

COLLEGE OF THE ARTS AND COMMUNICATION



Dean: Raymond Torres-Santos, Ph.D.
Power Art Center, Room 114; 973.720.2230

Interim Associate Dean: Imafidon Olaye, Ph.D.
Power Art Center, Room 115; 973.720.2999

Degrees Offered:

Art (B.A. and B.F.A.)
Communication (B.A.)
Music (B.A. and B. M.)

Honors Tracks:

Music
Performing and Literary Arts

Introduction

The College of the Arts and Communication offers both professional and undergraduate liberal arts degrees in art, music, and communication, with particular concentrations possible within each major. The liberal arts programs strengthen the understanding and appreciation of visual and performing arts, as well as introducing students to techniques and technology employed in the arts and communication fields and enhancing students' capacity to participate effectively in contemporary culture. In addition to the Bachelor of Arts degree, the College also offers professional undergraduate degrees: the Bachelor of Fine Arts and the Bachelor of Music. Both professional degrees are accredited by the National Association of Schools of Art and Design and the National Association of Schools of Music respectively. To support and enhance its academic programs, the College has professional facilities and resources: the Ben Shahn Galleries, Shea Center for Performing Arts, the WP88.7 FM radio station, Hunziker Black Box Theater, and Shea 101. The College's facilities encompass six buildings, including Hobart Hall, center of its Department of Communication, and the Power Art Building, home to the visual arts studios. Among the College's state of the art specialized classrooms are two television studios, film and animation studios, music recording and audio production facilities, an electronic music laboratory, and the living jazz archive.

The College also offers programming in which both students and professionals participate: film festivals; art exhibitions: theatrical, television, and radio productions: sports broadcasting: and a wide array of musical ensembles. Of particular note are The New Music Series, the purpose of which is to perform works by contemporary composers, and The Jazz Room, a series featuring internationally prominent jazz performers. Current residencies include jazz legend Clark Terry, The Vanguard Orchestra, and The New Jersey Percussion Ensemble.

Message from the Dean

The College of the Arts and Communication is a very vibrant, comprehensive professional college that takes great pride in having students from our various departments work together on collaborative projects. For example, computer animation students provide visuals for multimedia performances by Department of Music students. Students in computer graphics provide the design for film credits by students in the Department of Communication.

This professional education takes place in the context of a university. A university context offers students the opportunity to gain the knowledge on which our society is based. It is not possible to over-estimate the value of the university setting. Whether a student chooses a professional degree or a liberal arts degree in the arts or communication, William Paterson University offers the most comprehensive education in these fields, giving our graduates a competitive advantage in their chosen careers.

Department of Art

Professors: Z. Cong, A. DeLaura, M. Fay, O. Garcia, D. Horton, A. Lazarus (chair), C. Magistro, D. Shapiro

Associate Professors: A. Anreus, J. Brown, L. Farber, M. Rees, S. Rittler, H. Zhang

Assistant Professors: C. Goldstein, E. Lorenz, L. Prince, L. Razzore, R. Schwartz, T. Uhlein, M. Williams

The Department of Art at William Paterson University is a critical component of the College of the Arts and Communication. Accredited by NASAD (National Association of Schools of Art and Design), the department has twenty-one full-time faculty who are complemented by a professional staff of lab technicians, gallery directors, and administrative assistants. With two undergraduate degrees, a bachelor of arts (B.A.) offered in studio art and art history and bachelor of fine arts degree (B.F.A.), as well as a master of fine arts (M.F.A.), the art department has a comprehensive and dynamic curriculum that has gained a reputation for excellence. In collaboration with the College of Education, a course of study that will lead to a teaching certification is also offered.

All freshmen in the studio arts start in the art foundation program. Courses in two-dimensional design and digital process, three-dimensional design, drawing, life drawing, color theory, painting, sculpture, and art history provide an introduction to a variety of areas of study in the visual arts. In addition, art students will meet a diversity of faculty members: historians, sculptors, painters, and designers who work in both digital and traditional methods and materials. And, a broad range of classes in the humanities and social sciences within a liberal arts community will provide a rich setting for each student to design a unique educational experience.

Within the B.F.A. degree, concentrations in graphic design, computer art and animation (motion graphics), photography, painting, printmaking, furniture design, ceramics, sculpture, textiles, and art history comprise the range of disciplines that prepare students for the rapidly changing multi-media art environment. An internship program provides the opportunity for students to experience classroom theory in a professional work place environment, as well.

The University's art department is located in two distinctive buildings: the Ben Shahn Center for the Visual Arts and the Power Arts Center. The Ben Shahn Center is the home for graphic design, computer animation, motion graphics, state-of-the-art computer imaging labs, 2D and 3D studios, drawing and painting studios, and art history

lecture halls, as well as the University Art Galleries, which are recognized regionally and nationally for exhibitions and lectures by contemporary artists. The spacious Power Art Center offers fully equipped studios for undergraduate and graduate students and labs for photography, sculpture, printmaking, ceramics, painting, and furniture design. The Center's Art Gallery provides a unique setting in which students can exhibit their work.

The department's faculty is dedicated to rigorous standards of artistic and scholastic endeavor, yet strives to create a friendly and supportive atmosphere. Studio art faculty and art historians are experienced professors as well as working professionals who actively exhibit and publish within their fields of specialization. The University's proximity to New York City, generally accepted as the art capitol of the world, provides an exceptional resource for student research and enjoyment. Lecture and studio classes are regularly scheduled to meet in New York. On-campus public transportation provides access to world-class museums, private galleries and exhibitions, artists' studio visits, and theater and musical events.

B.F.A. Entrance Requirements

Applicants for admission to the B.F.A. program must submit a portfolio of their work. Portfolios should include a variety of work: sketchbooks, finished and unfinished drawings, paintings, watercolors, graphic designs, and photographs, as well as prints or slides of three-dimensional work. Select works that best represent you.

The portfolios should include a one-page, type-written essay that discusses the applicant's educational objectives and why acceptance to the art department at William Paterson University will assist the applicant in attaining these objectives. If available, it is useful to include a list of awards, citations, exhibitions, and any art-related work experience.

Honors Track Program

The Performing and Literary Arts Honors Track is intended primarily for motivated English, art, and music majors, though interested students from other majors can apply. For further information on this track, see page 64 or consult the Director, Dr. Susan Dinan, 973-720-3658.

Curriculum

B.F.A. MAJOR REQUIREMENTS 99 CREDITS

Art History	15 Credits
ARTH 110 Western Art I	3
ARTH 210 Western Art II	3
ARTH Three upper-level Art History electives, including ARTH 399	3

Studio Foundations18 Credits

ARTS 105	Drawing.....	3
ARTS 110	3-D Design.....	3
ARTS 120	2-D Design.....	3
ARTS 205	Life Drawing.....	3
ARTS 210	Sculpture.....	3
ARTS 220	Contemporary Color Theory and Application.....	3
ARTS 299	Foundation Portfolio Review.....	0

Fine Arts Studio: 200 Level Select15 Credits

ARTS 215	Wood Materials and Design.....	3
ARTS 217	Scenery Construction/Set Design.....	3
ARTS 230	Printmaking.....	3
ARTS 240	Ceramics.....	3
ARTS 250	Introduction to Graphic Design.....	3
ARTS 260	Textiles and Design.....	3
ARTS 270	Photography I.....	3
ARTS 280	Computer Paint 2-D Art.....	3

Fine Arts Studio: 300 Level Select18 Credits

ARTS 305	Illustration, Fine Arts, and Design.....	3
ARTS 310	Advanced Sculpture.....	3
ARTS 315	Wood Materials and Experimental Design.....	3
ARTS 320	Advanced Painting.....	3
ARTS 321	Watercolor.....	3
ARTS 330	Advanced Printmaking.....	3
ARTS 331	Lithography.....	3
ARTS 340	Advanced Ceramics.....	3
ARTS 360	Advanced Textile Workshop.....	3
ARTS 370	Photo Lighting Techniques.....	3
ARTS 371	Photography II.....	3

Art Electives or Related Cognates by Advisement (+15 credits) and Concentrations (+15 credits).....30 Credits

(Up to 9 credits may be taken from related non-art courses [cognates] with advisor approval. See advisor for approved list of courses.)

ARTS 323	Chinese Ink Painting.....	3
ARTS 372	Color Photography.....	3
ARTS 373	Advanced Projects in Photography.....	3
ARTS 380	Advanced 2D Computer Art.....	3
ARTS 382	Advanced Electronic Publishing.....	3
ARTS 383	Web Design I.....	3
ARTS 385	Advanced 3D Computer Graphics.....	3
ARTS 387	Storyboarding and Production Design.....	3
ARTS 388	Cell Animation I.....	3
ARTS 395	Internship.....	3
ARTS 399	Selected Topics.....	3
ARTS 405	Drawing Studio.....	3
ARTS 410	Sculpture Studio.....	3
ARTS 415	Furniture Design Studio.....	3
ARTS 420	Painting Studio.....	3
ARTS 423	Advanced Chinese Ink Painting.....	3
ARTS 430	Printmaking Studio.....	3
ARTS 440	Ceramics Studio.....	3
ARTS 450	Advanced Graphic Design Studio.....	3
ARTS 451	Visual Communication Lab.....	3
ARTS 460	Experimental Textile Studio.....	3
ARTS 470	Experimental Photo Studio.....	3
ARTS 474	Alternative Photographic Methods.....	3
ARTS 480	Computer Animation.....	3
ARTS 481	Advanced Project 2D Computer Art.....	3

ARTS 483	Interactive Online Media.....	3
ARTS 484	Interactive Multimedia CD-ROM.....	3
ARTS 488	Advanced Cell Animation.....	3
ARTS 494	Studio Seminar.....	3
ARTS 499	Independent Study.....	3

Studio Major–Capstone Required.....3 Credits

ARTS 495	Senior Thesis Project.....	3
----------	----------------------------	---

B.A. MAJOR REQUIREMENTS**STUDIO CONCENTRATION.....39 CREDITS****Art History.....9 Credits**

ARTH 110	Western Art I.....	3
ARTH 210	Western Art II.....	3
ARTH	Upper-level Art History Elective, including ARTH 215-399.....	3

Studio Foundations15 Credits

ARTS 105	Drawing.....	3
ARTS 110	3-D Design.....	3
ARTS 120	2-D Design.....	3
ARTS 205	Life Drawing.....	3
ARTS 220	Contemporary Color Theory and Application.....	3
ARTS 299	Foundation Portfolio Review.....	0

Major Fine Arts Studio Requirements.....15 Credits

Five studio electives by advisement, which must include at least 12 credits at the 300 level and above.

ART HISTORY CONCENTRATION.....39 CREDITS**Art History Core.....18 Credits**

ARTH 110	Western Art I.....	3
ARTH 210	Western Art II.....	3
ARTH 240	Modern Art I.....	3
ARTH 300	Research Method & Theory in Art History.....	3
ARTH 315	Modern Art II.....	3
ARTH 491	Art History Senior Seminar.....	3

Electives.....21Credits

Art history concentrations may elect any seven upper-level art history courses from the following list by advisement.

ARTH 220	Art of Ancient Egypt and the Near East
ARTH 228	Medieval Art
ARTH 230	Italian Renaissance Art
ARTH 232	Northern Renaissance Art
ARTH 236	Baroque and Rococo Art
ARTH 254	Modern Architecture
ARTH 256	History of Modern Design
ARTH 258	History of Photography
ARTH 280	Art of India, China and Japan
ARTH 284	Art of the Pre-Columbian Americas
ARTH 286	Modern Art of Latin America
ARTH 290	Gallery Workshop
ARTH 329	Neoclassic and Romantic Art
ARTH 331	Art in New York
ARTH 333	History of Film
ARTH 334	Modern European Film
ARTH 336	Art and Film
ARTH 338	Islamic Art and Architecture
ARTH 339	Ideas in Contemporary Art

ARTH 340	Twentieth Century Mexican Art
ARTH 341	Twentieth Century American Art
ARTH 395	Internship
ARTH 399	Selected Topics
ARTH 499	Independent Study

MINOR REQUIREMENTS

STUDIO ART18 CREDITS

ARTH	Art History course by advisement.....	3
ARTS 105	Drawing or ARTS 205 Life Drawing	3
ARTS 110	3-D Design or ARTS 120 2D Design	3
ARTS	Advanced Art Studios by advisement (200, 300, 400 level)	9 Credits

MINOR REQUIREMENTS

ART HISTORY.....18 CREDITS

ARTH 101	Approaches to the Visual Arts.....	3
ARTH 104	Approaches to Modern Art.....	3
ARTH	Upper-level Art History Electives, including ARTH 320-399	12

SECONDARY EDUCATION (K-12)

CERTIFICATION REQUIREMENTS..... 30 CREDITS

Please see chairperson in the Department of Early Childhood and Elementary Education (P-3) (N-8) or the Department of Secondary and Middle School Education (Subject Field Specialization [N-12]) for the appropriate certification sequence.

Courses

Unless otherwise noted, all courses are 3 credits.

ART HISTORY COURSES

ARTH 101 Approaches to the Visual Arts

Addresses selected issues in the history of visual arts. Emphasis is place on visual literacy: teaching students how to speak, write, and think about art. Course content includes a variety of historical periods and deals with visual media such as painting, sculpture, architecture, graphic arts, photography, and film.
Prerequisites: Not open to art majors

ARTH 102 Approaches to Non-Western Art

Introduces characteristic art forms of Africa, Asia, Oceania, and the Americas in order to deepen understanding of those arts' cultural, religious, and aesthetic values. Studies selected examples of architecture, sculpture, painting, pottery, textiles, mask-making, and other crafts.

ARTH 104 Approaches to Modern Art

Study the major movements in painting, sculpture, and architecture of the nineteenth and twentieth centuries in Western Europe, England, and the United States.
Prerequisites: Not open to art majors

ARTH 105 Approaches to Visual Literacy

A study of the major movements, individuals and issues in visual art, from its origins in the cave paintings of Altamira and Lascaux through its continuation into the present. Emphasis on acquiring visual literacy in reading, analyzing, and understanding art. Emphasis on seeing and concepts, not chronology. This course is not open to non-art majors.

ARTH 106 Approaches to Photography and Film

A study of the major movements and individuals in photography and film, from its origins in the nineteenth century and its culmination in the twentieth century.
Prerequisites: Not open to art majors

ARTH 110 Western Art I

Surveys the visual arts from time of the Ice Age caves to the great Gothic cathedrals in Europe both as expressions of past civilizations and as the heritage of contemporary art in Western cultures.

ARTH 120 Western Art II

Presents an overview of art and architecture in the Western world, from the time of Renaissance masters such as Donatello, Leonardo, Michelangelo in Italy and Durer in northern Europe, to the era of the great Romantic masters such as David in France and Goya in Spain.

ARTH 220 Art of Ancient Egypt and the Near East

Surveys the art and architecture of the cultures that built the first cities, nation-state, and writing systems in the Western world. Studies the awe-inspiring building, fabulous tombs, magnificent sculptures and paintings, and rich mythologies from the times of the first pharaohs and kings up to the time of the appearance of Islam.
Prerequisite: One course in art history (ARTH 101 or ARTH 399)

ARTH 228 Medieval Art

Studies the history of art from the religious conversion of the Roman emperor Constantine the Great in the fourth century up to the first stages of the Renaissance in Western Europe and the collapse of the Byzantine Empire in Eastern Europe.
Prerequisites: ARTH 101 or ARTH 110

ARTH 230 Italian Renaissance Art

Examines one of the most creative and prolific periods in Italian art and cultural history, from circa 1250 to 1600. The course places some of the most famous works of Western art in their historical and cultural contexts, by examining private, civic, and religious patronage, art theory, visual narrative, and artistic collaboration. Artists to be studied include Giotto, Donatello, Raphael, Titian, and Michelangelo.
Prerequisite: ARTH 101 or ARTH 110

ARTH 232 Northern Renaissance Art

This course explores the luminously beautiful paintings, sculpture, and graphic arts produced in Northern Europe (particularly the Netherlands and Germany) from approximately 1350 to 1600. Examines the art in the context of private, civic, and religious patronage, Humanistic theory and culture, international artistic exchange, and the Protestant Reformation. Artists to be studied include Jan Van Eyck, Albrecht Durer, Hieronymus Bosch, and Pieter Brueghel.

Prerequisite: ARTH 101 or ARTH 110

ARTH 236 Baroque and Rococo Art

This course examines the dynamic and visually arresting artistic production of the baroque and rococo periods, from approximately 1600 to 1800. The painting, sculpture, and architecture of both periods are studied in relation to their broader historical contexts, including religious and political upheaval, changes in the art market, innovative art theories and techniques, and patronage. Artists to be studied include Caravaggio, Rembrandt, Bernini, Velásquez, and Watteau.

Prerequisite: ARTH 120

ARTH 240 Modern Art I

Surveys the history of art from the time of the French Revolution to the first decade of the twentieth century. Emphasis on the development of major schools and styles, from Neo-Classicism to the Fauves, and on individual contributions by artists such as David, Goya, Delacroix, Manet, and the Impressionists.

Prerequisite: ARTH 120

ARTH 254 Modern Architecture

After a brief look at the beginnings of modern architecture in the late eighteenth century, the course focuses on the most significant buildings, architects, building technologies, and architectural theories of the twentieth and early twenty-first centuries.

Prerequisite: ARTH 101 or ARTH 104 or ARTH 120

ARTH 256 History of Modern Design

Traces the development of industrial, domestic, and graphic design from the nineteenth century to the present. Themes include the power of the designed environment to shape daily life and the rise of professional designers to celebrity status.

Prerequisite: One course in art history (ARTH101 or ARTH 399)

ARTH 258 History of Photography

A study of photography, from its beginning during the second decade of the nineteenth century to post-modernist photography of the present day. Investigate the development of this most modern of mediums through its technical, social and aesthetic components. Contributions of important photographers from Europe and the Americas, such as Weston, Alvarez Bravo, Cartier-Bresson, and Walker Evans are analyzed and discussed.

Prerequisite: ARTH 101 or ARTH 104 or ARTH 106 or ARTH 120

ARTH 280 Art of India, China and Japan

This course presents a chronological survey of major art forms developed in India, China, and Japan from the Neolithic period to the early 20th century. It examines works such as architecture, sculpture, painting, ceramics, bronzes, jade carvings, woodblock prints, and garden design. Attention will be given to elements of style, subject matter, symbolism, spiritual content, and cultural history.

Prerequisite: ARTH 101 or ARTH 102 or ARTH 110

ARTH 284 Art of the Pre-Columbian Americas

Studies the arts of ancient American peoples: cultures of the Northwest Coast, Southwest, and Southeast in North America; the Olmec, Teotihuacan, Mayan, and Aztec cultures in Mesoamerica; and the Chavin, Paracas-Nazca, Moche, Chimu, and Inca cultures in South America.

Prerequisite: ARTH 110 or ARTH 101 or ARTH 104 or ARTH 106

ARTH 286 Modern Art of Latin America

This course covers select topics in the art of Latin America from 1900 until 1960. Emphasis will be on painting, sculpture, graphic arts, and photography. The aim of this course is not encyclopedic knowledge, but a critical understanding of works of art, artistic movements, and art historical issues, all within the context of the cultural and social fabric of life in Latin America.

Prerequisite: One course in art history or by permission of instructor

ARTH 290 Gallery Workshop

An introduction to the world of galleries and museums, this course includes hands-on experience working in the University galleries. Students learn how exhibits are organized, assist with the design and installation of an exhibit, learn about basic publicity packets, and other essentials of gallery work.

Prerequisite: One course in art history

ARTH 300 Research Method & Theory in Art History

This course introduces students to the methods and theories that have defined – and that continue to challenge – the discipline of art history. We will examine and analyze some of the many methodologies that define art history, from its beginnings in Formalism and Biography to Iconography, Marxism, Feminism, and Post-structuralism. By reading, writing, and debating about the central issues that inform the study of art, students will begin to understand the complexity of the discipline. Student work will culminate in an oral and written final project. Prerequisite: By permission of instructor or advisor. This course is intended for art history majors and minors only upon completion of all introductory and at least two upper-level art history courses.

ARTH 315 Modern Art II

Study American and European painting, architecture, and sculpture from 1910 to the present. Prerequisite: ARTH 240

ARTH 329 Neoclassic and Romantic Art

A study of neoclassic and romantic art, with an emphasis on painting and sculpture from the end of the eighteenth century to mid nineteenth century, concentrating on France, England, Spain, Germany, and Italy. The relationship between art, politics and national identity, the nature of landscape painting and the idea of the sublime, as well as individual artists such as David, Ingres, Goya, Gericault, Turner, and Cole will be studied in this course. Prerequisite: ARTH 120

ARTH 331 Art in New York

Explores New York City each week as an international center for the visual arts. Students visit world famous and less familiar museums, galleries, and architectural landmarks.

Prerequisite: One course in art history, ARTH 101 or ARTH 399

ARTH 333 History of Film

Screen important films in the history of this vital art form. Lectures and discussions lead to an understanding of film as a visual medium.

ARTH 334 Modern European Film

Survey the major European films from World War II to the present and their aesthetic, social, and technical importance.

ARTH 336 Art and Film

Studies film as a non-narrative medium. Emphasizes the history of the independent film. Recent films and videotapes by artists serve as a basis for criticism of film by the students in the class.

Prerequisite: ARTH 101 or ARTH 104 or ARTH 106 or ARTH 120

ARTH 338 Islamic Art and Architecture

An in-depth study of painting, decorative arts, and architecture within their cultural contexts in countries whose art forms were influenced by the Islam religion. Emphasis is on Iran, but other countries include Egypt, Spain, Turkey, Iraq, Syria, and India, from the founding of Islam in the seventh century through the seventeenth century. Prerequisite: One course in art history

ARTH 339 Ideas in Contemporary Art

Explores the numerous relationships between the visual arts and contemporary society in its broadest sense. Studies the visual arts as pragmatic phenomena in our culture. Prerequisite: One course in art history

ARTH 340 Twentieth Century Mexican Art

Arts of the twentieth century in Mexico, from the mural movement of the 1920s, to folk art, photography, and film. Emphasis on social context, identity, and individuals such as Orozco, Kahlo, Alvarez Bravo, and Tamayo. Prerequisite: One course in art history

ARTH 341 Twentieth Century American Art

A study of the major movements and individuals in painting, sculpture, and architecture in the United States, from the turn of the twentieth century until the post-modern period.

Prerequisite: One course in art history

ARTH 395 Internship

Students normally work a minimum of fifteen hours per week per three credits under the guidance of an onsite supervisor in a professional setting such as a museum, gallery or cultural center.

Prerequisite: Permission of the chairperson

ARTH 399 Selected Topics

Topics not presently offered in other courses. Content changes each semester.

Prerequisite: Permission of instructor or chairperson

ARTH 491 Art History Senior Seminar

This course directs the student to prepare oral, written, and curatorial presentations to demonstrate their acquired skills in the discipline of art history and the related field of museology. Oral expression, research, and writing, as well as curatorial practice geared towards a final project, will be the outcome of this class. Open to senior art history majors only.

Prerequisite: Permission of instructor

ARTH 499 Independent Study

Gives the qualified student an opportunity to study and present a topic which is not covered in the existing art history curriculum, under the guidance of a faculty member. Details of the Independent Study program can be found in the undergraduate catalog.

Prerequisite: Permission of the chairperson and dean.

ART STUDIO COURSES**ARTS 101 Drawing Workshop**

A drawing immersion experience in an intensive studio workshop format with instruction in still life, landscape, figure, color, and experimental drawing techniques. Media includes pencil, charcoal, color pastel or oil crayon, ink, and mixed media. Includes group projects as well as slide talks, critiques, and possible museum visits. Outside sketchbook, journal, and portfolio assignments required.

ARTS 105 Drawing

A required course in the foundation program designed to acquaint the beginning art student with the basic skills and techniques of drawing as a means of expression through a series of exercises in observation and practice using a variety of drawing methods and media. Outside assignments required.

ARTS 110 3-D Design

This course combines a series of structured projects with historical research to explore the principles of design as they apply to three-dimensional forms. Students are expected to experiment with methods and materials during their art making process. Skill in handling tools and various sculptural materials is stressed, as is the interrelationship with two-dimensional design. Outside assignments required.

ARTS 120 2-D Design

An investigation in the visual perception of two-dimensional media. Various design theories and techniques will be explored for personal development of form and content. An introduction to the basic visual language and principles used in forming aesthetic design decisions.

ARTS 205 Life Drawing

A developmental approach: a series of drawing exercises with emphasis on the human figure and the plastic articulation of its construction in a variety of media. Outside assignments required.
Prerequisite: ARTS 105. Repeatable three times

ARTS 206 Graphic Delineation

This basic course is in graphic and instrument drawing techniques. Lettering and graphic presentation, freehand and instrument studies in orthographic, isometric, and perspective projections. Outside assignments required.

ARTS 210 Sculpture I

This course is designed to assist the student in the development and production of sculpture projects, through instruction in a variety of materials and their fabrication, in clay, cardboard, mold making, and construction. The beginning student will acquire an understanding of the various approaches to three-dimensional forms. Projects are designed to cover basic materials and methods as well as form and content in the context of formal sculpture, its history, and future possibilities
Prerequisites: ARTS 105, 110

ARTS 215 Wood Materials and Design

This course introduces the student to fundamental model making processes, concentrating on their application to utilitarian design. Drawing and research of various projects with demonstrations are included.
Prerequisites: ARTS 105, 110

ARTS 216 Woodturning: The Art of the Lathe

Introduces the techniques of woodturning both as an art form and as a method of producing furniture. Topics include spindle turning, faceplate and hollow form work, multi-axis turning, and the history of woodturning. Specific assignments depend on individual needs.

ARTS 217 Scenery Construction/Set Design

Fundamentals of scenery construction are considered in a practical situation. Students are introduced to the scenery shop and related facilities and equipment, as well as their use within the production framework. The course includes instruction in the techniques of stagecraft and methods of production.

ARTS 220 Contemporary Color Theory and Application

This course will introduce beginners to the fundamentals of color theory and perception. The course will emphasize the elements of color and its usage in the visual arts. Students will be encouraged to articulate their sense of color perception and their ability to comprehend the elements of color theory.
Prerequisites: ARTS 105, 120

ARTS 230 Printmaking I – Basic Printmaking Media

Introduction to printmaking and techniques as they relate to fine art theory, black, white, and color edition printing. Outside assignments required.
Prerequisites: ARTS 105, 120

ARTS 240 Ceramics

Physical properties of clay and methods of hand-construction and wheel-throwing are explored. Complete processing through firing and glazing. Outside assignments required.
Prerequisites: ARTS 105, 110, 120

ARTS 250 Introduction to Graphic Design

An introduction to design basics: symbology, typography, illustration, and photography. Lectures include an introduction to design, art careers, care and use of professional art materials, introduction to basic lettering, design glossary, and design research. Students are made aware of and acquire experience in the profession they are entering.
Prerequisites: ARTS 105, 110, 120, 205

ARTS 251 Typography Form and Application

Study typography as a form of communication. Typeface style, etc., proportion and character of type. Application to books, posters, newspapers, etc. Emphasis is on original ideas.

Prerequisite: ARTS 250

ARTS 260 Textiles and Design

An introduction to fiber media through manipulated processes of dyeing, felting, stitching, silk screen printing, monoprinting, applique, and surface design. Studies historical and contemporary approaches to both relief and three-dimensional fiber construction.

Prerequisites: ARTS 105, 120

ARTS 270 Photography I

Experiences in the use of the camera, basic developing of black and white film, printing, enlarging, toning, and experimental photography as a means of visual expression. Major emphasis on creativity and design. Outside assignments required. Manually adjustable camera required.

Prerequisites: ARTS 105, 120

ARTS 280 Computer Paint 2-D Art

The first-level course in computer graphics is used to generate computer art. Emphasis is placed on developing technical skills in the use of computer graphics software, with an orientation toward their application in the fine and applied arts.

Prerequisites: ARTS 105, 120

ARTS 282 Introduction to Electronic Publishing

Introduction to basic studies on the computer, directed toward general publishing and design issues as they relate to the graphic arts design.

Prerequisite: ARTS 250 or COMM 120

ARTS 285 3-D Computer Graphics I – Modeling

Introduces three-dimensional computer software and hardware systems. The fundamental knowledge obtained in this course expands upon the students' understanding of modeling and its application to art and design.

Prerequisites: ARTS 105, 120, 205

ARTS 289 Dynamic Figure Drawing

Study the fundamentals of drawing for animation. The course will cover the creation and development of character and the expression of emotion and personality through drawing, following the twelve principles of animation.

Prerequisites: ARTS 105, 120, and 205. Repeatable two times

ARTS 299 Foundation Portfolio Review

This zero-credit course is a review and critique of the student's work in the core curriculum foundation program. Required noncredit course for all upper-level studio courses (300 and above).

Prerequisites: ARTS 105, 110, 120, 205, 220, (ARTS 210 for BFA only)

ARTS 305 Illustration, Fine Art and Design

Exploration of the total process of how one draws and works from the idea to the completed project. Studies illustration as communication, print medium, story boarding, and design.

Prerequisites: ARTS 205, 299. Repeatable three times

ARTS 310 Sculpture II

This course deals with a variety of materials that include wood, wire, steel, stone, glass, clay, paper, etc. Students are expected to explore techniques and find a way to express ideas.

Prerequisites: ARTS 205, 210, 299. Repeatable once

ARTS 315 Wood Materials and Experimental Design

This class covers a variety of fabrication and design concepts. Students are expected to complete pieces that examine the plasticity of materials and develop their technical skills. Outside assignments required.

Prerequisites: ARTS 210, 215, 299. Repeatable two times

ARTS 320 Advanced Painting

Students are encouraged to develop personal aesthetics through research of various media and theories. Course allows students to explore construction, collage, mixed media, etc. Outside assignments also included.

Prerequisites: ARTS 220, 299. Repeatable once

ARTS 321 Watercolor

Explores all watercolor media and techniques. Emphasizes the development of imaginative design and an individual point of view. Outside assignments required.

Prerequisites: ARTS 205, 220, 299. Repeatable three times

ARTS 322 Color

Intensively studies the action and interaction of color through practice, as opposed to theory. A sequence of interrelated problems develops an awareness of the relativity of color, as well as a process of thought about color and, by extension, about art and its perception. Outside assignments required.

ARTS 323 Chinese Ink Painting

Emphasizes the creative aspect of Chinese art. This course applies Chinese artistic theories in artistic practice; it is not a Chinese art history course. Particular emphasis is placed on painting materials and techniques, as well as learning how to appreciate Chinese painting and its characteristics. This course enables students to view a unique Asian culture from a new perspective and to absorb elements from a different cultural tradition into their own artistic articulation and elaboration.

Prerequisites: ARTS 105, 120, 220, 299. Repeatable once

ARTS 330 Printmaking II – Intaglio

This course covers the medium of intaglio exploring traditional and nontraditional methods of making plates and various ways of printing intaglio plates to make students' own visual statements. Emphasis on color printing as well as black and white. Outside assignments required.

Prerequisite: ARTS 230, 299. Repeatable once

ARTS 331 Printmaking II – Lithography

Introduction to plate lithography, printing techniques and monoprints. A variety of techniques are studied in order to extend the personal development of the work. Outside assignments required.

Prerequisites: ARTS 230, 299. Repeatable once

ARTS 332 Printmaking II – Screenprinting

This course provides students with extensive work in screen printing, through the exploration of basic screen printing techniques and multiple color printing along with approaches to the printing, handling, and signing of editions. There is an overall emphasis on personal growth through individual image-making. Outside projects required.

Prerequisites: ARTS 230, 299. Repeatable once

ARTS 333 Printmaking II – New Media Etching

This course is about learning various modern and new techniques of photo intaglio, such as ImagOn film etching and Solar plate etching, as a tool to make students' own visual statements. It provides students with additional growth and development of work in intaglio, with emphasis on ideas, attitudes and images. Students will be encouraged to contribute work in computer images, drawing, painting, photography, sculpture, and other media. Outside assignments required.

Prerequisites: ARTS 230, 299. Repeatable once

ARTS 340 Advanced Ceramics

Studies in the creative possibilities of clay as a plastic medium. Emphasizes the development of the individual craftsman. Outside assignments required.

Prerequisites: ARTS 210, 240, 299. Repeatable once

ARTS 350 Print and Publication

This course is devoted to a study of all aspects of executing a graphic design project. Includes mechanical process, layout, storyboard, sketches, photo, electronic publishing, etc. Emphasizes the development of presentation.

Prerequisites: ARTS 251, 282, 299

ARTS 351 Package and Advertising Design

This course entails an investigation of advertising design, packaging, and marketing. Students select products, develop packages and promotions, and execute storyboards for TV and other media.

Prerequisites: ARTS 251, 282, 299

ARTS 360 Advanced Textile Workshop

Students create original designs for the purpose of printing on fabric. Patterning, layout, color mixing, tools and supplies, business practices, and presentation are covered. Designs are painted with gouache and dyes on a variety of materials.

Prerequisites: ARTS 260 or 261, 299. Repeatable once

ARTS 370 Photo Lighting and Techniques

The photography studio as a place for making art. An introduction to basic studio photography techniques, lighting, and set-up using hot lights and electronic flash, involving portraiture, models, still life objects, and simple sets.

Prerequisite: ARTS 270, 299. Repeatable once

ARTS 371 Photography II

Students develop their own area of interest through consultation with the instructor. Course allows students to pursue various aspects of photography as a visual art form in depth. Outside assignments required.

Prerequisites: ARTS 270, 299. Repeatable once

ARTS 372 Color Photography

Experiences in basic techniques of developing color film, printing, enlarging, toning; also experimental photography as an art form. Outside assignments required.

Prerequisites: ARTS 270, 299. Repeatable once.

ARTS 373 Advanced Photography Projects

A critique course for the serious photography student. The goal of this class is to create a portfolio or body of work that explores a personal vision and develops a work method through the commitment to a long-term project.

Prerequisites: ART 299, 371. Repeatable three times

ARTS 375 Digital Imaging

A study of the principles of digital image processing and manipulation in conjunction with photographic camera work. Emphasis will be placed on the use of Adobe Photoshop software for the enhancement and manipulation of captured images as well as the creation of collage/montage work. Use of student captured images rather than appropriated images will be stressed.

Prerequisites: ARTS 270, 282, 299

ARTS 380 Advanced 2-D Computer Art Paint

The second in a series of paint system courses examines advanced paint systems. Electronic painting techniques are explored. Emphasis is placed upon investigating computer arts' influence on, and role in, the art world while simultaneously developing a personal aesthetic sense.

Prerequisites: ARTS 280, 299. Repeatable twice

ARTS 382 Advanced Electronic Publishing

Advanced studies on the computer, directed towards advanced publishing and design issues. Extended design problems in book design, type, etc.

Prerequisites: ARTS 282, 299

ARTS 383 Web Design I

This course will introduce beginners to the art of creating interesting, intelligent, usable, and well-designed Web sites. Students will be introduced to HTML, history of the Internet, aesthetics of Web design, user-friendly features, and navigation techniques, and will work with several graphic, animation, sound, and Web programs.

Prerequisites: ARTS 280 or ARTS 282, 299

ARTS 385 3-D Computer Graphics II – Introduction to Animation

This course covers advanced projects in 3-D computer graphics modeling and object animation. Recent technological advances and mathematical principles involved in modeling are covered. Emphasis is placed upon skill and development of visual comprehension.

Prerequisites: ARTS 285, 299. Repeatable twice

ARTS 386 Compositing, Editing, and Motion Graphics

This course covers advanced projects in editing, compositing, and motion graphics. Students will be exposed and master the concepts and techniques of non-linear editing, compositing of layers of computer generated imagery and live action video, and design of titling and motion graphics. All of these will be used to help the student develop a good sense of design and communication in regard to the development of portfolio materials. Emphasis is placed upon skill, craft, and development of visual and heuristic comprehension.

Prerequisites: ARTS 285, 299. Repeatable once

ARTS 387 Storyboarding and Production Design

This course concentrates on the critical skills of design and narrative storytelling needed by all animators and filmmakers to create and execute animated films on a professional level. Brainstorming, script writing, production design, storyboarding, and animatics fill the balance of assignments.

Prerequisites: ARTS 105, 110, 120, 205, 299

ARTS 388 Cell Animation I

Introduces the concepts and techniques used in the art of traditional cell animation. In-depth study and practical use of the methods to take drawing and extend into kinetic motion with an emphasis on the development of an understanding of physics, kinetics, and cause and effect in animated film. In addition, the course allows the student to develop an ability to communicate psychological and emotive characterization through drawing and animation.

Prerequisites: ARTS 289, 299

ARTS 395 Internship

Students normally work a minimum of 15 hours per week per three credits under the guidance of an onsite supervisor in a professional, visual arts setting. Permission of the chairperson is required.

1-6 credits

ARTS 399 Selected Topics

Topics not presently offered in other courses. Content changes each semester.

Prerequisite: Permission of chairperson 1-6 credits

ARTS 405 Drawing Studio

Studies the uses and meaning of drawing. Historical as well as contemporary drawing used as a basis for personal development of concepts. Uses a variety of settings and materials.

Prerequisites: ARTS 299, 305

ARTS 410 Sculpture Studio

An advanced level course. Emphasis placed upon development of personal aesthetic and expression. Intensive studio work with a focus on process content and documentation.

Prerequisites: ARTS 299, 310. Repeatable three times

ARTS 415 Furniture Design Studio

All the joinery and fabrication techniques for fabrication reviewed and combined in order to examine design process. Work done by traditional and experimental methods. Individuals have an opportunity to approach design from a personal point of view.

Prerequisites: ARTS 299, 315. Repeatable three times

ARTS 420 Painting Studio

Expansion of principles and theories developed in advanced painting. Personal investigation of media and materials should lead to a coherent body of work. Projects should be documented.

Prerequisites: ARTS 299, 320. Repeatable three times

ARTS 423 Advanced Chinese Ink Painting

Emphasizes the creative aspect of Chinese art. This course applies Chinese artistic theories in artistic practice; it is not a Chinese art history course. Particular emphasis is placed on painting materials and techniques, as well as learning how to appreciate Chinese painting and its characteristics. This course enables students to view a unique Asian culture from a new perspective and to absorb elements from a different cultural tradition into their own artistic articulation and elaboration.

Prerequisites: ARTS 299, 323

ARTS 430 Printmaking Studio

A senior-level course. In-depth investigation of media and critical attention to ideas, concepts, and presentation are expected. Emphasizes personal development and self-discovery. Outside assignments required.

Prerequisites: ARTS 299, 330. Repeatable three times

ARTS 440 Ceramics Studio

This course is based upon intensive studio work for students who wish to be involved in experimental projects. Glazing, throwing, hand-building, and assemblage are to be used to examine plasticity of media. Outside assignments required.

Prerequisites: ARTS 299, 340. Repeatable three times

ARTS 450 Advanced Graphic Design Studio

Reviews all the subjects covered in the preceding workshops and brings together the students' written, visual, and philosophic skills in preparation for entry into the design field. Students select projects to be undertaken in order to concentrate on a particular design discipline or to acquire more practice in selected areas. The course also covers portfolio building and career guidance.

Prerequisites: ARTS 282, 299, 350. Repeatable once

ARTS 451 Visual Communication Lab

The visual communication agency is structured to work as a professional design group. This class produces a broad range of graphics for clients they develop. They solve problems, develop visual and written strategies, employ mixed media, and deal with multisensory/multi-dimensional communication.

Prerequisites: ARTS 299, 351

ARTS 460 Experimental Textile Studio

An advanced level course in which students combine pliable material with other media of their interest, including paper, felt, paint, and photography. Fiber as a sculptural medium will be explored. References will be derived from primitive contemporary sources.

Prerequisites: ARTS 299, 360. Repeatable three times

ARTS 470 Experimental Photo Studio

A studio experience based upon individual exploration of studio photography as an art form. Students review theory and examine various treatments of medium.

Prerequisites: ARTS 299, 370. Repeatable three times

ARTS 474 Alternative Photographic Methods

This course is about using photography, its methods, materials, and processes to make art in alternative forms — forms other than the straight silver gelatin print on the gallery wall. The course surveys alternative methods of presentation including the book, projection or computer screen, photo-sculpture, installation, and altered environment. Students also explore multiple techniques of direct manipulation of the image as well as the use of photographically derived images combined with other media.

Prerequisites: ARTS 270, 299, 371.

ARTS 481 Advanced Projects 2-D Computer Art

Advanced two-dimensional electronic paint and design techniques are explored in depth. These include resolution-independent layout and output, video and scanned input, image processing, simulated hand painting and drawing media, and two-dimensional animation such as multimedia presentations, TV graphics, and brochure layout.

Prerequisites: ARTS 299, 380, 382.

ARTS 483 Interactive Online Media

This course introduces beginners to the aesthetics and techniques of creating interactive content for the Web. Using Web and multimedia authoring tools, students create animations and interactive experiences such as games, stories, personal portfolios, presentations, Web toys, etc. Emphasis is on navigation techniques, user-friendly features, interface design, basic programming, creativity, and the history and future of the Internet and multimedia.

Prerequisites: ARTS 280 or ARTS 282, and ARTS 299.

Repeatable once

ARTS 484 Interactive Multimedia DVD

This course introduces beginners to the aesthetics and techniques of creating interactive content for output to DVD. Using multimedia authoring tools, students can create DVDs, multi-user environments, Web games, interactive video, virtual environments, as well as projected art installations. Emphasis is on navigation techniques, user-friendly features, interface design, basic programming, creativity, and the history and future of multimedia.

Prerequisites: ARTS 280 or ARTS 282, and ARTS 299.

Repeatable once

ARTS 486 Character Animation I

An introduction to character animation, the course covers the fundamental principles, concepts and processes used to develop character and create computer-animated sequences. Skills and knowledge gained in Advanced 3-D Computer Graphics are applied to the animation processes. Class work includes the production of several short computer-animated pieces that are output to videotape.

Prerequisites: ARTS 299, 385

ARTS 487 Advanced Character Animation

A continued exploration character animation, this course reviews the fundamental principles, concepts, and processes used to create computer-animated sequences, combining them with pre- and post-production skills acquired, and applies them to the planning and execution of advanced animated pieces. Skills and knowledge gained in Character Animation I are applied to animation process.

Prerequisites: ARTS 299, 486. Repeatable two times

ARTS 488 Advanced Cell Animation

Develops an advanced understanding of the concepts and techniques used in the art of traditional cell animation.

In-depth study and practical use of the methods of kinetic motion and physics with an emphasis on the development of the ability to articulate and communicate a character's personality, motivation, and psychological expression.

Prerequisites: ARTS 287, 299. Repeatable once

ARTS 493 BA Studio Senior Seminar

This course directs the BA Studio student to prepare visual, written, and oral presentations to showcase their acquired skills through the assembly of a hard copy and digital portfolio of visual and written work as well as supervised research in the development of career goals and career opportunities. Covers selected topics in the areas of art history, art criticism, art technology, art theory, and business practices as they pertain to a professional career in studio art.

Prerequisite: Permission of the instructor or chair

ARTS 494 BFA Studio Senior Seminar

Covers selected topics in the areas of art history, art criticism, art technology, art theory, and business practices as they pertain to a professional career in studio art. This course directs the BFA student to prepare visual, written, and oral presentations to showcase their acquired skills through the assembly of a hard copy and digital portfolio of visual and written work. Research and development of career goals and career opportunities as well as supervised research and planning in preparation for the development of the Senior Thesis Project.

Prerequisite: Senior status, permission of the chair, majors only

ARTS 495 Senior Thesis Project

This course is intended to provide a culminating experience for the art or design major. Emphasis will be placed on personal philosophy in the development of visual imagery. A complete portfolio presentation in the studio area of specialization is required for successful completion of this course.

Prerequisite: Permission of instructor. Repeatable once

ARTS 499 Independent Study

As approved by department chair and dean, and to be arranged.

1-6 credits

Department of Communication

Professors: J. Akrami, S. Ferris, J. Lee (chair), T. Leshner, J. Ludwig, B. Morganstern, I. Olaye, D. Peck

Associate Professors: R. Bartone, E. Birge, C. Lum, J. Rhodes, E. Stroppel

Assistant Professors: K. Asada, J. Beal, L. Brown, G. Guerrieri, B. Mermelstein, K. Obadike, L. Ramos, S. Rosenfield, C. Williams

The mission of the Department of Communication is to provide academically based communication courses aligned to William Paterson University's central mission of preparing students for "careers, advanced studies, and productive citizenship in an increasingly global economy and technological world." The bachelor of arts (B.A.) in communication offers an integrated introduction to the communication arts and technologies through a humanizing course of study in concert with introductory and advanced production-oriented classes.

The B.A. in communication describes, at its most general level, the creation, transmission, and evaluation of messages at all levels, for commercial or noncommercial purposes, and prepares individuals to apply the principles of communication to work in varied media. This includes instruction in modes and behavioral aspects of human communication, the formal means by which society organizes communication, and the role of communication in culture.

Concentration Programs

The B.A. in communication encompasses an integrated curricular structure leading to a single degree. As of fall 2008, students may choose from the following majors within that degree.

The **Interpersonal Communication** concentration provides students the opportunity to study human interpersonal communication from behavioral, humanistic, and scientific perspectives. This includes instruction in the theory and history of communication, the development and application of intercultural and international communication practices, as well as relational, team, and leadership communication competencies in business, education, and social settings. Enhanced competency in written and oral expression is supported through the examination of oral and nonverbal and current technology-based messaging formats.

The **Journalism/Public Relations** concentration introduces students to the methods and techniques for gathering, processing, and delivering information in print and broadcast media. The major includes instruction in news writing, reporting, editing, media laws/ethics, and public relations principles and practices. Students produce television news shows, publish a campus newspaper, and create public relations campaigns. Upon selection of the major, students may choose from the following tracks to better customize their course of study based on specific interest areas:

- Print Journalism
- Broadcast Journalism
- Public Relations

The **Media Studies and Media Production** concentration introduces students to both the aesthetic and applied methods of communication media. The major offers two tracks: media studies, which examines the cultural, social and ethical dimensions of communication practices, and media production, which encompasses the production of broadcast and film. Upon selection of the major, students may choose from the following tracks to better customize their course of study based on specific interest areas:

- Media Studies
- Media Production

The **Theatre and Comedy** concentration offers students a focus on the arts of theatre and comedy, both academically and experientially. Live performance, writing, research, and collaborative learning are the hallmarks. Students develop skills in presentation and creativity, and learn how to utilize these skills in all media. Students are required to perform in and/or work on theatre productions, in addition to other forms of media. The major also includes the possibility of study at the American Comedy Institute in New York City.

A variety of professional opportunities exist for majors with a B.A. in communication in broadcasting, print journalism, radio, television, and theatre. These include careers in announcing, station management, corporate and cable operations, filmmaking, acting, directing, editing, and criticism. In addition communication studies prepare students for positions in business, government, education, public relations, personal work, management, consulting, etc.

The degree also provides an excellent undergraduate background for students intending to pursue advanced degrees in law, business and areas of public service, government, or education.

Honors Societies

Alpha Psi Omega, the National Theatre Honor Society, provides acknowledgement to those students who demonstrate a high standard of accomplishment in theatre. This society is not intended to take the place of any other theatre club or producing group, but as students qualify they may be rewarded by election to membership in this society. APO requires that students participate in on-campus theatre work for a minimum of two semesters and participate in a variety of production tasks (acting, directing, technical theatre, etc.). Students of all disciplines are welcome. For more information, please contact Dr. E. Stroppel, Department of Communication, 973.720.3342.

Lambda Pi Eta, the National Honor Society in communication, is a member of the Association of College Honor Societies and an affiliate of the National Communication Association. *Lambda Pi Eta* recognizes and rewards student excellence in the field of communication. Membership is open to any communication major who has a minimum overall GPA of 3.0, a minimum communication GPA of 3.25, and demonstrates an active commitment to the field of communication. Full members must have 60 credits; associate membership is available to those with fewer than 60 credits. The *Beta Xi* chapter of *Lambda Pi Eta* is a student-run organization, which provides opportunities and support for academically related activities. For more information, please contact Chriss Williams, Department of Communication, 973.720.2431

Internships

The Department of Communication offers two types of internship opportunities for students through COMM 330.

External Internships are open to juniors and seniors with a minimum 2.5 grade point average. Students receive credit for interning at any of a large number of media outlets, including the major news networks and talk shows in Manhattan, as well as public relations agencies, newspapers, film production companies, Fortune 500 corporations, and theatre companies. Permission from the internship coordinator is needed for students to enroll.

Internal Internships offer students credit for working on campus-based media outlets, such as radio and television, and in theatre. Permission from the instructor in charge of the specific area and the internship coordinator is needed for students to enroll.

Curriculum

COMMUNICATION DEGREE REQUIREMENTS39 CREDITS

Required for all majors6 Credits

- COMM 119 Survey of Communication Studies and Practice ...3
(Note: COMM 119 must be the first course taken within the department.)
- COMM 445 Capstone3
(Note: Students must complete COMM 119 and major requirements before taking Capstone. Permission is also required.)

A. INTERPERSONAL COMMUNICATION CONCENTRATION REQUIREMENTS

CORE COURSES18 CREDITS

(These requirements MUST be met for students to qualify for Capstone.)

- COMM 121 Communication Theory
- COMM 244 Communication Research Foundations
- COMM 265 Foundations of Language
- COMM 340 Intercultural Communication
- COMM 360 Interpersonal Communication
- COMM 463 Group Discussion

Required Electives15 Credits

Choose five of the following courses:

- COMM 230 Organizational Communication
- COMM 263 Public Speaking
- COMM 264 Voice and Speech Production
- COMM 266 Dynamics of Communication
- COMM 330 Communication Internship
(Internal and/or external)
- COMM 361 Successful Business and Professional Communication
- COMM 365 Persuasion and Social Change
- COMM 420 Nonverbal Communication
- COMM 443 Applied Communication

Suggested Free Electives

Students should consider taking additional credits within the Interpersonal concentration, other concentrations within the department, or selected courses outside the department that complement their study focus. It is recommended that students make these decisions through discussions with faculty members from the Interpersonal concentration.

B. JOURNALISM/PUBLIC RELATIONS CONCENTRATION REQUIREMENTS

CORE COURSES15 CREDITS

(These requirements MUST be met for students to qualify for Capstone.)

- COMM 120 Media and Society
- COMM 210 Media Writing
- COMM 249 Research Methods in Applied Communication
- COMM 250 Journalism
- COMM 350 TV News

Choose one of the following tracks:

BROADCAST JOURNALISM

The **Broadcast Journalism** track gives students an overview of the theory and history of television news, and focuses on the research, writing, and production skills associated with putting together the various parts of a TV network-style news program. Students learn to: write and produce TV news stories, both in the newsroom and also using cameras, editing, and sound equipment; do “live” video reports from remote locations; assemble a news show rundown; supervise preproduction of a TV news program; and supervise the program as it airs. In this way, students are prepared for internships at the major TV news networks and ultimately for TV industry jobs.

CORE REQUIREMENTS.....15 CREDITS

- COMM 220 Radio and Television Industries
- COMM 227 TV Production (or COMM 102 Acting I)
- COMM 355 Broadcast News Production
- COMM 452 Advanced Broadcast Journalism
- COMM 455 Electronic News Gathering
(or COMM 274 Acting for the Camera)

Recommended Electives3 Credits

- COMM 222 Media Law and Ethics
- COMM 263 Public Speaking
- COMM 330 Communication Internship
- POL 224 Political Parties
- POL 240 International Relations
- POL 275 Politics and the Media

PRINT JOURNALISM

The **Print Journalism** track prepares students for professional careers in the newspaper and related industries and for advanced study. The curriculum enables students to become sophisticated consumers of news media and includes instruction in news writing, reporting, editing, and media law/ethics. Emphasis is placed on integrating new media throughout the track’s curriculum. Students prepare for internships and entry-level positions at newspapers through writing for the student newspaper.

CORE REQUIREMENTS.....12 CREDITS

(Note: Students must complete 24 credits in department requirements, major requirements, and track requirements before taking the Capstone.)

- COMM 222 Media Law and Ethics
- COMM 351 Advanced Reporting
- COMM 454 News Editing
- COMM 459 Journalism Field Studies

Electives6 Credits

Choose two of the following courses:

- COMM 223 Press and the Presidency
- COMM 224 International Media
- COMM 330 Communication Internship
- COMM 348 Public Relations

COMM 349	Radio News
COMM 451	Freelance Writing
COMM 455	Electronic News Gathering
POL 120	American Government and Politics
POL 240	International Relations
POL 275	Politics and Media
LAW 120	Introduction to Law and Legal Systems
MGT 202	Introduction to Business

PUBLIC RELATIONS

The **Public Relations** track prepares students for employment in public relations and related industries and for advanced study in the field of public relations, corporate communication, management, or business. The curriculum provides students with an understanding of the broad career opportunities available in the field and explores the various definitions of public relations as a management function. Students who complete the Public Relations track will benefit from course work covering cultural and economic context, public relations theory, and evolution of the practice. Rigorous applied public relations practice includes public relations writing and oral presentation, audience analysis, media outreach, strategic integrated communication, program development, and crisis management. The program encourages participation in an internship or cooperative experience where students gain valuable experience by applying their public relations skills and knowledge in a professional setting.

CORE REQUIREMENTS.....9 CREDITS

COMM 348	Introduction to Public Relations
COMM 449	Public Relations Workshop
COMM 448	Public Relations Case Studies

Electives 9 Credits

Choose three of the following courses:

COMM 222	Media Law and Ethics
COMM 224	International Media
COMM 260	Oral Interpretation
COMM 264	Voice and Speech Production
COMM 330	Communication Internship
COMM 352	Broadcast Advertising
COMM 361	Successful Business and Professional Communication
COMM 451	Freelance Writing
COMM 454	News Editing
COMM 459	Journalism Field Studies
MKT 210	Principles of Marketing
MKT 314	Marketing Communication Strategy
MGT 200	Principles of Management
MGT 202	Introduction to Business
MGT 309	International Management
POL 240	International Relations

C. MEDIA STUDIES AND MEDIA PRODUCTION CONCENTRATION REQUIREMENTS

CORE COURSES.....9 CREDITS

(These requirements must be met for students to qualify for Capstone.)

COMM 210	Media Writing
COMM 220	Radio and Television Industries (research component)
COMM 234	Film as a Medium

Choose one of the following tracks:

MEDIA STUDIES

The **Media Studies** track takes a generalist approach to understanding the social, economic, political, cultural, aesthetic, legal, and ethical dimensions of communication media. Courses are designed to introduce students to an international and multicultural appreciation of the role of media technologies in a global society. Students have the opportunity to blend their critical studies in media with hands-on creative studies through elective media production courses. Students considering careers in the various media industries would benefit from this broad understanding and the program's emphasis on the critical analysis of the role of media in a society characterized by rapid media change.

CORE REQUIREMENTS.....15 CREDITS

(Note: Students must complete 27 credits in department requirements, major requirements, and track requirements before taking Capstone.)

COMM 120	Media and Society
----------	-------------------

Choose four of the following courses:

COMM 222	Media Law and Ethics
COMM 224	International Media
COMM 249	Research Methods in Applied Communication
COMM 320	Media Criticism
COMM 328	Media History

Electives9 Credits

(Only two production courses for a maximum of 6 credits are allowed in this category.)

COMM 235	Film as Crosscultural Communication
COMM 250	Journalism
COMM 318	Forms of Art
COMM 330	Internship
COMM 338	Media in Asia
COMM 421	Broadcast Management
COMM 431	Screenwriting
COMM 452	Advanced Broadcast Journalism
COMM 239	Filmmaking I
COMM 331	Filmmaking II
COMM 332	Filmmaking III

MEDIA PRODUCTION

The **Media Production** track introduces students to the methods and techniques used to create aural/visual messages in a variety of mass media. Sequences of introductory and advanced courses in theory and practice of film, television, and radio provide students with a comprehensive understanding of the aesthetics and techniques of media production and prepare them to function as professionals in different media fields. The production facilities in the track allow students hands-on practice in two television studios, a radio station, a film production lab, a digital audio production lab, and several digital video and audio editing rooms.

CORE COURSES9 CREDITS

(Note: Students must complete 27 credits in department requirements, major requirements, and track requirements before taking Capstone.)

- COMM 225 Audio Production
- COMM 227 TV Studio Production
- COMM 239 Filmmaking I

Required Electives6 Credits

Choose two of the following courses:

- COMM 326 Advanced TV Production
- COMM 331 Filmmaking II
- COMM 332 Filmmaking III
- COMM 353 Advanced Audio Production
- COMM 424 Radio Production Workshop
- COMM 425 Television Workshop

Electives9 Credits

Choose three of the following courses:

- COMM 222 Media Law and Ethics
- COMM 233 Sound as a Medium
- COMM 235 Film as Crosscultural Communication
- COMM 249 Research Methods in Applied Communication
- COMM 320 Media Criticism
- COMM 334 Documentary and Non-Fiction Film
- COMM 434 Current Cinema

Recommended Free Electives

- COMM 102 Acting I
- COMM 224 International Media
- COMM 250 Journalism
- COMM 274 Acting for the Camera
- COMM 318 Forms of Art
- COMM 321 Announcing
- COMM 324 Writing for Radio and Television
- COMM 330 Communication Internship
- COMM 349 Radio News
- COMM 421 Broadcast Management
- COMM 431 Screenwriting
- COMM 452 Advanced Broadcast Journalism

D. THEATRE AND COMEDY CONCENTRATION REQUIREMENTS

CORE COURSES18 CREDITS

(These requirements MUST be met for students to qualify for Capstone.)

- COMM 102 Acting I
- COMM 115 Production Lab (2 credits) and
- COMM 117 Performance Lab (1 credit)
- or
- COMM 115 Production Lab (1 credit) and
- COMM 117 Performance Lab (2 credits)
- COMM 274 Acting for the Camera
- COMM 276 Sketch Comedy Writing and Performance
- COMM 283 Playscripts (research component in dramaturgy)
- COMM 377 Directing for Stage and Media

Electives15 Credits

Choose five of the following courses:

- COMM 217 Scenery Construction and Set Design
- COMM 220 Radio and Television Industries
- COMM 234 Film as a Medium
- COMM 260 Oral Interpretation
- COMM 264 Voice and Speech Production
- COMM 270 Acting II
- COMM 272 Acting III
- COMM 273 Fundamentals of Comedy Writing and Performing
- COMM 280 Theatre Workshop
- COMM 285 Musical Theatre
- COMM 290 Theatre Workshop II
- COMM 330 Communication Internship
- COMM 384 Golden Ages of the Theatre
- COMM 388 American Theatre and Drama
- COMM 389 Drama for Children
- COMM 431 Screenwriting
- COMM 456 Playwriting

Note: Students in the Theater and Comedy concentration should take COMM 101 Introduction to Theatre as one of the two required College of Arts and Communication GE courses.

Courses

Unless otherwise noted, all courses are 3 credits.

COMM 101 Introduction to Theatre

An innovative study of the dramatic process covering historical and practical facets of plays and theatrical production. The course is approached from the appreciation point of view. Purchase of tickets to see plays may be required.

COMM 102 Acting I: Improvisation

Use improvisation and monologues to explore individual and group expression on stage. Emphasis is on physicalization, theatre exercises, and the language of acting as it applies to behavioral choices in acting and in life.

COMM 110 Communication in Action

A study of oral communication as an interpersonal and dynamic process. Students engage in communication experience designed to develop understanding of and skill in interpersonal communication.

COMM 115 Production Laboratory

A practical application of the principles of stagecraft. Production-related projects in such crafts as scenic construction, scene painting, properties, lighting, and sound. Evening hours required. May be repeated.

1 credit

COMM 117 Performance Laboratory

A practical application in acting under faculty supervision. Work includes rehearsing and performing a play for public presentation.

Prerequisite: Audition. May be repeated.

1 credit

COMM 119 Survey of Communication Studies and Practice

This course offers students an opportunity to learn about the fields of communication as they determine their major area of study. Students will discuss, research, and write about the disciplines of film, interpersonal communication, journalism and public relations, media studies, radio and television, and theatre with faculty from these respective areas and in online study groups.

COMM 120 Media and Society

The institutions, history, and technology of the mass media are examined as communication systems. Newspapers, magazines, film, and broadcasting media are studied in terms of social and personal impact. Contemporary media issues, policies and ethics are discussed.

COMM 121 Communication Theory

Acquaints the student with contemporary theory and research in the field of communication. Motivation, interaction and effects of communication are examined in a range of contexts, including between persons, small and large groups, organizations, cultures, and mass communication systems.

COMM 210 Media Writing

Explores the forms, content, potentials, and limitations of writing for media, including writing for radio, television, film, print journalism, and electronic journalism. By creating both factual and fictional writing for various media, the student develops critical standards and individual abilities.

Prerequisite: ENG 110

COMM 217 Scenery Construction and Set Design

Fundamentals of theatrical set design and construction are covered in conjunction with current campus productions. Students are introduced to the scene shop and related facilities and equipment, and learn how to execute and produce theatrical design. Lab fee.

COMM 220 Radio and Television Industries

An introductory course tracing the historical development and implications of the media. The student is introduced to programming materials, criticisms, standards, skills, and production methods.

Prerequisite: COMM 120

COMM 222 Media Law and Ethics

A study of the relationship between the news media and society in the United States, with emphasis on legal and ethical issues. Press criticism is an important part of content.

Prerequisite: COMM 120

COMM 223 The Press and the Presidency

A study of the relationship between the news media and the presidency with emphasis on the nature of the news coverage of each of the last few presidential elections. Particular attention is given the presidential campaign in progress, if any.

COMM 224 International Media

A comparative study of the national and international media systems of the world, regional media systems, and the structure and operations of present communication systems.

Prerequisite: COMM 120

COMM 225 Audio Production

Examines the audio aesthetics of sound production. Analyzes the creative responsibilities involved in the elements of sound production. Students are trained in the use of studio and remote audio equipment and are given practice in writing, producing, directing, and performing in audio production. Lab fee.

COMM 226 Video Production and Editing

An introductory course in electronic field production and video editing. In field situations, students create, produce, videotape, and edit video documentaries, public service announcements, and instructional projects for cable and campus use. Extensive use of portable video cameras and video editing systems is required. Lab fee.

COMM 227 Television Studio Production

Practice in writing, producing, directing, performing and crewing television productions and videotape materials. Provides the opportunity to study and practice broadcast program creation under laboratory circumstances that simulate the conditions of on-the-air television broadcasting. Lab fee.

COMM 230 Organizational Communication

In the twenty-first century, organizations are a central fact of human existence. This class provides an introduction to organizational communication, preparing students to understand and effectively participate in organizational life. The course surveys various aspects of organizational communication from an overview of theoretical frameworks to applications. Particular attention will be paid to process, forms, and functions of organizational communication, and to contemporary organizational issues such as diversity, technology, and team work.

COMM 234 Film as a Medium

An introduction to the study of film as a language and as an art. The course examines the aesthetic and social factors that construct our responses to films. Using multiple approaches to understanding and discussing a film, the student is introduced to technical and aesthetic terminology and to a range of elements in the filmmaking process such as narrative structure, camera movement, *mise-en-scene*, editing, and sound. This course is composed of lectures, screenings, discussions, and shot-by-shot analysis of works by major directors.

COMM 235 Sound as a Medium

An introduction to the study of sound as a language and as an art. This course offers an historical overview of how recorded sound has affected the arts. Through examples in film, television, theatre, radio, visual art, literature and music, this course examines audio aesthetics and the roles of organized sound in contemporary culture. Over the semester students are introduced to techniques and terminology of sound art and design. This class will consist of close listening sessions, discussions, and the analysis of work by major sound artist and designers.

COMM 239 Filmmaking I

An introduction to cinematography and production techniques that acquaint the student with all aspects of the filmmaking process from initial concept to final exhibition. Using modern film equipment, students focus on self-expression, visual thinking, composition, lighting, camera movement, and editing techniques. Each student explores different approaches to filmmaking through several filmed exercises and has the opportunity to direct, shoot, and edit a final film.

Prerequisite: COMM 234 Lab fee.

COMM 244 Communication Research Foundations

An opportunity for advanced study and discussion of issues and questions, together with the opportunity to study and analyze the research available in various areas of communication. Each student chooses an area of communication in which to plan and carry out a research project.

Prerequisite: COMM 121

COMM 249 Research Methods in Applied Communication

Designed to fulfill the needs of future journalists and public relations practitioners, this course allows students to focus on a wide selection of topics, including database collection, survey design, assessment, and the use of qualitative versus quantitative research in the newsgathering process. Enrollees also will study recent research about journalism, PR, and allied fields.

COMM 250 Journalism

Practical experience in gathering news and writing the basic journalistic forms, including the straight news story and various types of features. Students undertake reporting assignments designed to develop skills in interviewing, observation and writing, and receive individual evaluation of their work.

Prerequisite: COMM 210

COMM 260 Oral Interpretation

Students learn to communicate the content, form and mood of works of literature through the medium of oral reading. Includes expository, narrative, and dramatic prose and narrative, dramatic, and lyric poetry.

COMM 263 Public Speaking

Students learn the theory and skills of preparing and presenting public speeches. Emphasis is on practice and criticism of classroom speaking experiences.

COMM 264 Voice and Speech Production

A study of the speech mechanism and its relationship to the development and mastery of basic breathing, vocal, and articulation skills. Students in communication, education, business, theatre, radio, singing, and allied fields are encouraged to master these skills. Special attention given to individual voice, articulation, and communication problems.

COMM 265 Foundations of Language

Presents an overview of the nature and function of language as a communication tool. Stresses the aspects of language relating to the phonologic, semantic, and linguistic structures.

COMM 266 Dynamics of Communication

A study of the meaning of verbal and nonverbal languages and the influence of these languages as tools for communication.

COMM 270 Acting II

A continuation of the emphases of Acting I. Additionally, Acting II focuses on dramatic processes as they formalize into theatrical performance. The creation of dramatic form (plot, character, setting) as it relates to theme (or message, metaphor) is of particular focus. An introduction to improvisation as a formal theatrical mode.

Prerequisite: COMM 102

COMM 271 Theatre Management

An investigation of operational procedures including administration, purchase and accounting practices, box-office management, publicity, promotion, public relations, policy, and decision making, and management of theatre personnel.

COMM 272 Acting III: Special Topics

An array of methods to discover and perform characters from drama.

Prerequisite: COMM 270

COMM 273 Fundamentals of Comedy Writing and Performing

This course offers students the opportunity to learn the craft of comedy as written and performed. Students analyze the structure of comedy writing and obtain the skills to create original personas on stage, use audience response to help shape material, and perform stand-up comedy. Lab fee.

COMM 274 Acting for the Camera

A course that introduces students to the theories and principles of on-camera performance. They will enact monologues and scenes for the camera. Lab fee.

Prerequisite: COMM 102

COMM 275 Acting IV: Scene Study

An advanced course in acting techniques with an introduction to various styles and approaches through group scene work.

Prerequisite: COMM 272

COMM 276 Sketch Comedy Writing and Performing

This course offers students the opportunity to learn the craft of sketch comedy. They will analyze the structure of comic scenes for comedic premise, characters, and dramatic action, and learn how to write, perform, and critique sketches.

COMM 280 Theatre Workshop I

This course focuses on giving students practical knowledge of technical processes involved in putting on a theatrical production. Workshops in lighting/sound, costume/makeup, and scenery/painting, and backstage crew assignments allow students to experience theatre firsthand.

COMM 281 Lighting I

This course provides training in the problems of lighting design and its application to stage and television production in various forms. Color, rhythm, and aesthetic backgrounds are examined in the context of good lighting design.

COMM 282 Scene Design I

Training in the problems of scenery design for production in various media. Color and line are examined in the context of good design. Individual projects are required.

COMM 283 Playscripts

A study of playscripts in terms of both their functional, narrative content, and their theatrical, structural function. Investigation of the reasoning process involved in visualizing the transformation of a script on the page into a play on the stage, and the research and practice of dramaturgy.

Prerequisite: COMM 101

COMM 284 Scenery Construction II

Advanced problems in set construction are considered in laboratory and practical situations. This course also concerns itself with analysis of various construction problems.

Prerequisite: COMM 217

COMM 290 Theatre Workshop II

A continuation of COMM 280 requiring students to actively share in the responsibility for a specific theatrical production.

Prerequisite: COMM 280

COMM 318 Forms of Art

Study of the principles and practices of creating plays, concerts, paintings, and film. Special emphasis is placed on the discovery of the commonalities that link forms of art. Attendance at various events is required.

COMM 320 Media Criticism

Examine critical approaches to the analysis of the production, composition, transmission, and reception of mass media programs. Concentrating on film, TV and radio, this course develops criteria for making aesthetic judgments of media programs as mass art.

Prerequisite: COMM 210

COMM 321 Announcing

Introduction to the responsibilities and skills required of the individual performer in the preparation, announcing, and narration of the various types of material for television, radio, and film.

Prerequisite: COMM 260

COMM 322 Advanced Announcing

An in-depth treatment of the field. Heavy emphasis on narration for television and film. Extended work in the production of news and disc jockey programs, using broadcast-level facilities.

Prerequisite: COMM 321

COMM 324 Writing for Radio and Television

The technique of writing dramatic and non-dramatic material for radio and television. Theory, practice, and analysis of broadcast material, advertising, and continuity are emphasized. Designed to develop skill in expository, narrative, and persuasive writing as it relates to broadcasting.

Prerequisite: COMM 210

COMM 326 Advanced Television Production

Provides an opportunity to work within standard operating procedures similar to those utilized by commercial and educational television. Includes practice and projects in such critical areas as timing, electronic editing, minor equipment maintenance, and color programming.

Prerequisite: COMM 227. Lab fee.

COMM 328 Media History

An historical study of the origins, development, diffusion, applications, and impact of pre-literate media, literacy, typography, and electronic media such as telegraphy, the telephone, radio, televisions, and the Internet.

Prerequisite: COMM 120

COMM 330 Internship

Students are assigned to on-campus media outlets or external sites for practical experience in communication fields.

Prerequisite: Permission is required.

COMM 331 Filmmaking II

This course is an introduction to professional film techniques. Through lectures, demonstrations, and filmed exercises students learn how to use cameras, lenses, sound equipment, and professional editing techniques. Students also learn the conventions of continuity and montage filming and editing, the organization of film crew shooting, creative use of sound and image, and dramatic lighting. Each student has the opportunity to produce a final short film. Lab fee.

Prerequisite: COMM 239

COMM 332 Filmmaking III

An intensive laboratory course in film production in which each student produces a five-ten minute sound film. The course concentrates first on organizational aspects of pre-production such as scripting, budgets, story boards, sets, scheduling, and locations. Students then become familiar with such production techniques as advanced lighting, as well as postproduction work including sound and picture editing. Students are encouraged to work as crew on each other's productions. Lab fee.

Prerequisite: COMM 331

COMM 333 Applied Techniques I

An intensive production workshop designed for students of film and video who wish to integrate several media production techniques in individual advanced projects. The purpose of this course is to examine the different production approaches used in the making of diverse products from documentaries to music videos to television commercials to independent dramatic and experimental films.

Prerequisite: COMM 331

COMM 334 The Documentary and the Nonfiction Film

Study the development of the documentary and other nonfiction cinemas, incorporating cultural studies notions addressing how otherness, exoticism, and social and political issues that affect culturally distant societies are viewed. Through screenings and discussion seminars, students learn to define the different documentary modes and to analyze their formal production approaches, narrative and rhetorical structures, and the ways in which these construct meaning in the nonfiction film. Issues such as the ethics and politics of representation are addressed, in addition to more abstract questions related to the documentary, such as the real or imagined lines between fact and fiction, relationships between truth and reality, personal experience, and the problems of its representation.

Prerequisite: COMM 234

COMM 338 Media in Asia

A case study approach to an in-depth analysis of theories and issues relating to media globalization, regionalization, localization, national development, and international relations in Asia.

COMM 340 Intercultural Communication

Through a comparison of numerous cultures, students explore the primary distinguishing characteristics of culture and identify strategies for relating their own culture to those of others. Emphasis is placed on an eclectic cultural design. The primary goal is to provide students with practical and theoretical knowledge and an understanding of intercultural communication in contemporary life situations.

COMM 348 Public Relations

Defines the functions of public relations method and its historical context. Students are apprised of the basic tools used in varied public relations situations.

Prerequisite: COMM 250

COMM 349 Radio News

Instruction and practical experience in the basic techniques of radio news writing are examined, including reporting for radio and producing radio news programs. Also includes the analysis of radio news broadcasts and discussions of the major issues involved in radio journalism.

Prerequisite: COMM 210

COMM 350 Television News

Instruction and practical experience in the basic techniques of television news writing. Writing for film and videotape, reporting for television and producing television news programs. Analysis of television news broadcasts and discussion of the major issues involved in television journalism. Lab fee.

Prerequisite: COMM 210

COMM 351 Advanced Reporting

Guides students in developing in-depth news and feature articles. Evaluation of individual's work. Matters of current concern to the news media are discussed.

Prerequisite: COMM 250

COMM 352 Broadcast Advertising

Introduces the student to the development and philosophy of broadcast advertising. Theory and practice of commercial advertising techniques are covered. Emphasizes the nature of the creative process and the relationship existing among client, broadcaster, and the government.

Prerequisite: COMM 210

COMM 353 Advanced Audio Production

Students increase their ability to write, produce, direct, and perform in audio production projects. Introduction to various formats, creation of sound effects, musical background, and direction are emphasized. Lab fee.

Prerequisite: COMM 225

COMM 355 Broadcast News Production

This course focuses on the production of weekly TV news programs cablecast on campus and into the Wayne/Paterson area. Students are responsible for all editorial and technical aspects of production.

Prerequisite: COMM 210.

COMM 360 Interpersonal Communication

Course focuses on interpersonal communication theory, research, and application. Study and apply the elements of dynamic communication within personal, small group, corporate, and intercultural contexts.

COMM 361 Successful Business and Professional Communication

Through the study of communication theory as it relates to business and the professions and through practice simulations, the student acquires a knowledge of those communicative and motivational skills essential for success in business and professional life.

COMM 362 Debate

The application of the principles of argumentation by debating a selected topic in public and intercollegiate formats. Stresses theory and performance in oral advocacy.

Prerequisite: COMM 263

COMM 365 Introduction to Rhetoric

An examination of the development of persuasion. Emphasizes classical and contemporary theories of rhetoric that are related to contemporary standards and practice in current public address.

Prerequisite: COMM 121

COMM 377 Directing for Stage and Media

Principles and theories for directing plays, from the text to the visual. Practical experience in guiding performers as they create characters for stage and other media.

Prerequisite: COMM 102

COMM 380 Stage Management

Introductory training in the duties of the manager in the normal process of producing a play. Audition, rehearsal period, performance, and post-performance function and procedures are examined.

COMM 381 Scene Painting I

A study of the basic styles of scene painting with a concentration on dry pigments and casein mediums. This course allows a student to develop a basic ability to interpret the scenic designer's elevations and reproduce them for the stage and media.

COMM 382 Lighting II

Advanced training in the problems of lighting design and control as related to their application to production on the stage and in the media.

Prerequisite: COMM 281

COMM 383 Scene Design II

An advanced study of the problems of the scenic designer in theatre, television, and film. Concentration is on the areas of materials and techniques. The student is expected to produce models and renderings utilizing various techniques and structures.

Prerequisite: COMM 282

COMM 384 Golden Ages of the Theatre

Explores the historical development of drama, the physical theatre, and technical theatre arts from ancient Greece to the present. Investigates the social and cultural forces that shaped the theatre, and were shaped by the theatre and develops critical standards of theatre. The student is expected to attend representative theatre productions.

COMM 385 Field Experience in Drama and Theatre

Students receive academic credit for guided experiences in drama and theatre in the college community. These experiences include touring productions to area schools, geriatric centers, etc.; drama therapy internships; drama education in local schools; and other assignments as determined by the instructor.

COMM 386 Acting for Television II

An advanced course in television acting that includes challenging work on various modes of dramatic literature adapted to television. In addition, the course features advanced performing techniques and varied experiences with the dramatic television director.

Prerequisite: COMM 274

COMM 387 Acting V: Advanced Scene Study

An advanced course centering on role preparation and performance of various modes of drama in the setting of theatre as a comprehensive art.

Prerequisite: COMM 275

COMM 388 American Theatre and Drama

The study of the development of the American theatre and its drama from the colonial period to the present with emphasis on twentieth-century American drama.

Prerequisite: COMM 101

COMM 389 Drama for Children

Study of the importance of dramatic process in a child's individual and social growth. Investigation of the dynamics of the creative process within formal drama (children's theatre) and informal drama (creative dramatics).

COMM 399 Selected Topics

A topic not covered by an existing course is offered as recommended by the department and approved by the dean. Prerequisite: Permission of the department chairperson 1-6 credits

COMM 420 Non-Verbal Communication

This course will examine the different non-verbal communication codes and explore their functions in daily interactions. For example, it will examine the functions that non-verbal codes serve in impression formation, social influence, relationship development, business settings, and negotiations.

Prerequisite: COMM 244

COMM 421 Broadcast Management

An appraisal of management problems in commercial broadcasting for the advanced student. Includes sales and profit, personnel, programming, audience, governmental regulations, and technical factors.

Prerequisite: COMM 220

COMM 424 Radio Production Workshop

An advanced course in audio production designed to augment the student's skills and techniques in radio production. Direction and production of various commercial and non-commercial spots, news documentary, discussion, and music formats are produced for airing on campus radio and commercial and noncommercial public radio stations.

Prerequisite: COMM 353

COMM 425 Television Workshop

Students produce, write, and direct video projects dealing with instructional material, news and public affairs, and entertainment programming. Projects must be program-able for campus use, cable television, public broadcasting, and other open circuit channels. Lab fee.

Prerequisite: COMM 227

COMM 431 Screenwriting

This course is an introduction to the theory and craft of dramatic screenwriting. The class explores how a script is developed from concept to final written form. Through lectures, film viewing, and weekly exercises, emphasis is placed on plot and story structure, the adaptation of literary or word-based ideas into cinematic forms, how to tell a story with images, character, plot, and dialogue development. In workshop style, the class analyzes well-known scripts and the relationship to the resulting film. Each student writes a script developed within the context of the workshop.

Prerequisite: COMM 234

COMM 432 Dramatic Film Production

An intensive production workshop designed for film and video students who wish to integrate several media production techniques in individual advanced projects. The purpose of this course is to examine the different production approaches used in the making of diverse products from documentaries to music videos to television commercials to independent dramatic and experimental films.

Prerequisites: COMM 332 and COMM 431

COMM 434 Current Cinema

A film analysis course focusing on contemporary film and criticism. The class looks at recent works from the international and independent film world and particularly those works that are innovative and unconventional in their approach. The films are considered within current theoretical, aesthetic and social contexts using different perspectives: the technical and economic aspects of filmmaking, the ideological and psychological effects of cinema, and the recent aesthetic developments of the art form. This advanced cinema studies course is designed for students who want to strengthen their critical writing skills and for filmmakers who want to expand their aesthetic and creative knowledge of the medium.

Prerequisite: COMM 234

COMM 437 Film Editing

An advanced course for students who have basic film production and postproduction knowledge and wish to learn the standard techniques of digital editing for a sound film. In a workshop environment, the student becomes familiar with editing vocabulary, equipment, and procedures. The techniques of editing picture and sound are examined in lectures and later applied in a series of hands-on exercises and creative assignments. At the same time, the class balances the technical by providing an aesthetic overview of historical and current editing styles used in this complex art.

Prerequisite: COMM 331

COMM 443 Applied Communication

Applied Communication provides students with a comprehensive analysis of contemporary communication theory and research. Students are nurtured in the application of selected communication theories in their chosen professional area of interest. The impact of communication is examined in a range of contexts, including interpersonal, small group, organizational, cultural, and mass communication.

COMM 445 Communication Capstone

Every communication major is required to complete a capstone experience.

Prerequisites: COMM 119 and major requirements.

Permission also required.

COMM 448 Public Relations Case Studies

Case studies of public relations in action are analyzed to identify general principles and strategies that can be applied to the systematic solution of public relations problems and to the creation of public relations opportunities.

Prerequisite: COMM 348

COMM 449 Public Relations Workshop

This course provides background and practice in developing written communications important in the practice of public relations. Using a workshop format, the course emphasizes planning, writing, and targeting communications designed to persuade specific audiences using various media channels.

Prerequisite: COMM 348

COMM 451 Freelance Writing

Instruction and supervised practice in nonfiction writing for today's periodical. Students learn how to analyze market needs, develop ideas suitable for publication, prepare manuscripts, and market what has been written.

Prerequisite: COMM 250

COMM 452 Advanced Broadcast Journalism

A course aimed at preparing students for work in broadcast news in radio or television. The goal is to polish skills developed in previous journalism courses to a level at or approaching that required to obtain entry-level jobs in broadcast journalism.

Prerequisite: COMM 350 Lab fee.

COMM 454 News Editing

Prepares students to function as copy editors in the news field. Supervised practice in editing news copy and writing headlines. Use of visual materials and layout of pages. Analysis of various United States newspapers.

Prerequisite: COMM 250

COMM 455 Electronic News Gathering

The investigation, preparation, and production of news stories for broadcast. Emphasis on the independent preparation of copy, individual selection of story content, and production and video/audio tape for journalistic

enterprise. Students refine previously developed skills in writing and editing for broadcast. Individual and group-produced news stories in the field receive feedback from instructor and peers. Programming materials are developed and produced for use on local outlets.

Prerequisite: COMM 350

COMM 456 Playwriting

A study and practice in the basic techniques of playwriting. Emphasizes dramatic structure and characterization developed through the writing of scenes and short plays.

Prerequisite: ENG 110

COMM 459 Journalism Field Studies

Practical application of what is learned in the classroom. Students work at news or public relations jobs on- or off-campus by undertaking special field work assignments in journalism.

Prerequisite: COMM 250.

Permission required.

COMM 460 Reporting Public Affairs

The nature and law of public affairs on federal, state, and local levels. The rights of working reporters and the public to matters of legitimate record are outlined, as are the practical steps necessary to gather this information.

Prerequisite: COMM 250

COMM 463 Group Discussion

Theory and practice in various types of discussion situations. Consideration of the place of discussion in a democratic society. Integration of traditional principles with recently developed concepts and approaches.

COMM 480 Scene Painting II

A continuation of the scenic artist's craft. Advanced techniques, concentrating on the use of aniline dyes, are explored.

Prerequisite: COMM 381

COMM 481 Acting for TV Commercials

This course provides varied experiences related to rehearsing and performing in television commercials.

Prerequisite: COMM 102

COMM 482 Acting: Showcase

A directed independent practicum culminating in a public performance.

COMM 483 Children's Theatre

Study of the educational and artistic modes of contemporary children's theatre. Focuses on styles of presentation and children's dramatic literature.

COMM 499 Independent Study

As approved and to be arranged through the student's department advisor.

1-6 credits

Department of Music

Professors: S. Bryant, D. Demsey, D. Falk-Romaine (chair), N. Guptill-Crain, G. Kirkpatrick, J. Kresky, J. Link, S. Marcone

Associate Professors: K. Demsey, R. DeRosa, C. Frierson-Campbell, E. M. Harrington, D. Kerzner, M. Miller, L. Rogers

Assistant Professors: J. C. Davis, P. MacDonald, T. Newman, D. Weisberg

Half-time faculty: P. Jarvis

The Department of Music offers programs leading to a bachelor of music (B.M.) in music with options in classical performance, jazz studies and performance, music education, music management, and sound engineering arts, and a bachelor of arts (B.A.) degree in music with an option in musical studies. These programs are structured to reflect the multifaceted demands on today's and tomorrow's musicians. The department offers minors in music and music management for the non-music major.

All degree programs contain the best of both musical worlds: the flexible, innovative ideas in contemporary music combined with the finest in the traditional. As a result, students pursue a program of study eminently suited to preparing them for a professional life in music.

Auditions

Applicants must be accepted both academically by the University and musically by the Department of Music. An in-person performance audition is required of all applicants to the bachelor of music classical performance track. An audio cassette tape or CD is required for the bachelor of arts in musical studies and for all applicants in the bachelor of music jazz performance track.

All applicants for classical track programs and the bachelor of arts in musical studies must complete placement tests in theory, keyboard skills, and pitch discrimination on scheduled audition dates. The complete evaluation of your audition—in-person and recording—by the music faculty is the most important factor in granting admission to the department. Jazz track programs do not require placement tests in the areas listed above.

The deadline for submission of all music department applications for fall matriculation is April 1, with the exception of all undergraduate degrees offered by the Jazz Studies program, Music Management/Jazz Performance track, and Sound Engineering Arts/Jazz Performance track, which is February 1. There are no jazz auditions in the fall for spring matriculation. The deadline for submission of all music department applications for spring matriculation is November 15 for classical programs only. All questions regarding admission procedures to the music department should be addressed to the following:

Cameron MacManus, Director of Music Admissions and Recruitment
William Paterson University
Shea Center for Performing Arts
300 Pompton Road
Wayne, New Jersey 07470-2103
973.720.3466
musicadmissions@wpunj.edu

Audition Requirements

BACHELOR OF ARTS: MUSICAL STUDIES

Auditions for all B.A. programs are by *audio cassette tape or CD only*.

- A. Requirements for all instruments including electric guitar and electric bass (except voice and percussion):
 - Perform the following major scales: C major, G major, D major, F major, B-flat major (keyboard players must perform with two hands simultaneously.)
 - Perform a prepared piece in any style.
- B. Requirements for voice
 - Sing a one-octave scale
 - Perform a prepared piece in any style
- C. Requirements for percussion
 - Demonstrate single, double, and closed rolls on snare drum
 - Perform a prepared piece in any style.

Although all performance auditions for the B.A. music degree are by tape or CD only, on-campus placement tests in music theory, auditory skills, and piano proficiency are required. Please select a test date from the application.

BACHELOR OF MUSIC: CLASSICAL PERFORMANCE TRACK PROGRAMS

(Classical Performance, Music Education, Music Management, and Sound Engineering Arts)

The pieces suggested in this section illustrate the type of music appropriate for an undergraduate audition. Applicants are free to choose a program that best shows their ability, using music from this list or music of comparable quality.

Whenever possible, music from a variety of stylistic periods should be selected. The audition program should consist of four different compositions or, in some cases, three compositions and orchestral excerpts. Instrumentalists should be prepared to play scales in all keys.

Voice The program should be performed from memory with accompaniment and consist of two art songs or arias, if possible, with at least one selection in Italian, French, or German (for example, arias by Handel or Mozart and art songs by European composers such as Schubert, Schumann, Faure, Debussy, etc., or American composers Barber and Copland).

Strings A sonata or concerto of moderate difficulty; scales and arpeggios; orchestral excerpts.

Guitar Segovia scales, major and minor, one etude by Sor (Segovia Ed.), Carcassi or Aguado. Two concert pieces of the student's own choice from pre-baroque (De Visee, Sanz, Milan, etc.) and baroque periods (Bach, Weiss, etc.), or romantic Spanish (Tarrega, Llobet).

Piano An invention by Bach; a first movement of a sonata by Haydn, Mozart, or Beethoven (except op.27, No.2 in c# minor); a work by a romantic or contemporary composer. At least one selection must be played from memory. Major and minor scales and arpeggios.

Organ Background in piano at level of Bach two-part inventions and earlier Mozart or Beethoven sonatas. Performance of a composition by Bach, a romantic work, and a modern work on the organ is desirable.

Flute Two contrasting movements from sonatas by J. S. Bach, Poulenc, Hindemith, Prokofiev, or the Mozart concertos, or comparable repertoire; orchestral excerpts.

Oboe Concertos by Cimarosa, Marcello, Handel, Mozart; sonatas by Telemann, Handel, Hindemith; orchestral excerpts.

Clarinet Concertos by K. Stamitz, Mozart, Weber; sonatas by Brahms, Hindemith, Martinu, Poulenc; orchestral excerpts.

Saxophone Sonatas by Creston, Heiden; concerto by Glazunov; concertino by Ibert or comparable repertoire.

Bassoon Sonatas by Telemann, Etlar, Hindemith; concertos by Vivaldi, Mozart, Weber; orchestral excerpts.

Trumpet Concertos by Haydn, Hummel, Arutunian; sonatas by Hindemith, Kennan, Stevens; etudes by Arban, Brandt, Charlier, etc.; orchestral excerpts.

Horn One or two movements from a Mozart concerto; concertos by Richard Strauss or Franz Strauss; sonatas by Beethoven; one etude each from Kopprasch and Maxime-Alphonse, book two; orchestral excerpts.

Euphonium Fantasia by Gordon Jacob, Introduction and Dance by Barat; choice of numbers 1 through 14 of the Characteristic Etudes in the Arban Complete Conservatory Method for Trumpet or Trombone.

Trombone Sonatas by Marcello, Hindemith; Morceau Symphonique by Guilmant, Andante et Allegro by Barat; etudes by Kopprasch, Rochut; orchestral excerpts.

Tuba Solo literature and etudes demonstrating tone, intonation, range, technical ability: concerto by Vaughan Williams, sonatas by Marcello, Hindemith; orchestral excerpts.

Percussion Demonstration of snare drum rudiments; an ability to read; basic to advanced technical knowledge of mallet instruments and elementary to advanced exercises for timpani; orchestral excerpts.

BACHELOR OF MUSIC: JAZZ STUDIES PERFORMANCE TRACK PROGRAMS

(Jazz Studies Performance, Music Management, and Sound Engineering Arts)

Auditions for all Jazz Studies Track programs are by audio cassette tape or CD only. A recording should follow these requirements:

- The taped performance should demonstrate ability to play within a group as well as demonstrate strengths of the soloist.
- Perform a minimum of three tunes:
 1. One up-tempo tune such as "Cherokee," "Ornithology," "It Could Happen to You," "Just Friends," or a similar selection;
 2. One ballad such as "Body and Soul," "In a Sentimental Mood," "I Can't Get Started," or a similar selection;
 3. One medium tempo such as "All the Things You Are," "Out of Nowhere," "Have You Met Miss Jones?" or a similar selection.

SPECIAL AUDITION NOTES

Piano, Guitar and Mallet Instruments Performance should demonstrate ability to comp as well as to solo. One of the required selections must be performed entirely unaccompanied.

Drum Set Performance should demonstrate ability to use brushes as well as sticks. Play through the head of the up-tempo tune unaccompanied, outlining the rhythmic structure of the melody.

Bass Performance should demonstrate ability to construct a walking bass line and should showcase strengths as an improviser. Acoustic bassists should demonstrate the use of the bow.

Vocalists If currently studying voice, include a vocalise at the beginning of tape. Performance should demonstrate ability to scat as well as understanding of the lyric.

Major Programs

The B.A. degree is designed for students who desire a liberal education with emphasis on music while obtaining a diversified education in the liberal arts. The completion of an academic minor is required, culminating in the capstone experience.

The B.M. in music options are classical performance, jazz studies and performance, music management, music education, and sound engineering arts. The B.M. in music options in music education offers two concentrations: vocal and instrumental.

Honors Track Programs

The Music Honors Track is intended primarily for highly motivated music majors. For further information on this track, consult the coordinator, Dr. J. Kresky, 973.720.3470, or see page 64 or 107 of this catalog. The Performing and Literary Arts Honors Track is intended primarily for motivated English, art, and music majors, though interested students from other majors can apply. For further information on this track, consult the coordinator, Dr. P. Cioffari, 973.720.3053, or see page 64 or 107 of this catalog.

Curriculum

B.A. MUSIC (MUSICAL STUDIES) 42 CREDITS

Required Courses	30 Credits
MUS 000 Recital Hour (eight semesters)	0
MUS 144 Music Fundamentals*	3
MUS 160 Theory I.....	3
MUS 161 Theory II	3
MUS 164 Functional Class Piano I.....	1
MUS 165 Functional Class Piano II	1
MUS 180 Ear Training I	1
MUS 181 Ear Training II.....	1
MUS 207 Music History and Literature I.....	3
MUS 208 Music History and Literature II	3
MUS 260 Theory III.....	3
MUS 261 Theory IV.....	3
MUS 280 Ear Training III.....	1
MUS 281 Ear Training IV	1
Performing Groups	3
MUS 492 Musical Studies Capstone Experience	3

*Students who are qualified to enter MUS 160 upon entrance do not take MUS 144 and enroll for an additional elective offering of 3 credits.

Music Department Elective Courses9 Credits

Choose from any 200 level or above 3-credit course (or by advisement)

B.M. MUSIC: CLASSICAL PERFORMANCE OPTION REQUIREMENTS 82-91 CREDITS

MUS 000 Recital Hour (eight semesters)	0
MUS 158 Music Technology	3
MUS 160 Theory I.....	3
MUS 161 Theory II	3
MUS 180 Ear Training I	1
MUS 181 Ear Training II.....	1
MUS 207 Music History and Literature I.....	3
MUS 208 Music History and Literature II	3
MUS 234 Sophomore Recital Performance.....	0
MUS 260 Theory III.....	3
MUS 261 Theory IV.....	3
MUS 280 Ear Training III.....	1
MUS 281 Ear Training IV	1
MUS 292 Performance Proficiency Exam	0
MUS 307 Basic Conducting	3
Applied Music Major (eight semesters)	
MUS 190, 191, 290, 291, 390, 391, 490, 491, (3 credits each)	24

MUS 300 Junior Recital (evening).....	0
MUS 310 Junior Recital Performance I (midday)	0
MUS 380 Ear Training V.....	1
MUS 381 Ear Training VI	1
MUS 400 Senior Recital (evening)	0
MUS 464 Senior Recital Performance (midday)	0
Performance Seminar (six-eight semesters)	6-8
Functional Class Piano (four semesters of 1 credit each) (only two semesters for keyboard majors)	2-4
Performing Groups, including chamber ensembles.....	14-15
Other music courses	6-10

B.M. MUSIC: JAZZ STUDIES AND PERFORMANCE OPTION REQUIREMENTS 105 CREDITS*

MUS 000 Recital Hour (eight semesters)	0
MUS 137 Jazz Improvisation I.....	3
MUS 138 Jazz Improvisation II	3
MUS 156 Applied Music Major.....	3
MUS 157 Applied Music Major.....	3
MUS 158 Music Technology	3
MUS 160 Theory I.....	3
MUS 161 Theory II	3
MUS 164 Functional Class Piano I.....	1
MUS 165 Functional Class Piano II	1
MUS 180 Ear Training I	1
MUS 181 Ear Training II.....	1
MUS 236 Western Art Music	3
Jazz Performance Groups (two each semester)	16
MUS 241 Jazz Ear Training I.....	2
MUS 242 Jazz Ear Training II.....	2
MUS 253 Jazz History & Analysis I.....	3
MUS 254 Jazz History & Analysis II.....	3
MUS 255 Jazz Harmony	3
MUS 256 Applied Music Major.....	3
MUS 257 Applied Music Major.....	3
MUS 260 Theory II.....	3
MUS 261 Theory IV.....	3
MUS 268 Functional Class Jazz Piano I.....	1
MUS 269 Functional Class Jazz Piano II	1
MUS 292 Performance Proficiency Exam	0
MUS 322 Jazz Improvisation III	2
MUS 323 Jazz Seminar.....	3
MUS 343 Jazz Ear Training III	2
MUS 344 Jazz Ear Training IV	2
MUS 356 Applied Music Major.....	3
MUS 357 Applied Music Major.....	3
MUS 368 Functional Class Jazz Piano III.....	1
MUS 369 Functional Class Jazz Piano IV.....	1
MUS 400 Senior Recital Performance.....	0
MUS 456 Applied Music Major.....	3
MUS 457 Applied Music Major.....	3
MUS 470 Jazz Arranging I	3
MUS 471 Jazz Arranging II	3

*Number of credits varies according to major instrument selected. Voice, piano, and percussion differ from other instrumentalists as indicated below.

Vocalists: Two years Jazz Piano minor required (4 credits); two years classical voice required; not required to take Improvisation III (4 credits).
 Percussionists: Two years Jazz Piano minor required (4 credits); not required to take Improvisation III.
 Pianists: Two years Classical Piano minor required (4 credits).
 Note: Jazz students must pass second-semester-sophomore juries in order to go on to junior year in applied major.

B.M. MUSIC — MUSIC MANAGEMENT/CLASSICAL PERFORMANCE OPTION REQUIREMENT AND COREQUISITES..... 97-99 CREDITS

Students should earn a 3.0 grade point average in MUS 125 Survey of the Music and Entertainment Industry, and one additional 3-credit music management course in order to be fully admitted to the program. They then complete the sequence outlined. A 2.5 grade point average must be maintained in these courses to continue through the sequence.

Core Courses 80-81 Credits

MUS 000	Recital Hour (eight semesters).....	0
MUS 158	Music Technology.....	3
MUS 160	Theory I.....	3
MUS 161	Theory II.....	3
MUS 162	Applied Music Major.....	2
MUS 163	Applied Music Major.....	2
MUS 180	Ear Training I.....	1
MUS 181	Ear Training II.....	1
MUS 234	Sophomore Recital Performance.....	0
MUS 236	Western Art Music.....	3
MUS 260	Theory III.....	3
MUS 261	Theory IV.....	3
MUS 262	Applied Music Major.....	2
MUS 263	Applied Music Major.....	2
MUS 280	Ear Training III.....	1
MUS 281	Ear Training IV.....	1
MUS 292	Performance Proficiency Exam.....	0
MUS 310	Junior Recital Performance I.....	0
MUS 311	Junior Recital Performance II.....	0
MUS 317	History of American Popular Music.....	3
MUS 362	Applied Music Major.....	2
MUS 363	Applied Music Major.....	2
MUS 462	Applied Music Major.....	2
MUS 464	Senior Recital Performance.....	0
	Performing Groups including chamber ensembles.....	9
	Functional Class Piano (four semesters of 1 credit each) (only 2 semesters for keyboard majors).....	2-4
	Advanced music courses*.....	6

*200 level or higher

Music Management Courses..... 19-20 Credits

MUS 125	Survey of the Music and Entertainment Industry*.....	3
MUS 270	Structure and Content of the Music Industry*.....	3
MUS 303	Music Management Internship.....	1
MUS 316	Media Use in the Music and Entertainment Industry.....	3
MUS 403	Music Management Seminar.....	1

MUS 452	Law and Ethics in the Music and Entertainment Industry.....	3
---------	---	---

*B average should be attained to continue in program.

At least 5 credits from:

MUS 303	Music Management Internship.....	1
MUS 403	Music Management Seminar.....	1
MUS 404	Music Management Honors Internship.....	6
MUS 450	Personal Management in Music.....	3

Cotsakos College of Business Co-requisites18 Credits

ACCT 211	Financial Accounting.....	3
LAW 251	Business Law I.....	3
MGT 200	Principles of Management.....	3
MKT 210	Marketing.....	3
	200 level or higher business course.....	3

At least 3 credits from:

MKT 316	Multinational Marketing.....	3
MKT 342	Retail Marketing.....	3
MKT 351	Sales Management.....	3

B.M. MUSIC — MUSIC MANAGEMENT/JAZZ PERFORMANCE OPTIONAL REQUIREMENTS AND COREQUISITES:..... 99-100 CREDITS

Students should earn a 3.0 grade point average in MUS 125 Survey of the Music and Entertainment Industry, and one additional 3-credit music management course in order to be fully admitted to the program. They then complete the sequence outlined. A 2.5 grade point average must be maintained in these courses to continue through the sequence.

Core Courses 82-83 Credits

MUS 000	Recital Hour (eight semesters).....	0
MUS 137	Jazz Improvisation I.....	2
MUS 138	Jazz Improvisation II.....	2
MUS 158	Music Technology.....	3
MUS 160	Theory I.....	3
MUS 161	Theory II.....	3
MUS 162	Applied Music Major.....	2
MUS 163	Applied Music Major.....	2
MUS 180	Ear Training I.....	1
MUS 181	Ear Training II.....	1
MUS 234	Sophomore Recital Performance.....	0
MUS 236	Western Art Music.....	3
MUS 241	Jazz Ear Training I.....	2
MUS 242	Jazz Ear Training II.....	2
MUS 260	Theory III.....	3
MUS 261	Theory IV.....	3
MUS 262	Applied Music Major.....	2
MUS 263	Applied Music Major.....	2
MUS 280	Ear Training III.....	1
MUS 281	Ear Training IV.....	1
MUS 292	Performance Proficiency Exam.....	0
MUS 307	Basic Conducting.....	3
MUS 317	History of American Popular Music or music history period course.....	3
MUS 362	Applied Music Major.....	2
MUS 363	Applied Music Major.....	2
MUS 462	Applied Music Major.....	2
MUS 400	Senior Recital Performance.....	0
MUS	Performing Groups.....	7

Functional Class Piano

MUS 164 Class Piano I..... 1
 MUS 165 Class Piano II..... 1
 MUS 268 Jazz Piano I..... 1
 MUS 269 Jazz Piano II..... 1

Music Management Courses..... 19-20 Credits

MUS 125 Survey of the Music and Entertainment Industry* 3
 MUS 270 Structure and Content of the Music Industry*..... 3
 MUS 303 Music Management Internship..... 1
 MUS 316 Media Use in the Music and Entertainment Industry..... 3
 MUS 403 Music Management Seminar..... 1
 MUS 452 Law and Ethics in the Music and Entertainment Industry..... 3

*B average should be attained to continue in program.

At least 5 credits from:

MUS 303 Music Management Internship..... 1
 MUS 403 Music Management Seminar..... 1
 MUS 404 Music Management Honors Internship..... 6
 MUS 450 Personal Management in Music..... 3

Cotsakos College of Business Co-requisites18 Credits

ACCT 211 Financial Accounting..... 3
 LAW 251 Business Law I..... 3
 MGT 200 Principles of Management..... 3
 MKT 210 Marketing..... 3
 200 level or higher business course..... 3

At least 3 credits from:

MKT 316 Multinational Marketing..... 3
 MKT 342 Retail Marketing..... 3
 MKT 351 Sales Management..... 3

B.M. MUSIC—MUSIC EDUCATION/CLASSICAL PERFORMANCE

Two concentrations are offered in this program. Students admitted as performance majors in keyboard, guitar, or voice ordinarily are placed in the concentration in preparation for teaching vocal/general music in grades K-12. Students whose performance is on a standard band or orchestral instrument are placed in the instrumental concentration. Students are admitted to this program on a probationary status for the freshman and sophomore years. Full status in the program is determined prior to the beginning of the junior year.

Note: Performance majors in keyboard or guitar who desire an instrumental concentration must also meet the entrance audition requirements on a band or orchestral instrument outlined previously. Performance majors in keyboard or guitar must meet the entrance requirements for a voice minor, i.e., demonstrate voice potential as a prospective teacher of choral/vocal music in the public schools.

Vocal Concentration..... 77-81 Credits

MUS 000 Recital Hour (seven semesters)..... 0
 MUS 101 Woodwinds I..... 1
 MUS 103 Brass I..... 1
 MUS 105 Strings..... 1

MUS 108 Percussion..... 1
 MUS 135 Introduction to Music Education..... 1
 MUS 158 Music Technology..... 3
 MUS 160 Theory I..... 3
 MUS 161 Theory II..... 3
 MUS 162 Applied Music Major..... 2
 MUS 163 Applied Music Major..... 2
 MUS 164 Functional Class Piano I (not required of piano majors)..... 1
 MUS 165 Functional Class Piano II (not required of piano majors)..... 1
 MUS 166 Voice Class I (not required of voice majors)..... 1
 MUS 167 Voice Class II (not required of voice majors)..... 1
 MUS 180 Ear Training I..... 1
 MUS 181 Ear Training II..... 1
 MUS 186, 187 Diction for Singers (four semesters—for voice 286, 287 applied majors only)..... 0-4
 MUS 205 Applied Music Minor..... 1
 MUS 206 Applied Music Minor..... 1
 MUS 207 Music History and Literature I..... 3
 MUS 208 Music History and Literature II..... 3
 MUS 234 Sophomore Recital Performance..... 0
 MUS 260 Theory III..... 3
 MUS 261 Theory IV..... 3
 MUS 262 Applied Music Major..... 2
 MUS 263 Applied Music Major..... 2
 MUS 264 Functional Class Piano III [or] (for piano majors)..... 1
 MUS 266 Functional Class Piano IV [or] (for piano majors)..... 1
 MUS 267 Ear Training III..... 1
 MUS 280 Ear Training IV..... 1
 MUS 281 Performance Proficiency Exam..... 0
 MUS 292 Music Analysis [or] Arranging..... 3
 MUS 301 Applied Music Minor..... 1
 MUS 302 Applied Music Minor..... 1
 MUS 303 Basic Conducting..... 3
 MUS 304 Choral Conducting..... 3
 MUS 305 Junior Recital Performance I..... 0
 MUS 306 Junior Recital Performance II..... 0
 MUS 307 Teaching Strategies: General Music..... 2
 MUS 308 Teaching Strategies: Choral Music..... 2
 MUS 309 Applied Music Major..... 2
 MUS 310 Applied Music Major..... 2
 MUS 311 Senior Recital: Evening..... 0
 MUS 312 Teaching Strategies: Instrumental Music..... 2
 MUS 313 Applied Music Major..... 2
 MUS 314 Senior Recital Performance..... 0
 MUS 315 Performing Groups including chamber ensembles..... 9

Additional Certification Requirements (K-12).....29 Credits

Please see director of Music Education or the chairperson of the Department of Secondary and Middle School Education (Subject Field Specialization [N-12]) for the appropriate certification sequence.

Instrumental Concentration.....79 Credits

MUS 000	Recital Hour (seven semesters).....	0
MUS 101	Woodwinds I.....	1
MUS 102	Woodwinds II.....	1
MUS 103	Brass I.....	1
MUS 104	Brass II.....	1
MUS 105	Strings.....	1
MUS 108	Percussion.....	1
MUS 158	Music Technology.....	3
MUS 160	Theory I.....	3
MUS 161	Theory II.....	3
MUS 162	Applied Music Major.....	2
MUS 163	Applied Music Major.....	2
MUS 164	Functional Class Piano I.....	1
MUS 165	Functional Class Piano II.....	1
MUS 166	Voice Class I.....	1
MUS 167	Voice Class II.....	1
MUS 180	Ear Training I.....	1
MUS 181	Ear Training II.....	1
MUS 207	Music History and Literature I.....	3
MUS 208	Music History and Literature II.....	3
MUS 234	Sophomore Recital Performance.....	0
MUS 260	Theory III.....	3
MUS 261	Theory IV.....	3
MUS 262	Applied Music Major.....	2
MUS 263	Applied Music Major.....	2
MUS 264	Functional Class Piano III.....	1
MUS 265	Functional Class Piano IV.....	1
MUS 280	Ear Training III.....	1
MUS 281	Ear Training IV.....	1
MUS 292	Performance Proficiency Exam.....	0
MUS 301	Form and Analysis [or]	
MUS 302	Arranging.....	3
MUS 307	Basic Conducting.....	3
MUS 309	Instrumental Conducting.....	3
MUS 310	Junior Recital Performance I.....	0
MUS 311	Junior Recital Performance II.....	0
MUS 325	Teaching Strategies: General Music.....	2
MUS 326	Teaching Strategies: Choral Music.....	2
MUS 362	Applied Music Major.....	2
MUS 363	Applied Music Major.....	2
MUS 400	Senior Recital: Evening.....	0
MUS 425	Teaching Strategies: Instrumental Music.....	2
MUS 462	Applied Music Major.....	2
MUS 464	Senior Recital Performance.....	0
MUS	Performing Groups including chamber ensembles.....	13

Additional Certification Requirements (K-12).....29 Credits

Please see the director of Music Education or the chairperson of the Department of Secondary and Middle School Education (Subject Field Specialization [N-12]) for the appropriate certification sequence.

**B.M. MUSIC: MUSIC EDUCATION/
JAZZ PERFORMANCE****OPTION REQUIREMENTS87 CREDITS***

MUS 000	Recital Hour (seven semesters).....	0
MUS 137	Jazz Improvisation I.....	3
MUS 138	Jazz Improvisation II.....	3
MUS 158	Music Technology.....	3
MUS 160	Theory I.....	3
MUS 161	Theory II.....	3
MUS 162	Applied Music Major.....	2
MUS 163	Applied Music Major.....	2
MUS 164	Functional Class Piano I.....	1
MUS 165	Functional Class Piano II.....	1
MUS 180	Ear Training I.....	1
MUS 181	Ear Training II.....	1
MUS 234	Sophomore Recital Performance.....	0
MUS 236	Western Art Music.....	3
	Jazz Performance Groups (one each semester).....	7
	Band or choir (two semesters).....	2
MUS 241	Jazz Ear Training I.....	2
MUS 242	Jazz Ear Training II.....	2
MUS 253	Jazz History and Analysis I.....	3
MUS 254	Jazz History and Analysis II.....	3
MUS 260	Theory II.....	3
MUS 261	Theory IV.....	3
MUS 262	Applied Music Major.....	2
MUS 263	Applied Music Major.....	2
MUS 268	Functional Class Jazz Piano I.....	1
MUS 269	Functional Class Jazz Piano II.....	1
MUS 292	Performance Proficiency Exam.....	0
MUS 307	Basic Conducting.....	3
MUS 310, 311	Junior Recital Performances.....	0
MUS 362	Applied Music Major.....	2
MUS 363	Applied Music Major.....	2
MUS 400, 464	Senior Recital Performances.....	0
MUS 462	Applied Music Major.....	2
MUS 470	Jazz Arranging I.....	3
MUS 471	Jazz Arranging II.....	3
Music Education Classes:		
MUS 101	Woodwinds I.....	1
MUS 102	Woodwinds II (instrumental concentration only).....	1
MUS 103	Brass I.....	1
MUS 104	Brass II (instrumental concentration only).....	1
MUS 105	Strings.....	1
MUS 108	Percussion.....	1
MUS 135	Introduction to Music Education.....	1
MUS 325	Teaching Strategies: General Music.....	2
MUS 326	Teaching Strategies: Choral Music.....	2
MUS 425	Teaching Strategies: Instrumental Music.....	2
MUS 288	Field Experience I.....	1
MUS 388	Field Experience II.....	1

Additional Certification Requirements (K-12).....21 Credits

Please see the director of Music Education or the chairperson of the Department of Secondary and Middle School Education (Subject Field Specialization [N-12]) for the appropriate certification sequence.

*Number of credits varies according to major instrument selected. Voice, piano and percussion differ from other instrumentalists as indicated below.

Vocalists: Two years jazz piano minor required (4 credits); two years classical voice required; not required to take Improvisation III (4 credits).

Percussionists: Two years jazz piano minor required (4 credits); not required to take Improvisation III.

Pianists: Two years classical piano minor required (4 credits).

Note: Jazz students must pass second-semester sophomore juries in order to go on to junior year in applied major.

**B.M. MUSIC — SOUND ENGINEERING ARTS/
CLASSICAL TRACK OPTION REQUIREMENT
AND COREQUISITES 100 CREDITS**

Students should earn a 3.0 grade point average in MUS 251 Sound Engineering Arts I and MUS 284 Sound Engineering Arts 1 Lab in order to continue in the program. They then complete the sequence outlined. A 2.5 grade point average must be maintained in these courses to continue through the sequence.

Core Courses49 Credits

MUS 000	Recital Hour (eight semesters)	0
MUS 125	Survey of Music and Entertainment Industry	3
MUS 160/1	Theory I, II.....	6
MUS 162/3	Applied Lessons	4
MUS 164/5	Functional Class Piano I, II.....	2
MUS 180/1	Ear Training I, II.....	2
MUS 207/8	Music History and Literature I, II.....	6
MUS 258	Electronic Music I.....	3
MUS 259	Electronic Music II	3
MUS 260/1	Theory III, IV.....	6
MUS 262/3	Applied Lessons	4
MUS 280/1	Ear Training III, IV	2
MUS 292	Performance Proficiency Exam	0
MUS	Performing Groups (one in each semester in residence)	8

Additional Music Courses for the

Classical Track(choose 6 Credits)

MUS 270	Structure and Content of Music Industry.....	3
MUS 316	Media Use in Music and Entertainment Industry	3
MUS 358	Electronic Music III	3

Sound Engineering Arts Courses26 Credits

MUS 126	Survey of Audio Recording	3
MUS 251	SEA I.....	3
MUS 252	SEA II	3
MUS 284	SEA I Lab	2
MUS 285	SEA II Lab.....	2
MUS 351	SEA III.....	3
MUS 352	SEA III Lab	2
MUS 353	SEA IV.....	3
MUS 354	SEA IV Lab	2

MUS 480	Seminar in SEA.....	2
MUS 496	Internship in SEA.....	1

College of Science and Health, Mathematics and

Science Co-requisites19 Credits

MATH 145	Quantitative Math II.....	3
PHYS 190	Acoustics and Sound	4
PHYS 250	Basic Electronics I.....	4
PHYS 255	College Physics I	4
PHYS 256	College Physics II.....	4

**B.M. MUSIC — SOUND ENGINEERING ARTS/
JAZZ TRACK OPTION REQUIREMENT AND
CO-REQUISITES 100 CREDITS**

Students should earn a 3.0 grade point average in MUS 251 Sound Engineering Arts I and MUS 284 Sound Engineering Arts 1 Lab in order to continue in the program. They then complete the sequence outlined. A 2.5 grade point average must be maintained in these courses to continue through the sequence.

Core Courses52 Credits

MUS 000	Recital Hour (eight semesters).....	0
MUS 125	Survey of Music and Entertainment Industry	3
MUS 137	Jazz Improvisation I.....	3
MUS 156/7	Applied Lessons	6
MUS 160/1	Theory I, II.....	6
MUS 164/5	Functional Class Piano I, II.....	2
MUS 180/1	Ear Training I, II.....	2
MUS 236	Western Art Music	3
MUS 241/2	Jazz Ear Training I, II	4
MUS 256/7	Applied Lessons	6
MUS 258	Electronic Music I.....	3
MUS 260/1	Theory III, IV.....	6
MUS 292	Performance Proficiency Exam	0
MUS	Performing Groups (one in each semester in residence)	8

Additional Music Courses for the

Jazz Track.....(choose 6 Credits)

MUS 259	Electronic Music II	3
MUS 270	Structure and Content of Music Industry.....	3
MUS 316	Media Use in Music and Entertainment Industry.....	3
MUS 358	Electronic Music III.....	3

Sound Engineering Arts Courses26 Credits

MUS 126	Survey of Audio Recording	3
MUS 251	SEA I.....	3
MUS 252	SEA II	3
MUS 284	SEA I Lab	2
MUS 285	SEA II Lab.....	2
MUS 351	SEA III.....	3
MUS 352	SEA III Lab	2
MUS 353	SEA IV.....	3
MUS 354	SEA IV Lab	2
MUS 480	Seminar in SEA.....	2
MUS 496	Internship	1

College of Science and Health, Mathematics and**Science Co-requisites19 Credits**

MATH 145	Quantitative Math II.....	3
PHYS 190	Acoustics and Sound.....	4
PHYS 250	Basic Electronics I.....	4
PHYS 255	College Physics I.....	4
PHYS 256	College Physics II.....	4

MUSIC DEPARTMENT MINOR**(FOR NON-MUSIC MAJORS)18 CREDITS**

MUS 160-161	Theory I and II.....	6
MUS 164-165	Functional Class Piano I and II.....	2
MUS 180-181	Ear Training I and II.....	2
MUS 207-208	Music History and Literature I and II.....	6
MUS	Performance Ensembles.....	2

MUSIC MANAGEMENT MINOR**(FOR NON-MUSIC MAJOR OR B.A. MUSIC MAJOR)24 CREDITS**

Students wishing to minor in music management are admitted to music management courses depending on availability of space. Students must earn a 3.0 GPA in MUS 125 Survey of the Music and Entertainment Industry, and one additional 3-credit music management course in order to be admitted to the program. A 2.5 GPA must be maintained in these courses to continue through the sequence.

MUS 120	Music Appreciation.....	3
MUS 125	Survey of the Music and Entertainment Industry.....	3
MUS 270	Structure and Content of the Music and Entertainment Industry.....	3
MUS 303	Music Management Internship.....	1
MUS 316	Media Use in the Music and Entertainment Industry.....	3
MUS 403	Music Management Seminar (two semesters).....	2
MUS 450	Personal Management in Music.....	3
MUS 452	Law and Ethics in the Music and Entertainment Industry.....	3
MUS	Music Elective*.....	3

*200 level or higher, excluding music management courses

Courses

Unless otherwise noted, all courses are for 3 credits.

Performing Groups (one credit each)

A placement audition and the permission of the conductor required. General education credit may be given to non-majors for participation in these groups.

MUS 172,3,4,5	Freshman Chamber Jazz I, II, III, IV
MUS 200	Concert Choir
MUS 201	Women's Choral Ensemble
MUS 202	University Chorus
MUS 203	Chamber Singers
MUS 204	Men's Glee Club
MUS 211	Concert Band
MUS 212	Preparatory Band
MUS 213	University Symphony
MUS 214	Brass Ensemble

MUS 215	Brass Quintet
MUS 216	Woodwind Ensemble: Clarinet
MUS 217	Saxophone Quartet
MUS 218	Woodwind Quintet
MUS 219	Percussion Ensemble
MUS 221	William Paterson University-NJ Percussion Ensemble
MUS 222	Jazz Orchestra
MUS 227	Collegium Musicum
MUS 228	Tuba Ensemble
MUS 229	Trombone Ensemble
MUS 230	Classical Guitar Ensemble
MUS 231	New Music Ensemble
MUS 232	Lab Jazz Ensemble
MUS 233	Jazz Vocal Lab
MUS 235	Latin Jazz Ensemble
MUS 239	Jazz Vocal Workshop
MUS 240	New Jazz Ensemble
MUS 247	Jazz Repertory Ensemble
MUS 272,3,4,5	Sophomore Chamber Jazz I, II, III, IV
MUS 282	Opera Workshop
MUS 283	Flute Ensemble
MUS 289	French Horn Ensemble
MUS 294	Chamber Music
MUS 296	Saxophone Ensemble
MUS 372,3,4,5	Junior Chamber Jazz I, II, III, IV
MUS 472,3,4,5	Senior Chamber Jazz I, II, III, IV

Instrumental Classes (one credit each)

Instruction is in basic performance skills on standard instruments. Students proven proficient on an instrument upon examination are excused from that class. Classes meet two hours weekly for one semester and are open to music education students only.

MUS 101	Woodwinds I
MUS 102	Woodwinds II
MUS 103	Brass I
MUS 104	Brass II
MUS 105	Strings
MUS 108	Percussion

MUS 000 Recital Hour

0 credits

MUS 120 Music Appreciation

Development of perceptive listening, concentrating on music from the baroque, classical, and romantic periods.

MUS 125 Survey of the Music and Entertainment Industry

Creative and business aspects of the industry. Publishing, copyright, performing rights, mechanical rights, artist's rights, recording companies, production, marketing, merchandising, mass media, and sociological implications.

MUS 126 Survey of Audio Recording

This Internet course is designed to provide an overview of the concepts, practices, history, and equipment used by both home and professional recording studios and audio engineers. Topics include: acoustics fundamentals, microphones, tape recorders, loudspeakers, computers in audio, control room and studio acoustics, amplifiers, MIDI, and audio over the internet.

MUS 130 Symphonic Music

A survey of representative European and American symphonies, tone poems, and concertos from the eighteenth century to the present.

MUS 135 Introduction to Music Education

An overview of the music education profession, including history, philosophy, professional organizations and obligations. Students participate in visits to exemplary public school music programs to assess the components of successful music teaching and learning.

1 credit

MUS 137 Jazz Improvisation I

A workshop course aimed at helping the student evolve an individual style of improvisation. Emphasis on chord scales, interpretation of chord symbols, notation, harmonic and melodic analysis techniques, transposition, and common jazz figures and patterns. Ear training and analysis of improvised solos. One weekly class meeting in lecture format, one in performance groups.

MUS 138 Jazz Improvisation II

Expansion of concepts and principles introduced in MUS 137. Emphasis on chord substitution, extended and altered harmonics, melodic development, memorization, student jazz compositions, and ear training and analysis. Prerequisite: MUS 137

MUS 144 Music Fundamentals

Designed for the beginning student with little or no previous musical training. Through involvement with various tasks and activities, along with guidance from the instructor, students master the basic skills of music reading, sight-singing, and keyboard facility and gain a knowledge of related theoretical concepts. For students who are not going on with formal music training, this course provides a valuable background for the amateur musician and/or theatre, communication, and education major.

**MUS 156, 157, Applied Music Major: Jazz
256, 257, 356,
357, 456, 457**

Individual instruction in piano, voice, percussion, band, and orchestral instruments.

MUS 158 Music Technology

A study of the most important technologies used for musical applications. Students gain experience working with state-of-the-art equipment, exploring topics such as analog and digital representations of sound as well as internet applications.

Prerequisite: MUS144 or the ability to read music

MUS 160, 161 Music Theory I and II

The student is prepared to function artistically and intelligently in a variety of musical situations. Focuses on musical literature of all cultures, styles, and historical periods; develops a conceptual understanding of rhythm, melody, harmony, texture, timbre, and form, and their interrelationships as they form the basis for listening, performing, and creating. Includes contrapuntal textures in two and three parts, compositional devices, diatonic harmony in three and four parts, secondary dominants and diminished seventh chords, modulation, and analysis and composition of music in the smaller contrapuntal and homophonic forms for various vocal and instrumental combinations.

Prerequisite: MUS 160 for MUS 161

**MUS 162, 163, Applied Music Major
262, 263, 362,
363, 462, 463**

Individual instruction in piano, organ, voice, guitar, percussion, band, and orchestral instruments for B.M. majors. 2 credits each

MUS 164, 165 Functional Class Piano I and II

A beginning course for music majors who do not have keyboard facility. Basic technique is emphasized along with a knowledge of chords. Skills of transposition, improvisation, score reading, and accompanying are begun at a simple level.

1 credit each

MUS 166-167 Voice Class I and II

Local fundamentals and practical application in developing and preserving the singing voice. Breath control, resonance, range, diction, vowel formation as related to correct tone production. Method and materials for teaching. Not open to voice majors.

Prerequisite: For MUS 167, MUS 166

1 credit each

MUS 180, 181 Ear Training I and II

An integrated course that includes the development of sight-singing, dictation, and rhythmic skills. Alto and tenor clefs are introduced during the freshman year.

1 credit each

MUS 186 English Diction for Singers

A course for voice majors designed to provide students a working knowledge of English diction for singing and an acquaintance with standard vocal literature.
1 credit

MUS 187 Italian Diction for Singers

A course for voice majors designed to provide students a working knowledge of Italian diction for singing and an acquaintance with standard vocal literature.
1 credit

**MUS 190, 191, Applied Music Major Performance (B.M.)
290, 291, 390,
391, 490, 491**

Individual instruction in piano, organ, voice, guitar, percussion, band, and orchestral instruments.
3 credits each

**MUS 205, 206, Applied Music Minor
305, 306**

Individual instruction in piano, voice, band, and orchestral instruments.
1 credit each

MUS 207, 208 Music History and Literature I and II

The growth of Western music from its beginnings through the first half of the twentieth century.
Prerequisite: MUS 161

MUS 234 Sophomore Recital Performance

Taken with MUS 263, MUS 291, or MUS 257
0 credits

MUS 236 Western Art Music

Analysis and discussion of Western art music from its origins in ancient Greece up to and including contemporary styles. Emphasis on baroque through twentieth-century music. Serves the needs of jazz majors and liberal studies students with some prior background, offering both an educational experience beyond what can be taught in MUS 120.
Prerequisite: MUS 161

MUS 241 Jazz Ear Training I

An integrated course in ear training that includes the development of sight-singing, diction, improvisation, and rhythmic skills as they especially apply to the jazz style.
Prerequisite: MUS 181
2 credits

MUS 242 Jazz Ear Training II

An integrated course in ear training that includes the development of sight-singing, diction, improvisation, and rhythmic skills as they especially apply to the jazz style, and continuation of Ear Training I.
Prerequisite: MUS 241
2 credits

MUS 243 World Music

This course surveys the music traditions from Africa, Asia, North and South America, and other parts of the world, examining cultural and historical contexts. Students are expected to attend several live concerts.

MUS 249 Guitar Literature

Students survey the history and literature of plucked instruments through transcription, analysis, and performance. Students gain a deeper awareness of the repertory of plucked instruments.
2 credits

**MUS 251 Sound Engineering Arts 1:
Fundamentals and Transducers**

The primary goal of this course is to provide an in-depth discussion of transducers and transducer theory as it relates to audio engineering including: microphone theory and types, magnetic recording principles and applications, mixing console signal flow and design, and loudspeaker theory and design. Primary auditory physiology and theory are presented and principles of wave motion, electricity, and acoustics are introduced.
Prerequisites: MUS 126 and acceptance to the sound engineering arts program
Co-requisite: MUS 284

**MUS 252 Sound Engineering Arts 2:
Signal Processing**

A continuation of MUS 251. Topics include: the theory of equalization, equalization use and misuse, types of equalization, dynamic range, voltage controlled amplifiers, compressor and expander theory and practice, introduction to room acoustics, reverberation theory, the theory and use of analog and digital reverb and delay, modulation effects, and analog noise reduction.
Prerequisites: MUS 251 and MUS 284
Co-requisite: MUS 285

MUS 253 Jazz History and Analysis I

A study of the evolution of jazz from its African and European origins to the early bebop period. The course emphasizes how each period developed both musically and historically, and includes an in-depth analysis of its major performers, arrangers, and composers.
Prerequisite: MUS 161

MUS 254 Jazz History and Analysis II

A study of the evolution of jazz from bebop to the present. The course emphasizes how each period developed both musically and historically, and includes an in-depth analysis of its major performers, arrangers, and composers.
Prerequisite: MUS 161

MUS 255 Jazz Harmony

Provides an intensive study of chords, voicings, and harmonic progressions as they occur in the jazz style.
Prerequisite: MUS 161

MUS 258 Electronic Music I

An introduction to electronic music with hands-on experience in the basics of subtractive, FM, and digital synthesis. Emphasis placed on MIDI and computer applications. No prior experience on synthesizer necessary. Most assignments and projects are to be completed during required lab time. Ability to read music required. Placement test is given at first class meeting.
Prerequisite: MUS 158

MUS 259 Electronic Music II

A continuation of Electronic Music I with hands-on lab experience using subtractive synthesis, frequency modulation synthesis, sampling, digital synthesis, and linear arithmetic synthesis. Emphasis placed on musical applications of MIDI and computers and their place in the music profession. Most assignments and projects are to be completed during the required lab time.
Prerequisite: Music 258 or permission of instructor.

MUS 260, 261 Theory III and IV

The work of the sophomore year continues with the comprehensive development of musicianship by the study of literature in the larger contrapuntal and homophonic forms. Specific areas include chromatic harmony and contemporary harmonic and compositional techniques. Considerable analysis of romantic and twentieth-century literature, as well as correlated written projects, forms the nucleus of this course.
Prerequisite: MUS 260 for 261

MUS 264, 265 Functional Class Piano III and IV

This is the second year of the beginning piano course for music majors who do not have keyboard facility and should not be chosen by keyboard majors. The work of this course continues the development of the skills begun in MUS 164-165 with more advanced work in technique, transposition, improvisation, score reading, and accompanying and harmonization styles. Music education students must pass a proficiency test upon completion of MUS 265.
Prerequisite: Music Majors only
1 credit each

MUS 266, 267 Functional Class Piano: Advanced I, II

This special section is for keyboard majors and qualified vocal and instrumental majors. The course assumes that the student already possesses considerable keyboard facility. The course is designed to develop the skills needed to utilize the piano in school positions, sacred music posts, and situations other than the solo recital. The skills to be developed include transposition, improvisation, score reading, a thorough working knowledge of chords and their application to creating accompaniments and arrangements from lead sheets.
Prerequisite: Music Majors only
1 credit each

MUS 268, 269, Functional Class Jazz Piano I, II, III, IV 368, 369

Students in the jazz studies program who are not jazz piano majors choose these sections for their second year of Functional Class Piano. These courses continue to develop the skills begun in MUS 164-165, with special emphasis on jazz improvisation, accompanying, and harmonization styles.
1 credit each

MUS 270 Structure and Content of the Music Industry

Historical aspects of recording and publishing industries and their impact on society. Current trends in publishing and recording, including business structure and role in the industry.

MUS 276 Composition I

A workshop course that develops compositional skills in the homophonic forms. Two-, three- and five-part song forms, minuet and trio and rondo forms are explored by way of musical analysis. Specific projects of composition are assigned for each of the above-named forms. Student works are performed.
Prerequisite: MUS 261 or permission of instructor

MUS 277 Composition II

In this second semester of Composition Workshop, the development of basic compositional skills is continued with their application to the traditional forms of rondo, theme and variations, ostinato, and sonatina.
Prerequisite: MUS 276 or permission of instructor

MUS 280, 281 Ear Training III, IV

More advanced work in sight-singing, dictation, and rhythmic skills with special emphasis on the techniques required to perform twentieth-century music.
Prerequisite: MUS 181
1 credit each

MUS 284 Sound Engineering Arts 1 Lab

This course is designed to familiarize the student with basic audio studio recording practices. Topics mainly parallel the material in SEA 1. This is a course which requires time in the recording studio. Topics include: introduction to policies and procedures of the Sound Engineering Arts program, introduction to microphone technique, monophonic recording, stereo recording, analog tape editing, tape recording maintenance, the use of DAT recorders, and introduction to multitrack recording.
Prerequisites: MUS 126 and acceptance to the sound engineering arts program
Corequisite: MUS 251

MUS 285 Sound Engineering Arts 2 Lab

Topics mainly parallel the material in MUS 252. Multi-track theory and practice, popular music recording and mixing, and deconstruction of popular selections for the purpose of illustration and critique. Assignments gradually lead the student to feel confident to effectively administer an 8-track recording session, overdub sessions, and mix sessions. Use of signal processing is introduced. Emphasis placed on process and not the product. Students are required to record a number of student recitals. Prerequisites: MUS 251 and MUS 284
Corequisite: MUS 252

MUS 286 German Diction for Singers

A course for voice majors designed to provide students a working knowledge of German diction for singing and an acquaintance with standard vocal literature.
1 credit

MUS 287 French Diction for Singers

A course for voice majors designed to provide students a working knowledge of French diction for singing and an acquaintance with standard vocal literature.
1 credit

MUS 288 Field Experience I: Music Education

A field experience at the elementary school level in which students observe and assist a practicing music educator one day per week.
1 credit

MUS 293 Understanding Jazz: History and Appreciation

A study of jazz history and the development of jazz styles including examining the ties of jazz to economic, political, and social dimensions of American society and history. Significant jazz recordings and musicians are surveyed including a study of how improvisation, instrumentation, repertoire, and style function in jazz performance.

MUS 297 Percussion Literature

A study of standard and contemporary Western music for percussion ensemble, solo performance, and mixed chamber ensemble, as well as orchestral repertoire.
2 credits

MUS 298 Tabla Drumming/North Indian Classical Music

A study of the history, development, and theory of Northern Indian classical music, including group lessons on tabla resulting in the ability to perform basic compositions.

MUS 299 Sacred Music Seminar

A series of seminars dealing with all aspects of work within a sacred music field that cannot be covered within the applied lesson.
1 credit

MUS 300 Junior Recital B.M. Performance (evening)

B.M. performance majors take this concurrently with MUS 391.
0 credits

MUS 301 Music Analysis

Intensive formal, harmonic, rhythmic, melodic, and textural analysis of compositions from the Renaissance to the present. Traditional terminology is covered, but the emphasis is on empirical analysis.
Prerequisite: MUS 261

MUS 302 Arranging

A practical approach to arranging for choral and instrumental groups. Deals with the problems teachers encounter as directors of musical organizations. Voice leading, part distribution, range, transpositions, and musical styles are studied.
Prerequisite: MUS 261

MUS 303 Music Management Internship

Designed to provide practical experience for students in that program. Interns experience actual industry functioning. For music management majors only.
1 credit

MUS 304 Studies in Music

An introduction to musicology in a very broad sense of the term. Readings, library projects, and research papers are assigned on the history and sociology of music, music theory, ethnomusicology, musical acoustics, and the aesthetics of music. Basically interdisciplinary, the course deals with the relationships among these areas and their connections with composition, performance, criticism, and pedagogy. Extensive training in the techniques of scholarship, preparation of papers and dissertations, and the use of the library.
Prerequisite: Music majors only

MUS 307 Basic Conducting

Presents the basic techniques of conducting, both with and without a baton. These techniques include basic beat patterns, preparation, cut-offs, fermatas, tempos, moods, use of the left hand, etc. Each student conducts, using the class as the performing medium.
Prerequisite: MUS 261

MUS 308 Choral Conducting

Develops and refines the basic techniques of conducting acquired in Basic Conducting. Actual conducting experience applies these techniques to the specific demands of vocal music. Other areas of study include organization and administration of secondary school choral groups, tone and diction, and rehearsal techniques.
Prerequisite: MUS 307

MUS 309 Instrumental Conducting

Basic conducting techniques applied to the media of orchestra and band. Score reading, rehearsal techniques, and interpretation are included in addition to further development of physical skill.

Prerequisite: MUS 307

MUS 310 Junior Recital Performance I (midday)

Taken with MUS 356, 362, 390

Prerequisite: MUS 234

0 credits

MUS 311 Junior Recital Performance II (midday)

Taken with MUS 357, 363

Prerequisite: MUS 234, MUS 310

0 credits

MUS 312 Studio Supervision

The purpose of this course is to familiarize the sound engineering arts student with the basics of recording studio management. To this end each student enrolled in this course – a maximum of four – form a team which manages and supervises the SEA program's recording facilities as outlined in the SEA Survival Guide.

Prerequisite: Permission of the instructor.

MUS 313 Piano Literature I

A review of piano literature from the Baroque and Classical periods for beginning through advanced students. Required for Classical Performance piano majors. 2 credits

MUS 314 Piano Literature II

A review of piano literature from the Romantic and Contemporary periods for beginning through advanced students. Required for Classical Performance piano majors. 2 credits

MUS 316 Media Use in the Music and Entertainment Industry

Articles, press kits, promotional materials, advertising, and the media in industry relations. Roles of artist, public relations representative, advertising company, and recording company. Application of communication skills to professional tasks.

Prerequisite: MUS 125

MUS 317 History of American Popular Music Since 1950

Chronological survey including sociological implications, current trends, and new directions.

MUS 318 Forms of Art

Study of the principles and practices of critiquing plays, concerts, paintings, and film. The student can expect to analyze selected works of art, to study the historical and cultural background of a work of art, and to read critical theories of art. Special emphasis is placed on the discovery of the commonalities that link forms of art. Attendance at concerts, plays, exhibits, and media viewings is required.

MUS 319 Vocal Literature I

An introduction to the song repertoires of German Lieder and French Melodie through performance, listening, analysis, and attending concerts. Required of Classical Performance voice majors.

2 credits

MUS 320 Vocal Literature II

An introduction to the opera and oratorio arias and nationalistic songs through performance, listening, analysis, and attending concerts. Required of Classical Performance voice majors.

2 credits

MUS 322 Jazz Improvisation III

Continuation of Improvisation II. One- or two-week units featuring guest lectures on a variety of advanced topics.

Prerequisites: MUS 161, 137, and 138 or permission of the instructor

2 credits

MUS 323 Jazz Seminar

Weekly seminars with subjects ranging from the practical to the philosophical, including medical concerns of musicians, jazz criticism, the aesthetics of jazz, life inside the recording studio, advanced improvisational concepts, professional goals and objectives, and the business of music (publishing, management, contracts and booking). Each seminar is conducted by a specialist in the field.

MUS 325 Teaching Strategies: General Music

This course is designed to provide a basic understanding of the methods and materials necessary for teaching general music to students in grades K-12. Traditional techniques of presenting a variety of musical activities are examined as well as the more contemporary systems of Orff, Kodaly, Gordon, and Dalcroze.

2 credits

MUS 326 Teaching Strategies: Choral Music

This course is designed to provide a basic understanding of the methods and materials necessary for teaching choral music to students in grades three-twelve.

2 credits

MUS 328 Brass Literature

A study of solo, chamber, and orchestral music for brass ensembles and performers.

2 credits

MUS 329 Jazz for Music Educators

Study of the core elements of jazz, repertoire, and the teaching of jazz history, improvisation, and jazz ensembles in the public schools.

1 credits

MUS 331 Western Music Through Josquin

A detailed study of Western music and its place in society through the death of Josquin des Prez.

Prerequisite: MUS 120 or music major

MUS 332 Music in the Late Renaissance and Baroque Periods

Western music from the sixteenth, seventeenth, and early eighteenth centuries is listened to, analyzed, and discussed.

Prerequisite: MUS 120 or music major

MUS 333 Music in the Rococo and Classical Periods

A study of the music from the sons of Bach through Beethoven.

Prerequisite: MUS 120 or music major

MUS 334 Music in the Romantic Period

An in-depth study of European music and its place in society during the nineteenth century.

Prerequisite: MUS 120 or music major

MUS 335 Choral Literature

A chronological survey and examination of representative choral compositions from each period of Western music, with emphasis on style and its relation to performance. Music is studied in relation to the cultural environment of its time.

Prerequisite: Permission of the instructor

MUS 336 Accompanying

Provides opportunities for upper-class students and advanced piano majors to study the art of accompanying and to develop potential in this area of piano performance.

Prerequisite: Permission of the instructor

1 credit

MUS 340 Masterworks of Opera

A study of selected masterpieces of opera in their entirety, with emphasis on the cultural, literary, historic, and artistic foundations of each work.

MUS 341 Composition Class I

A workshop course in musical composition. The instructor assigns specific technical and/or expressive problems. All music is written for instruments or ensembles available in the department, and all works are performed in class or in concert. No stylistic limitations.

Prerequisites: MUS 161 and permission of the instructor

MUS 342 Composition Class II

A continuation of Composition Class I with emphasis on contemporary styles and techniques, strict and free serial techniques, proportional and other approximate notations, aleatory procedures, polytonality, etc.

Prerequisites: MUS 341 and permission of the instructor

MUS 343 Jazz Ear Training III

Continuation of MUS 242 with emphasis on extension harmonies, altered scales, alternate and advanced jazz forms, phrase structure. Sight singing activities include prepared and unprepared vocalization exercises, single line, polyphonic jazz and classical progressions, and rhythmic duplication of jazz percussion materials.

2 credits

MUS 344 Jazz Ear Training IV

An integrated course in the development of skills that pertain specifically to hearing and executing, (playing, singing, writing) the melodic, rhythmic, and harmonic materials of the jazz style. It is a continuation of Jazz Ear Training III.

2 credits

MUS 351 Sound Engineering Arts 3: Current Practices and Techniques of the Audio Industry

A continuation of MUS 252. Topics include: advanced microphone techniques, in-line audio console signal flow, surround sound theory and practice, audio post-production, AC wiring, interconnection principles, synchronization in the studio, audio amplifier design, and album mastering.

Prerequisites: MUS 252 and MUS 285

Co-requisite: MUS 352

MUS 352 Sound Engineering Arts 3 Lab

Topics mainly parallel the material in SEA 3. Students are introduced to the 24-track studio. Topics include tape recorder alignment, in-line console signal flow, patch-bay operations, recording session protocol, microphone techniques, and mixing principles. Assignments gradually lead the student to feel confident to effectively administer an 24-track recording session, overdub sessions, and mix sessions. The creative use of signal processing is expanded. Introduction to digital editing and CD recording. Emphasis placed on process and not the product. Students are required to record a number of student recitals.

Prerequisites: MUS 252 and MUS 285

Co-requisite: MUS 351

MUS 353 Sound Engineering Arts 4: Digital Audio Principles and Techniques

An in depth exploration of digital audio as it relates to the audio professional. Topics include: the Nyquist theorem, analog to digital conversion, digital to analog conversion, oversampling, noise shaping, digital recording media, digital recording devices, digital editing systems, error correction/detection, simple digital signal processing, digital delivery systems, the Internet, fiber optics, the compact disc, DVD, film sound formats, high bit and sample rates, and data compression.

Prerequisites: MUS 351 and MUS 352

Co-requisite: MUS 354

MUS 354 Sound Engineering Arts 4 Lab

Topics include: a comparison of sample rates/word lengths, digital editing assignments, introduction to the digital console, multi-track recording and editing projects, and integration of the analog and digital control rooms. Students are required to record a number of ensemble performances. Students are required to successfully complete a junior practical exam in order to advance to the Sound Engineering Arts Seminar.

Prerequisites: MUS 351 and MUS 352

Co-requisite: MUS 353

MUS 358 Electronic Music III

A continuation of Electronic Music I and II with hands-on experience using subtractive synthesis, frequency modulation synthesis, linear arithmetic synthesis, and sampling. Emphasis is placed on creativity, practical music applications, and regularly assigned projects producing music for various types of media including dance, film, video, and radio.

Prerequisites: MUS 258 and/or MUS 259 or permission of instructor

MUS 376 Composition III

Individual student composition projects in a succession of predominant twentieth-century styles and techniques: serialism-free atonality, pandiatonicism, quartal harmony, etc.

Prerequisite: MUS 277 or permission of instructor

MUS 377 Composition IV

A continuation of composition Workshop III.

Prerequisite: MUS 376 or permission of instructor

MUS 380, 381 Ear Training V and VI

Advanced third-year ear training work, including sight-singing, dictation, and rhythmic skills, with special emphasis on the techniques required to perform twentieth-century music.

1 credit each

MUS 382 Piano Pedagogy I

An overview of teaching methods and materials for private and group piano instruction. Appropriate literature and techniques for music reading and skill development are included. Required for Classical Performance piano majors.

2 credits

MUS 383 Piano Pedagogy II

A continuation of MUS 382 consisting of more advanced concepts for private and group piano instruction.

Required for Classical Performance piano majors.

2 credits

MUS 384 Vocal Pedagogy

An overview of teaching methods and material for private and group voice instruction. Appropriate literature and physiology are included. Required for Classical Performance voice majors.

2 credits

MUS 388 Field Experience II: Music Education

A field experience at the middle school or secondary level in which students will observe and assist a practicing music educator one day per week.

1 credit

MUS 389 Masterpieces of Western Concert Music for the Jazz Musician

A detailed study of major compositions from the standard repertory of Western concert music from the Medieval Period through the Contemporary Period. Each work is examined utilizing its score and representative recording to gain understanding of its expressive content, historical importance, and technical language.

MUS 399 Selected Topics

A topic not covered by an existing course is offered as recommended by the department and approved by the dean.

Prerequisite: Permission of the department chairperson

1-6 credits

MUS 400 Senior Recital B.M. (evening)

B.M. Performance majors take this with MUS 491. Other B.M. majors take this with MUS 456, MUS 457, MUS 462, or MUS 463.

MUS 401 Twentieth-Century Music

A survey of contemporary music as exemplified by representative works of the leading composers of the century. Detailed analysis of a limited number of works which represent significant stylistic and expressive trends.

Prerequisite: MUS 160

MUS 403 Music Management Seminar

Lectures by industry experts. Attendance is mandatory.

1 credit

MUS 404 Music Management Honors Internship

Culmination of music management education for students with 3.2 GPA or higher. Assigned to an area in the music industry as an intern, the student gains experience in the business role in the music and entertainment industry. Students put to practical use the skills learned in music management courses.

6 credits

MUS 407 Sacred Music Internship

Through practical work situations, the student experiences firsthand many of the varied and specialized musical and administrative duties performed by musicians in the field of sacred music.

1 credit

MUS 408 Advanced Choral Conducting

Provides continued study and practice of choral conducting techniques. Emphasis on developing good vocal tone production in choral groups, style and interpretation in choral literature, and program building. Some of the standard larger choral works are studied.

2 credits

MUS 409 Counterpoint

Technique of contrapuntal writing and analysis. Study includes writing two- and three-part textures, as well as parallel analysis of musical literature drawn from several periods and styles.

Prerequisite: MUS 261

MUS 410 Maintenance and Repair of Music Instruments

Problems of repair with respect to brass, woodwind, string, and percussion instruments. Laboratory sessions.

MUS 411 Piano Tuning

Complete explanation and application of tuning acoustic and electric pianos by the equal temperament system. Problems, procedures, and exploration of standard techniques.

MUS 412 Music Graphics

The history, theory, and practice of preparing graphic music copy.

MUS 425 Teaching Strategies: Instrumental Music

This course is designed to provide a basic understanding of the methods and materials necessary for teaching instrumental music to students in grades 3-12.

2 credits

MUS 450 Personal Management in Music

Contemporary performers, changing trends in consumer practices, and evaluation criteria for musical performances. Field experiences followed by critiques. Systems approach to personal management. For music management majors and minors only.

Prerequisite: MUS 125

MUS 452 Law and Ethics in the Music and Entertainment Industry

Legal aspects of the industry. Ethical considerations for management and artists, domestic and international copyrights, contracts, labor agreements, trade practice regulations, piracy, and payola. For music management majors and minors only.

Prerequisite: MUS 125

MUS 464 Senior Recital Performance (midday)

B.M. majors take this with MUS 462; B.M. in classical performance majors take this with MUS 490; B.M. jazz majors take this with MUS 456 and 457.

0 credits

MUS 470 Jazz Arranging I

Introduction to basic concepts and techniques of contemporary arranging. Study of instrumental ranges and transpositions, chord symbolization, rhythm section, notation, etc. Four-part sectional writing with attention to voice leading, blend and textural effects.

Prerequisites: MUS 261 and/or permission of the instructor

MUS 471 Jazz Arranging II

Expansion of the principles introduced in MUS 470. Instructor assigns specific technical and expressive problems aimed at helping the student develop the writing skill and concepts necessary to realize complete arrangements for a large jazz ensemble.

Prerequisites: MUS 470 or permission of the instructor

MUS 476 Composition V

Individual student composition projects in a succession of predominant twentieth-century styles and techniques.

Prerequisite: MUS 377 or permission of instructor

MUS 477 Composition VI

A continuation of Composition V.

Prerequisite: MUS 476 or permission of instructor

MUS 480 Senior Seminar in Sound Engineering Arts

A capstone course for Sound Engineering Arts majors. This course is designed to give Sound Engineering Arts majors the chance to pursue advanced levels of research and to complete a large-scale recording project that is submitted as part of a complete portfolio. Each student presents one audio related research paper to the class and additionally submits the work in formal document form. The instructor, to insure adequate progress on the part of the student, monitors the recording project. A document detailing the recording and mixing process is submitted. This document includes a self-critique of the project.

Prerequisites: MUS 353 and 354

MUS 496 Internship in Sound Engineering Arts

Provides the student with the opportunity to gain experience in the professional audio field, and typically takes place in the following facilities: music production studios, new media production studios, audio post-production studios, film post-production studios, live sound concerns, television production studios, radio stations, and equipment manufacturers. Open to Sound Engineering Arts majors only.

Prerequisite: Permission of the department

MUS 497 Music Honors Seminar

This is the forum for basic contact and orientation for students in the Music Honors track of the University Honors Program. Students are assigned a faculty mentor who meets periodically with the student to plan his/her course of study in honors, including choices of courses in and out of the Music Department, and to formulate and pursue the student's honors project.

1 credit

MUS 498 Music Honors Project

This is the culminating experience in the Music Honors track of the University Honors Program. It consists of a recital, lecture, paper, report of research, or a combination of these to be determined in consultation with the music honors track coordinator.

2 credits

MUS 499 Independent Study

As approved and to be arranged.

1-6 credits

University Honors College

Music Track

This Music Honors track has been developed and designed to enhance the existing degree programs in music. Students selected for admission must have demonstrated exceptional musical or academic promise. As with other tracks in the University Honors Program, the music track is a distinctive set of courses that reinforces a student's chosen major.

The track is open to qualified music majors of all levels, although transfer and upper level students may need extra semesters beyond the usual eight to complete the track. Students meet with the track coordinator to map out their curriculum, which consists of three components. The first component is a series of four one-credit music honors seminars. The second component is a set of music courses the student would normally take, which have been enhanced in content. The final component is a special music honors project completed in the senior year. This project is a significant piece of work that may take the form of a lecture, an enhanced recital, or the performance of an original composition in culmination of the student's honors training.

For further information, consult Dr. Jeffrey Kresky, music track coordinator, Department of Music.

Performing and Literary Arts

Sponsored jointly by the College of Humanities and Social Sciences and the College of the Arts and Communication, the Performing and Literary Arts Honors track is a cross-disciplinary program for students interested in one or more aspects of public performance. Such performance might be acting, writing, directing, theatrical production, music composition, or music arrangement. In consultation with the track coordinator, the student selects five courses that assist in the preparation of a public performance. The outcome of the program is the public performance itself — a play or solo performance — held on campus and open to the University community and the community-at-large. As is true for the other tracks in the University Honors programs, the Performing Arts Honors track is not a major, but a distinctive set of courses that adds breadth to and reinforces a student's chosen major.

The track is open to students of all levels. Students with majors in art, English, and music may proceed directly to individual advisement, the selection of a set of five courses, and a performance. Students of other majors need to complete a 21-credit concentration in theatre prior to completing the honors track.

For further information, consult Dr. Phillip Cioffari, performing arts track coordinator, Department of English.

