## Present Course Description

<table>
<thead>
<tr>
<th>Title</th>
<th>Physical Hydrogeology</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester Hours of Credit</td>
<td>3</td>
</tr>
<tr>
<td>If combination course type, # hrs. of credit for Lecture:</td>
<td>3</td>
</tr>
<tr>
<td>Repeat Credit Max. (If repeatable):</td>
<td></td>
</tr>
<tr>
<td>Graduate Credit?</td>
<td>Yes ☑ No ☐</td>
</tr>
<tr>
<td>Credit will not be given for this course and:</td>
<td></td>
</tr>
<tr>
<td>Contact Hours Per Week: (Indicate hours in appropriate course type.)</td>
<td></td>
</tr>
<tr>
<td>Lecture</td>
<td>Lab</td>
</tr>
<tr>
<td>☑</td>
<td>☐</td>
</tr>
<tr>
<td>Total Weekly Contact Hours:</td>
<td>3</td>
</tr>
<tr>
<td>Grading System:</td>
<td>Letter Grade ☑ Pass/Fail ☐</td>
</tr>
<tr>
<td>Course Description: (Include course number, title, etc. exactly as it appears in the General Catalog)</td>
<td>GEOL 4182 Physical Hydrogeology (3)</td>
</tr>
<tr>
<td>Prereq.: GEOL 3032 and MATH 1552 or permission of instructor. Subsurface fluid flow in geological materials; emphasis on geological controls of the origin and migration of pore water, including saline brines, in sedimentary basins; topics including crustal scale flow, petroleum migration, ore formation and subsurface flow regimes in Louisiana.</td>
<td></td>
</tr>
</tbody>
</table>

## Proposed Course Description

<table>
<thead>
<tr>
<th>Title</th>
<th>Physical Hydrogeology</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short Title</td>
<td>HYDROGEOLOGY</td>
</tr>
<tr>
<td>Semester Hours of Credit</td>
<td>3</td>
</tr>
<tr>
<td>If combination course type, # hrs. of credit for Lecture:</td>
<td>3</td>
</tr>
<tr>
<td>Repeat Credit Max. (If repeatable):</td>
<td></td>
</tr>
<tr>
<td>Graduate Credit?</td>
<td>Yes ☑ No ☐</td>
</tr>
<tr>
<td>Credit will not be given for this course and:</td>
<td></td>
</tr>
<tr>
<td>Contact Hours Per Week: (Indicate hours in appropriate course type.)</td>
<td></td>
</tr>
<tr>
<td>Lecture</td>
<td>Lab</td>
</tr>
<tr>
<td>☑</td>
<td>☐</td>
</tr>
<tr>
<td>Total Weekly Contact Hours:</td>
<td>3</td>
</tr>
<tr>
<td>Grading System:</td>
<td>Letter Grade ☑ Pass/Fail ☐</td>
</tr>
<tr>
<td>Course Description: (Include course number, title, etc. exactly as it appears in the General Catalog)</td>
<td>GEOL 4182 Physical Hydrogeology (3)</td>
</tr>
<tr>
<td>Prereq.: A grade of &quot;C&quot; or better in GEOL 3032, GEO 3071, and MATH 1552 or permission of instructor. Subsurface fluid flow in geological materials; emphasis on geological controls of the origin and migration of pore water, including saline brines, in sedimentary basins; topics including crustal scale flow, petroleum migration, ore formation and subsurface flow regimes in Louisiana.</td>
<td></td>
</tr>
</tbody>
</table>

## Forms Completion Instructions

**These questions must be answered completely and accurately or proposal will be returned.**

- Has this change been discussed with and approved by all departments/colleges affected? Yes ☑ No ☐ N/A ☐
- Is this course included in any curricula, concentrations, or minors? Yes ☑ No ☐ If yes, list on a separate sheet.
- Is this course a prerequisite or corequisite for other courses? Yes ☑ No ☐ If yes, list courses on separate sheet.
- Is this course on the General Education list? Yes ☑ No ☐

**Justification/Explanation:** Use separate sheet.

**Note:** If course is or will be cross-listed, separate forms must be submitted by each department.

**Approvals**

<table>
<thead>
<tr>
<th>Department Faculty Approval Date</th>
<th>10/23/14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department Chair’s Signature</td>
<td>By --</td>
</tr>
<tr>
<td>Graduate Dean’s Signature</td>
<td>12/2/14</td>
</tr>
<tr>
<td>College Division/Department Contact:</td>
<td></td>
</tr>
<tr>
<td>Contact Email:</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>College Faculty Approval Date</th>
<th>10/23/14</th>
</tr>
</thead>
<tbody>
<tr>
<td>College Dean’s Signature</td>
<td>10/23/14</td>
</tr>
<tr>
<td>Chair, FS C&amp;O Committee’s Signature</td>
<td>12/2/14</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Academic Affairs Approval Date</th>
<th>11/2/14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>12/2/14</td>
</tr>
</tbody>
</table>
Justification:

We request that the prerequisites for GEOL4182 be changed to “A grade of “C” or better in GEOL3032, GEOL3071, and MATH1552 or permission of instructor”. The current prerequisite is “GEOL3032 and MATH1552 or permission of instructor”.

GEOL4182 requires that the students have mastered the ability to contour data and to solve three-point problems. These are techniques that the students learn in GEOL3071. Thus, we request that GEOL3071 be added as a prerequisite.

Also, a grade of “C” or better in each of the prerequisite courses is needed to insure that the students have adequate understanding of the required prerequisite material.
GEOL4182 is required in the Environmental Geology Concentration within the BS Geology degree.

The change to the prerequisites for GEOL4182 do not add any additional coursework to the BS Geology-Environmental Geology concentration and do not change requirements within the concentration. The only change is the prerequisites for Geol4182 and all prerequisites (old and new) are required course within the BS Geology degree and within the BS Geology-Environmental Concentration.

GEOL 4182 is a prerequisite option for GEOL 7195.
# Request for CHANGING an Existing Course

**Department:** Information Systems and Decision Sciences  
**College:** E.J. Ourso College of Business  
**Proposed Course Description**

<table>
<thead>
<tr>
<th>Present Course Description</th>
<th>Proposed Course Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
<td>Advanced Business Programming</td>
</tr>
<tr>
<td><strong>Short Title</strong></td>
<td><strong>ADV BUS PROGRAMMING</strong></td>
</tr>
<tr>
<td><strong>Semester Hours of Credit</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>Contact Hours Per Week:</strong> (Indicate hours in appropriate course type.)</td>
<td></td>
</tr>
<tr>
<td>LEC</td>
<td>3</td>
</tr>
<tr>
<td>Total Weekly Contact Hours:</td>
<td>3</td>
</tr>
</tbody>
</table>
| **Graduate Credit?** | Yes: ☑  
No: ☐ |
| **Course Description:** | Include course number, title, etc., exactly as it appears in the General Catalog  
Prereq.: ISDS 3107 and ISDS 3110. Computer programming methods for business systems emphasizing contemporary programming environments and applications development interfaces. |

**THESE QUESTIONS MUST BE ANSWERED COMPLETELY AND ACCURATELY OR PROPOSAL WILL BE RETURNED.**

- Has this change been discussed with and approved by all departments/colleges affected? Yes (x) No ( ) N/A ( )
- Is this course included in any curricula, concentrations, or minors? Yes (x) No ( ) If yes, please list on a separate sheet.
- Is this course a prerequisite or corequisite for other courses? Yes (x) No ( ) If yes, list courses; use separate sheet.
- Is this course on the General Education list? Yes ( ) No (x)

**JUSTIFICATION/EXPLANATION:** Use separate sheet.

**Note:** IF COURSE IS OR WILL BE CROSS-LISTED, SEPARATE FORMS MUST BE SUBMITTED BY EACH DEPARTMENT.

**APPROVALS:**

- **Department Faculty Approval Date:** SEP 05 2014  
- **Department Chair’s Signature:**

<table>
<thead>
<tr>
<th>Graduate Dean’s Signature</th>
<th>(Date)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Affairs Approval</td>
<td>(Date)</td>
</tr>
</tbody>
</table>

**College Faculty Approval Date:** 11/7/14  
**College Dean’s Signature:** 11/12/14  
**Chair, FS C & C Committee:** 12/02/2014  
**College Contact:** JUNEK  
**College Contact E-mail:** cxjunek@lsu.edu
JUSTIFICATION FOR ISDS 3200 COURSE CHANGE

ISDS 3200 requires knowledge of material taught in 3110. However, concurrent enrollment is sufficient because the methods learned in ISDS 3110 are needed in ISDS 3200 toward the end of the semester only. The change allows the ISDS students to graduate in less time than with the current prerequisite.

ISDS 3200 is a prerequisite for ISDS 4125 and is needed to major in Information Systems and Decision Sciences.
Request for CHANGING an Existing Course

**Department**: Information Systems and Decision Sciences  
**College**: E.J. Ourso College of Business  
**Course Rubric and #**: 4180  
**Date**: 10/01/2014

### Present Course Description

**Title**: Business Analysis in Practice  
**Semester Hours of Credit**: 3  
**Contact Hours Per Week**: (Indicate hours in appropriate course type.)

<table>
<thead>
<tr>
<th>LEC</th>
<th>LAB</th>
<th>SEM</th>
<th>REC</th>
<th>RES/IND</th>
<th>CLIN/PRAC</th>
<th>Total Weekly Contact Hours</th>
<th>Grading System:</th>
<th>Course Description:</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td>Letter Grade:</td>
<td>Include course number, title, etc., exactly as it appears in the General Catalog.</td>
</tr>
</tbody>
</table>

**Prereq.**: ISDS 4112 and ISDS 4141. Contemporary problems encountered by the business analysis professional; emphasis on case analysis and use of business analysis skills and computer technology to solve business problems.

### Proposed Course Description

**Title**: Business Analysis in Practice  
**Semester Hours of Credit**: 3  
**Contact Hours Per Week**: (Indicate hours in appropriate course type.)

<table>
<thead>
<tr>
<th>LEC</th>
<th>LAB</th>
<th>SEM</th>
<th>REC</th>
<th>RES/IND</th>
<th>CLIN/PRAC</th>
<th>Total Weekly Contact Hours</th>
<th>Grading System:</th>
<th>Course Description:</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td>Letter Grade:</td>
<td>Include course number, title, etc., exactly as it appears in the General Catalog.</td>
</tr>
</tbody>
</table>

**Prereq.**: ISDS 4112; and credit or concurrent enrollment in ISDS 4141. Contemporary problems encountered by the business analysis professional; emphasis on case analysis and use of business analysis skills and computer technology to solve business problems.

**These questions must be answered completely and accurately or proposal will be returned.**

Has this change been discussed with and approved by all departments/colleges affected? Yes (x) No ( ) N/A ( )

Is this course included in any curricula, concentrations, or minors? Yes (x) No ( )

If yes, please list on a separate sheet.

Is this course a prerequisite or corequisite for other courses? Yes (x) No ( )

If yes, list courses; use separate sheet.

Is this course on the General Education list? Yes ( ) No (x)

**Justification/Explanation**: Use separate sheet.

**Note**: IF COURSE IS OR WILL BE CROSS-LISTED, SEPARATE FORMS MUST BE SUBMITTED BY EACH DEPARTMENT.

**Approvals**:

- Department Faculty Approval Date: **SEP 05 2014**
- Department Chair's Signature: [Signature]
- (Date)

- Graduate Dean's Signature: [Signature]
- (Date)

- College Contact: [Name]
- (Please print name.)

- College Contact E-mail: [Email]

- College Faculty Approval Date: **11/1/14**
- Chair, FS C & C Committee: [Signature]
- (Date)

- Academic Affairs Approval: [Signature]
- (Date)
JUSTIFICATION FOR ISDS 4180 COURSE CHANGE:

ISDS 4180 requires a project and knowledge of material taught in 4141. However, concurrent enrollment is sufficient because the methods learned in ISDS 4141 are needed in ISDS 4180 toward the end of the semester only. The change allows the ISDS students to graduate in less time than with the current prerequisite.

ISDS 4180 is needed in order to major in Information Systems and Decision Sciences.
Request for CHANGING an Existing Course

Department: Marketing
Course Rubric and #: MKT 4440
College: Business
Date: 9/22/14

Present Course Description
Title: MARKETING ON THE INTERNET
Semester Hours of Credit: 3
If combination course type, # hrs. of credit for lecture: lab/sem/rec: 
Repeat Credit Max (if repeatable): 
Graduate Credit? Yes ( ) No ( ) N/A ( )
Credit will not be given for this course and:
Contact Hours Per Week: (Indicate hours in appropriate course type.)
LEC LAB SEM REC RES/IND CLIN/PRACT
Total Weekly Contact Hours: ___ 3 ___
Grading System: Letter Grade ___ X ___ Pass/Fail ___
Course Description:
Include course number, title, etc., exactly as it appears in the General Catalog
The proliferation of internet and social media channels are revolutionizing businesses', governments', and individuals' marketing techniques around the world. This course is intended to provide students cutting-edge technological expertise to keep pace by focusing on internet, social media, and mobile marketing techniques. Students by the end of the semester are expected to have acquired the knowledge, skills, and experience to conduct a marketing campaign in each of these cutting-edge mediums.

Proposed Course Description
Title: DIGITAL MARKETING
Short Title: DIGITAL MARKETING
Semester Hours of Credit: 3
If combination course type, # hrs. of credit for lecture: lab/sem/rec: 
Repeat Credit Max (if repeatable): 
Graduate Credit? Yes ( ) No ( )
Credit will not be given for this course and:
Contact Hours Per Week: (Indicate hours in appropriate course type.)
LEC LAB SEM REC RES/IND CLIN/PRACT
Total Weekly Contact Hours: ___ 3 ___
Grading System: Letter Grade ___ X ___ Pass/Fail ___
Course Description:
Include course number, title, etc., exactly as it will appear in the General Catalog
The proliferation of internet, social media, and mobile channels are revolutionizing marketing techniques around the world. This course provides students technological expertise to keep pace by in-depth discussion and projects performing digital marketing with real-companies. By the end of the semester, students are expected to have acquired cutting-edge knowledge, skills, and experience to conduct marketing campaigns in each of these cutting-edge mediums.

THESE QUESTIONS MUST BE ANSWERED COMPLETELY AND ACCURATELY OR PROPOSAL WILL BE RETURNED.

Has this change been discussed with and approved by all departments/colleges affected? Yes ( X ) No ( ) N/A ( )

Is this course included in any curricula, concentrations, or minors? Yes ( ) No ( X ) If yes, please list on a separate sheet.

Is this course a prerequisite or corequisite for other courses? Yes ( ) No ( X ) If yes, list courses; use separate sheet.

Is this course on the General Education list? Yes ( ) No ( X )

JUSTIFICATION/EXPLANATION: Use separate sheet.

Note: IF COURSE IS OR WILL BE CROSS-LISTED, SEPARATE FORMS MUST BE SUBMITTED BY EACH DEPARTMENT.

APPROVALS:
Department Faculty Approval Date 1/10/2014
Department Chair's Signature ____________________________ (Date)
Graduate Dean's Signature ____________________________ (Date)
College Contact: ____________________________ (Please print name.)
College Contact E-mail: c.x.junek@lsu.edu

College Faculty Approval Date 11/7/14
College Dean's Signature ____________________________ (Date)
Chair, FS C & C Committee ____________________________ (Date)
Academic Affairs Approval (Date)
The change in course name and description is to keep up with modern-day business practices. The term marketing on the internet is outdated, with internet marketing just one-piece of the rapidly changing digital world. Digital marketing on the other hand is broader and more inclusive than marketing on the internet. It is also consistent with recent publications in marketing journals and articles and events listed in the American Marketing Association website. In addition, the ability for students to demonstrate expertise in all marketing aspects digital will help their job prospects upon graduation as this is a current skill needed in the business-world.
Request for CHANGING an Existing Course

Department: Mech & Ind Engineering
Course Rubric and #: ME 4243

Present Course Description
Title: Mechanical Engineering Capstone Design I

Semester Hours of Credit: 3
If combination course type, # hrs. of credit for lecture: 2, lab/sem: 2
If combination course type, # hrs. of credit for rec: ____________
Repeat Credit Max (if repeatable): No
Graduate Credit? Yes: ____________ No: ____________

Contact Hours Per Week: (Indicate hours in appropriate course type.)

Total Weekly Contact Hours: 4
Grading System: Letter Grade x Pass/Fail

Course Description:
Include course number, title, etc., exactly as it appears in the General Catalog
4243 Mechanical Engineering Capstone Design I (3) Prereq.: ECON 2030, ME 2212, ME 4244, senior standing in the College of Engineering and credit or registration in ME 3633, ME 3752, ME 4183 and ME 4433 or equivalent. 2 hrs. lecture; 2 hrs. lab. Design project will be selected and approved (to be completed in ME 4202); project feasibility study and outline of the design project will be completed; design methodology, optimization, product reliability and liability, economics, use of ASME codes and professional ethics.

THESE QUESTIONS MUST BE ANSWERED COMPLETELY AND ACCURATELY OR PROPOSAL WILL BE RETURNED.
Has this change been discussed with and approved by all departments/colleges affected? Yes ( ) No ( ) N/A ( x )
Is this course included in any curricula, concentrations, or minors? Yes (x ) No ( ) If yes, please list on a separate sheet.
Is this course a prerequisite or corequisite for other courses? Yes ( x ) No ( ) If yes, list courses; use separate sheet.
Is this course on the General Education list? Yes ( ) No (x )

JUSTIFICATION/EXPLANATION: Use separate sheet.

Note: IF COURSE IS OR WILL BE CROSS-LISTED, SEPARATE FORMS MUST BE SUBMITTED BY EACH DEPARTMENT.

APPROVALS:
Department Faculty Approval Date: 5/14/14
Department Chair's Signature: ____________ (Date)
Graduate Dean's Signature: ____________ (Date)
College Contact: ____________ (Please print name.)
College Contact E-mail: ____________

Proposed Course Description
Title: Mechanical Engineering Capstone Design I

Semester Hours of Credit: 3
If combination course type, # hrs. of credit for lecture: 2, lab/sem: 2
If combination course type, # hrs. of credit for rec: ____________
Repeat Credit Max (if repeatable): No
Graduate Credit? Yes: ____________ No: ____________

Contact Hours Per Week: (Indicate hours in appropriate course type.)

Total Weekly Contact Hours: 4
Grading System: Letter Grade x Pass/Fail

Course Description:
Include course number, title, etc., exactly as it will appear in the General Catalog
4243 Mechanical Engineering Capstone Design I (3) Prereq.: ECON 2030, ME 2212, ME 4244, senior standing in the College of Engineering, 2.0 LSU and ME GPA, and credit or registration in ME 3633, ME 3752, ME 4183 and ME 4433 or equivalent. 2 hrs. lecture; 2 hrs. lab. Design project will be selected and approved (to be completed in ME 4202); project feasibility study and outline of the design project will be completed; design methodology, optimization, product reliability and liability, economics, use of ASME codes and professional ethics.

College Faculty Approval Date: 10/13/14
College Dean's Signature: ____________ (Date)
Chair, FS C & C Committee: ____________ (Date)
Academic Affairs Approval: ____________ (Date)
Each year a few students enter ME 4243 Mechanical Engineering Capstone Design I with a Quality Point deficit. These students are not adequately prepared to contribute to a Capstone project. In these cases the students are not able to gain the full benefit of the Capstone experience. And of course, their team members have to assume more than their share of the project to "carry" the less prepared members. Also, the students must spend one or two semesters taking extra technical electives, or re-taking core courses, to erase their QP deficit after completion of the Capstone sequence. The ME Faculty has voted to require an LSU and ME GPA of 2.0 as prerequisite for ME 4243. This will ensure that all students entering the Capstone sequence will at least have the minimum acceptable level of preparation for the sequence. This will delay the student's graduation, but most of these students have to stay one or two extra semesters to erase their QP deficits currently.

This course is required for the BSME Curriculum.

This course is a prerequisite for ME 4202 Mechanical Engineering Capstone Design II.
ME 4243 ME Capstone Design- I

Catalog Description:

ME 4243 Mechanical Engineering Capstone Design-I (3) Prereq.: ECON 2030, ME 2212, 4244, senior standing in the College of Engineering, 2.0 LSU and ME GPA, and credit or registration in ME 3633, 3752, 4183, and 4433, or equivalent. 2 hrs. lecture; 2 hrs. lab. Design project will be selected and approved (to be completed in ME 4202); project feasibility study and outline of the design project will be completed; design methodology, optimization, product reliability and liability, economics, use of ASME codes, and professional ethics.

Prerequisite by Topic:

1. Completion of the core ME Undergraduate subjects

Textbook(s), Other Required &/or Reference Materials:


Course Objectives:

1. To provide a comprehensive design experience culminating in a “Paper Design” (1st term) and subsequent product realization (“Prototype” for 2nd term).
2. To demonstrate the application/use of fundamental engineering principles, accepted design methodologies, and appropriate engineering materials to actual design projects.
3. To develop the ability to refine ill-posed design challenges into more detail engineering specifications and, throughout the term, be able to effectively communicate and defend the project status and technical material in both oral and written presentations.
4. To demonstrate an ability to contribute as a member of a larger team of students addressing a technical challenges.
5. “Communication-Intensive (C-I) Course”: [This course is certified as a “Communication-Intensive Course” and meets all of the requirements explained on the CxC Web site: http://cxc.lsu.edu, including: emphases on formal and informal assignments in written and visual communication, class time spent on communication etc., and students may count it toward “Distinguished Communicator” certification on LSU transcripts.]

Topics:

1. Course Organization, Administration & Resources (1 lecture - 1 lab)
2. Two semester breakdown & review
3. Tour of Facilities Available
4. Review of software, hardware, purchasing guidelines etc.
5. Project Design Briefs & Discussion (1 lecture - 1 lab)
6. Effective Design Teams & Design Team Formation (1 lecture - 1 lab)
7. Planning for the Design Process (3 lectures)
   • Critical Path Method
   • Resource Estimation and Allocation

8. Design Specifications – Quality Function Deployment (1 lecture - 2 labs)

9. Design Concept Generation Techniques (2 lectures – 1 lab)

10. Design Concept Evaluation Methods (2 lectures – 1 lab)

11. Design Status Reviews (2 lecture – 2 labs)
   • Individual team meeting with Instructor, Project Advisor, Project Sponsor

12. Effective Technical Meetings & Presentations (1 lecture)

13. In class Design Presentations (4 lectures – 4 labs)
   • Project Definition & Feasibility Report
   • Design Alternatives Review & Evaluation
   • Final Design Review: Proposed Prototype

14. Product Design Documentation, Weld design and fabrications (1 lecture)

15. Engineering Drawing Specification & Review (1 lecture – 1 lab)

16. Product Evaluation – Cost, Manufacturing, Assembly (2 lectures – 2 lab)

17. Reliability Based Design- NDT, Fracture Mechanics (3 lectures)

18. Product Liability (1 lecture)

19. Safety / Structural Integrity (1 lecture)

20. Intellectual Property, Patent & Copyright Processes (1 Lecture)

21. Professional Ethics (emphasized throughout in accurate representation and attribution of material presented in all written materials and oral presentations)

**Relationship of Course to Program Objectives:**

As the Capstone experience of the ME curriculum, the objectives and outcomes of two course sequence ME 4243 (Capstone Design-I) and ME 4202 (Capstone Design-II) are:

a) an ability to apply knowledge of mathematics, science, and engineering;
b) an ability to design and conduct experiments, as well as to analyze and interpret data;
c) an ability to design a system, component, or process to meet desired needs within realistic constraints such as economic, environmental, societal, political, ethical, health and safety, manufacturability, and sustainability;
d) an ability to function on multidisciplinary teams;
e) an ability to identify, formulate, and solve engineering problems;
f) an understanding of professional and ethical responsibility;
g) an ability to communicate effectively;
h) the broad education necessary to understand the impact of engineering solutions in a global, economic, environmental, and societal context;
i) a recognition of the need for, and an ability to engage in life-long learning;
j) a knowledge of contemporary issues;
k) an ability to use the techniques, skills, and modern engineering tools necessary for engineering practice;
l) an ability to apply knowledge of materials science and engineering; and
m) an ability to execute a significant design that incorporates realistic constraints as a member of a team.
Assessment & Grading:

1. Students are required to submit three Group Reports; (i) Initial Project Proposal within first three weeks of assigning the projects; (ii) Midterm Progress report which covers interim progress and necessary work to be done to complete Paper Design and inclusion of Gantt Chart to indicate various activities to be carried out for successful completion of the project, and (iii) Final Report which covers all aspects of the proposed final Paper Design including an updated Gantt chart to cover fabrication scheduling of the project.

2. Students are required to present two In-Class Seminars in Groups containing detailed aspects of the various segments of the project materials and are assessed by Course Supervisor, Communication across Curriculum (CxC) faculty, Faculty Adviser (optional), Teaching Assistants, and two other non-presenting Senior students groups invited as Student Panel.

3. Students are required to present their individual work towards the final paper design and final report through submission of Bi-weekly reports and Quality Point entries.

4. Final Design Panel seminars assessed by invited Design Panel members, Course Instructor, Faculty Advisers, and Faculty members. Invited audience, ME graduate students and senior design class present during the sessions, ME Alumni members, friends/relatives of the Senior design students are also invited to the sessions but their assessments are not considered towards the final grade.

5. Final Reports are marked by Course Supervisor and the Faculty Advisors.

A typical breakdown of grading is illustrated below:

Team Participation & Project Advisor Recommendation /Internal Group Review (Impact Factor) will be applied to for individual student’s performance.

Homework set from various topics: 15
One Midterm Exam: 10
Final Written Exam: 20
Presentations:
  ▪ In-Class Presentations 2 @ ~10-15 minutes (5)
  ▪ Design Review Panel (~35 minutes w/ Q&A) (10)
  > Complexity of Design Task: Trivial, Challenging, Daunting?
  > Design Synthesis: Trial & Error, Off-the-Shelf, Logical, Methodical?
  > Prototype Design: Risky, Appropriate for Task, Innovative?
  > Engineering Analysis: Critical Issues Recognized & Addressed?
  > Safety Issues: Identified & Addressed?
  > Mfg/Testing Plans/Timelines: Comprehensive, Reasonable?
  > Cost Summaries: Reasonable, Well Justified?

Written Reports:
  ▪ Design Notebook (Individual, includes Bi-Weekly Reports) (5)
  ▪ Feasibility Study /Initial Project Proposal (One per Group) (5)
  ▪ Midterm Progress Report (One per group) (10)
  ▪ Final Design Report/Analysis (One per Group) (20)
    > Report Outlines
    > Organization, Grammar, Clarity in Writing
    > Adequately covers list above under Design Review Panel
Grading Scheme: The following Grading scheme will be adopted:
GRADES: 90≥A, 80≥B, 70≥C, and 60≥D

Student Responsibility: It is expected that the student has read the assigned chapters or pages prior to class for the background necessary to properly participate in the discussions and think critically about the concepts addressed. As a general policy, for each hour you are in class, the student should expect to spend at least two hours preparing for the next class. Since this class is for three credit hours, you should expect to spend around six hours outside of class each week reading or solving problems.

Contribution to Professional Component (Estimated ABET Category Contents):
Mathematics & Basic Sciences: 0 credits
Engineering Science: 0 credits
Engineering Design: 2 credits or 66 2/3%
Other: 1 credits or 33 1/3%

Coordinator: ME Design Faculty
Prepared by: M. A. Wahab & J. E. Helms Date: 10/10/14
**Request for CHANGING an Existing Course**

<table>
<thead>
<tr>
<th>Department</th>
<th>Master of Arts in Liberal Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Rubric &amp; Number</td>
<td>LIBA 7990</td>
</tr>
<tr>
<td>Date</td>
<td>08/27/2014</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PRESENT COURSE DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Semester Hours of Credit</strong></td>
</tr>
<tr>
<td><strong>Repeat Credit Max. (if repeatable):</strong></td>
</tr>
<tr>
<td><strong>Graduate Credit?</strong></td>
</tr>
<tr>
<td><strong>Contact Hours Per Week:</strong> (Indicate hours in appropriate course type.)</td>
</tr>
<tr>
<td><strong>Total Weekly Contact Hours:</strong></td>
</tr>
<tr>
<td><strong>Grading System:</strong></td>
</tr>
</tbody>
</table>

**LIBA 7990 Independent Study (1-3)** Prereq.: credit or concurrent enrollment in LIBA 7000. May be taken for a max. of 6 sem. hrs. of credit. Directed individual readings by the graduate faculty.

<table>
<thead>
<tr>
<th>PROPOSED COURSE DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Short Title</strong></td>
</tr>
<tr>
<td><strong>Semester Hours of Credit</strong></td>
</tr>
<tr>
<td><strong>Repeat Credit Max. (if repeatable):</strong></td>
</tr>
<tr>
<td><strong>Graduate Credit?</strong></td>
</tr>
<tr>
<td><strong>Contact Hours Per Week:</strong> (Indicate hours in appropriate course type.)</td>
</tr>
<tr>
<td><strong>Total Weekly Contact Hours:</strong></td>
</tr>
<tr>
<td><strong>Grading System:</strong></td>
</tr>
</tbody>
</table>

**LIBA 7990 Independent Study (1-3).** Prereq.: consent of department; credit or concurrent enrollment in LIBA 7000. May be taken for a max. of 6 sem. hrs. of credit. Directed individual readings by the graduate faculty.

---

**THESE QUESTIONS MUST BE ANSWERED COMPLETELY AND ACCURATELY OR PROPOSAL WILL BE RETURNED.**

Has this change been discussed with and approved by all departments/colleges affected? **Yes** _No_ N/A **X**

Is this course included in any curricula, concentrations, or minors? **Yes** _No_ **X** If yes, please list on a separate sheet.

Is this course a prerequisite or corequisite for other courses? **Yes** _No_ **X** If yes, list courses; use separate sheet.

Is this course on the General Education list? **Yes** _No_ **X**

**JUSTIFICATION/EXPLANATION:** Use separate sheet.

Note: IF COURSE IS OR WILL BE CROSS-LISTED, SEPARATE FORMS MUST BE SUBMITTED BY EACH DEPARTMENT.

---

**APPROVALS**

<table>
<thead>
<tr>
<th>Department Faculty Approval Date</th>
<th>10/08/2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>College Faculty Approval Date</td>
<td>11/19/14</td>
</tr>
</tbody>
</table>

Department Chair's Signature Date: 12-3-14

Graduate Dean's Signature Date: 12-3-14

Contact: Brannon Costello

Contact Email: bcostell@lsu.edu

Academic Affairs Approval Date: 12-3-14
FORM C: LIBA 7990.

**Justification:** Currently, no approval is required for students to enroll in LIBA 7990 (Independent Study). Because the students in the Master of Arts in the Liberal Arts program tend to be working professionals with sometimes unpredictable schedules, many of them opt to take independent study courses whose flexibility helps them manage the many demands on their time. However, because no approval is required for them to enroll in these courses, some students have enrolled in sections of the course without the knowledge or consent of the instructor. In addition to the chaos this causes when grades are due and instructors reasonably fail to submit grades for courses for which they are not responsible, the lack of departmental approval for independent study courses means there is no system in place to ensure the amount and type of work required is reasonable and appropriate. Requiring the consent of the department in order for students to enroll in LIBA 7990 will solve both of these problems. The director of the MALA program will be responsible for lifting the flag once the instructor of record has given his/her approval for the student’s independent study and submitted an appropriate syllabus and schedule of assignments for the director’s review. The director the MALA program will also check online student records to ensure that students have taken LIBA 7000.
CURRICULA IN WHICH LIBA 7990 IS INCLUDED: Master of Arts in the Liberal Arts.
Request for **CHANGING** an Existing Course

**PRESENT COURSE DESCRIPTION**

**Title**
Thesis Research

**Semester Hours of Credit**
1-12

**If combination course type, # hrs. of credit**

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab/Sem/Rec.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Repeat Credit Max. (if repeatable):**
None

**Graduate Credit?**
Yes \(\times\) No

**Credit will not be given for this course and:**
N/A

**Contact Hours Per Week:**

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Recitation</th>
<th>Res/Ind</th>
<th>Clin/Pract</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total Weekly Contact Hours:**
12

**Grading System:**
Letter Grade S/U Pass/Fail

**Course Description:**

LIBA 8000 Thesis Research (1-12 per sem.) "S"/"U" Grading.

**PROPOSED COURSE DESCRIPTION**

**Title**
Thesis Research

**Short Title**

**Semester Hours of Credit**
1-12

**If combination course type, # hrs. of credit**

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab/Sem/Rec.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Repeat Credit Max. (if repeatable):**
None

**Graduate Credit?**
Yes \(\times\) No

**Credit will not be given for this course and:**
N/A

**Contact Hours Per Week:**

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Recitation</th>
<th>Res/Ind</th>
<th>Clin/Pract</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total Weekly Contact Hours:**
12

**Grading System:**
Letter Grade S/U Pass/Fail

**Course Description:**

LIBA 8000 Thesis Research (1-12 per sem.) Prereq.: consent of department. "S"/"U" grading.

**APPROVALS**

<table>
<thead>
<tr>
<th>Department</th>
<th>Faculty Approval Date</th>
<th>College Approval Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10/08/2014</td>
<td>11/19/14</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Department Chair's Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>12-3-14</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Graduate Dean's Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>12-3-14</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Contact Email</th>
<th>Academic Affairs Approval</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="mailto:bcostell@lsu.edu">bcostell@lsu.edu</a></td>
<td></td>
</tr>
</tbody>
</table>
Brannon Costello  
Director, MALA  

27 August 2014  

FORM C: LIBA 8000  

**Justification:** Currently, no approval is required for students to enroll in LIBA 8000 (Thesis Research). This is a required course for students in the thesis track of the Master of Arts in the Liberal Arts Program. The result is that some students have enrolled in sections of the course without the knowledge or consent of the instructor. In some cases students have even enrolled in sections of LIBA 8000 with instructors who are not in fact supervising or otherwise involved in their thesis research. In addition to the chaos this causes when grades are due and instructors reasonably fail to submit grades for courses for which they are not responsible, it also allows students to circumvent the process of advising and guidance that is necessary for them to complete an acceptable research project in a timely manner. Requiring the consent of the department in order for students to enroll in LIBA 8000 will solve both of these problems. As director of the MALA program, I will be responsible for lifting the flag once the instructor of record has given his/her approval for the student’s thesis hours.
CURRICULA IN WHICH LIBA 8000 IS INCLUDED: Master of Arts in the Liberal Arts (required for students in the thesis track).
REQUEST FOR ADDITION OF NEW COURSE

Department: Music
Music and Dramatic Arts

College: ____________________________

PROPOSED COURSE
Short Title: INTRO COMP MUSIC
Rubric & No.: MUS 2745 Title: Introduction to Computer Music

COURSE CREDIT
Graduate Credit: YES  X NO
Semester Hours of Credit: 3
(For combination course types only: Lecture Hrs. Lab/Sem/Rec Hrs.)
If course may be repeated for credit (i.e. special topics), course may be taken for a max. of _____ credit hours.
Credit will not be given for this course and: ____________________________

GRADING
Final Exam:  X YES  NO
Grading System:  X Letter Grade  Pass/Fail
(Attach justification if the proposed course will not hold a final exam during examination week.)

COURSE TYPE
(Indicate hours in the appropriate course type)

____ LEC/REC  /  LEC/SEM  /  LEC  /  LAB  /  LEC/LAB  /  SEM  /  CLIN/PRACT  /  RES/UND

Maximum enrollment per section: 25 (Use integer, e.g. 25 not 20-30)

CATALOG TEXT
(Concise catalog statement exactly as you wish it to appear in the LSU General Catalog)

Introduction to techniques and technologies in computer music; principles of digital audio, sound design, music synthesis, digital audio workstations, and sound art composition with an emphasis on musique concrète.

BUDGET IMPACT
If this course is approved, will additional staff be needed?  X YES  NO
Will additional space, equipment, special library materials or other major expense be involved?  X YES  NO
(if answer to either question above is "yes" attach explanation.)
Academic Affairs Approval: ____________________________ Date: ____________________________

ATTACHMENTS
ATTACH THE FOLLOWING TO YOUR PROPOSAL.

JUSTIFICATION: Justification must explain why this course is needed and how it fits into the curricula. Will the course duplicate other courses?
SYLLABUS: Including 14 week outline of the subject matter, titles of text, lab manual, and/or required readings; grading scale and criteria (For 4000-level, specify graduate student grading criteria if requirements differ for graduate and undergraduate students).

APPROVALS
Department Faculty Approval  10/23/14  (date)
Department Chair's Signature  ____________________________  (date)
Graduate Dean's Signature (for 4000 level and above)  ____________________________  (date)
College Contact: ____________________________ (Please print name.)
College Contact E-mail: ____________________________

College Faculty Approval  10/28/14  (date)
College Dean's Signature (date)
Chair, FS C&C Committee  ____________________________  (date)
Academic Affairs Approval  ____________________________  (date)
Music 2745 – Introduction to Computer Music

Justification

In conjunction with this proposal for adding the course MUS 2745, it is proposed to delete the course MUS 3745. The main reason for this is that it would be better for undergraduate students in music to learn the majority of this material already by the second year. Consequently, students would be much better prepared for individual lessons in computer music, which take place starting in the second or third year. However, in this case it is necessary for the course to bear a 2000-level number. In addition, it is recommended to adopt a catalog statement reflecting more elementary material by replacing the topic of signal processing with digital audio workstations, leading naturally to the compositional emphasis in musique concrète.¹ The basic MUS 2745 justification is given below.

The course MUS 2745 is designed to primarily serve undergraduate students who are interested in learning about computer music. The course presents material in an accessible and introductory fashion, which can also be appropriate for students in other curricula who wish to understand and explore computer music concepts and technologies. It is hoped the course will inspire students to continue with more advanced computer music courses.

No other course would satisfy this need, and the course would not duplicate any other courses at LSU Baton Rouge, assuming that MUS 3745 is also dropped as according to the attached proposal.

Catalog Statement

Music 2745 – Introduction to Computer Music (3)
Introduction to techniques and technologies in computer music; principles of digital audio, sound design, music synthesis, digital audio workstations, and sound art composition with an emphasis on musique concrète.

¹ Signal processing is covered by the course MUS 4745.
**Syllabus MUS 2745**

**Required Text:**
*Audio Culture*  
Christopher Cox and Daniel Warner

**Required Readings From:**
*Electronic and Experimental Music*  
Thom Holmes  
*An Introduction to Music Technology*  
Dan Hosken

**Reference Texts:**
*Electric Sound*  
Joel Chadabe  
*The Computer Music Tutorial*  
Curtis Roads

**Course Outline:**
The course will be divided into three sections: Exploring Sound, Making Sound, and Making Music. Each section will consist of readings, lectures, listening assignments, and hands-on demonstrations and will conclude with a short compositional project that enables students to put these ideas into action.

The course will use the following schedule:

**Week 1-6: Exploring Sound**

**Week 1**
- Jan 14 – Overview, Syllabus
- Jan 18 – Tour of Lab Equipment, Theremin Demonstration

**Week 2**
- Jan 21 – MLK Holiday, NO CLASS
- Jan 23 – Musique Concrete, Tape Music, Pierre Schaeffer, **DUE: Assignment 1 - Listening Comparison, Holmes, "Musique Concrete in France," 45-56**

**Week 3**
- Jan 28 – Introduction to PreSonus Studio One software
- Feb 1 – Paris Studio cont'd, *Pierre Schaeffer, "Acousmatics," Audio Culture 76-81*

**Week 4**
- Feb 4 – Tape Music since Paris
Feb 8 - Studio Lesson

Week 5
Feb 11 & 13 – Mardi Gras Holiday, NO CLASS
Feb 15 – Composition Project 1 Due, in-class listening and critique

Week 6
Feb 18 – Exam Review, DUE: Listening Journal
Feb 20 – Exam 1
Feb 22 – Studio Lesson + Acoustics and the Science of Sound

Week 7-11: Making Sound

Week 7
Feb 25 – History of the Cologne Studio, Holmes, "Elektronische Musik in Germany," 56-68
Feb 27 – Additive Synthesis, Hosken, "Electronic Sound Production" 198-204
Mar 1 – Studio Lesson

Week 8
Mar 6 – Subtractive Synthesis
Mar 8 – Studio Lesson

Week 9
Mar 15 – Studio Lesson, DUE: Assignment 2 - Graphic Score

Week 10
Mar 18 – Guest Lecture
Mar 20 – Spatialization, Holmes, "Varese and the Listener's Experiment," 336-344
Mar 22 – Individual meetings about Project 2 in lab Week 11

Week 11
Mar 25 – Composition Project 2 Due, Exam Review, DUE: Listening Journal
Mar 27 – Exam 2
Mar 29 – Studio Lesson and Project 2 Listening

Week 12-15: Making Music

Week 12
Apr 8 – Graphic Scores, Earle Brown, "Transformations of a Radical Aesthetic," Audio Culture 189-195
Apr 10 – Sampling and Plunderphonics, John Oswald, "The Ethics of Musical Debt" Audio Culture 131-137
Apr 12 – Studio Lesson
Week 13
Apr 15 – Contemporary Computer Music
Apr 19 – Studio Lesson

Week 14
Apr 22 – Video + Music
Apr 24 – Mobile and Networked Music
Apr 26 – Mobile and Networked Music

Week 15
Apr 29 – High Voltage Concert, 4pm, School of Music Recital Hall
May 1, May 3 – Exam Review

Finals Week
May 11 – Final Exam, 10am-Noon

Listening List:
Etude Aux Chemins de Fer - Pierre Schaeffer
Come Out - Steve Reich
Different Trains - Steve Reich
William’s Mix - John Cage
Poeme Electronique - Edgard Varese
Concrete PH - Iannis Xenakis
Synchronisms No. 6 - Mario Davidovsky
Thema – Omaggio a Joyce - Luciano Berio
Sonic Contours - Vladimir Ussachevsky
Low Speed - Otto Luening
A Day In The Life - Beatles
Gesang der Jünglinge - Karlheinz Stockhausen
Studie II - Stockhausen
Idle Chatter Series - Paul Lansky
Motherless Child - Paul Lansky
Silver Apples of the Moon - Morton Subotnik
Mutations 1 - Jean-Claude Risset
Stria - John Chowning
Chef d’oeuvre - Jon Appleton
Rainforest IV - David Tudor
I Am Sitting In a Room - Alvin Lucier
Hornpipe - Gordon Mumma
Point Line Cloud - Curtis Road
Speech Songs - Charles Dodge
Klang - Jonty Harrison
Unsound Objects - Jonty Harrison
Dripsody - Hugh le Caine
In Chuck - Steve Beck
Head Rhythm 1 - Maryanne Amacher
Piano 7hz - John Bischoff

**Graded Components:**

**Assignment 1**
Write a reaction to the listening and reading. Focus on making connections between your discussions of Futurism, the ideas of musique concrète in mid-century Paris, and the composition you chose to listen to. Also, using any sort of musical terms, compare and contrast a piece from the listening to music you would regularly listen to. Try to cover as many aspects of the music as possible: melody, harmony, sound/timbre, rhythm, etc.

**Assignment 2**
Create a graphical score. Listen and create a score to a 2-minute portion from the class listening list. Include the title of piece and a “key” that helps explain your score. Be prepared to be able to explain your score and talk about the aspects of music that you were trying to represent.

**Online Listening Journal**
Part 1: Listen to five pieces from the listening list, and write a response to each listening piece. The responses should be more than 200 words and should describe what you hear and any reaction you have. Part 2: Repeat the same for five new pieces on the listening list.

**Composition Project 1**
Record 2-3 audio samples using the Sony Digital Audio Recorder, clean each sample with Audacity eliminating unwanted noise and extraneous sounds from beginning or end of the desired sample, and apply the concepts of basic tape manipulation to create a 60-second musique concrete piece with Studio One. Incorporate at least three different types of manipulation, to create a beginning, middle, and end.

**Composition Project 2**
Create electronic samples using synthesis techniques (Additive, FM, AM, etc), apply the concepts of basic tape manipulation to create a 60 to 90-second piece with Studio One, and include at least 3 different types of synthesis and at least 3 different types of manipulation.

**Final Composition Project**
Use any audio at your disposal (including audio recording, synthesis, sampling, MIDI), clean the sample files with Audacity, eliminating unwanted noise and extraneous sounds from beginning or end of the desired sample, and apply the concepts learning in class to create a 3 - 4 minute piece. Following a presentation of the composition in class, revise it and then create a visual score.
Exams
Each exam covers the material leading up to that point in the course and consists of listening identification, matching, keyword definition, short Q&As, and a small number of longer essays. Students should demonstrate knowledge of the theories of composers discussed in *Audio Culture*, historical relationships, and principles of digital audio effects for sound design.

Grading Criteria:
Course grades will be determined by the following formula:

- Assignments 1 & 2: 5% each
- Online Listening Journal: 10%
- Composition Projects (2): 10% each
- Final Composition Project: 15%
- Section Exam (2): 15% each
- Final Exam: 15%

Each grading criteria will have a scoring base of 100 points. Course grades will be averaged at the end of the semester and awarded on the following scale:

- A: 90.0 – 100.0
- B: 80.0 – 89.9
- C: 70.0 – 79.9
- D: 60.0 – 69.9
- F: <60
Hi All,

Having discussed this issue with Jesse moments ago, I've come to understand that the change is limited to a renumbering of an existing course from 3000 to 2000, which is no problem whatsoever from my perspective. This change is acceptable from the perspective of the Digital Media minor.

Robert Kooima

On Nov 5, 2013, at 1:00 PM, Brygg Ullmer <ullmer@cct.lsu.edu> wrote:

Bob,

Per your lead of the Digital Media tech side, would you be able to send this letter? If you wish feedback on a draft, I'm happy to support; if you wish examples, Coretta or Lea Anne may be able to support.

Appreciated!

Brygg

On 11/5/13 8:52 AM, Lea Anne Landry wrote:

Good morning,

Please see the email below from Anna Castrillo in the Registrar's Office about dropping MUS 3745 and replacing with MUS 2745 in the DMART and DMTEC minors. Brygg or Bob- Can one of you send a letter of support for this change?

Thanks,

Lea Anne

-------- Original Message --------
Subject: RE: Re: [Cc-faculty] Drop MUS 3745 to replace with MUS 2745?
Date: Tue, 5 Nov 2013 14:44:32 +0000
From: Anna M Castrillo <acastr1@lsu.edu>
To: Lea Anne Landry <leaanne@cct.lsu.edu>

What you have here is perfect. We will, however, need a letter of support from Computer Science since this course is listed in their technical electives. I will make the change for them.

Sincerely,

Anna Castrillo, M.A.

/Coordinator/

Office of the University Registrar
Louisiana State University
112 Thomas Boyd Hall
Phone: (225)578-4111
Fax: (225)578-5991
This course has no catalog description just like the other primary applied music courses.

JUSTIFICATION: Justification must explain why this course is needed and how it fits into the curricula. Will the course duplicate other courses?

SYLLABUS: Including 14 week outline of the subject matter; titles of text, lab manual, and/or required readings; grading scale and criteria
(For 4000-level, specify graduate student grading criteria if requirements differ for graduate and undergraduate students).
Justification:

This request reinstates MUS 3152 Primary Guitar, required for undergraduate guitar majors. A flagship school of music should have a guitar major to complement its other applied offerings.
Course Description: Applied Guitar/MUS 3152 consists of 14 individual lessons and 14 studio classes (see below) focused on Classical Guitar technique and repertoire. Both the individual lessons and the studio class will meet weekly for 50 minutes.

Required Texts:
Frederick Noad Solo Guitar Playing
Scott Tennant Pumping Nylon
Frederick Noad 100 Graded Classical Guitar Studies

Required Equipment: Classical Guitar—This should be a well-made instrument with a solid top, functional tuners, good frets and no buzzing. Cutaways or guitars with electronics are discouraged.
Footstool
Appropriate chair/bench
Music Stand
Metronome, Tuner (Apps are fine)
Nail File (long metal variety and/or a “4 in 1”) / Sandpaper of various grits (400-600).

Grades: Grades will be calculated by an average of 14 individual lesson grades (50%), individual grades from the weekly meeting of the guitar studio (25%), and the Final Exam/Jury (25%).

The schedule of the Studio Class will be determined after consulting with all enrollees of Applied Guitar. Students are expected to bring their guitar and play at each session.

Unexcused lessons will not be made up and will be counted as a failing grade for that lesson (See University form PS-22).

Grades: Both lesson and final course grades will follow a standard A through F system which will adhere to the following guidelines. A=90-100%, B=80-89.99%, C=70-79.99%, D=60-69.99%, F=0-59.99

A= Substantial progress on assigned technical exercises as well as clear effort in general, productive practice habits, large portions of assigned work memorized and played and musically with professional preparation.
B= Good progress on assignments, some efforts toward “exercises”, clear effort at practice in both technique and repertoire.

C= Fair progress. Assigned materials attempted. Generally not achieving potential.

D= Poor progress. Clearly no real attempt at consistent practice of assigned material.

F= No progress. No attempt whatsoever and/or absent.

**Expected Effort:** Students should average at least two hours per day practicing their instrument. This time should roughly be divided equally into three parts: technique (Scales, Arpeggios, Finger-independence exercises, Rasgueados, etc), learning new music, and refreshing/maintaining/refining previously-learned music.

Students should strive to have assigned pieces (etudes and movements of larger works) performance-ready within three weeks of assignment. This includes ensemble music assigned for Studio Class. *Unless specifically discussed, this does not apply to Jazz, Flamenco, Blues or any other “extra-curricular” styles and techniques covered in Studio Class. You will not be expected to perform this music or use the various techniques, scales etc. for any class credit unless specified.*

Below are basic skills which are considered necessary for competency on the Classical Guitar. These skills will be the core of the barrier exam for music majors. This is an exam at the end of the fourth semester of study which will determine whether one may continue their course of study. Any lingering, bad technique habits (left thumb around the neck, right wrist/pinky resting on the top) should be corrected as soon as possible.

- Play 6 arpeggios with P alternating on strings 6,5,4,5: PIMA, PIAM, PMIA, PMAI, PAIM, PAMI.
- Play several two or three octave scales in first position with three Right Hand(RH) finger alternations. (RH alts. 1M, MI, IA, AI, PI, PM... etc.)
- Perform certain works by Sor and Giuliani, J.S. Bach, Brouwer, Carcassi, Carulli, Dowland or similarly difficult pieces. In these works students will utilize arpeggios, moving bass lines with a pedal, and two part music utilizing scale passages with sustained longer notes in the bass or top voice.
- Be able to play rest and free stroke with the fingers.
- To be able to sight read all notes in first position with whole, half, and quarter, eighth, triplet and sixteenth notes (an corresponding dotted rhythms) at a reasonably slow tempo.
- Be able to Solfège and count out loud large portions of your repertoire.
- Be able to sing (while playing) all fixed-do syllables for “12” one-octave Major Scales. One octave is fine.
Anna M Castrillo

From: Allie C Prest
Sent: Tuesday, December 02, 2014 8:09 AM
To: Anna M Castrillo
Subject: FW: FW: MUS C&C Proposals

Anna,

Please see Griff's note below....

Allie Prest, M.Ed.
Assistant Dean, Undergraduate Academic Services
LSU College of Music and Dramatic Arts
112 School of Music Building
225-578-2652

Availability Calendar: http://music.lsu.edu/students/undergraduate-resources/advisor-availability/

LSU College of
Music & Dramatic Arts

From: saxogriff@gmail.com [mailto:saxogriff@gmail.com] On Behalf Of Griffin Campbell
Sent: Monday, December 01, 2014 5:05 PM
To: Allie C Prest
Subject: Fwd: FW: MUS C&C Proposals

I can't seem to find an email address for Anna, so would you forward this on to her. My apologies,

Dear Anna,

I'm sorry to be so late communicating this to you. As far as Guitar MUS 3152 goes, we have an instructor on staff now who is teaching Guitar 2152. We'd like him to be able to offer 3152, but of course it's off the books. 24 repeated hours is the standard for 3000-level applied music.

So, please let's try sending it through as it is now. If the committee decides it needs more justification, we'll try again, but for the moment, we'd just like to try reinstating the course. I will try to attend the meeting.

Best,

Griff

Griffin Campbell
Bayhi Alumni Professor
Distinguished Professor of Saxophone
LSU School of Music
--------- Forwarded message ---------
From: Allie C Prest <aprest@lsu.edu>
Date: Mon, Dec 1, 2014 at 1:14 PM
Subject: FW: MUS C&C Proposals
To: Griffin M Campbell <gcampbe@lsu.edu>, Edgar J Berdahl <edgarberdahl@lsu.edu>, Jesse T Allison <jtallison@lsu.edu>, Todd Queen <tqueen@lsu.edu>

Griff,

Just forwarding this to you as an FYI since Anna sent it to me...

Allie Prest, M.Ed.
Assistant Dean, Undergraduate Academic Services
LSU College of Music and Dramatic Arts
112 School of Music Building
225-578-2652

Availability Calendar: http://music.lsu.edu/students/undergraduate-resources/advisor-availability/

---

From: Anna M Castrillo
Sent: Monday, December 01, 2014 1:04 PM
To: Allie C Prest
Subject: RE: MUS C&C Proposals

Allie,
Tomorrow is the C&C meeting and we will be discussing the MUS courses and the new EMDM concentration. I have only received information concerning MUS 4270. I still need to know:

2. MUS 4744 and 4748 - I know that these two courses will be an approved elective for the new EMDM concentration; but have they ever been taught as special topics courses before? This will almost guarantee approval if they have. If they indeed have, please provide the enrollment numbers and semesters.

3. MUS 3152 - The justification needs to clarify why this course is needed now. Not just that the school would benefit from it. Are there new faculty to teach the course? Will it be required in a curriculum? What would make the committee believe that the course will not be dropped in ten years due to inactivity? Also, why is there a need for 24 repeat credit hours? The justification should state this.

I also think someone besides Lynne Baggett should be present for the meeting, who is knowledgeable about the newly proposed concentration.

Thanks,

Anna Castrillo, M.A.
Coordinator
Office of the University Registrar
Louisiana State University
112 Thomas Boyd Hall
Phone: (225)578-4111
Fax: (225)578-5991

From: Allie C Prest
Sent: Thursday, November 20, 2014 3:32 PM
To: Anna M Castrillo
Subject: RE: MUS C&C Proposals
Thanks for this info; I’ve forwarded it to the Curriculum Committee Chair and the respective parties. Hopefully they will provide the necessary clarifications soon.

Allie Prest, M.Ed.
Assistant Dean, Undergraduate Academic Services
LSU College of Music and Dramatic Arts
112 School of Music Building
225-578-2652

Availability Calendar: http://music.lsu.edu/students/undergraduate-resources/advisor-availability/

From: Anna M Castrillo
Sent: Thursday, November 20, 2014 3:30 PM
To: Allie C Prest
Subject: MUS C&C Proposals

Allie,

The MUS proposals will be on the agenda for the December 2 meeting. However, there are a few things I noticed that needed to be fixed or made clear for several of the proposals:

1. MUS 4005— I pulled up the course on Mainframe and it was approved as a 2 hr. lab course. Not as a 1 hr. lecture; 2 hrs. lab course as specified. I have fixed the present side of the proposal. However, this new format for the course must also include a syllabus in the proposal to show that the course will be changed to reflect this new format. And that the course does actually reflect the new format.

2. MUS 4744 and 4748— I know that these two courses will be an approved elective for the new EMDM concentration; but have they ever been taught as special topics courses before? This will almost guarantee approval if they have. If they indeed have, please provide the enrollment numbers and semesters.
3. MUS 3152- The justification needs to clarify why this course is needed now. Not just that the school would benefit from it. Are there new faculty to teach the course? Will it be required in a curriculum? What would make the committee believe that the course will not be dropped in ten years due to inactivity? Also, why is there a need for 24 repeat credit hours? The justification should state this.

4. MUS 4270- Any proposal that checks *no final exam* must justify why this is so. There is no justification included.

5. EMDM Concentration- Has MUS 2053 or 2054 been put back on the Gen Ed list? Has the case been made at the Gen Ed meeting yet? If those courses are not put back in the arts category, then the curriculum will have to change to include an ARTS applicable course. Also, shouldn’t there be a letter of support from the DM people in ENGR?

Sincerely,

Anna Castrillo, M.A.

*Coordinator*

Office of the University Registrar

Louisiana State University

112 Thomas Boyd Hall

Phone: (225)578-4111

Fax: (225)578-5991

LSU
REQUEST FOR DROPPING A COURSE

Department Music  
College Music and Dramatic Arts  

Course rubric & no. MUS 3745  
Title: Introduction to Computer Music  
Semester hours of credit: 3

NOTE: Affected departments must be notified in writing and with adequate time allowed for written response(s).

Responses must be included with this form.

Has this drop been discussed with and approved by all departments/colleges affected? Yes (X) No ( ) N/A ( )

This course is presently included or referenced in the following curriculum, minor, concentration, area of specialization, or catalog chapter:

(If additional space is needed, please attach a separate piece of paper.)

Digital Media AVATAR Minor in Digital Media Arts

Is this course a prerequisite or corequisite for any other courses?

If answer to above is yes, please list courses by rubric and course number.

(If additional space is needed, please attach a separate piece of paper.)

Rubric Course # Rubric Course #

Rubric Course # Rubric Course #

Is this course on the general education list? Yes ( ) No (X)

If yes, attach approval of drop from General Education Committee

REASON FOR REQUEST TO DROP COURSE:

It is proposed to drop the course MUS 3745 in order to add the course MUS 2745. The main reason for this is that it would be better for undergraduate students in music to learn the majority of the course material already by the second year. Consequently, students would be much better prepared for individual lessons in computer music, which take place starting in the second or third year. However, in this case it is necessary for the course to bear a 2000-level number. In addition, it is recommended to adopt a catalog statement reflecting more elementary material by replacing the topic of signal processing with digital audio workstations, leading naturally to the compositional emphasis in musique concrète.

APPROVALS:

Department Faculty Approval Date 10/31/13  
College Faculty Approval Date 10/28/13  

M. Todd Queen  
Department Chair's Signature  

College Contact:

(Please print name.)

College Contact E-mail:

College Dean's Signature  
Chair, FS C & C Committee  

ACADEMIC AFFAIRS Approval  

Academic Affairs Approval  

Request for CHANGING an Existing Course

Department: MUSIC
Course Rubric and #: MUS 4005

Present Course Description
Title: Music 4005—Fundamentals of Musical Theatre Singing: Technique and Repertoire
Semester Hours of Credit: 1

If combination course type, # hrs. of credit for:
lecture: ___________________________
lab/sem: ___________________________
rec: ___________________________
Repeat Credit Max (if repeatable): ________
Graduate Credit? Yes: ________ No: ________
Credit will not be given for this course and: ________________
Contact Hours Per Week: (Indicate hours in appropriate course type.)
LEC ______ Lab ______ SEM ______ REC ______ RES/IND ______ CLIN/PRACT ______
Total Weekly Contact Hours: ______
Grading System: Letter Grade [X] Pass/Fail

Course Description:
Include course number, title, etc., exactly as it appears in the General Catalog
MUS 4005 Fundamentals of Musical Theatre Singing: Technique and Repertoire (1)
Prereq.: permission of instructor. May be taken for a max. of 2 hrs. of credit. Fundamentals of musical theatre style singing and repertoire; emphasis on vocal and stage performance of literature appropriate to the singer.

Proposed Course Description
Title: MUS 4005—Musical Theatre Singing: Technique and Repertoire
Short Title: MUS THEATRE SINGING
Semester Hours of Credit: 2

If combination course type, # hrs. of credit for:
lecture: ___________________________
lab/sem: ___________________________
rec: ___________________________
Repeat Credit Max (if repeatable): ________
Graduate Credit? Yes: ________ No: ________
Credit will not be given for this course and: ________________
Contact Hours Per Week: (Indicate hours in appropriate course type.)
LEC ______ Lab ______ SEM ______ REC ______ RES/IND ______ CLIN/PRACT ______
Total Weekly Contact Hours: ______
Grading System: Letter Grade [X] Pass/Fail

Course Description:
Include course number, title, etc., exactly as it will appear in the General Catalog
MUS 4005 Musical Theatre Singing: Technique and Repertoire (2)
Prereq.: permission of instructor. May be taken for a max. of 8 hrs. of credit. Musical theatre singing style and repertoire; emphasis on vocal and stage performance of literature appropriate to the singer.

THESE QUESTIONS MUST BE ANSWERED COMPLETELY AND ACCURATELY OR PROPOSAL WILL BE RETURNED.
Has this change been discussed with and approved by all departments/colleges affected? Yes (X) No ( ) N/A ( )
Is this course included in any curricula, concentrations, or minors? Yes ( ) No (X) If yes, please list on a separate sheet.
Is this course a prerequisite or corequisite for other courses? Yes ( ) No (X) If yes, list courses; use separate sheet.
Is this course on the General Education list? Yes ( ) No (X)

JUSTIFICATION/EXPLANATION: Use separate sheet.
Note: IF COURSE IS OR WILL BE CROSS-LISTED, SEPARATE FORMS MUST BE SUBMITTED BY EACH DEPARTMENT.

APPROVALS:

Department Faculty Approval Date: 10/23/2014
Department Chair’s Signature: [Signature] 11-2-14
Graduate Dean’s Signature: [Signature]
College Contact: [Name] (Please print name.)
College Contact E-mail: [Email]

College Faculty Approval Date: 10/28/14
College Dean’s Signature: [Signature] 12/3/14
Chair, FS C & C Committee: [Signature] 12/3/14

Academic Affairs Approval (Date)
Justification/Explanation:

Title change reflects that this is not a “fundamentals” course.

The request for additional repeat credit to a maximum of 8 is due to the changing nature of the repertoire and the work. This allows students to progress as singers of musical theatre.

Increase to two credit hours to reflect more accurately the one-hour lecture, two-hour lab structure of the course.
MUSIC 4005

Monday, Wednesday and Friday 11:30-12:20
M&DA 123A-Dance Studio/Opera Room

Musical Theatre Singing: Technique and Repertoire

SYLLABUS

Professor-Terry Patrick-Harris Office Phone-225-578-2644
Office- SOM#308 Cell Phone -225-603-8312-texting preferred
2songbirds@cox.net tharr11@lsu.edu

Recommended Text:
The Singer’s Musical Theatre Anthology,1993 Hal Leonard Publishing
Vol. 1-5 Soprano, Mezzo/Belter, Tenor, Bass/Baritone

Musical Theatre Classics, Hal Leonard

The 16-Bar Theatre Audition, Hal Leonard

(On reserve in Middleton Library- Music Resources)

Objectives:
This class is a performance-based course to teach technique and repertoire of musical theatre singing. The course will focus on the basic principles of vocal technique for musical theatre performance, including the belt voice, on techniques of singing on stage and knowledge of musical theatre vocal repertoire. Tasks will include vocal exercises as appropriate for each student. Students will be responsible for learning musical theatre repertoire as assigned. A pianist will be available for a semester fee of $40 per student.

Written work and listening assignments will be required.

**Attendance:** Attendance is required and unexcused absences will affect the grade.

**Midterm:** Performance of an assigned song with appropriate vocal technique and stage movement.

**Final:** A polished performance of an assigned musical theatre selection with appropriate vocal technique, interpretation, character development and stage movement - *Sing de Mayo* — a public showcase of musical theater numbers performed May 3 at 7:30 at the LSU Union Theater

**Grading:**

Technical Advancement and knowledge of Repertoire 40%

Participation and Attendance 25%

Written Work 5%

Midterm 10%

Final 20%
REQUEST FOR ADDITION OF NEW COURSE

Department: School of Music			Date: 1-3-13
College of Music & Dramatic Arts

PROPOSED COURSE
Rubric & No.: MUS 4270 Title: Experimental Music & Digital Media Ensemble

COURSE CREDIT
Graduate Credit: X YES NO
Semester Hours of Credit: 1
(For combination course types only: Lecture Hrs. Lab/Sem/Rec Hrs.)
If course may be repeated for credit (i.e. special topics), course may be taken for a max. of 4 credit hours.
Credit will not be given for this course and:

GRADING
Final Exam: YES X NO Grading System: Letter Grade X Pass/Fail
(Attach justification if the proposed course will not hold a final exam during examination week.)

COURSE TYPE
(Indicate hours in the appropriate course type)

LEC/REC LEC/SEM LEC LAB LEC/LAB SEM CLIN/PRACT RES/IND
Maximum enrollment per section: 25 (use integer, e.g. 25 not 20-30)

CATALOG TEXT
(Concise catalog statement exactly as you wish it to appear in the LSU General Catalog)
An experimental music ensemble that merges performance with technology. It performs new compositions, recent works for laptop or mobile orchestra, and improvisatory music.

BUDGET IMPACT
If this course is approved, will additional staff be needed? X YES NO
Will additional space, equipment, special library materials or other major expense be involved? X YES NO
(If answer to either question above is "yes" attach explanation.)

ATTACHMENTS
ATTACH THE FOLLOWING TO YOUR PROPOSAL.
JUSTIFICATION: Justification must explain why this course is needed and how it fits into the curricula. Will the course duplicate other courses?
SYLLABUS: Including 14 week outline of the subject matter; titles of text, lab manual, and/or required readings; grading scale and criteria
(For 4000-level, specify graduate student grading criteria if requirements differ for graduate and undergraduate students).

APPROVALS
Department Faculty Approval 11/3/14 (date)
College Faculty Approval 11/18/14 (date)
Department Chair's Signature 11/19/14 (date)
M. Todd Queen
Graduate Dean's Signature (for 4000 level and above) 12-3-14 (date)
Jesse Allison
College Contact: Jesse Allison (Please print name.)
College Contact E-mail: jtalison@lsu.edu

Chair, F&S CIC Committee 12-13-14 (date)
M. Todd Queen
Academic Affairs Approval 12-13-14 (date)
EMDM Ensemble is an experimental music ensemble that merges performance with technology. It performs new compositions, recent works for laptop or mobile orchestra, and improvisatory music. This group, an extension of the Laptop Orchestra of Louisiana, is the live performance outlet of the EMDM program. It provides training in performing with technology, rehearsal and technology debugging techniques, concert event curation, preparation, and execution, as well as an outlet for student and faculty compositions and guest artist/composers. The group functions as the visible culmination of the EMDM program.

There is no Final Exam for this course as the ensemble performances act as the demonstration of mastery of the material for the course.

As each piece requires a different level of performance, programming, or musical expertise, this course is suitable for music majors and non-majors alike as long as the students have interest in the subject matter and rudimentary computer and music skills. Additionally, it would also serve the needs of students in the Digital Media Minor.

The class has been taught as a combination of MUS3997 and MUS7997 in Fall of 2013 (8 students), and 2014 (7 students) and as MUS 7746 Seminar in Experimental Music & Digital Media in Fall 2010 (6 Students), 2011 (6 Students), and 2012 (6 students). With the establishment of this course, both undergraduate and graduate students will be encouraged to enroll in the one section of MUS 4270 in order to participate in EMDM Ensemble.
Catalog Description

MUS4270 · EMDM Ensemble [1]

EMDM Ensemble is an experimental music ensemble that merges performance with technology. It performs new compositions, recent works for laptop or mobile orchestra, and improvisatory music.

Course Outline

This ensemble explores performing with technology. As an outgrowth of the Laptop Orchestra of Louisiana, it serves as a vehicle to perform student, faculty, and guest artist experimental music and digital media works.

The ensemble meets weekly to prepare works for the ensemble and live electronics for performance at a concert (and possible other exhibitions) during the semester. The course follows the usual path of setting up, debugging technology, rehearsal, and dress rehearsals leading up to the full performance. The semester ends with debriefing meetings, and possible recording sessions and/or trying out new pieces for inclusion in future semesters.

Dr. Jesse Allison
Digital Media Center 2006
225-578-5572
jalvison@lsu.edu
Office Hours: MWF 9-10:00 DMC-2006
Class Room: 248 M&DA
Class Time: Tuesday 3-5:50

Required Text

None.

Schedule

<table>
<thead>
<tr>
<th>Event</th>
<th>Week</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tech Setup</td>
<td>1-3</td>
<td>Setting up computers, network, projection, and other peripherals for performing the pieces. Debugging the software for each piece.</td>
</tr>
<tr>
<td>Rehearsal</td>
<td>5-9</td>
<td>Rehearsing each work, honing musicality, technical aspects of the piece and transitions between pieces, and presentation.</td>
</tr>
<tr>
<td>Tech Rehearsal</td>
<td>10</td>
<td>Tech run throughs of each of the works, final details of transitions, lighting, etc.</td>
</tr>
<tr>
<td>Dress Rehearsal &amp; Performance</td>
<td>11-13</td>
<td>Dress rehearsal and performance typically falls in the 11th to 13th week of the semester.</td>
</tr>
<tr>
<td>Debriefing</td>
<td>12-14</td>
<td>Debriefing from the concert, recording sessions, trying out new music.</td>
</tr>
</tbody>
</table>
Grading Criteria

This course is graded based on participation in setup, maintenance and debugging of the technology, rehearsals, and performance in a number of works in the concert. You must participate in the concert and attend rehearsals to pass the class.

Grade Scale Pass/Fail

Outside of Class Commitments

Students are required to practice with their instruments each week during the semester in preparation for rehearsals, concert, and any recording sessions. One can anticipate 1-5 hours of rehearsal time outside of class each week. Also, setup time for the ensemble, transporting gear for rehearsals and performances will occur a handful of times during the semester and take up 1-3 hours each. Performances themselves happen 1-3 times each semester and last 2-3 hours a piece.

Graduate Credit

Graduate students follow the same grading criteria as undergraduates except that graduate students are given more responsibility in managing the group, gear, and concerts.
REQUEST FOR ADDITION OF NEW COURSE

Department: School of Music  Date: 1/1/14
Music & Dramatic Arts

College:  

PROPOSED COURSE
Short Title: MOBILE MUSIC
Rubric & No.: MUS 4744  Title: Mobile Music

COURSE CREDIT
Graduate Credit: YES  NO
Semester Hours of Credit: 3
(For combination course types only: Lecture Hrs. Lab/Sem/Rec Hrs.
If course may be repeated for credit (i.e. special topics), course may be taken for a max. of ___ credit hours.
Credit will not be given for this course and:

GRADING
Final Exam: YES  NO  Grading System: LETTER GRADE  PASS/FAIL
(Attach justification if the proposed course will not hold a final exam during examination week.)

COURSE TYPE
(Indicate hours in the appropriate course type)

Maximum enrollment per section: 20  
(use integer, e.g. 25 not 20-30)

CATALOG TEXT
(Concise catalog statement exactly as you wish it to appear in the LSU General Catalog)
Creating music apps for mobile platforms, mobile app instrument design, mobile interaction design, experimental music composition & performance.

BUDGET IMPACT
If this course is approved, will additional staff be needed? YES  NO
Will additional space, equipment, special library materials or other major expense be involved? YES  NO
(If answer to either question above is “yes” attach explanation.)  

ATTACHMENTS
ATTACH THE FOLLOWING TO YOUR PROPOSAL.

JUSTIFICATION: Justification must explain why this course is needed and how it fits into the curricula. Will the course duplicate other courses?
SYLLABUS: Including 14 week outline of the subject matter; titles of text, lab manual, and/or required readings; grading scale and criteria
(For 4000-level, specify graduate student grading criteria if requirements differ for graduate and undergraduate students).

APPROVALS
Department Faculty Approval  10/23/14  (date)
Department Chair’s Signature  11/19/14  (date)
College Contact: Jesse Allison  
College Contact E-mail: jallison@lsu.edu

College Faculty Approval  10/28/14  (date)
College Dean’s Signature  11/14/14  (date)
Chair, FS C&C Committee  12/2/14  (date)

Academic Affairs Approval  1/28/14  (date)
Catalog Description

MUS4744 - Mobile Music (3)

Creating music apps for mobile platforms, mobile app instrument design, mobile interaction design, experimental music composition & performance.

Course Overview

This class explores the programming of audio applications for mobile devices. An audio programming language such as PureData is used to port real-time audio synthesis and processing to mobile apps on the iOS platform. Touch based user interfaces are designed and sensor data explored as an interface input. Network communications are used to extend the instrument’s influence and enhance the nature of mobile computing on instrument design. Working instruments having been developed will then be used for a final composition project.

Dr. Jesse Allison
Digital Media Center 2006
225-578-5572
jtallison@lsu.edu
Office Hours: MWF 9-10:00 DMC-2006
Class Room: 304 SoM
Class Time: Tuesday/Thursday 3-4:30

Course Outline

The course is divided into 4 sections: a crash course getting up to speed on programming for audio and mobile devices, delving more deeply into programming audio for new instruments, exploring mobile interface and interaction opportunities, and experimental compositions using the newly forged instruments including topics of notation, group improvisation, collaborative music, and displaced musicians. Each section will be evaluated with brief quizzes and checkpoint homework assignments that exemplify the topics learned. Musical Etudes allow opportunity to quickly explore new musical ideas and are followed with a complete composition on the newly minted instruments. A Mid-term and Final Exam round out the course.

Required Text


Optional Texts


Schedule

<table>
<thead>
<tr>
<th>Music on Mobile</th>
<th>Week 1</th>
<th>iOS Programming Crash Course</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
<td>Basic Pd patches for musical apps</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>User interface for Mobile Devices</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Interfacing the two</td>
</tr>
<tr>
<td>Instrument Audio</td>
<td>5</td>
<td>Programming synths for iOS using Pd</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Sound files &amp; Samplers</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Real Time effects processing</td>
</tr>
<tr>
<td>Interface</td>
<td>8</td>
<td>Web UI using the NexusUI framework</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Sensors: Accelerometer, camera, GPS</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>Network Communications</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Server side interactions</td>
</tr>
<tr>
<td>Composition</td>
<td>12</td>
<td>Mobile Etude - movement in music</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>Notation - developing notation for new instruments</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>Mobile Ensemble - the many member opportunity</td>
</tr>
</tbody>
</table>

Grading Criteria

<table>
<thead>
<tr>
<th>Quizzes</th>
<th>10%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quizzes are given in class over recently covered material, readings, or other homework. They are used to keep students up to speed on core concepts.</td>
<td></td>
</tr>
<tr>
<td>Homework</td>
<td>25% (5 @ 5% each)</td>
</tr>
<tr>
<td>Graded homework assignments function as knowledge checkpoints in the course. Completion demonstrates required competence in course objectives.</td>
<td></td>
</tr>
<tr>
<td>Mid Term Exam</td>
<td>10%</td>
</tr>
<tr>
<td>Mid Term Exam covers the creation of basic technical process of creating mobile instruments.</td>
<td></td>
</tr>
<tr>
<td>Etudes</td>
<td>10% (2 @ 5% each)</td>
</tr>
<tr>
<td>Each Etude is a speed composition exploring a unique aspect of mobile music instruments: possible options are motion sensing, gps location, or multi-touch UIs. The composition will be turned in as a score, video, and/or a 60-second live performance as appropriate.</td>
<td></td>
</tr>
<tr>
<td>Final Project</td>
<td>30% (20% Instrument, 10% group composition)</td>
</tr>
<tr>
<td>The final project is the combination of development of a mobile music making app and a 3-5 minute group composition utilizing a minimum of 2 performers from the apps made in class. Individual instruments will be designed by each student implementing a selection of the interaction and synthesis techniques covered in class. Class members will form groups and compose and</td>
<td></td>
</tr>
</tbody>
</table>
rehearse compositions utilizing the new instruments. The group composition will be turned in in score form and performed at the conclusion of the course.

**Final Exam**

15%

The Final Exam covers conceptual ideas in mobile computing, musical and historical examples covered throughout the semester, as well as technical knowledge taught in the class.

**Grade Scale**

- **A** 90.0 – 100.0
- **B** 80.0 – 89.9
- **C** 70.0 – 79.9
- **D** 60.0 – 69.9
- **F** <60

**Time Commitment Outside of Class**

Each student can expect to have 3-6 hours of readings, homework assignments, and practice each week. While preparing the projects like the larger Etudes and/or Final Project an additional 5-10 hours of work each week may be needed to complete the project adequately.

**Graduate Credit**

Graduate students follow the same grading criteria as undergraduates except that graduate students must submit final instruments and compositions of a graduate scope - e.g. with sufficient sophistication and refine of the instrument’s sound and playability, and a full (8-12 minute) composition utilizing the instrument’s unique capabilities.
Justification

There is currently no course that covers this subject. Mobile devices have opened up a huge area for developing unique and personal musical applications. This course provides a grounding in programming for the platform while exploring some of the fringe technological aspects that may have a substantial impact on experimental music in the future. Within the Experimental Music & Digital Media program, it provides an upper level undergraduate experience in a very unique and emerging field. For graduate students it provides exposure and practice with a new paradigm in experimental instruments.

This course would be suitable for music majors and non-majors alike if they have interest in the subject matter and basic programming skills. Additionally, it would also serve the needs of students in the Digital Media Minor.
Hi Anna,

I can help clarify for item 2.

2. MUS 4744 and 4748 - I know that these two courses will be an approved elective for the new EMDM concentration; but have they ever been taught as special topics courses before? This will almost guarantee approval if they have. If they indeed have, please provide the enrollment numbers and semesters.

MUS 4748 has not been taught before but will be an important course for the curriculum.

MUS 4744 has been taught in the Spring of 2014 as MUS 7746/MUS 4746 Seminar in Experimental Music & Digital Media (enrollment 4/2 for a total of 6 students). Would you like me to add this to the Justification in the Form-A Add document?

Let me know if I can help further.

-Jesse Allison

- Assistant Professor of Experimental Music & Digital Media - LSU School of Music
- Cultural Computing - LSU Center for Computation & Technology
- http://emdm.music.lsu.edu
- http://avatar.lsu.edu/
- jtalliison@lsu.edu
- 225.578.5572

On Dec 1, 2014, at 1:14 PM, Allie C Prest <aprest@lsu.edu> wrote:

Griff,

Just forwarding this to you as an FYI since Anna sent it to me...

Allie Prest, M.Ed.
Assistant Dean, Undergraduate Academic Services
LSU College of Music and Dramatic Arts
112 School of Music Building
225-578-2652

Availability Calendar: http://music.lsu.edu/students/undergraduate-resources/advisor-availability/
Allie,

Tomorrow is the C&C meeting and we will be discussing the MUS courses and the new EMDM concentration. I have only received information concerning MUS 4270. I still need to know:

2. MUS 4744 and 4748- I know that these two courses will be an approved elective for the new EMDM concentration; but have they ever been taught as special topics courses before? This will almost guarantee approval if they have. If they indeed have, please provide the enrollment numbers and semesters.

3. MUS 3152- The justification needs to clarify why this course is needed now. Not just that the school would benefit from it. Are there new faculty to teach the course? Will it be required in a curriculum? What would make the committee believe that the course will not be dropped in ten years due to inactivity? Also, why is there a need for 24 repeat credit hours? The justification should state this.

I also think someone besides Lynne Baggett should be present for the meeting, who is knowledgeable about the newly proposed concentration.

Thanks,

Anna Castrillo, M.A.
Coordinator
Office of the University Registrar
Louisiana State University
112 Thomas Boyd Hall
Phone: (225)578-4111
Fax: (225)578-5991

---

Allie Prest, M.Ed.
Assistant Dean, Undergraduate Academic Services
LSU College of Music and Dramatic Arts
112 School of Music Building
225-578-2652

Availability Calendar: http://music.lsu.edu/students/undergraduate-resources/advisor-availability/
Allie,

The MUS proposals will be on the agenda for the December 2 meeting. However, there are a few things I noticed that needed to be fixed or made clear for several of the proposals:

1. MUS 4005- I pulled up the course on Mainframe and it was approved as a 2 hr. lab course. Not as a 1 hr. lecture; 2 hrs. lab course as specified. I have fixed the present side of the proposal. However, this new format for the course must also include a syllabus in the proposal to show that the course will be changed to reflect this new format. And that the course does actually reflect the new format.

2. MUS 4744 and 4748- I know that these two courses will be an approved elective for the new EMDM concentration; but have they ever been taught as special topics courses before? This will almost guarantee approval if they have. If they indeed have, please provide the enrollment numbers and semesters.

3. MUS 3152- The justification needs to clarify why this course is needed now. Not just that the school would benefit from it. Are there new faculty to teach the course? Will it be required in a curriculum? What would make the committee believe that the course will not be dropped in ten years due to inactivity? Also, why is there a need for 24 repeat credit hours? The justification should state this.

4. MUS 4270- Any proposal that checks no final exam must justify why this is so. There is no justification included.

5. EMDM Concentration- Has MUS 2053 or 2054 been put back on the Gen Ed list? Has the case been made at the Gen Ed meeting yet? If those courses are not put back in the arts category, then the curriculum will have to change to include an ARTS applicable course. Also, shouldn’t there be a letter of support from the DM people in ENGR?

Sincerely,

Anna Castrillo, M.A.
Coordinator
Office of the University Registrar
Louisiana State University
112 Thomas Boyd Hall
Phone: (225)578-4111
Fax: (225)578-5991
<image003.jpg>
REQUEST FOR ADDITION OF NEW COURSE

Department: Music and Dramatic Arts

Date: 12/15/13

PROPOSED COURSE

Short Title: DIG MUS INSTRUMENTS

Rubric & No.: MUS 4748

Title: Digital Musical Instruments

COURSE CREDIT

Graduate Credit: X YES  NO

Semester Hours of Credit: 3  
(For combination course types only: Lecture Hrs.  Lab/Sem/Rec Hrs.
If course may be repeated for credit (i.e. special topics), course may be taken for a max. of  credit hours.
Credit will not be given for this course and:

GRADING

Final Exam: X YES  NO

Grading System: X Letter Grade  Pass/Fail

(Attach justification if the proposed course will not hold a final exam during examination week.)

COURSE TYPE

Indicate hours in the appropriate course type

3/ LEC/REC  LEC/SEM  LEC  LAB  LEC/LAB  SEM  CLIN/PRACT  RES/IND

Maximum enrollment per section: 25  (use integer, e.g. 25 not 20-30)

CATALOG TEXT

Digital musical instruments, physical modeling, sound design, acoustics, haptic interaction design, 21st-century lutherie, and computer music composition.

BUDGET IMPACT

If this course is approved, will additional staff be needed?  YES  X  NO

Will additional space, equipment, special library materials or other major expense be involved?  YES  X  NO

(If answer to either question above is "yes" attach explanation.)

Academic Affairs Approval:  

ATTACHMENTS

ATTACH THE FOLLOWING TO YOUR PROPOSAL.

JUSTIFICATION: Justification must explain why this course is needed and how it fits into the curricula. Will the course duplicate other courses?

SYLLABUS: Including 14 week outline of the subject matter; titles of text, lab manual, and/or required readings; grading scale and criteria (For 4000-level, specify graduate student grading criteria if requirements differ for graduate and undergraduate students).

APPROVALS

Department Faculty Approval  10/23/14

College Faculty Approval  10/28/14

Department Chair's Signature  11/9/14

Graduate Dean’s Signature (for 4000 level and above)  12-3-14

College Dean’s Signature  11/19/14

Chair, FS C&C Committee  12-3-14

College Contact: Edgar Berdahl

College Contact E-mail: edgarberdahl@lsu.edu

Academic Affairs Approval  11/12/14
Music 4748
Digital Musical Instruments

Syllabus

Required Text

Required Additional Readings


Optional Readings


Time Commitment Outside of Class
Each student can expect to have 3-6 hours of reading and homework assignments each week. While preparing the final project or getting ready for exams, an additional 5-8 hours of work per week may be required.
Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction to physical modeling, haptic interaction</td>
</tr>
<tr>
<td>2</td>
<td>Harmonic oscillators, strings, and bars</td>
</tr>
<tr>
<td>3</td>
<td>Precise automation of physical models for making music</td>
</tr>
<tr>
<td>4</td>
<td>MIDI and OSC standards, sequencing for physical models</td>
</tr>
<tr>
<td>5</td>
<td>Membranes, plates, and shells</td>
</tr>
<tr>
<td>6</td>
<td>Percussion instruments and physical models of the human body</td>
</tr>
<tr>
<td>7</td>
<td>Modal synthesis</td>
</tr>
<tr>
<td>8</td>
<td>Prototyping physical musical instruments using found objects</td>
</tr>
<tr>
<td>9</td>
<td>Digital waveguides: standard usage and tricks</td>
</tr>
<tr>
<td>10</td>
<td>Algorithmic control of physical models</td>
</tr>
<tr>
<td>11</td>
<td>Reverberation and stringed instruments</td>
</tr>
<tr>
<td>12</td>
<td>Wind instruments</td>
</tr>
<tr>
<td>13</td>
<td>Cybernetics and nonlinear oscillators</td>
</tr>
<tr>
<td>14</td>
<td>Making music with physical automata</td>
</tr>
</tbody>
</table>

Although not mentioned explicitly in the schedule, topics in psychoacoustics will be sprinkled throughout the course to provide musical and psychological perspectives and to help aid in digesting the material.

Unannounced quizzes, a mid-term exam, and the final exam will help track the students' progress. To ensure that students are proficient at sound design using physical models, each student will complete three 60-second "mini-compositions" throughout the semester and a final project. In addition, students will complete homework assignments every week except the weeks of the midterm, the mini-compositions, the concentrated study period, and the final exam. Through completion of the homework assignments, students can immediately revisit and solidify their practical understanding of the material from lecture to gain further insight into physical models and how to make musical sound with them.

The course grades for all students will be determined using the following rubric:

<table>
<thead>
<tr>
<th>Number</th>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Reading quizzes</td>
<td>2% each (10% total)</td>
</tr>
<tr>
<td>8</td>
<td>Homeworks</td>
<td>3% each (24% total)</td>
</tr>
<tr>
<td>3</td>
<td>Mini-compositions</td>
<td>5% each (15% total)</td>
</tr>
<tr>
<td>1</td>
<td>Midterm exam</td>
<td>15%</td>
</tr>
<tr>
<td>1</td>
<td>Final exam</td>
<td>16%</td>
</tr>
<tr>
<td>1</td>
<td>Final project</td>
<td>20%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Each grading criterion will have a scoring base of 100 points. Course grades will be averaged at the end of the semester and awarded on the following scale:

A 90.0 – 100.0    B 80.0 – 89.9    C 70.0 – 79.9    D 60.0 – 69.9    F <60
Graduate students will be graded according to the same criteria as undergraduates except for the following:

- Graduate students should produce mini-compositions and final compositions that are more refined and sophisticated.
- If choosing option #1 for the final project, graduate students must submit a graphical score as part of the composition, which must also be lengthier. Alternatively, if choosing option #2 for the final project, graduate students should submit an eight-page document.

**Midterm Exam**
The midterm will be employed to verify that the students understand the basic elements of physical modeling: the mass, the ground, the link, the touch link, the pluck link, and resonator objects. Students should be able to employ these elements to construct models of the acoustic musical instruments described during weeks 1-7. Students should also be able to visually inspect new diagrams of masses, links, grounds, and resonators to determine how they will move and what sounds they will make.

**Final Exam**
The final exam will cover the same material as the midterm plus the more advanced fundamentals of digital waveguides and nonlinear oscillators. The final exam will further incorporate applications of physical modeling for sound synthesis such as reverberation, stringed instruments, wind instruments, and physical automata. Lastly, the final exam will test students’ ability to reason about employing automation, algorithmic composition, and physical automata to make music using physical models.

**Mini-Composition 1**

*Automation of Physical Model Parameters*

Each student will create a composition that is no longer than one minute and incorporates at least one antecedent phrase and one consequent phrase. Each mini-composition should be something that the student is proud of in some way. For the first mini-composition, each student will animate/automate the parameters of one or more physical models to create sound. Each student may optionally use a haptic device to control some of the parameters in real time. A 60-second sound file is submitted on Moodle to complete the assignment.
Mini-Composition 2

MIDI Sequencing
For the second mini-composition, the student will use MIDI (optionally in conjunction with other methods) to control physical models in real time. A 60-second sound file is submitted on Moodle to complete the assignment.

Mini-Composition 3

Algorithmic Composition
For the third mini-composition, the student will employ an algorithm (optionally in conjunction with other methods) to generate notes and/or other control data to synthesize sound using physical models. A 60-second sound file is submitted on Moodle to complete the assignment.

Final Project

Option #1 – Final Composition
The final composition should employ physical models to synthesize the sound. Each undergraduate or non-music student will be expected to write a composition (score optional) that is 3-5 minutes in length, whereas each graduate student in music will write a composition (with graphical score) that is 5-10 minutes in length. The compositions will be presented at the High Voltage concert at the end of the semester. Students will be required to submit brief statements describing their compositions.

Option #2 – Complex Physical Model with Demonstration
Students not majoring in music may choose to instead design and fine-tune a complex physical model. In this case, the student should write a four-page document (eight-page document for graduate students) explaining how and why the model works and describing how to calibrate the model to achieve different effects. The student should program the model so that it can be performed live either using a MIDI keyboard, a haptic device, or both. Finally, the student should find a performer to demonstrate the model live on the last day of class by briefly improvising with it.

Catalog Statement
Music 4748 – Digital Musical Instruments (3)
Digital musical instruments, physical modeling, sound design, acoustics, haptic interaction design, 21st-century lutherie, and computer music composition.
Justification for MUS 4748 *Digital Musical Instruments*

As part of the new concentration in Experimental Music & Digital Media (EMDM) that is to be proposed for the B.A. in Music, it is desirable for students to be able to take a class in *Digital Musical Instruments*. In this class, students will design new musical instruments, employ them to make music, and critically evaluate the instrument designs and the music.

Although this course could be taught in various ways, the present syllabus focuses on the technique of physical modeling. According to this technique, traditional acoustic musical instruments are studied and physical models of these instruments are developed. These models allow the sound of these instruments to be synthesized with computers by simulating physical behaviors. Furthermore, the physical models can be adapted, taken apart, put back together, expanded, modified, combined, intermixed, juxtaposed, etc. to create new digital musical instruments. For example, students will create digital musical instruments that simulate imagined digital instruments that would be impractical or inconvenient in the physical world and then use them to make music.\(^1\) Ultimately, the focus is on the art and craft of designing new instruments for music composition, which is why specific methods for making music are explored within the course (automation of physical model parameters, MIDI sequencing, and algorithmic composition). The students refine their music in stages via the homework assignments, mini-compositions, final project and exams.

Goals for students upon completion of the course:
- Students should learn about the physics of musical instruments in order to be able to edit and create their own physical models and achieve target sounds.
- Students should be able to make music using new digital musical instruments that they design while incorporating automation, algorithmic composition, physical automata, MIDI or OSC, and other real-time control techniques where appropriate.
- Students should be able to critique their own works and compare them with important prior compositions.

This course is designed to serve EMDM students as well as other students interested in the course topics. This course will not duplicate any other courses at LSU.

\(^1\) Consider for example, making sound with a simulated string the length of a bridge across the Mississippi River.