – 2:30 minutes for 4 instruments (student choice)

Week Eleven:

Lecture: *Tonality* – Part *Spiegel im Spiegel*; Southam *Simple Lines of Inquiry*

Tutorial: *Processes* Assignment 4 Group 2

one piece – 2:30 minutes for 4 instruments (student choice)

Week Twelve:

Lecture: *World Music* – Someh Satoh *Toward the Night*; Xiao Song-Qu *Life on a String*

Tutorial: *Processes* Assignment 4 Group 3

one piece – 2:30 minutes for 4 instruments (student choice)

Week Thirteen:

The whole class attends the lecture and the three hours of tutorials for a semester end concert spread over two days.

Lecture: *Free* – a composition 3 minutes long – 18 students (one half class)

Tutorial: *Free* – a composition 3 minutes long – 18 students (second half)

Senate Committee on
Undergraduate studies

COURSE CHANGE/DELETION FORM

Existing Course Number: FPA 244-3

Existing Title: Theory of Contemporary Music

Please check appropriate revision(s):

Course Number: ___ __ Credit Hours: _____ Title: _____

Description: ___ __ Prerequisite: _____ Vector: ___
(Lect/Sem/Tut/Lab)

Course deletion: __x__

FROM:

TO:

If Title Change, indicate:

a) Long Title for calendar/schedule: max. 100 characters, including spaces/punctuation:

b) Short Title for enrollment/transcript: max. 30 characters, including spaces/punctuation:

RATIONALE:

Course FPA 244-3 will be dropped from the calendar because the content of this course will be taught in the proposed new first year course FPA 146-3.

Learning music is like learning a language, and it is important that all music students are sufficiently literate after the first year of training to achieve success later on.

If this course replicates the content of a previously approved course to the extent that students should not receive credit for both courses, this should be noted in the prerequisite.

Students who have previously taken FPA 244 may not take FPA 146 for further credit.

Effective term and year: Spring 2012