LA&J Curricula Agenda
January 31, 2018

Items 1-5 require vote of LAJ Curricula and vote of A&S Faculty. Items 6-9 require vote of LAJ Curricula only.

Part I
Item 1. New Course—Film and Media Studies—FMS 0179
Item 2. New Course—ILCS & English—CHNS 0083/ENG 0048
Item 3. New Course—Classics—CLS 0034
Item 4. Change Major—Music—Major in Music
Item 5. Change Major—Romance Studies—Major in Spanish

Part II
Item 6. Course Change Description—Art History—FAH 0096
Item 7. Course Change Description—Art History—FAH 0097
Item 8. Course Change Number—Philosophy—PHIL 0001
Item 9. Course Change Description—Psychology—PSY 0053

Part I
Item 1. NEW COURSE - Film and Media Studies
From: Malcolm Turvey, 1 (617) 627-1103, malcolm.turvey@tufts.edu
Department Chair: Malcolm Turvey, 1 (617) 627-1103, malcolm.turvey@tufts.edu
FMS 0179 Film and the Avant-Garde
Suggested Abbreviation for Title: Avant-Garde Film
Bulletin Description: The role of film within avant-garde art, primarily in Europe and North America. Artists from the 1920s such as Fernand Leger and Marcel Duchamp, as well as filmmakers belonging to cross-media movements such as Dada and Surrealism. Post-war artists in the United States updating film genres while pioneering new ones, like the lyrical film and the collage film. Considers Structural film of the 1960s and the pluralism of film since the 1970s. The proliferation of moving image installations in art galleries and museums. Attention to the historical conditions that gave rise to these developments, the theories behind them, and the use of avant-garde film by feminists and others for socio-political critique.
Next Anticipated Offering: Every other year in the fall or spring semesters.
Rationale. The history of experimental and avant-garde film (i.e., film made completely outside of the film industry) is not currently taught at Tufts, where most film courses focus on narrative films made within the film industry. This course will fill this gap, helping to broaden students' conception of cinema beyond narrative, industrially made film. In addition to counting as an upper-level seminar for Film and Media Studies majors, the course is also intended for Art History students studying modern and contemporary art and the role of film within it, as well as SMFA students practicing experimental film and video. It will be a regular course taught every two years. The course has not been offered before. 3 shus.
Overlap. This course does not overlap or conflict with any other course currently offered at Tufts on the Medford campus. At the SMFA, there are a number of studio practice courses in experimental film and video, but none that offer a comprehensive, in-depth overview of the history and theory of avant-garde film.
Resource Requirements/ Curricular Adjustments. The course will be taught by Malcolm Turvey. No
new faculty or resources are needed.

**Requirements.** All FMS majors are required to take one upper-level elective, and this course fulfills this requirement.

**ARB Review Requested:** Distribution Credit Arts

**Item 2. NEW COURSE - ILCS & English**

*From:* Zhong, Xueping; Roy, Modhumita, 617-627-2375, 617-627-2840, modhumita.roy@tufts.edu

*Department Chair:* Greg Carleton, Joe Litvak, 617-627-3442, 617-627-2455, joseph.litvak@tufts.edu

**CHNS 0083/ENG 0048 From Beijing to Bollywood: Cinema of China and India**

*Suggested Abbreviation for Title:* Chinese & Indian Cinema

**Bulletin Description:** Comparative perspective on China and India via their cinematic traditions, related historical contexts, modern cultural production, and social transformations using selected films and critical essays. Nationalism, revolution, globalization as film expression. Cross-listed as ENG 0048.

**Note to Registrar:** For entry for ENG 0048 the description is the same except the last line should read “Cross-listed as CHNS 0083.

**Next Anticipated Offering:** Fall semester. We have taught the course three times as a "special topic" (CHNS 91/ENG 91), in fall of 2014, 2015, 2017. The home department for the course will be ILCS.

**Rationale.** There was no such course offered at Tufts before we started offering it as a special-topic course three years ago. Co-taught by Xueping Zhong and Modhumita Roy, this course looks at China and India comparatively via their cinematic traditions and related historical contexts. It offers a unique addition to the undergrad curricula and helps enhance the course offerings of the Chinese Program, the English Department, ILVS, FMS, IR, and others. 3 shus.

**Overlap.** None

**Resource Requirements/ Curricular Adjustments.** We have worked quite successfully with the Tisch Library media center regarding film materials. While we will continue to work with the library for new film materials, we do not foresee any significant new resources needs.

**Requirements.** Chinese major, English major, ILVS major, FMS major

**ARB Review Requested:** Distribution Credit Humanities

**Culture Option East Asian Culture (region of origin)**

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**Item 3. NEW COURSE - Classics**

*From:* Andreola Rossi, 6172335959, andreola.rossi@tufts.edu

*Department Chair:* Ioannis Evrigenis, 617.627.4106, ioannis.evrigenis@tufts.edu

**Classics 0034 The Rome of Augustus**

*Suggested Abbreviation for Title:* Rome of Augustus

**Bulletin Description:** How Augustus repaired a society fragmented by years of civil wars; the nature of Augustus’ new political construct, the so-called ‘Augustan Principate.’ History, literature, coinage, art, architecture, religion, economy of this key moment in Roman civilization. The reception of the period; how the ‘Augustan Age’ becomes an ideological construct in later Western history. Primary readings include Augustus’ own account of his rule, Roman historians, Vergil, Ovid, Horace, inscriptions illustrating Roman life in Rome and the provinces.

**Next Anticipated Offering:** Fall 2018 (and every year afterwards).

**Rationale.** The Classics/History Departments offer only one course in Roman history, “History of Rome” (Class. 38 = Hist.51), a broad history course which covers over a thousand years, from the foundation of the city in 753 BCE to 330 ACE, the transfer of the Imperial capital to Constantinople. No in-depth course for undergraduates is offered on the Rome of Augustus, by all accounts a pivotal moment in Roman history and culture. The course will be regularly offered every year. The course was
offered in Fall 2017 as a special Topic course (Class 91, The Rome of Augustus)

Overlap. The course does not overlap with any course but complements the course on the History of Rome (Class. 38 = Hist. 51) I have discussed my syllabus with Prof. Bruce Hitchner, who teaches the course on Roman History (Class 38).

Resource Requirements/ Curricular Adjustments. None

Requirements. Can be taken to fulfill the Classics major.

ARB Review Requested: Distribution Credit Humanities & Social Sciences
Culture Option Classical Culture

Item 4. CHANGE MAJOR—Music—Major in Music
From: David Locke, 6176272419, david.locke@tufts.edu
Department Chair: David Locke, 6176272419, david.locke@tufts.edu

Current Bulletin Description:
UNDERGRADUATE CONCENTRATION REQUIREMENTS
The curriculum required of music majors provides a rigorous, balanced exposure to the essential disciplines of liberal arts music studies, including composition, ethnomusicology, musicology, performance, science and technology, and theory. Normally, students declare the major in music and choose a member of the full-time faculty as major advisor during the spring semester of the sophomore year. Students obtain the necessary signatures for declaration of major forms and change of advisor forms at the department office. Undergraduate students who major in music are required to take eleven courses in the department. Students considering graduate studies in music or careers in music are advised to take additional courses beyond the eleven required for the major; please see your advisor for a list of specific recommendations. No course may be used to fulfill more than one requirement in the major, though performance courses and some composition courses may be repeated for credit.

Eleven courses (ten credits) are required for the undergraduate major in music:

a. History of Western Music (two 1.0 credit courses): MUS 142 & 143.
b. Principles of Tonal Theory I and II (two 1.0 credit courses): MUS 101 & 102.
c. Advanced Theory (one 1.0 credit course): one course from the MUS 103–110 range.
d. Ethnomusicology: World, Ethnic, Folk, and Traditional (two 1.0 credit courses): MUS 186, and one course from the MUS 106–110, 171–185, or 187–196 ranges.
e. Western Popular Music, Jazz, Global Musics, or Cultural Theory (one 1.0 credit course): one course from the MUS 187–196 range.
f. Performance: Instrumental/Vocal Study (two 0.5 credit courses): MUS 153 (01 and/or 02).
g. Electives: Theory, Composition, Ethnomusicology, Musicology, Performance (two 1.0 credit courses): two courses chosen from the MUS 111–141 and/or 145–199 ranges.

Note: the prerequisite for all 100-level courses is MUS 10, or exemption from that course through the Music Theory Placement Test given at the start of each semester, or permission of the instructor. For information about the Music Theory Placement Test please contact the Music Department Office (musicadmin@tufts.edu; 617-627-3564). In addition to the courses listed above, students who would major in music must enroll in a performing ensemble course (MUS 69–96) for four semesters. Ensembles may be taken for credit or non-credit; however, credit for ensembles does not count toward the eleven courses required for the major. Courses taken to fulfill the foundation, distribution, concentration, or minor requirements may not be
taken pass-fail.

New Bulletin Description:
Undergraduate Concentration Requirements

All Tufts University students are invited to enroll in the courses offered by the Music Department, to take private lessons on voice or a musical instrument with our performance faculty, and to participate in our performing ensembles. In fact, most Tufts students do take part in a departmentally sponsored music activity at some point in their tenure at Tufts. Students need not have music as their major or minor to participate in the programs of the Music Department. Everyone is welcome!

For students who would like to study music in a focused and comprehensive way, the department offers the major in “Music, Sound, and Culture.” Students may also choose the music minor program, as detailed below.

Music, Sound, and Culture: Undergraduate Major Requirements

Note: As of the Fall Term 2018 the undergraduate major in music detailed below will take effect. Students who declared a music major prior to Fall 2018 are welcome to switch to the Music, Sound, and Culture major, and should consult with their major advisor and the Music Department’s Director of Undergraduate Studies to determine their course of study.

The Music, Sound, and Culture major enables a rigorous, balanced study in many disciplines of music including composition, cultural studies, ethnomusicology, musicology, performance, technology, and theory. Fields of musical study taught in the Music Department include Western classical music, American music, world-ethnic-folk-traditional musics, popular music, film music, and music for multi-media.

The Music, Sound, and Culture major will typically add up to 10 or more courses and 31 SHUs in three categories: Foundation (3 courses totaling at least 10 SHUs), Concentration (5 or more courses totaling at least 15 SHUs), and Free Choice (2 courses totaling at least 6 SHUs). The faculty recommends that Foundation Courses be taken early in a student’s sequence of major courses. Otherwise, courses may, in principle, be taken in any order, but prerequisites will have impact upon a student’s eligibility for certain courses (see course descriptions).

Foundation Courses
“Sound and Structure” (MUS 00011; course plus lab; 4 SHUs)
“Music Scholarship at Tufts” (MUS 00012; course plus lab; 4 SHUs)
Performance: Private Lessons or Ensemble (MUS 0067 or one from MUS 0069–0087; 2 SHUs)

Concentration
In consultation with their major advisor and with approval of the department’s Director of Undergraduate Studies, students will take at least five courses to make a concentration. Students have the opportunity and the responsibility of selecting the particular combination of courses that will comprise their own personal concentration. Concentration clusters may be formed on the basis of a sub-discipline (composition, cultural studies, ethnomusicology,
musicology, and theory); a specialization such as performance, arranging for multi-media, or conducting; a genre or style such as Hip-Hop, Early Music or Black Music; a field such as sound studies, film music, jazz studies, or social justice; or a career goal such as preparation for graduate studies in music, or professions such as law, medicine, or teaching. For examples of concentration clusters recommended by members of the faculty, please consult the departmental website.

Free Choice
Two courses numbered MUS 0011 or above

A student’s major advisor and the department’s Director of Undergraduate Studies will review their program of study for its coherence, depth, and breadth. Careful consideration of prerequisites is essential.

Rationale.
Every ten years or so the faculty, staff, and students of the Music Department review our undergraduate major concentration. For AY1718, informal conversations led to a formal all-day summit of full-time faculty at the Bacow Sailing Club on the Upper Mystic Lake in May 2017. It was our enthusiastic and unanimous decision to move forward with a boldly reimagined schema for the undergraduate major. Following this productive deliberation, a working group drafted a plan that was presented to the faculty at a departmental business meeting on September 18, 2017. The plan was approved unanimously by secret ballot according to departmental by-laws. The Music Department now presents the plan to the university according to the usual procedures of the Committee on Curricula.

For students, a striking aspect of the new major is the opportunity/responsibility to choose courses for their concentration; in other words, fixed requirements set by the faculty have been significantly reduced so that students can achieve more depth. For faculty, the new major enables us to emphasize courses about which we are passionate and that closely align with current research interests.

What are the values that motivate this proposal?
- Rigor: a curriculum that provides a framework for in-depth study of music through several sub-disciplines (modalities of knowing and doing).
- Inclusion: a curriculum that validates humanity’s musical variety (geography, ethnicity/culture, genre, style, epoch, etc.).
- Ethics: a curriculum that encourages critical engagement with issues of social justice and consideration of music as a field for advocacy.

What are the goals this proposal aspires toward? It aligns well with the formally stated learning goals of the university and the department. Students will be able to attain technical competence in the skills and craft of music. Students will gain factual knowledge about the history and ethnography of diverse music-cultures and be encouraged to interrogate this information with critical intelligence. Students will attain literacy in music technologies, including the digital tools that are in high demand in all facets of the contemporary music scene. Creativity will be cultivated throughout the curriculum, from composition and performance, to scholarship and community outreach.

For undergraduates, the new major offers a student-centered program of study in at least ten courses (30 semester hourly units). In comparison to the existing major, students will have more options of choice and fewer fixed requirements. Three foundation courses provide
grounding in empowering skills in (a) the skills-oriented theoretical domain of musical systems, (b) the critical-thinking domain of scholarship about music, and (c) the aesthetic craft of performance with their voices or on a musical instrument. Among the ten courses required for the major, two will be free choice, an opportunity for breadth and exploration. By selecting a cluster of five courses adding up to 15 SHUs in close consultation with a faculty advisor, students will be able to focus for depth and expertise in their chosen concentration.

What motivates members of the faculty to recommend this new plan for the undergraduate major in music?

The new major provides more accurate and effective communication about who we are and what we do. True, our department does offer “music,” i.e., the opportunity for students to take private music lessons on musical instruments/voice, to study in performance ensembles, to compose, and learn about music technology—what the average Tuftonian is likely to expect from a Music Department. But our faculty and students do other things as well: we do research and criticism, we make creative works with technology, and we practice and encourage social activism in our scholarly work and in courses—aspects of our productivity not always recognized outside the department. Faculty affiliated with the sub-discipline of ethnomusicology focus to a great degree on culture (often of the non-Western world), while several members of our faculty are leaders in the field of “Sound Studies.” The keywords in the title of the new undergraduate major, “Music, Sound, and Culture,” better convey the range of what we study and teach.

The new major intends to strengthen the personal relationship between members of the faculty and individual students by emphasizing advising. Recognizing the differences in a student’s prior preparation for university-level study, often a product of socio-economic class factors, the new plan reduces barriers that currently discourage some students with great interest in music from choosing our department’s major rather than other departments and programs. The new plan aspires to welcome a wider range of students into our departmental programs. It will afford opportunity to the highly focused student who aspires to continue onward towards graduate study in music or a professional career in the music business, as well as the generalist who would major in our department as an important component of their liberal education.

In the new plan more of the courses taught by our faculty will fulfill requirements for the major. Unlike the existing major, our revised major will allow our lower-numbered survey courses to fulfill major requirements. The new plan recognizes the rigor of this set of courses in our roster and validates their subject matter as worthy of fulfilling credits towards the major. In this regard, the new design more closely aligns the Music Department with the practices of other departments in the arts and humanities.

The new major frees faculty from the necessity of teaching generic survey and methods courses. For example, “music history survey courses” have been critically reconsidered by our musicologists; current faculty desire to teach the history of Western music in more exciting pedagogical frameworks. Analogous situations exist in the sub-disciplines of ethnomusicology and music theory. The newly designed major, we anticipate, will foster a more dynamic musical-intellectual environment in the department and the university.

The new major aspires to serve students who seek pre-professional training in music, as well as those who would major in music before embarking on a life in business, international affairs, or professions such as medicine or law. Very importantly, with the redesigned major the department hopes to convey a welcoming tone and inclusive message. Tufts students with all sorts of prior experiences, skill sets, and interests will be able to choose music as their
major. Music departments at other institutions, like Harvard, are engaged in similar revisions of their respective Music programs.

Overlap. The Music Department has sent the following documents to the department chairs of Drama/Dance, and Art and Art History, and to the dean of the SMFA. Although this is a departmental major, the dean to whom the Music Department reports has been informed, as have deans Glaser and Auner, as a courtesy.

Resource Requirements/Curricular Adjustments. The Music Department requires no new resources to implement the proposed new major. The department will need and has every reason to expect continued support from the Academic Deans for its various faculty positions. Likewise, the department will need continued support from the Graduate School for students who will serve as teaching assistants. No material property or space is needed to implement the new “Music, Sound, and Culture” major.

Planning. All full-time faculty members of the Music Department participated in the process that is described in the Rationale. All participated in an all-day “summit” in May; a “working group” with representatives from our various sub-disciplines met several times in June and July. In September and October all voting members of the faculty met several times to work out details of the new major and to edit the documents being considered by the Curriculum Committee. All members of the department support the new plan and expect to function as advisors. Also participating fully in all deliberations has been Michael Rogan, Music Librarian (re: Bibliographer’s Approval)

Chair Role Approval. The materials submitted were the result of departmental action

Item 5. CHANGE MAJOR—Romance Studies—Spanish Major in Literary Studies and the Spanish Major in Cultural Studies

From: Pedro Angel Palou, ext. 73944, pedro.palou@tufts.edu
Department Chair: Pedro Angel Palou, ext.73944, pedro.palou@tufts.edu

Current Bulletin Description: The Spanish major requires ten courses as follows: Spanish 22, or equivalent; Spanish 30 or 31, and 32 or 33, or equivalent; three 100-level courses in literature; four 100-level courses to be selected from among the various course offerings in advanced language and culture, including Spanish 121 or 122, 124 or 125, 126, 130, 140, 148, 150, or their equivalents. One course may be in English. (Students participating in programs abroad may count toward the satisfaction of this requirement a wide range of courses in language, literature, art history, geography, history, civilization, and other areas, taught in the language of the major.) No more than one credit in Independent Study (SP 193 or 194) may be counted toward the major. No Independent Study can be taken during the senior year if the student is writing an honors thesis (SPN 199, two credits). All courses taken for credit in the major must be completed with a grade of C- or better.

New Description: The Spanish major in Literary Studies requires ten courses as follows: Spanish 22, or equivalent; Spanish 30 or 31, and 32 or 33, or equivalent; three 100-level courses in literature; four 100-level courses to be selected from among the various course offerings in advanced language and culture, including Spanish 121 or 122, 124 or 125, 126, 130, 140, 148, 150, or their equivalents. One course may be in English. (Students participating in programs abroad may count toward the satisfaction of this requirement a wide range of courses in language, literature, art history, geography, history, civilization,
and other areas, taught in the language of the major.) No more than one credit in Independent Study (SP 193 or 194) may be counted toward the major. No Independent Study can be taken during the senior year if the student is writing an honors thesis (SPN 199, two credits). All courses taken for credit in the major must be completed with a grade of C- or better.

**New Description:** The Spanish major in Cultural Studies requires ten courses as follows: Spanish 22, or equivalent; Spanish 30 or 31, and 32 or 33, or equivalent; three 100-level courses in civilization (Spanish 130, 140, 148, 150, 151 or equivalent); four 100-level courses to be selected from among the various course offerings in advanced language, including Spanish 121 or 122, 124 or 125, 126, or their equivalents. One course may be in English. (Students participating in programs abroad may count toward the satisfaction of this requirement a wide range of courses in language, literature, art history, geography, history, civilization, and other areas, taught in the language of the major.) No more than one credit in Independent Study (SP 193 or 194) may be counted toward the major. No Independent Study can be taken during the senior year if the student is writing an honors thesis (SPN 199, two credits). All courses taken for credit in the major must be completed with a grade of C- or better.

**Changes.** Just the name of the majors and the two possible tracks to make it consistent with the courses taken by the students and the change of name in the department, from Romance Languages to Romance Studies.

**Rationale.** Since the Department name changed to Romance Studies we thought that a Major in Spanish Literary Studies (first track) and a Major in Spanish Cultural Studies (second track) will be more consistent with the actual classes that the students take. In recent years, many students have expressed their desire to take Spanish courses of cultural (as opposed to strictly literary) content. The existing Spanish major is composed of at least five literature courses, with the possibility of adding two advanced language courses and three field-related courses at the one-hundred level. These three courses have to deal with the Spanish-speaking world. One of the courses can be in English and from a different department. Students may also opt to take ten literature courses if so they desire. However, this is a rare case, given the interdisciplinary preference that most of our students have and the wide range of courses that we offer. (Please see Appendix A with the checklist of our existing major in Spanish). Parallel to this cultural studies oriented trend, the Department of Romance Languages has created an important number of courses that deal with matters beyond literature. SPN 124 (Spanish to English Translation Workshop), SPN 125 (English to Spanish Translation Workshop), SPN 126 (Spanish in the Community), SPN 128 (Medical Spanish), SPN 148 (Health in the Spanish-speaking World), SPN 150 (Latin American Civilization), SPN 151 (New Latin American Film), are just some of the most prominent examples. Many of these courses are a direct response to the input of our students as well as internal and external evaluations.

**Overlap.** No overlap with other programs.

**Resource Requirements/ Curricular Adjustments.** No need of new resources, same faculty, same classes, no need of curricular adjustments, just a change of name.

**Planning.** Spanish Tenured Professors, Spanish Full Time Lecturers and Senior Lecturers, Spanish Coordinator. Same roles than before.

**Chair Role Approval.** The chair was involved in all the process during the semester (Fall 2018) and in the final voting to create two tracks in the former Spanish Major.
Part II

Item 6. COURSE CHANGE DESCRIPTION – Art & Art History
From: Diana Martinez, 617-627-3567, diana.martinez@tufts.edu
Department Chair: Christina Maranci, 617-627-3567, christina.maranci@tufts.edu
Current Number/Title: FAH 0096 Design: Architectural

**Current Bulletin Description:** This course offers an introduction to architectural design through an intensive studio experience. In the design studio, work is advanced primarily by independent student exploration and guided by critical discussions with the instructor, guest critics, and the studio at large. A number of lecture presentations and demonstrations introduce key topics, but much of the learning and growth relies on active discussions of the collective body of studio work. You will learn how to abstractly analyze, represent, and create space through a series of design projects that increase in complexity and duration throughout the semester. Your work will incorporate drawing and modeling techniques, concept development, spatial thinking, multi-scalar awareness, program analysis, context analysis, and many other layers of the architectural design process. The studio takes advantage of Boston as a primary resource by visiting relevant local works of architecture, attending local lectures in architecture, and accessing local architecture libraries, all of which open the studio's boundaries to the broader contemporary design world. Recommendations: Students are strongly encouraged to take at least one college level architectural history or art history course, as well as a studio art course.

**New Description:** Introduction to architectural design through an intensive studio experience. Independent student exploration guided by critical discussions. Analysis, representation, and creation of spaces through a series of design projects that incorporate drawing and modeling techniques, concept development, spatial thinking, multi-scalar awareness, program analysis, context analysis, and many other layers of the architectural design process. Trips to architectural works, lectures, and libraries. Recommendations: At least one college level architectural history or art history course and one studio art course.

**Next Anticipated Offering:** Fall 2018

**Rationale.** Edit course description to put in bulletin language

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Item 7. COURSE CHANGE DESCRIPTION- Art & Art History
From: Diana Martinez, 617-627-3567, diana.martinez@tufts.edu
Department Chair: Christina Maranci, 617-627-3567, christina.maranci@tufts.edu
Current Number/Title: FAH 0097 Design: Advanced Architectural

**Current Bulletin Description:** This course builds upon the foundational knowledge that is covered in the introductory level and aims to achieve a higher degree of architectural design sophistication through a series of projects. These design challenges increase in complexity and duration over the course of the semester. You are expected to have advanced skills in drawing and model making, which enable you to devote your time to developing and critiquing your own design process. You will delve deeper into issues of context, form, and space, and you will be expected to draw upon previous design work from related courses such as architectural history, architectural engineering, urban planning, sculpture, drawing, and others. The studio takes advantage of Boston as a primary resource by visiting relevant local works of architecture, attending local lectures in architecture, and accessing local architecture libraries, all of which open the studio's boundaries to the broader contemporary design world. This course is intended for students who have already taken FAM 22 or its equivalent at another institution.
This is a high-demand course: applications are available in the Department of Art and Art History, 11 Talbot Ave.

**New Description:** Builds upon the foundational knowledge of architectural design and develops a higher degree of architectural design sophistication through a series of projects. Design challenges increase in complexity and duration over the course of the semester. Examines issues of context, form, and space, and draws upon previous design work from related courses such as architectural history, architectural engineering, urban planning, sculpture, and drawing. Emphasizes developing and critiquing the design process. Recommendation: Advanced skills in drawing and model making required. Trips to architectural works, lectures, and libraries. Prerequisite: FAH 0096 or its equivalent at another institution. High Demand.

**Next Anticipated Offering:** Fall 2018

**Rationale.** Edit course description to put in bulletin language

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**Item 8. COURSE CHANGE NUMBER- Philosophy**

*From: Erin Kelly, 617-627-2849, ekelly@tufts.edu*

*Department Chair: Erin Kelly, 617-627-2849, ekelly@tufts.edu*

**Current Number/Title:** PHIL 001 Introduction to Philosophy

**New Number:** PHIL 0002

**Next Anticipated Offering:** Taught every semester.

**Rationale.** This course is an alternative to English 2 to meet the college writing requirement. However, it only fulfills that requirement when taken in sequence, following English 1. Every semester some students are confused by this, and attempt to take Philosophy 001 before completing English 1, intending to count it toward the college writing requirement. We think that changing the number will help to avoid this problem.

**Overlap.** Modhumita Roy, who directs the writing program, agrees that this change is a good idea.

**Resource Requirements/ Curricular Adjustments.** No change

**Requirements.** Taught every semester. Counts toward the philosophy major as well as toward the college writing requirement.

**Effects.** It will still fulfill a requirement toward the major. The major requires Phil. 001: Introduction to Philosophy. If changed, the major will then require Phil. 002: Introduction to Philosophy.

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**Item 9. COURSE CHANGE DESCRIPTION - Psychology**

*From: Sam Sommers, 7-5293, sam.sommers@tufts.edu*

*Department Chair: Lisa Shin, 7-2251, lisa.shin@tufts.edu*

**Current Number/Title:** PSY 0053 Engineering Psychology

**Bulletin Description:** (Cross-listed as ENP 53). Survey of the applied areas of psychology that have proven useful in the design of equipment for human use and in the design of man-machine systems.

**New Description:** (Cross-listed as ENP 53). Survey of the applied areas of psychology that have proven useful in the design of equipment for human use and in the design of human-machine systems. Emphasis on how humans process information and how psychological science can further inform each stage of information processing.

**Next Anticipated Offering:** Fall 2018

**Rationale.** To update and clarify the description language, and to eliminate gendered word choice.