CONDUCTING

All graduate conducting courses are by arrangement with the instructor.

Fall 2016

Music 697C Seminar in Choral Conducting I (2 credits)  Thornton
See instructor for Day/Time
An intensive study of applied conducting and choral rehearsal techniques. Emphasis is placed on score study, score reading, rehearsal planning and preparation, and on strengthening the aural and gestural skills of the conductor. The rehearsal techniques component of the course will cover such topics as the choral warm-up, ensemble diction, and exercises to develop choral sound specifically appropriate to the repertoire of various style periods and composers.

Music 697E Seminar in Choral Conducting III (2 credits)  Thornton
See instructor for Day/Time
A continuation of Music 697D.

Music 697 I Advanced Instrumental Conducting (3 credits)  Anderson
See instructor for Day/Time
This course is designed as a pedagogy and repertoire seminar for graduate wind conducting majors, but may be taken by other graduate students with instructor permission. *Graduate students interested in learning more about wind music history or that have any desire to teach at the college or high school level in the future are encouraged to consider joining this seminar. This course is primarily dedicated to develop: 1) conducting/teaching techniques, 2) methods for programming, 3) an advanced knowledge of core, traditional, and obscure large wind ensemble and chamber wind ensemble repertoire, and 4) advanced score study methodologies and techniques.

Music 697N Seminar in Wind Conducting (2 credits)  Westgate
See instructor for Day/Time
This applied course is an advanced and in-depth study of conducting techniques, rehearsal strategies, score analyses, and performance skills as they apply to teaching and conducting wind ensembles. MUS697N is designed exclusively for MM wind conducting majors in their first semester of applied study and serves as a foundation for the four-semester wind conducting seminar sequence. Emphasis will be on conducting live musicians (in both rehearsal and performance) and weekly lessons. Students in this course will: develop “inner ear” listening and error detection skills; learn various methods of studying, marking, and conducting from a score; develop the conducting techniques necessary to navigate a wide variety of meter, tempi and styles; create a repertoire of personal physical gestures with both right and left hands & study non-verbal cues ; become fluent with musical terminology and all
transposition rules; explore and sharpen the skills necessary for successful conducting and musical leadership.

Music 697P Seminar in Wind Conducting (2 credits) Westgate
See instructor for Day/Time
This course is designed only for MM wind conducting majors in their third semester of applied study. This course is a continuation of MUS697N and O.

Spring 2017

Music 697D Seminar in Choral Conducting II (2 credits) Thornton
See instructor for Day/Time
An intensive study of applied conducting and choral literature. A continuation of the conducting skills learned in Music 697C. The choral literature component of the course will survey a broad range of repertoire from Gregorian chant, major works with orchestra, and choral miniatures.

Music 697F Seminar in Choral Conducting IV (2 credits) Thornton
See instructor for Day/Time
A continuation of Music 697E.

Music 697I Advanced Instrumental Conducting (3 credits) Westgate
See instructor for Day/Time
This course is designed as a pedagogy and repertoire seminar for graduate wind conducting majors, but may be taken by other graduate students with instructor permission. *Graduate students interested in learning more about wind music history or that have any desire to teach at the college or high school level in the future are encouraged to consider joining this seminar. This course is primarily dedicated to develop: 1) conducting/teaching techniques, 2) methods for programming, 3) an advanced knowledge of core, traditional, and obscure large wind ensemble and chamber wind ensemble repertoire, and 4) advanced score study methodologies and techniques.

Music 697O Seminar in Wind Conducting (2 credits) Westgate
See instructor for Day/Time
This course is designed exclusively for MM wind conducting majors in their second semester of applied study. This course is a continuation of MUS697N.

Music 697Q Seminar in Wind Conducting (2 credits) Westgate
See instructor for Day/Time
This course is designed exclusively for MM wind conducting majors in their fourth semester of applied study. This course is a continuation of MUS697N, MUS697O, and MUS697P.
PIANO

Fall 2016

Music 592G  German Poem/Lied (2 credits) Shank
M/F 11:15am-12:05pm, FAC 157

This is a “hands on” survey of history and literature especially designed for singers and pianists. German vocal literature will be analyzed, translated, discussed and performed as part of the classroom experience. Materials will be on reserve and available in pdf files. In addition to class participation and readings, one written essay is required.

Spring 2017

Music 591F  French Art Song (2 credits) Shank

This is a “hands on” survey of history and literature especially designed for singers and pianists. French vocal literature will be analyzed, translated, discussed and performed as part of the classroom experience. Materials will be on reserve and available in pdf files. In addition to class participation and readings, one written essay is required.

MUSIC HISTORY

Fall 2016

MUS 504: Seminar in Music, 1900-1945: Music of the 20th Century (3 credits) Knyt
May be used for Common Core History Requirement
Tue/Thu, 9:30-10:45 a.m., FAC 152

The history of 20th-century music from Strauss to Minimalism, emphasizing masterpieces, but with reference to developments in the other arts, psychology, science, and technology. Prerequisite: MUSIC 301.

Music 507: Age of Bach & Handel May
May be used for Common Core History Requirement
Tuesday, 5:30 – 8:00pm, FAC 157

The course objectives are to study the masterpieces and historical dimensions of late Baroque musical compositions, styles, and composers (with an emphasis on Bach), and for each student to make an original contribution in a course project. The methods used will include assigned reading, listening, and viewing; class participation, leadership and presentations and a Course Project (10-12 page paper, or equivalent project). The recommended text for the course will be: Karl Geiringer, Johann Sebastian Bach: The Culmination of an Era (New York, 1966), plus readings distributed in class.
Music 590P: Music History Pedagogy (3 credits)  
May be used for Common Core History Requirement  
Tu/Thu 8:00-9:15am, Rm 272

Studying—and even becoming expert in—a subject does not necessarily prepare one to teach that subject to others. However, most graduate students in a wide variety of majors will be expected to teach music history at some point in their careers. This course will provide an opportunity to think about and practice different methods and approaches for teaching music history to students with different musical backgrounds. Throughout the semester, we will read philosophical, theoretical, and practical essays about different facets of teaching; critique and design syllabi and course descriptions; survey textbooks; talk through specific challenges and concerns; and design creative approaches to teaching particular pieces, issues, or eras. There will also be a professional development component to this class—for example, near the end of the semester we will talk about ways to present teaching philosophies in job applications.

MUS 593S: The History of Styles in Western Music (3 credits)  
May be used for Common Core History Requirement  
Mon, 5:00-7:30pm, FAC 157

This course provides an intensive survey of the styles of Western music throughout history, with a focus on exploring great musical works and their historical contexts. Through this course, students will be able to describe, analyze, and distinguish among the major styles, forms, genres, and artistic periods from antiquity to the present day. The course will center on the close study of several works that are part of the established canon of Western art music. Students will become deeply familiar with important scores by composers, including (but not limited to) Machaut, Du Fay, Josquin, Palestrina, Monteverdi, J.S. Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Verdi, Wagner, Mahler, Debussy, Schoenberg, and Stravinsky. Students will complete brief writing assignments, listening activities, class presentations, two take-home exams, all of which will aid them in listening closely and critically to music. The main text for this course will be Douglas Seaton, Ideas and Styles in the Western Musical Tradition (New York: Oxford University Press, 2010). We will also draw on the source readings in Piero Weiss and Richard Taruskin, ed., Music and the Western World (New York: Schirmer, 1984).

Music 600: Bibliography (3 credits)  
Required: MM in Musicology, and Music Theory; Ph.D. in Music Theory  
Wed., 5:00–7:30 p.m. in FAC 157

In this course students will become familiar with research methods and materials in music; evaluate bibliographies, catalogs, databases, dictionaries, discographies, indexes, music editions, and other online sources; conduct research and write about music in a scholarly manner; and give clear and well-organized oral presentations. Other topics include creating documents for professional development, computer applications, and copyright law. Grading is based on weekly written assignments, in-class presentations, a midterm exam, and a final paper.  
Spring 2017

MUS 502: Haydn, Mozart, and Beethoven:  
“The Classical Style and the Age of the Enlightenment” (3 credits)  
Ricciardi
May be used for Graduate Music History “Common Core” Requirement

Taking the Enlightenment as its point of departure, this course shows connections between ideals of the age and the 
roughly contemporaneous Classical Style in music. It explores how the quest for a rational, scientific, and objective 
understanding of the world and its social structures related to musical forms, and genres (such as the sonata, the 
symphony, the string quartet, and opera buffa), changes in opera roles and plots (ordinary characters interact with upper 
classes), and tonal and thematic treatment. The course aims to present a survey of the majors genres, forms, and styles 
associated with the period as well as more detailed explorations of the individualized ways Haydn, Mozart, and Beethoven 
assimilated and exhibited Classical traits in their compositions. Upon completion of this course, students should be able 
to identify and articulate the main philosophical ideals of Enlightenment, the main characteristics of the Classical style, 
and to think critically about how these ideas and styles were assimilated in an individual manner by contemporaneous 
composers.

Students will be expected to complete weekly reading and listening assignments and to propose and complete a final 
research paper (c. 10-15 pages) or other creative project. The course will rely on The Classical Style: Haydn, Mozart, 
Beethoven by Charles Rosen, Strunk’s Source Readings in Music History, and Richard Taruskin’s Oxford History of 
Western Music, in conjunction with other articles, primary texts, and recordings.

MUS 503: Seminar in 19th Century Music, “Romanticism and Music” (3 credits)  
Knyt
May be used for Common Core History Requirement

Romanticism was a literary, artistic, cultural, and musical movement characterized by a reaction to the rationality and 
objectivity of the Enlightenment Period. As emphasis on the subjective and individual experience rose in importance, so 
did metaphysical ideals, the elevation of art for its own sake, and an idealization of untamed nature. Central to the 
Romantic Zeitgeist was an emphasis on the individual, the “I.” Taking “the individual” as its main theme, this course 
exploring the many varied ways this theme played out in art, literature, and especially music, in terms of genre, form, 
harmonic language, and the roles of the performer and composer. Autobiography, virtuosity, originality, and authority of 
the narrative voice, are just a few of the topics that will be covered in relation to the music of Franz Schubert, Robert 
Schumann, Franz Liszt, Richard Wagner, and other figures.

The course aims to present both a survey of the major genres, forms, and styles associated with Romanticism, a well as 
more detailed explorations of the individualized ways composers assimilated and exhibited Romantic traits in their 
compositions or performances. It also aims to help students think critically about how the Romantic Zeitgeist fits into the 
larger trajectory of music history. The required textbooks for the course are Richard Taruskin’s The Oxford History of 
Western Music, vol. 3: The Nineteenth Century and Strunk’s Source Readings in Music History, and Richard Taruskin’s Oxford History of 
Western Music, in conjunction with other articles, primary texts, and recordings.

Music 593P: Seminar in Postmodern American Music (3 Cr.)  
May
May be used for Common Core History Requirement

The course objectives are: to make historical sense of Postmodern American Music—especially quotation, 
polystylism and collage—in the approximate period 1945-2012 (with some reference to the fine arts and 
architecture); to consider some leading examples of postmodernism in late 20th-century music; and for each 
student to make an original contribution in a seminar project. Assignments will include reading, listening, 
viewing and a seminar project (12-15 page paper, or equivalent composition or performance project). The 
readings will be selected from Kyle Gann’s, American Music in the 20th Century (2007) and volume 5 of Richard
Taruskin’s *Oxford History of Western Music* (2005), plus supplementary articles distributed in class; listening and viewing will be on reserve in the Listening Lab. Evaluation will be based on attendance, leadership, and participation (20%); 3 quizzes (30%); final oral exam (20%); and the seminar project (30%).

**Music 601: Seminar--Research in Music History (3 cr.)**

**May**

Pre-requisite: Music 600 or the equivalent

*Required of all MM, Music History Majors (other theses writers welcome). Fulfills Common Core History

This seminar will provide a forum for the development of musicological “craft;” exposure to a broad spectrum of “genres” of musicology; discussion of foreign language issues, as appropriate to research areas; discussion of interdisciplinary issues, as appropriate to research areas; exploration of potential MM thesis topics; creation of an annotated bibliography on a potential thesis topic; creation of a research report on a potential thesis topic; creation of a prospectus for a thesis; and progress towards admission to an appropriate doctoral program or other career objective.

Readings will provide examples of traditional historical musicology as well as applications to wider repertoires and broader currents, such as criticism, interdisciplinary musicology, and theoretical issues. Readings will normally be limited to approximately 80 pages per week. Students will (a) engage the readings and participate actively in the discussions; (b) create weekly 1-2-page critical response papers; and (c) lay the foundations for a research project which could evolve into an MM thesis, including a research report and a prospectus. The text will be Alistair Williams, *Constructing Musicology* (Burlington, 2001), plus other readings that will be provided. Students will be evaluated based on their progress in relation to the course objectives listed above (50%) and on their written work (50%).

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**MUSIC EDUCATION**

**Fall 2016**

**Music Ed 621: Research in Music Education (3 credits)**

*Required for M.M. and Ph.D. in Mus. Ed. Open to graduate students in other degree programs as an elective.

Wed 5:30-8pm, FAC 157

The goals of this course are to (a) introduce students to the different types of research conducted in the field of music education, with the larger goal of becoming intelligent consumers of research, (b) provide opportunities for students to develop skills in understanding, assessing, synthesizing, and discussing data and findings within and across studies, and (c) provide opportunities for students to improve their scholarly writing ability.

**Music Ed 591FM: Feldenkrais® for Musicians (1 credit)**

Open to graduate students in any major

M-W 8:15-9:30pm, FAC 44

Artistic performance begins with a musical thought that is carried out through the body in a series of movements that involve changes in weight, speed, and orientation through space. This coordination of mind and body results in the music that is heard by the audience. The better one’s coordination, the more successful one can be in realizing the musical intention. Based on the Feldenkrais Method® of Somatic Education, this course helps musicians to clarify how to translate thoughts into actions that lead to more dynamic and expressive music making. In each class, students will experience an Awareness Through Movement® lesson whose gentle, verbally-guided movement sequences are designed to improve body awareness and efficiency of movement. The underlying principles of these lessons can be applied directly to enhance music practice as well as learning in a variety of settings.
Spring 2017

Mus Ed Elective (TBD) (3 credits)                         TBD
Open to graduate students in any major

Mus Ed 691P: Philosophies of Arts and Music (3 credits)               TBD

The purpose of this course is to examine philosophical ideas, theories, and problems in music and music education. Your assumptions about music, teaching, and learning will be questioned in order to help you solidify and affirm your own personal philosophy of music and music education. In learning about the ideas and arguments of leading philosophers you will also improve your ability to articulate your own ideas in a scholarly way. Topics discussed in the class include historical perspectives on music education, democracy in the classroom, culturally responsive teaching, the role of the conductor/teacher, creativity and meaning in the music classroom, and arts advocacy.

MUSIC THEORY

Fall 2016

MUS 493a-d: GRADUATE THEORY REVIEW TBA
Course access determined by the results of the Graduate Diagnostic Examination in Music Theory.
*Required for all entering graduate students who did not pass any sections of the entry exam.
M/W/F 8:00-8:50am, FAC 157

MUSIC 691F: Musical Forms (3 credits) Hooper
May be used for Graduate Music Theory “Common Core” Requirement
Tu 5:00–7:30 p.m., FAC 155

This is a course in the theory and analysis of form in eighteenth- and nineteenth-century music. We begin with music’s basic elements, including motive, harmony, cadence, and hypermeter. We then explore tight-knit themes, followed by the analysis of increasingly complex full-movement forms. While our approach this semester is largely based on the work of William Caplin (1998), we will also study Sonata Theory (Hepokoski and Darcy 2006) in detail. Grading is based on class participation and weekly written commentaries (30%; ca. 500 words); a midterm analysis project (20%); and a final paper and class presentation (50%; ca. 12–15 pages).

MUSIC 593K: Introduction to Music Perception and Cognition Karpinski
Thursday 2:30 – 5:00 p.m., FAC 155

This is a course about music and the mind. The study of music perception and cognition has a long tradition, reaching back into the nineteenth century. In recent decades, this field has expanded rapidly, with articles and books on the topic appearing more and more frequently. To get a taste of the various topics in this burgeoning field, we will investigate about a dozen basic areas of study, including musical memory, the perception of tonality, form, and absolute pitch. We will be reading various sources, including the work of scientists, humanists, pedagogues, and others who have made important contributions to our understanding of how we receive and comprehend music. Each student will research a topic of their choosing, give a presentation, and write a paper during the semester. There will be no exams.
MUSIC 691R: Analysis of Rhythm & Meter (3 credits)  
May be used for Common Core Theory Requirement  
Wednesdays, 10:10a.m.-12:40 p.m., FAC 155

In this seminar, students will learn how to analyze music of the Common-Practice Period (tonal music, c. 1700-1900) from a metrical point of view: how does meter "work" in a given piece? How is a composer playing with metrical expectations and perceptions? Another primary course goal is improving students' abilities to express themselves about music, in writing and speech. Work consists of reading articles, crafting short reading-response and analysis papers, 1-2 class presentations, and a final analysis paper.

MUSIC 697G-01: Graduate Jazz Analysis (3 Credits)  
Salles  
May be used for Common Core Theory Requirement

This course is designed for graduate jazz composition and arranging majors. It encompasses the advanced study of jazz functional harmony and beyond, through standard repertoire harmonic analysis and chord.scale relationship theory, harmonization and reharmonization exercises, development of diatonic and chromatic harmonic vocabulary, analysis of complex chord progressions based upon post-1960 harmonic techniques and the study of modal harmony and its relationship to jazz improvisation, arranging and composition. Assignments include standards advance reharmonization, jazz score textural and orchestral analysis, chromatic harmony composition, chromatic harmony reharmonization, and score reduction.

Spring 2017

Music 511  
Orchestration (3 credits)  
*Required: MM in Composition, Theory, Jazz Comp/Arr. Open as elective to other grad students.

Description TBA

MUSIC 691P: Analysis for Performance (3 credits)  
Hooper  
May be used for Common Core Theory Requirement

Music analysis and performance inform each other: every analysis constitutes a performance, and every performance an analysis. Yet it seems the interests of performers and analysts diverge as often as they intersect. Our task this semester is to explore this dialectic, understanding each position anew from the perspective of the other. Topics we will consider include the implications performance may have for analysis (and analysis performance); the relationship between analysis and practice / rehearsal (rather than performance per se); historical performance practices; the fixed "work" concept and the way performances can both perpetuate and challenge this ideology; and the analysis of historical recordings. Core repertoire will be chosen from the common practice (e.g., J. S. Bach’s cello suites, Beethoven's An die ferne Geliebte), but the students and performance faculty participating will largely determine the repertoire.

There will be a significant analysis component to this course, including readings from the music-theoretic literature. All students will also be required to perform in class. Grading will be based on short position papers, more traditional analysis assignments, and in-class performances. The final project will involve an analysis paper (ca. 10 pages) and the performance of a short piece, including a micro lecture-recital at the end of the semester.

MUSIC 691S: Schenkerian Analysis (3 credits)  
Karpinski  
May be used for Common Core Theory Requirement
Techniques of music analysis derived from the theoretical work of Heinrich Schenker. Principles of voice leading, prolongation, structural levels, and reduction. Analytical applications in common-practice period music. Assignments involve readings from the textbook and producing analytical graphs (no research paper or exams).

MUSIC 695T: History of Theory
**Required: MM and PhD Theory majors.
May be used as an elective by other students.

In History of Music Theory, we examine the history of the discipline from the ancient Greeks through Schoenberg/Schenker (ca. 1935). We will work to understand (1) how concepts such as tuning, scales, pitch, rhythm, counterpoint, and chord structure evolved over time and (2) how this evolution influenced and continues to influence our discipline in terms of research and pedagogy. This is an intensive, graduate-level readings class (no composition or part-writing). It is geared primarily to theory majors and musicologists; however, it is open to any graduate students who are interested in the subject matter and who meet course prerequisites. It is expected that everyone in the class will enter with firm mastery of diatonic and chromatic harmony and a familiarity with species counterpoint.

PERFORMANCE

Fall 2016 and Spring 2017

Music 578: Collegium Eisenstein
Collegium covers Renaissance Chapel Choir, with opportunities with one on a part singing within a small Renaissance choir, a baroque orchestra, seminar in 17th century song and medieval ensemble. The choir meets Tuesdays 7-9, Baroque orchestra Thursdays 6-7:45, other components TBA.

Music 591B: Sem: 20c Performance Practice (3 credits) Macchia
Practical training in 20th Century performance practice including score study, ear and rhythmic training and performance of selected scores

Music 592G – Germany Poem/Lied (Fall) Shank
Music 591F – French Art Song (Spring)
M/F 11:15am-12:05pm, FAC 157

This is a “hands on” survey of history and literature especially designed for singers and pianists. Vocal literature will be analyzed, translated, discussed and performed as part of the classroom experience. Materials will be on reserve and available in pdf files. In addition to class participation and readings, one written essay is required.

APPLIED LESSONS

*When lessons are taken for more than one semester, the MusicApp number remains the same.
*Students will receive 12 lessons per semester.
*All students taking applied lessons must be concurrently enrolled in a large ensemble.

**MusicApp 516 (1 credit: 25 minute lesson)**
Elective Lesson: Open to graduate non-music majors by audition only (Example: a Biology graduate student who is also playing in a large ensemble).

**MusicApp 517 (2 credits: 50 minute lesson)**
Required Lesson in MM in Music Education’s “Applied Music Program”:
Open to music majors by audition only. Reserved for principle instrument study. Also available to 5th year non-performance music major undergraduates.

**MusicApp 519 (1 credit: 25 minute lesson)**
Elective Lesson: Open to graduate music majors by audition only. Reserved for secondary instrument study. (Example: a graduate piano major who also wants to take violin lessons.)

**MusicApp 618 (4 credits: 50 minute lesson)**
Required Lesson: Graduate Performance majors only.

**JURY REQUIREMENTS**
for All Graduate Students Taking Lessons
All graduate students enrolled in applied lessons are required to perform annually at an area jury (normally in May), except at the end of the semester in which the degree recital has been performed. Preliminary permission for all graduate recitals, whether satisfying a degree requirement or not, must be granted by the area jury. These juries take place in December and May. Please note: permission to perform the degree recital is normally granted at the May jury at the end of the first year of study. This is to the student's advantage since a recital date cannot be reserved until recital permission has been granted.

**ENSEMBLE PARTICIPATION**
for All Graduate Students Taking Lessons
Every student who is enrolled in an applied lesson must be concurrently enrolled in a large ensemble as specified in the Departmental Ensemble Requirements unless excused from this requirement by the Chair of the Department of Music and Dance.

**CHAMBER MUSIC**
Students involved in “classical” chamber groups should enroll in Music 551, 552, 553, and/or 593C for 1 credit for each
section. A student may enroll in any of these numbers, and can receive credit for a maximum of three different chamber
groups per semester. Please note: 593C is reserved for string chamber music.

Each chamber group meets a minimum of 50 minutes per week with their faculty or graduate teaching assistant coach and 50
minutes per week on their own. In an effort to make space available for chamber rehearsals, Tuesday and Thursday 12–12:50
have been designated as chamber music hours and rooms have been set aside in the schedule for this purpose. Students and
faculty may reserve a room for their coached and uncoached sessions by arrangement with the Facilities Manager at the
beginning of each semester.
Chamber music ensembles receiving credit under MUSIC 551-553 or MUSIC 593C must perform at least once on a studio
recital, a Tuesday Morning Recital, a University evening concert, or a public off-campus concert.

SPECIAL TOPICS and INDEPENDENT STUDY

If you elect to pursue a Special Topics or Independent Study course, it is critically important that you
create a clear set of goals and deadlines. These should be included in the course request form under
“course content”. The course request forms, with the required student and faculty signatures, should be
submitted at the beginning of the semester. During the semester, you must stay in close contact with your
supervising instructor regarding your progress through the course and immediately alert your instructor if
you experience any problems meeting the deadlines.

Music 697: Special Topics (1-3 credits)
Available for 1-3 variable credits. Provides an opportunity to pursue a topic that cannot be completed through
enrollment in an established course. Requires a “Request for Admission to Music 697 Special Topics” form to be
completely filled out with proposed course content, justification and the signatures of the student, the faculty
sponsor and the Graduate Program Director.

Music 697A: Special Topics/Repertoire (2 credits)
Required for MM in Performance
An exploration of repertoire, history, pedagogy, and/or other topics specific to the student’s instrument or voice,
designed to help prepare the graduate performance major for the Applied portion of the Masters Oral
Examination. Requires a “Request for Admission to Music 697A Special Topics/Repertoire” form to be
completely filled out with proposed course content, justification and the signatures of the student, the faculty
sponsor and the Graduate Program Director.

Music 696: Independent Study (1-3 credits)
Available for 1-3 variable credits. It is usually used to address an area of research interest. Requires a “Request
for Admission to Music 696 Independent Study” form to be completely filled out with proposed course content,
justification and the signatures of the student, the faculty sponsor and the Graduate Program Director.