Welcome to the School of Communication!

The decision to transfer is an important one. We hope that you find your new program in the School of Communication to be a good match for your goals. A note of caution: undergraduate policy is significantly different between each individual school at Northwestern. It is very important that you are aware of this--there are new rules to learn and old ones to forget. Always ask your Advisor!

This folder contains important information for all SoC students, so review the contents and keep it somewhere safe. One of the primary goals of SoC Advisers is to help you learn to locate the answers and assistance you need, and that's what the contents of this folder are designed to do.

In addition to the folder contents, please be aware of these important School of Communication web addresses:

- Student Resource Center: http://www.communication.northwestern.edu/Advising
- Information on course distribution credits: 
  http://www.communication.northwestern.edu/Advising/SoCRequirements/Distribution

Make an appointment to speak with your adviser about any questions or concerns you may have regarding your student career as a SoC student. I wish you great success at Northwestern, and I am looking forward to meeting you soon.

Sally Ewing
Associate Dean for Advising & Student Affairs
School of Communication
Northwestern University
70 Arts Circle Drive
Evanston, IL  60208

SE/vms
SoC Undergraduate Student Resources
(Who to Contact about what)

The Student Resource Center is in the Undergraduate Dean’s Office which is located on the 5th floor of the new Music/Communication Building room 134. This is the office to visit when you need to obtain or submit special registration forms; call to make an appointment with your advisor (Communication Studies, Radio, Television & Film, Dance or Performance Studies); or to make an appointment to see the Undergraduate Dean. (Theatre students can sign up to see their advisor directly on their Advisor’s door [Music/Comm 5-195 or 5-128] and Communication Sciences and Disorders can contact their advisor by calling 847-491-3066.) The SRC website can be found at: http://www.communication.northwestern.edu/Advising

Student Resource Center
Music/Communication Building 5-134
70 Arts Circle Drive
847-491-7214

Dear-SoC@northwestern.edu

Academic Advisors

Your academic advisor in the School of Communication is the person who helps you to attain your academic goals. Your advisor will help you to understand your degree requirements, plan your schedules, and map out your academic experience. Wondering if you can take a class P/N? Drop a class and still graduate on time? If a particular class, internship, independent study, study abroad, or research assistantship is right for you? See your advisor. If you’re having any problems, you can contact your advisor for help; if he/she doesn’t have the information, he/she can tell you where to find it. Your advisor has office hours every week, and you can see him/her as often as you like. During your first year you will have at least three scheduled advising appointments. At the appointments you will —get an updated degree audit and learn about academic and professional opportunities that you might miss otherwise.

Department Assistants

Department Assistants are the people who can help you with information about department events, class times, locations, contacting professors, and other general information.
School of Communication Dean’s Office

**Dean Barbara O’Keefe**  
Music/Communication Building  
Guides the SoC’s goals, budget, and policy. She is not the one who signs your forms for the Registrar or other NU offices.

SoC Undergraduate Dean’s Office and Student Resource Center

<table>
<thead>
<tr>
<th>Name</th>
<th>Office Location</th>
<th>Contact Information</th>
<th>Responsibilities</th>
</tr>
</thead>
</table>
| **Associate Dean Sally Ewing**  
*Undergraduate Dean* | Music/Communication Building, #5-134  
dear-sally@northwestern.edu  
847-491-7214 | Deals with undergraduate affairs.  
Contact her for help with almost any situation. She is the one who approves petitions for the Registrar & other NU offices. |
| **Associate Dean Jane Rankin**  
*Dean for Research* | Frances Searle #1-123  
j-rankin@northwestern.edu  
847-491-7214 | Can help with questions about research, fellowships, and grants. |
| **Kyla Katz**  
*Director of Advising and Student Affairs* | Music/Communication Building #5-131  
kyla.katz@northwestern.edu  
| **Vickie Myrick-Smith**  
*Undergraduate Program Coordinator* | Music/Communication Building #5-138  
v-myrick-smith@northwestern.edu  
847-491-7214 | Assists undergraduate students with registration problems, changes in student status - undergraduate records. |
| **Carol Ackerberg**  
*Program Assistant* | Music/Communication Building #5-134  
c-ackerberg@northwestern.edu  
847-491-7214 | Primary point of contact in the Student Resource Center. Fields general questions, makes appointments and distributes and collects undergrad forms. |
EPICS (External Programs, Internships and Career Services) Office

Heather Trulock  
EPICS Director  
Music/Communication Building #5-130  
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847-467-0270  
Oversees Office of External Programs, Internships, & Career Services (EPICS).  
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Funmilayo Ojikutu  
Assistant Director  
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Departmental Offices and Advisors

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Dance Program  
70 Arts Circle Drive  
Music/Communication Building, #5-176  
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**Gina Disalvo**  
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Academic Advisor/Lecturer  
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847-491-7214  
Gina Disalvo  
Gina.Disalvo@northwestern.edu

---

**Human Communication Sciences**

**Sumitrajit Dhar**  
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**Marilyn Hall**  
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**Heather Getty**  
*Human Communication Sciences*  
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847-491-3066  
heather.getty@northwestern.edu
## Performance Studies

<table>
<thead>
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<th>Name</th>
<th>Address</th>
<th>Email</th>
</tr>
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<tbody>
<tr>
<td><strong>Ramon Rivera-Servera</strong></td>
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<td><a href="mailto:r-rivera-servera@northwestern.edu">r-rivera-servera@northwestern.edu</a></td>
</tr>
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<td><a href="mailto:dsmadison@northwestern.edu">dsmadison@northwestern.edu</a></td>
</tr>
<tr>
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<td><a href="mailto:g-disalvo@northwestern.edu">g-disalvo@northwestern.edu</a></td>
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<tr>
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</tr>
</tbody>
</table>

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## Radio, Television and Film

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Email</th>
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<tbody>
<tr>
<td><strong>David Tolchinsky</strong></td>
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</tr>
<tr>
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</tr>
</tbody>
</table>
Theatre

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*Department Assistant*  
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elizabeth.cronin@northwestern.edu  
nutheatre@northwestern.edu
Resources and Publications

There are many different ways that the School of Communication will provide you with information: be sure you’re taking advantage of all of them!

Email announcements will sometimes come to you from the following email addresses-- so set them in your inbox and make sure they’re not being filtered to junk or bulk mail: dear-sally@northwestern.edu; v-myrick-smith@northwestern.edu; epics@northwestern.edu; and dear-soc@northwestern.edu.

The SoC Spotlight is the SoC’s electronic news blog. It contains time-sensitive information and announcements about academic deadlines, events and opportunities such as scholarships, fellowships, internships, and presentations. You will receive update reminders from v-myrick-smith@northwestern.edu every other week. Watch for them! http://comm.soc.northwestern.edu/src-spotlight/

The SoC website is located at  http://www.communication.northwestern.edu/  Check out the Student Resource Center page at http://www.communication.northwestern.edu/advising  It contains very useful information like required forms, the site for the SoC Internship program, the Registration Guide, curriculum information, a pdf version of the Undergraduate Guide, and other helpful stuff.

EPICS Office: For general inquiries, please contact EPICS at epics@northwestern.edu or via phone at 847-467-0270.
You can also connect with EPICS via social media:
  https://twitter.com/NU_EPICS
  https://www.facebook.com/EPICSoC
  http://comm.soc.northwestern.edu/epics-blog/
Dear Northwestern Student:

As a new arrival at Northwestern, you bring a fresh appreciation of the opportunities and privileges of higher education. Northwestern offers more, and expects more from you, than any other school you may have attended in the past.

To protect the value of your academic record and the education it represents, Northwestern maintains standards of fairness and honor in all academic work. The essence of these standards is a respect for individual achievement and an intolerance of any form of lying, cheating, or theft that threatens to devalue such achievement.

The purpose of this guide is to set forth the terms under which academic work is pursued at Northwestern and throughout the larger intellectual community of which we are members. Please read this booklet carefully, as you will be held responsible for its contents. It describes the ways in which common sense and decency apply to academic conduct. When you applied to Northwestern, you agreed to abide by our principles of academic integrity; these are spelled out on the first three pages. The balance of the booklet provides information that will help you avoid violations, describes procedures followed in cases of alleged violations of the guidelines, and identifies people who can give you further information and counseling within the undergraduate schools. It also includes a non-exhaustive list of sanctions that may result from a violation. For example, beyond the consequences listed, a violation may result in a delay of graduation or a report to a professional school that requests information about your undergraduate academic record.

Each of the undergraduate schools enforces our common principles of academic integrity according to its own procedures. You can find links to the procedures in each school at

http://www.northwestern.edu/provost/policies/academic-integrity/index.html

We hope that you will find the guidelines in this booklet helpful as you experience the many wonderful opportunities that await you during your career at Northwestern University.

Sincerely,

Ronald R. Braeutigam
Associate Provost for Undergraduate Education

Daniel Linzer
Provost
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I. PRINCIPLES REGARDING ACADEMIC INTEGRITY

The principles set forth below arise from consultations carried out since 1990 with students, faculty, academic deans, the University General Counsel, and the Office of the Provost. Ratified by the Faculty Senate on May 13, 1992, they are the framework within which policies of the undergraduate and graduate schools of the University operate.

Academic integrity at Northwestern is based on a respect for individual achievement that lies at the heart of academic culture. Every faculty member and student, both graduate and undergraduate, belongs to a community of scholars where academic integrity is a fundamental commitment. The University as an institution makes collaboration and the pursuit of knowledge possible, but always promotes and evaluates individual effort and learning.

This statement broadly describes the principles of student academic conduct supported by all academic programs at the University, at every level – both undergraduate and graduate, and regardless of venue, including on-line courses and study abroad programs. More detailed standards of academic conduct, procedures, and sanctions are set forth by each of the schools. It is the responsibility of every member of the academic community to be familiar with the specific policies of his or her own school, and to bear in mind relevant policies governing activities not directly addressed herein, such as internships, specific graduate programs and University research.

A. Basic Standards of Academic Integrity

Registration at Northwestern requires adherence to the University's standards of academic integrity. These standards may be intuitively understood, and cannot in any case be listed exhaustively; the following examples represent some basic types of behavior that are unacceptable:

1. **Cheating**: using unauthorized notes, study aids, or information on an examination; altering a graded work after it has been returned, then submitting the work for regarding; allowing another person to do one's work and submitting that work under one's own name; submitting identical or similar papers for credit in more than one course without prior permission from the course instructors.

2. **Plagiarism**: submitting material that in part or whole is not entirely one's own work without attributing those same portions to their correct source.

3. **Fabrication**: falsifying or inventing any information, data or citation; presenting data that were not gathered in accordance with standard guidelines defining the appropriate methods for collecting or generating data and failing to include an accurate account of the method by which the data were gathered or collected.

4. **Obtaining an Unfair Advantage**: (a) stealing, reproducing, circulating or otherwise gaining access to examination materials prior to the time authorized by the instructor; (b) stealing, destroying, defacing or concealing library materials with the purpose of depriving others of their use; (c) unauthorized collaborating on an academic assignment (d) retaining, possessing, using or circulating previously given examination materials, where those materials clearly indicate that they are to be returned to the instructor at the conclusion of the examination; (e)
5. **Aiding and Abetting Academic Dishonesty:** (a) providing material, information, or other assistance to another person with knowledge that such aid could be used in any of the violations stated above, or (b) providing false information in connection with any inquiry regarding academic integrity.

6. **Falsification of Records and Official Documents:** altering documents affecting academic records; forging signatures of authorization or falsifying information on an official academic document, grade report, petition, drop/add form, ID card, or any other official University document.

7. **Unauthorized Access to computerized academic or administrative records or systems:** viewing or altering computer records, modifying computer programs or systems, releasing or dispensing information gained via unauthorized access, or interfering with the use or availability of computer systems or information.

**B. Due Process and Student Rights**

In accordance with University Statutes, the enforcement of academic integrity lies with the faculties of the University's individual schools, and shall be in accordance with the procedures and provisions adopted by each individual school.

In all cases involving academic dishonesty, the student charged or suspected shall, at a minimum, be accorded the following rights:

1. Prompt investigation of all charges of academic dishonesty, to be conducted, insofar as possible, in a manner that prevents public disclosure of the student's identity. Such investigation may include informal review and discussion with an official of the school prior to bringing a charge, provided that such review does not compromise the rights of the student in the formal process.

2. Reasonable written notice of the facts and evidence underlying the charge of academic dishonesty and of the principle(s) of academic integrity said to have been violated.

3. Reasonable written notice of the procedure by which the accuracy of the charge will be determined.

4. Reasonable time, if requested, within which to prepare a response to the charge.

5. A hearing or meeting at which the student involved may be heard and the accuracy of the charge determined by a neutral decision-maker.

6. Review of any adverse initial determination, if requested, by an appeals committee to whom the student has access in person. Generally, implementation of sanctions will be suspended until all appeals made by the student have been exhausted.
7. Final review of an unsuccessful appeal, if requested, by the Provost or an advisory committee designated by the Provost.

C. Procedures

Suspected cases of academic dishonesty should be reported to the course instructor, the administration of the school under whose jurisdiction the suspected offense took place, or to any student authorized by that school to receive such complaints. Students charged with academic dishonesty may not change their registration in a course in which the charge is pending, or in which a finding of academic dishonesty has been made. Procedures of investigation, adjudication, and appeal may vary from school to school. [Current practice does not involve reporting to a student, but instead to the course instructor or to a member of the dean’s office in the appropriate school.]

D. Sanctions

All proven cases of academic dishonesty should be penalized as appropriate under the circumstances. Sanctions other than a reduced or failing grade should be imposed by the school in which the student is enrolled. The imposition of any sanction other than a private reprimand should include a statement of reasons supporting its severity. A student may appeal any finding or sanction as specified by the school holding jurisdiction. Sanctions may include but are not limited to:

1. Reduced or failing grade.
2. A letter of reprimand.
3. A defined period of probation, with or without the attachment of conditions.
4. Withdrawal of University funding.
5. A defined period of suspension, with or without the attachment of conditions.
6. Exclusion from the University.
7. Notation on the official record.
8. Revocation of an awarded degree.
9. Any appropriate combination of 1-8 above.

[Additional sanctions may include, but are not limited to, denial of academic honors. It should also be understood that there is no necessary connection between a first-time offense and a letter of reprimand. Depending on the nature of the offense, a student may be suspended or permanently excluded as a result of a first-time offense.]
Eight Cardinal Rules of Academic Integrity

1. **Know Your Rights.** Do not let other students in your class diminish the value of your achievement by taking unfair advantage. Report any academic dishonesty you see.

2. **Acknowledge Your Sources.** Whenever you use words or ideas that are not your own when writing a paper, use quotation marks where appropriate and cite your source in a footnote, and back it up at the end with a list of sources consulted.

3. **Protect Your Work.** In examinations, do not allow your neighbors to see what you have written; you are the only one who should receive credit for what you know.

4. **Avoid Suspicion.** Do not put yourself in a position where you can be suspected of having copied another person's work, or of having used unauthorized notes in an examination. Even the appearance of dishonesty may undermine your instructor's confidence in your work.

5. **Do your own work.** The purpose of assignments is to develop your skills and measure your progress. Letting someone else do your work defeats the purpose of your education, and may lead to serious charges against you.

6. **Never falsify a record or permit another person to do so.** Academic records are regularly audited and students whose grades have been altered put their entire transcript at risk.

7. **Never fabricate data, citations, or experimental results.** Many professional careers have ended in disgrace, even years after the fabrication first took place.

8. **Always tell the truth when discussing your work with your instructor.** Any attempt to deceive may destroy the relation of teacher and student.

---

**II. COUNSELING AND CONTACTS**

**WEINBERG COLLEGE OF ARTS AND SCIENCES**  
Mark Sheldon, Assistant Dean for Academic Integrity  
1908 Sheridan Road  
Evanston, Illinois  60208  
847-491-8918  
sheldon@northwestern.edu

**MEDILL SCHOOL OF JOURNALISM, MEDIA, INTEGRATED MARKETING COMMUNICATIONS**  
Beth Bennett, Director of Undergraduate Journalism  
1845 Sheridan Road, #109  
Evanston, Illinois  60208  
847-467-7930  
e-bennett6@northwestern.edu
McCORMICK SCHOOL OF ENGINEERING AND APPLIED SCIENCE
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NORTHWESTERN UNIVERSITY IN QATAR
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BIENEN SCHOOL OF MUSIC
Linda Garton, Assistant Dean for Admission and Student Affairs
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Evanston, Illinois 60208
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lgarton@northwestern.edu

SCHOOL OF COMMUNICATION
Sally Ewing, Associate Dean for Advising and Student Affairs
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Evanston, Illinois 60208
847-491-7214
sally-ewing@northwestern.edu

SCHOOL OF CONTINUING STUDIES
Peter Kaye, Assistant Dean for Undergraduate and Post-baccalaureate Programs
Wieboldt Hall, Sixth Floor, 339 East Chicago Avenue
Chicago, IL 60611-3009
Phone: 312-503-3009 / Fax: 312-503-4942
p-kaye@northwestern.edu

THE GRADUATE SCHOOL
Hank Seifert, Associate Dean for Student Affairs
Rebecca Crown Center
633 Clark Street – Rm. 1-502
Evanston, IL 60208-1101
Phone: 847-491-5279
h-seifert@northwestern.edu
FOR MORE INFORMATION ABOUT POLICIES IN THE INDIVIDUAL SCHOOLS, SEE

http://www.northwestern.edu/provost/policies/academic-integrity/index.html
III. HOW TO AVOID PLAGIARISM

Northwestern's "Principles Regarding Academic Integrity" defines plagiarism as "submitting material that in part or whole is not entirely one's own work without attributing those same portions to their correct source." Plagiarism can occur in many forms besides writing: art, music, computer code, mathematics, and scientific work can also be plagiarized. This document pays special attention to plagiarism in writing, but it is important to understand that unauthorized collaboration in a math or science assignment is also plagiarism.

In all academic work, and especially when writing papers, we are building upon the insights and words of others. A conscientious writer always distinguishes clearly between what has been learned from others and what he or she is personally contributing to the reader's understanding. To avoid plagiarism, it is important to understand how to attribute words and ideas you use to their proper source.

Guidelines for Proper Attribution

Everyone in the university needs to pay attention to the issue of proper attribution. All of us--faculty and students together--draw from a vast pool of texts, ideas, and findings that humans have accumulated over thousands of years; we could not think to any productive end without it. Even the sudden insights that appear at first glance to arrive out of nowhere come enmeshed in other people's thinking. What we call originality is actually the innovative combining, amending, or extending of material from that pool.

Hence each of us must learn how to declare intellectual debts. Proper attribution acknowledges those debts responsibly, usefully, and respectfully. An attribution is responsible when it comes at a location and in a fashion that leaves readers in no doubt about whom you are thanking for what. It is useful when it enables readers to find your source readily for themselves. You help them along the way, just as that same source helped you along yours. To make sure that our attributions are useful, we double-check them whenever we can. Quite literally, it is a habit that pays. Colleagues in every field appreciate the extra care. Nothing stalls a career faster than sloppy, unreliable work.

Finally, an attribution is respectful when it expresses our appreciation for something done well enough to warrant our borrowing it. We should take pride in the intellectual company we keep. It speaks well of us that we have chosen to use the work of intelligent, interesting people, and we can take genuine pleasure in joining our name with theirs.

A Note about Attributions or Citations

The two most commonly used attribution systems—Modern Language Association (MLA) and American Psychological Association (APA)—consist of two parts: (a) a reference or works cited list at the end of the document, giving precise information about how to find a source and (b) parenthetical citations immediately following the material you are citing. Professors and disciplines may vary as to the preferred style for documenting ideas, opinions and facts, but all methods insist upon absolute clarity as to the source and require that all direct quotations be followed by a citation. The best solution is to ask which method your instructors prefer. The reference desk of NU's library has manuals available, but form is not as important as substance.

It is sometimes difficult to judge what needs to be documented. Generally, knowledge which is common to all of us or ideas which have been in the public domain and are found in a number of sources do not need to be cited. Likewise, facts that are accepted by most authorities also do not require a citation. Grey areas, however, exist and sometimes it is difficult to be sure how to proceed. Many
people wrongly assume that if they find material on the web, that material is in the public domain and does not need to be cited. However, the same guidelines apply to all sources you use in your work: electronic or print, signed or unsigned. If you are in doubt, err on the side of over-documentation.

The following passages come from a number of sources, including undergraduate essays. They are all appropriately documented using Modern Language Association (MLA) style and each represents a different kind of problem that you will be facing in your own written work.

A. Examples of Materials which Have Been Appropriately Cited

1. Quoted Material and Unusual Opinion or Knowledge


The teenage detective who was once a symbol of spunky female independence has slowly been replaced by an image of prolonged childhood, currently evolving toward a Barbie doll detective. . . . Every few pages bring reminders of Nancy's looks, her clothing, her effect on other people. . . . The first entry in this series carries a description of Nancy: "The tight jeans looked great on her long, slim legs and the green sweater complemented her strawberry-blonde hair."

**Use and Adaptation of the Material:**
Nancy Drew has become a "Barbie doll" version of her old self. She has become superficial and overly concerned with her looks. She is described in the new series as wearing "tight jeans [that] looked great on her long, slim legs" (qtd. in Vivelo 77). She has traded her wits and independent spirit for a great body and killer looks (Vivelo 76-77).

**Explanation:**
The writer has paraphrased most of the material. She discovered that the paraphrased ideas are unusual (not found in other sources). Therefore, she placed a citation at the end of the entire passage. In addition, the writer borrowed a quotation from the Nancy Drew series that she found in the article. The writer has placed quotation marks around that borrowed material and placed a “quoted in” citation immediately after the quotation.

2. Interpretation


Page 9: One recent theory, advanced by the physicist Gerald Hawkins, holds that Stonehenge was actually an observatory, used to predict the movement of stars as well as eclipses of the sun and moon. Such a structure would have been of great value to an agricultural people, since it would enable them to mark the changing seasons accurately, and it would have conferred seemingly supernatural powers on the religious leaders who knew how to interpret its alignments.

**Use and Adaptation of the Material:**
If Stonehenge were an astronomical observatory which could predict the coming of spring, summer, and fall, this knowledge would have given tremendous power to the priestly leaders of an agricultural community (Lehmberg 9).
Explanation:
The writer has appropriately cited this material since the writer is in debt to someone else for the analysis, even though the writer has not used any direct quotations.

3. Paraphrased Material
Page 24: As a recent authority has pointed out, for a dependable long-blooming swatch of soft blue in your garden, ageratum is a fine choice. From early summer until frost, ageratum is continuously covered with clustered heads of fine, silky, fringed flowers in dusty shades of lavender-blue, lavender-pink, or white. The popular dwarf varieties grow in mounds six to twelve inches high and twelve inches across; they make fine container plants. Larger types grow up to three feet tall. Ageratum makes an excellent edging.

Use and Adaptation of the Material:
You can depend on ageratum if you want some soft blue in your garden. It blooms through the summer and the flowers, soft, small, and fringed, come in various shades of lavender. The small varieties which grow in mounds are very popular, especially when planted in containers. There are also larger varieties. Ageratum is good as a border plant (Osborne 24).

Explanation:
The writer has done a good job of paraphrasing what could be considered common knowledge (available in a number of sources), but because the structure and progression of detail is someone else's, the writer has acknowledged the source. This the writer can do at the end of the paragraph since he or she has not used the author's words.

4. Using Other Authors' Examples
The creative geniuses of art and science work obsessively. . . . Bach wrote a cantata every week, even when he was sick or exhausted.

Although he published 300 scientific papers, Einstein couldn't easily describe the way his mind worked.

Use and Adaptation of the Material
If there is a single unifying characteristic about geniuses, it is that they produce. Bach wrote a cantata every week (Begley 50). Einstein drafted over 300 papers (Hotz A9).

Explanation:
Instead of finding original examples, the writer has used other authors’ example to back up what the writer had to say; therefore, the writer cited the sources where he found the examples.
5. Using Other Authors' Charts and Graphs

Use and Adaptation of the Material:
As blogging has evolved, so has its credibility as a communication medium. In its survey for its *2008 State of the Blogosphere Report*, Technorati asked a statistically valid representative sample of bloggers worldwide about the credibility of the blogging world. The results suggest blogging is becoming more credible as a source of information (see Figure 1).

![Figure 1: Perceptions of Blogs and Traditional Media. Source: Technorati 2008.](image)

**Explanation:**
Instead of creating an original chart or graph, the writer has used one from an outside source to support what the writer has to say; therefore the graph has been cited both in the textual introduction and also in the caption. If the writer had created an original chart, some of the facts might need citations (see example VIII).
6. Using Class Notes

A. Born in USA--Springsteen's 7th, most popular album
   a. Recorded with songs on Nebraska album--therefore also about hardship
   1. Nebraska about losers and killers
   b. About America today--Vietnam, nostalgia, unemployment, deterioration of family
   c. Opening song--many people missed the Vietnam message about how badly vets were treated.

Professor Mary McKay--March 10, 2010

Use and Adaptation of the Material:
As Professor McKay has pointed out, many of the songs in Born in the USA (Springsteen's seventh and most popular album), including the title song, were recorded with the songs on Nebraska. Consequently, Born in the USA is also about people who come to realize that life turns out harder and more hurtful than what they might have expected. However, while Nebraska deals with losers and killers, Born in the USA deals more locally with the crumbling of American society--its treatment of returning Vietnam veterans, its need to dwell on past glories, its unemployment and treatment of the unemployed, and the loss of family roots. This is apparent from the opening song of the album "Born in the USA" in which Springsteen sings from the perspective of a Vietnam Veteran.

Explanation:
By mentioning Professor McKay's name in the text itself, the writer has acknowledged that these ideas (which are not commonly held or the writer has not investigated to find out if they are commonly held) come from a lecture. In this instance, because there is no page number to cite, no parenthetical citation is necessary. A reader can go to the entry for McKay in the Works Cited list to find all the necessary specific information about the source.

7. Debatable Facts

Page 370: In the campaigns of 1915, Russian casualties have been conservatively estimated at more than 2 million.

Page 438: By the end of the summer [of 1915] in addition to military casualties totaling 2,500,000 men, Russia had lost 15 percent of her territories. . . .

Response to the Material
Estimates of the number of deaths in Russia during 1915 range from over two million (Craig 370) to two and a half million (Stavrianos 438).

Explanation:
The writer found different facts in different sources; therefore the "facts" needed to be documented.
8. Unusual Facts


The majority of the biomedical engineering faculty from various departments in Tech believed that if the program at Northwestern was to maintain the worldwide reputation for excellence it had achieved and make further progress during the ensuing years, then the curriculum had to continue to include quantitative biology courses on the Evanston Campus. One compelling reason for advocating the reintroduction of such biology courses on the Evanston campus was that by the early 1970's approximately 40% of first year undergraduates in the engineering school were enrolling in the Interdisciplinary Biomedical Engineering Program.

Use and Adaptation of the Material:
For decades, biomedical engineering has been one the most popular engineering majors at Northwestern. In fact, in the 1970’s roughly 40% of incoming engineering undergraduates entered the Interdisciplinary Biomedical Engineering Program (Enroth-Cugell, Mockros and Linsenmeier, 3)

Explanation:
The writer found this fact in only one source and wants his reader to know where to find it.

B. Examples of Plagiarism

Failure to acknowledge the sources from which we borrow ideas, examples, words and the progression of thought constitutes plagiarism.

Here are some examples:

1. Direct Plagiarism

Source Material

Page 1: The human face in repose and in movement, at the moment of death as in life, in silence and in speech, when alone and with others, when seen or sensed from within, in actuality or as represented in art or recorded by the camera is a commanding, complicated, and at times confusing source of information. The face is commanding because of its very visibility and omnipresence. While sounds and speech are intermittent, the face even in repose can be informative. And, except by veils or masks, the face cannot be hidden from view. There is no facial maneuver equivalent to putting one's hands in one's pockets. Further, the face is the location for sensory inputs, life-necessary intake, and communicative output. The face is the site for the sense receptors of taste, smell, sight, and hearing, the intake organs for food, water, and air, and the output location for speech. The face is also commanding because of its role in early development; it is prior to language in the communication between parent and child.

Misuse of source
(italicized passages indicate direct plagiarism):
Many experts agree that the human face, whether in repose or in movement, is a commanding, complicated, and sometimes confusing source of information. The face is commanding because it's visible and omnipresent. Although sounds and speech may be intermittent, the face even in repose may
give information. And, except by veils or masks, the face cannot be hidden. Also, the face is the location for sensory inputs, life-supporting intake, and communication.

Comment
The plagiarized passage is an almost verbatim copy of the original source. The writer has compressed the author's opinions into fewer sentences by omitting several phrases and sentences. But this compression does not disguise the writer's reliance on this text for the concepts he passes off as his own. The writer tries to disguise his indebtedness by beginning with the phrase "Many experts agree that. . . " This reference to "many experts" makes it appear that the writer was somehow acknowledging the work of scholars "too numerous to mention." The plagiarized passage makes several subtle changes in language (e.g., it changes "visibility and omnipresence" to "it's visible and omnipresent"). The writer has made the language seem more informal in keeping with his own writing style. He ignores any embellishments or additional information given in the source-passage. He contents himself with borrowing the sentence about how only masks and veils can hide the face, without using the follow-up elaboration about there not being a "facial equivalent to putting one's hands in one's pockets." He also reduces the source's list of the face's diverse activities at the end of the paragraph.

Had the writer enclosed the borrowed material in quotation marks and credited the authors of the *Emotions* book with a parenthetical citation, this would have been a legitimate use of a source.

B. The Mosaic

Source Material

Page 67: In a relatively open and fluid society there will be few characteristics of lower-class speech that are not also present (albeit to a lesser extent) in the speech of the working and lower middle classes. Whether we look to phonological features such as those examined by Labov or to morphological units such as those reported by Fischer (1958) (Fischer studied the variation between -in' and -ing for the present participle ending, i.e. runnin' vs. running and found that the former realization was more common when children were talking to each other than when they were talking to him, more common among boys than girls, and more common among "typical boys" than among "model boys"), we find not a clear-cut cleavage between the social classes but a difference in rate of realization of particular variants of particular variables for particular contexts. Even the widely publicized distinction between the "restricted code" of lower-class speakers and the "elaborate code" of middle-class speakers (Bernstein 1964, 1966) is of this type, since Bernstein includes the cocktail party and the religious service among the social situations in which restricted codes are realized. Thus, even in the somewhat more stratified British setting, the middle class is found to share some of the features of what is considered to be "typically" lower-class speech. Obviously then, "typicality," if it has any meaning at all in relatively open societies, must refer largely to repertoire range rather than to unique features of the repertoire.

Misuse of source
(italicized passages indicate direct plagiarism):
*In a relatively fluid society* many characteristics of lower-class speech will also be found among the working and lower middle classes. Labov and Fischer's studies show that *there is not a clear-cut cleavage between social classes but only a difference* in the frequency of certain speech modes. All classes share certain speech patterns. The difference among classes would only be apparent by the
frequency with which speech expressions or patterns appeared. By this standard, then, Bernstein's
distinction between the "restricted code" of the lower-class speakers and the "elaborated code" of
middle-class speakers is useful only up to a point, since Bernstein mentions cocktail parties and
religious services as examples of "restricted speech" groupings. "Typicality" refers more to speech
"range" than to particular speech features.

Comment
While this passage contains relatively few direct borrowings from the original source, all its ideas and
opinions are lifted from it. The writer hides her dependency on the source by translating its academic
terms into more credible language for a novice in sociology. For example, the plagiarist steers clear of
sophisticated terms like "phonological features," "morphological units," and "repertoire range."
However, her substitutions are in themselves clues to her plagiarism, since they over-generalize the
source's meaning. The writer seems to acknowledge secondary sources when she refers to Labov's and
Fischer's studies, but she obviously has no first-hand knowledge of their research. If she had consulted
these studies, she should have cited them directly and included them in the Works Cited list, rather than
pretending that both she and her audience would be completely familiar with them. She intertwines her
own opinions with the source and forms a confused, plagiarized mass.

The writer should have acknowledged her indebtedness to her source by eliminating borrowed phrases
and crediting her paragraph as a paraphrase of the original material. She could also have put quotation
marks around the borrowed phrases and cited them appropriately: “As Fishman explains, phonological
studies by Labov and Fischer show that “there is not a clear-cut cleavage between social classes but
only a difference” in the frequency of certain speech modes (Fishman 67).

C. Paraphrase


THE DISCIPLINE OF THE CODE HERO
If the old traditional values are no good anymore, if they will not serve man, what values then will
serve man? Hemingway rejects things of abstract qualities courage, loyalty, honesty, bravery. These are
all just words. What Hemingway would prefer to have are concrete things. For Hemingway a man can
be courageous in battle on Tuesday morning at 10 o'clock. But this does not mean that he will be
courageous on Wednesday morning at 9 o'clock. A single act of courage does not mean that a man is by
nature courageous. Or a man who has been courageous in war might not be courageous in some civil
affair or in some other human endeavor. What Hemingway is searching for are absolute values, which
will be the same, which will be constant at every moment of every day and every day of every week.
Ultimately, therefore, for Hemingway the only value that will serve man is an innate faculty of self-
discipline. This is a value that grows out of man's essential being, in his inner nature. If a man has
discipline to face one thing on one day he will still possess that same degree of discipline on another
day and in another situation. Thus Francis Macomber in the short story "The Short, Happy Life of
Francis Macomber," has faced a charging animal, and once he has had the resolution to stand and
confront this charging beast, he has developed within himself a discipline that will serve him in all
situations. This control can function in almost any way in a Hemingway work.

Misuse of source:
Hemingway tries to discover the values in life that will best serve man. Since Hemingway has rejected
traditional values, he himself establishes a kind of "code" for his heroes. This code is better seen than
spoken of. The Hemingway hero doesn't speak of abstract qualities like courage and honesty. He lives
them. But this living of values entails continual performance the Hemingway hero is always having his
values put to the test.

How can the hero be up to this continual test? Hemingway stresses the faculty of self-discipline as the backbone of all other virtues. Self-discipline places man's good qualities on a continuum. The dramatic change in Francis Macomber in "The Short, Happy Life of Francis Macomber" stems more from his new-found self-control than from any accidental combination of traits.

**Comment**
This illustrates plagiarism since the writer used the notion of the "Hemingway code hero" presented in Cliffs Notes as the sole basis for his own essay. He has absorbed his source's concepts, re-phrased them, and, perhaps, made them simpler. But there is a one-to-one relationship between the development of ideas in the Cliffs Notes and the plagiarist's rendition.

The first two sentences of the plagiarist's are directly borrowed from his source; the remaining sentences are more artfully disguised. The worst feature of this idea-copying is that it seems to be the end product of a close reading of Hemingway's "Short, Happy Life," the writer makes it appear that his comments are based on this short story.

The writing here would be acceptable if he had written the same paraphrase with the proper acknowledgement of his source.

**D. Insufficient Acknowledgement**


The tenacious particularism of the Italian state gave rise to a wide variety of constitutional solutions and class structures throughout Italy. Even conquered territories and those swallowed up by bigger neighboring powers often managed to retain much of their internal organization as it had been. If power changed hands, the instruments and forms of power usually remained the same. Since the economic needs of such territories did not suddenly alter with a change of government or master, those classes which had been important before the change tended to continue to be important afterwards as well. Only when the nature of the change was economic and social might there have been a reversal in the relationships of classes; but even in this there was no sudden revolution in the structure of classes.

**Misuse of source:**
In his comprehensive study, *Renaissance Italy,* Peter Laven discusses the peculiar organization of Renaissance city-states: “The tenacious particularism of the Italian states gave rise to a wide variety of constitutional solutions and class structures throughout Italy. Even conquered territories and those swallowed up by bigger neighboring powers often managed to retain much of their internal organization as it had been” (130). This means that if power changed hands, the instruments and forms of power usually remained the same. Since the economic needs of such territories did not suddenly alter with a change of government or master, those classes which had been important before the change tended to continue to be important afterwards as well. Only when the nature of the change was economic and social might there have been a reversal in the relationships of classes; but even in this there was no sudden revolution in the structure of classes.

**Comment**
This half-crediting of a source is a common form of plagiarism. It stems either from a desire to credit one's source and copy it too, or from ignorance as to where to footnote. The general rule is to footnote after rather than before your resource material. In this case, the plagiarist credits historian Peter Laven
with two quoted sentences and then continues using the author without giving acknowledgement. The writer disguises the direct plagiarism as a paraphrase by using the falsely-explanatory phrase "This means that ..." in the third sentence. This example of plagiarism is especially reprehensible because the writer seemingly acknowledges his source--but not enough.

This guide was prepared with contributions from many people, including members of the Undergraduate Council. Mark Sheldon, Assistant Dean for Academic Integrity in WCAS, assisted with the organization of the document and worked with Barbara Shwom of the WCAS Writing Program to update the material. The section on attribution was written by Jean Smith of the WCAS Writing Program, with help from Bob Wiebe of the History Department. Contributors include Katrina Cucueco (Speech '96), Ryan Garino (CAS '98), Scott Goldstein (Tech '96), and Jean Smith and Ellen Wright of the Writing Program. The examples of plagiarism and comments are based upon Sources: Their Use and Acknowledgement (published by Dartmouth College).

For more on plagiarism, see Charles Lipson, Doing Honest Work in College. How to Prepare Citations, Avoid Plagiarism, and achieve Real Academic Success (Univ. of Chicago Press, 2004).

The section on plagiarism was updated 8/9/10 by bshwom@northwestern.edu.
Academic Integrity Tip Sheet

I. What Can Happen To You?
Possible sanctions for integrity violations:
- Reduced or failing grade
- A letter of reprimand
- A defined period of probation
- Withdrawal of University funding
- A defined period of suspension
- Exclusion from the University
- Notation on the official record
- Revocation of an awarded degree
- Any combination of the above

II. How Violations Occur

“What NOT to do!”
- 3am in the morning. You have a few hours until a paper is due. You’re exhausted. You decide to take a shortcut thinking no one will know. WRONG!
- A serious personal issue (family, illness, etc.) has arisen and tending to that has left you behind in a class. So you borrow someone else’s work – MISTAKE! – Contact your advisor. We can help.
- Someone asks for your notes or assignment because they’re not sure what to do, or they missed class. You want to be helpful, so you lend them your work. Next thing you know, five different people have turned in your work under their own names.
- You form a study group for a particular assignment. During the session everyone talks through the exercise together and writes down answers. Not surprisingly, everyone turns in the same work. This is not good.
- You deliberately turn in someone else’s work, either through plagiarism, downloading from the internet, or a paper from a frat file, because you don’t feel like doing the assignment and you don’t think anyone will catch it. Guess again.
- You fail to clarify with your Profs exactly what they expect in terms of attribution.
- Paraphrasing another’s ideas without citing. Quoting without quotation marks and citations.

III. How to Avoid Trouble

“Don’t be afraid to ask for help.”
- Carefully read the syllabus and talk to your Profs about exactly what they expect in terms of attribution and group/ independent work.
- Turn in a bad paper and get a bad grade instead of getting into real trouble by plagiarizing or cheating.
- See the Undergraduate Dean if you get behind or can’t complete an assignment due to unusual circumstances.
Name_____________________________________

Student ID#________________________________

Date______________________________________

I have read and am accountable for the information contained within the pamphlet, *Academic Integrity at Northwestern: A Basic Guide*, September 2015-16.

I hereby pledge to adhere to the Northwestern University and School of Communication principles and practices of academic integrity.

_____________________________________

Signature
Foreign Language Requirements 2015-16

Specific language requirements apply to each major.

**Communication Studies**: WCAS requirement (for B.A. and B.S.)
**Dance**: WCAS requirement (for B.A.) or no requirement (for B.S.)
**Human Communication Sciences** (B.S. only): No requirement
**Performance Studies**: WCAS requirement (for B.A.) or no requirement (for B.S.)
**Radio/Television/Film**: WCAS requirement (for B.A. and B.S.).
**Theatre**: WCAS requirement (for B.A.) or no requirement (for B.S.)

**What is the WCAS foreign language requirement?** To demonstrate foreign language proficiency through course work done at Northwestern, **students need to complete the third quarter of the second-year language sequence with a grade of C- or better. All earlier courses must also be taken for a grade; they cannot be taken P/N**. Students may also test out by achieving the required score on an AP test or NU placement exam (see the table on the following page), or by submitting evidence that they completed their secondary school course work at a school where a language other than English was the primary language of instruction, or by successfully passing a proficiency exam in a language not taught at NU. Students who desire such testing must petition the Council on Language Instruction; petitions are available on the WCAS web site and in the Academic Advising Center (1940 Sheridan Road). For more information see the WCAS foreign language website: [http://www.wcas.northwestern.edu/advising/language.html](http://www.wcas.northwestern.edu/advising/language.html).

**Do foreign language courses satisfy Distribution Requirements?**
Language courses may be used to satisfy the three-credit humanities and fine arts requirement or the additional distribution requirement.

Students must earn at least C- in order to count courses as distribution credits, and students must earn at least C- in the last course in the language sequence in order to satisfy the foreign language requirement.

**No language class taken for a P/N grade will satisfy either the distribution requirement or the WCAS language requirement.** Only electives may be taken for P/N grades.
Foreign Language Proficiency Table

Students must demonstrate proficiency equivalent to work covered in the third course in the second year sequence in a foreign language. The table below identifies the relevant course for each language offered at Northwestern, as well as the AP scores that will also satisfy the proficiency requirement.

**IMPORTANT NOTE:** All courses used to attain Weinberg foreign language proficiency must be taken for a letter grade of C- or higher; they cannot be taken P/N.

This table summarizes ways to fulfill the WCAS Foreign Language Proficiency Requirement. For more details, please see the information on WCAS Foreign Language Proficiency Requirement in the online Weinberg College Student Handbook: [http://www.wcas.northwestern.edu/advising/forlangtable.html](http://www.wcas.northwestern.edu/advising/forlangtable.html)

<table>
<thead>
<tr>
<th>Language</th>
<th>Department</th>
<th>Course completed with a C- or Better</th>
<th>AP Score</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arabic</td>
<td>Middle East &amp; N. African Studies</td>
<td>ARABIC 121-3 (prior to 2010-11: AAL 106-3)</td>
<td>none</td>
<td>Program Test and Interview</td>
</tr>
<tr>
<td>Chinese</td>
<td>Asian Lang. &amp; Cultures</td>
<td>CHINESE 121-3 or 125-3 or above (prior to 2010-11: AAL 112-3)</td>
<td>none</td>
<td>Dept. Test and Interview</td>
</tr>
<tr>
<td>Czech</td>
<td>Slavic Lang. &amp; Literature</td>
<td>SLAVIC 206-3</td>
<td>none</td>
<td>Dept. Test and Interview</td>
</tr>
<tr>
<td>French</td>
<td>French &amp; Italian</td>
<td>FRENCH 121-3 or 125-3 or 201-0</td>
<td>5 *</td>
<td>Dept. Test and Interview</td>
</tr>
<tr>
<td>German</td>
<td>German</td>
<td>GERMAN 102-3, 205-1, 205-2, 221-1, -2, or -3</td>
<td>4 or better</td>
<td>Dept. Test and Interview</td>
</tr>
<tr>
<td>Ancient Greek</td>
<td>Classics</td>
<td>GREEK 201-3</td>
<td>none</td>
<td>Dept. Test</td>
</tr>
<tr>
<td>Hebrew</td>
<td>Jewish Studies</td>
<td>HEBREW 121-3 (prior to 2010-11: AAL 102-3)</td>
<td>none</td>
<td>Center Test</td>
</tr>
<tr>
<td>Hindi-Urdu</td>
<td>Asian Lang. &amp; Cultures</td>
<td>HIND-URD 121-3 or above (previously AAL 129-3 and then HINDI 121-3)</td>
<td>none</td>
<td>Dept. Test and Interview **</td>
</tr>
<tr>
<td>Italian</td>
<td>French &amp; Italian</td>
<td>ITALIAN 102-3, or 133/134-3</td>
<td>4 or better</td>
<td>Dept. Test and Interview</td>
</tr>
<tr>
<td>Japanese</td>
<td>Asian Lang. &amp; Cultures</td>
<td>JAPANESE 121-3 or 211-1 or above (prior to 2010-11: AAL 116-3 or 217-1)</td>
<td>none</td>
<td>Dept. Test and Interview</td>
</tr>
<tr>
<td>Korean</td>
<td>Asian Lang. &amp; Cultures</td>
<td>KOREAN 121-3 or 125-3 or above (prior to 2010-11: AAL 126-3)</td>
<td>none</td>
<td>Dept. Test and Interview</td>
</tr>
<tr>
<td>Latin</td>
<td>Classics</td>
<td>LATIN 201-3</td>
<td>5</td>
<td>Dept. Test</td>
</tr>
<tr>
<td>Persian (Farsi)</td>
<td>Middle East &amp; N. African Studies</td>
<td>PERSIAN 121-3 (prior to 2010-11: AAL 119-3)</td>
<td>none</td>
<td>Program Test and Interview</td>
</tr>
<tr>
<td>Polish</td>
<td>Slavic Lang. &amp;</td>
<td>SLAVIC 208-3, 358</td>
<td>none</td>
<td>Dept. Test and Interview</td>
</tr>
<tr>
<td>Language</td>
<td>Program or Department</td>
<td>Course Code(s)</td>
<td>Interview Requirement</td>
<td>Notes</td>
</tr>
<tr>
<td>----------</td>
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</tr>
<tr>
<td>Portuguese</td>
<td>Spanish and Portuguese</td>
<td>PORT 121-3</td>
<td>none</td>
<td>Dept. Test</td>
</tr>
<tr>
<td>Russian</td>
<td>Slavic Lang. &amp; Literature</td>
<td>SLAVIC 102-3, 304-1, 304-2, 304-3</td>
<td>none</td>
<td>Dept. Test and Interview</td>
</tr>
<tr>
<td>Spanish</td>
<td>Spanish and Portuguese</td>
<td>SPANISH 121-3 or SPANISH 125-0</td>
<td>4 or better on Lang. and/or Lit. exam</td>
<td>Dept. Test and Interview</td>
</tr>
<tr>
<td>Swahili</td>
<td>Program of African Studies</td>
<td>SWAHILI 121-3 (prior to 2010-11: AAL 122-3)</td>
<td>none</td>
<td>Program Test and Interview</td>
</tr>
<tr>
<td>Turkish</td>
<td>Middle East &amp; N. African Studies</td>
<td>TURKISH 121-3 (prior to 2010-11: AAL 132-3)</td>
<td>none</td>
<td>Program Test and Interview</td>
</tr>
</tbody>
</table>

* For students entering prior to Fall 2014, the foreign language requirement in French could also be satisfied with an AP score of 4.
** Or IB test score of 5 or above and 10th- or 12th-grade Indian Board Exam results of 70% or above.
Students with a Hindi IB score of 5, 6, or 7 have satisfied the foreign language requirement.
Updated 5/4/15

**What do I need to know about language proficiency and placement tests?**
Most language departments offer online placement tests. If you have not already completed a test, you should do so during the first week of Wildcat Welcome. See this URL for further information: [http://placement-test.mmlc.northwestern.edu/](http://placement-test.mmlc.northwestern.edu/)

The placement tests are designed to place students in the appropriate level class. Students who earn appropriately high scores may satisfy the language requirement through the placement test.

The more advanced a student’s placement, the fewer language courses he or she must take to satisfy the requirement. Unlike AP credits, students do not earn language course credits with language placement test results. Keep in mind that the WCAS language requirement is based on students satisfying a threshold level of proficiency, not on number of credits.

**Is it possible to demonstrate proficiency in any other ways?**
For students whose secondary education was at a school where a language other than English was the primary language of instruction, you should take your secondary school transcript to the WCAS Office of Undergraduate Studies (at 1922 Sheridan Rd.) for evaluation.
What if I am proficient in a language that is not taught at Northwestern?
Students who wish to demonstrate proficiency in a language not usually taught on
campus may petition the Council on Language Instruction for a proficiency test in that
language. Please consult the following URL: http://www.cli.northwestern.edu/.
Petitions must be filed during the student’s first quarter on campus and are available at
the WCAS Office of Undergraduate Studies (at 1922 Sheridan Rd.).

What if I have a disability that affects my study of language?
In certain cases of a clinically diagnosed disability affecting foreign language acquisition,
students may apply to fulfill the WCAS Foreign Language Proficiency Requirement by
using both language and non-language classes. In such circumstances, students should
first contact Accessible NU for assistance in petitioning the Council on Language
Instruction to be assigned a Language Proficiency Adviser (LPA):
http://www.northwestern.edu/accessiblenu/.

What if I have other questions about foreign language requirements and options?
The Council on Language Instruction maintains web sites that offer detailed answers to
many questions. Please consult this URL: http://www.cli.northwestern.edu/.

Additionally, there is an exhaustive document published annually, *Everything You
Need to Know about Studying Languages at Northwestern*. You may read or download
a copy of that document by clicking the link at this URL:
http://www.cli.northwestern.edu/.
Distribution Requirements 2015-16

All students complete 18 courses outside the School of Communication. Each major has specific distribution requirements.

<table>
<thead>
<tr>
<th></th>
<th>Math/Science/Technology</th>
<th>Individual and Social Behavior</th>
<th>Humanities and Fine Arts</th>
<th>Additional Distribution Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Human Communication Sciences</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>(HCS has additional specific distro requirements, see the major requirements for details)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Communication Studies</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Performance Studies</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>Radio/Television/Film</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>Theatre</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>Dance</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>10</td>
</tr>
</tbody>
</table>
Special Courses and Distribution Requirements

<table>
<thead>
<tr>
<th>Course Type</th>
<th>Can be Applied As</th>
</tr>
</thead>
<tbody>
<tr>
<td>WCAS Independent Studies</td>
<td>Maximum of 2 Additional Distribution Courses</td>
</tr>
<tr>
<td>WCAS Freshman Seminars</td>
<td>Additional Distribution Courses (Except English can count as HFA)</td>
</tr>
<tr>
<td>Internship (Chicago Field Studies), apprenticeship, professional linkage seminars, and practicum courses</td>
<td>May not apply to distribution requirements; only to electives</td>
</tr>
<tr>
<td>Residential College Tutorials</td>
<td>Only if approved as WCAS distribution courses, and not taught by SoC faculty, may then count for SoC distributions</td>
</tr>
</tbody>
</table>

Note: many of the courses approved as distribution courses may have prerequisite course requirements, or enrollment may be limited to students in the major.

Math/Science/Technology Distribution Area

Courses in this area share a foundation in the scientific method, in which empirical data is interpreted, and hypotheses about the causes of natural and social phenomena are tested by repeatable experiments. Key tools in this enterprise are mathematics and other forms of symbolic reasoning. Classes in these topics train students to analyze and interpret complex information, recognize patterns, reach sound conclusions, and convey those conclusions to others in an effective manner.

Courses that are approved as either natural sciences or formal studies distribution requirements for WCAS are accepted as math/science/technology courses for SoC.

Music Technology and Music Theory courses also count for math/science/technology.
### Math/Science/Technology Accepted Subjects

<table>
<thead>
<tr>
<th>Subject</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anthropology – those approved as natural science or formal studies in WCAS</td>
<td>General Music – those approved as natural science or formal studies in WCAS (Gen Mus 252 and 253)</td>
</tr>
<tr>
<td>Astronomy</td>
<td>Geography – Only those approved as natural science or formal studies in WCAS</td>
</tr>
<tr>
<td>Biological Sciences</td>
<td>Initiative for Sustainability and Energy (ISEN) – Only those approved as natural science by WCAS</td>
</tr>
<tr>
<td>Chemistry - consult the Department for placement information if you have prior work in college-level chemistry.</td>
<td>Linguistics – those approved as natural science or formal studies in WCAS</td>
</tr>
<tr>
<td>Civil Engineering 206</td>
<td>Mathematical Methods in the Social Sciences – for students in the MMSS program</td>
</tr>
<tr>
<td>Cognitive Science</td>
<td>Mathematics - If you have prior college level math, take the online placement test or consult the Math Department for more information.</td>
</tr>
<tr>
<td>Communication Sciences and Disorders (CSD) 112, 202, 301, 302, 303, 304, 305, 306, 310 and 318; prerequisites may apply; CSD majors may not use CSD courses to fulfill their distribution requirements.</td>
<td></td>
</tr>
<tr>
<td>Electrical Engineering/Computer Science (EECS)</td>
<td></td>
</tr>
<tr>
<td>Environmental Science</td>
<td>Physics - Consult the Physics Department for appropriate placement if you have prior work in calculus-level physics.</td>
</tr>
<tr>
<td>Earth &amp; Planetary Sciences</td>
<td>Psychology – those approved as natural science or formal studies in WCAS</td>
</tr>
<tr>
<td>General Communication 108 - CSD majors may not use Gen Cmn 108 to fulfill their distribution requirement.</td>
<td>Statistics (including statistics offered in any department)</td>
</tr>
</tbody>
</table>

Note: While not necessarily recommended for non-majors, any 300-level course in astronomy, biological sciences, chemistry, cognitive science, earth and planetary science, math, mathematical methods in the social sciences (MMSS), physics, or statistics will be accepted toward the math/science/technology distribution requirement.
Individual/Social Behavior Distribution Area

Courses in this area use empirical methods and social and cultural theories in order to explain human behavior. The area includes classes in history, the social and behavioral sciences, and the study of communal and individual values.

Courses in several of the “Studies” departments (African-American, American, Asian American, Gender, Latina and Latino) and Journalism may satisfy either Individual/Social Behavior or Humanities/Fine Arts.

### Individual and Social Behavior Accepted Subjects

<table>
<thead>
<tr>
<th>African-American Studies</th>
<th>International Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Studies (must be admitted to the program to enroll)</td>
<td>Journalism courses for non-majors</td>
</tr>
<tr>
<td>Anthropology (except those that satisfy MST)</td>
<td>Latina and Latino Studies</td>
</tr>
<tr>
<td>Asian American Studies</td>
<td>Legal Studies</td>
</tr>
<tr>
<td>Business Institutions 239, 260</td>
<td>Linguistics (except those that satisfy MST)</td>
</tr>
<tr>
<td>Economics</td>
<td>Middle East and North African Studies (MENA)</td>
</tr>
<tr>
<td>Entrepreneurship</td>
<td>Philosophy</td>
</tr>
<tr>
<td>Gender Studies</td>
<td>Political Science</td>
</tr>
<tr>
<td>Global Health</td>
<td>Psychology (except those that satisfy MST)</td>
</tr>
<tr>
<td>Geography 240, 312, 313</td>
<td>Religion</td>
</tr>
<tr>
<td>History</td>
<td>School of Education &amp; Social Policy courses (all majors)</td>
</tr>
<tr>
<td>IEMS 225</td>
<td>Sociology</td>
</tr>
<tr>
<td>Integrated Marketing Communication (IMC) (sophomore standing required)</td>
<td></td>
</tr>
</tbody>
</table>

Courses in several of the “Studies” departments (African-American, American, Asian American, Gender, Latina and Latino) and Journalism may satisfy either Individual/Social Behavior or Humanities/Fine Arts.
Courses in this area examine artistic, linguistic, and cultural practices, and help students hone their creative, expressive, and analytical skills.

Courses in several of the “Studies” departments (African-American, American, Asian American, Gender, Latina and Latino) and Journalism may satisfy either Individual/Social Behavior or Humanities/Fine Arts.

<table>
<thead>
<tr>
<th>African-American Studies</th>
<th>Gender Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Studies (must be admitted to the program to enroll)</td>
<td>Humanities</td>
</tr>
<tr>
<td>Art Theory and Practice</td>
<td>Jewish Studies</td>
</tr>
<tr>
<td>Art History</td>
<td>Journalism courses for non-majors</td>
</tr>
<tr>
<td>Asian American Studies</td>
<td>Latina and Latino Studies</td>
</tr>
<tr>
<td>Classics</td>
<td>Middle East and North African Studies (MENA)</td>
</tr>
<tr>
<td>Comparative Literature</td>
<td>Music (with significant exceptions; see the next section of this guide for more information)</td>
</tr>
<tr>
<td>English</td>
<td>Slavic Languages and Literature</td>
</tr>
<tr>
<td>Foreign Languages (Arabic, Chinese, Czech, French, German, Ancient Greek, Hebrew, Hindi, Italian, Japanese, Korean, Latin, Persian (Farsi), Polish, Portuguese, Russian, Spanish, Swahili, Turkish, Yiddish)</td>
<td></td>
</tr>
</tbody>
</table>
Music Courses for SoC Students

Not all courses in the School of Music may be applied toward the SoC degree. SoC categorizes undergraduate courses in the School of Music into three distinct groups: performance and ensemble classes; applied or skills based classes; and academic classes. Each type of course is treated differently in calculating your progress toward a degree.

<table>
<thead>
<tr>
<th>Category</th>
<th>Type of Class</th>
<th>Count for degree?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ø</td>
<td>Performance/ensemble classes</td>
<td>Not permitted to apply toward 45 credits for SoC degree.</td>
</tr>
<tr>
<td>Applied</td>
<td>Applied/skills based classes</td>
<td>Up to 3 credits may be applied toward the 45 for the SoC degree. After that, they do not count. These 3 credits may be applied to the HFA distribution requirement.</td>
</tr>
<tr>
<td>HFA</td>
<td>Academic classes</td>
<td>An unlimited number of credits of HFA courses may be applied toward the 45 for the SoC degree. An unlimited number of these credits may be applied to the distribution requirement.</td>
</tr>
</tbody>
</table>

Music Studies for Non-Majors

<table>
<thead>
<tr>
<th>Course</th>
<th>Number</th>
<th>Description</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen Mus</td>
<td>115</td>
<td>Applied Piano and Organ</td>
<td>Applied</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>120</td>
<td>Applied Strings</td>
<td>Applied</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>121</td>
<td>Beginning Non-major Guitar Class</td>
<td>Applied</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>125</td>
<td>Applied Winds/Percussion</td>
<td>Applied</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>131</td>
<td>Non-major Vocal Performance Seminar, Beginning</td>
<td>Applied</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>133</td>
<td>Non-major Class Voice, Beginning</td>
<td>Applied</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>160</td>
<td>Non-major Class Private Voice, Beginning</td>
<td>Applied</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>170</td>
<td>Introduction to Music</td>
<td>HFA</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>175</td>
<td>Selected Topics for Non-Majors</td>
<td>HFA</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>176</td>
<td>Selected Topics in Applied Music</td>
<td>Applied</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>220</td>
<td>History of Symphony</td>
<td>HFA</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>230</td>
<td>Masterpieces of Opera</td>
<td>HFA</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>250</td>
<td>History of Rock</td>
<td>HFA</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>252</td>
<td>Harmony</td>
<td>MST</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>253</td>
<td>Form and Analysis</td>
<td>MST</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>260</td>
<td>Non-major Private Voice, Intermediate</td>
<td>Applied</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>270-1</td>
<td>The Western Musical Tradition</td>
<td>HFA</td>
</tr>
<tr>
<td>Gen Mus</td>
<td>360</td>
<td>Non-major Private Voice, Advanced</td>
<td>Applied</td>
</tr>
</tbody>
</table>
## Musicology

<table>
<thead>
<tr>
<th>Course</th>
<th>Number</th>
<th>Description</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musicol</td>
<td>323</td>
<td>Topics in Ethnomusicology</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>326</td>
<td>Topics in World Music: Asia</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>327</td>
<td>Topics in World Music: Africa</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>328</td>
<td>Topics in World Music: The Americas</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>329</td>
<td>Music and Islam</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>330</td>
<td>Russian Fairytale and Opera</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>331</td>
<td>Orientalism and Music</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>332</td>
<td>Music and Gypsies</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>333</td>
<td>Topics in Pop Music</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>335</td>
<td>Selected Topics</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>338</td>
<td>Expressionism</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>339</td>
<td>Music and Gender</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>341</td>
<td>Music and the Visual Arts</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>342</td>
<td>Authenticity</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>343</td>
<td>Music and Shakespeare</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>344</td>
<td>Music and Film</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>345</td>
<td>From Literature to Opera to Film</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>346</td>
<td>Composer Topics (Verdi, Wagner, Mahler...)</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>347</td>
<td>The Lied</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>348</td>
<td>Bel Canto</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>350</td>
<td>Topics in Medieval Music</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>351</td>
<td>Topics in 16th Century Music</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>352</td>
<td>Topics in 17th Century Music</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>353</td>
<td>Topics in 18th Century Music</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>354</td>
<td>Topics in 19th Century Music</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>355</td>
<td>Topics in 20th Century Music</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>356</td>
<td>Topics in Contemporary Music</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>385</td>
<td>Senior Project</td>
<td>HFA</td>
</tr>
<tr>
<td>Musicol</td>
<td>399</td>
<td>Independent Study</td>
<td>Additional Distro</td>
</tr>
</tbody>
</table>

## Music Technology

<table>
<thead>
<tr>
<th>Course</th>
<th>Number</th>
<th>Description</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mus Tech</td>
<td>259</td>
<td>Introduction to Music Technology</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>262</td>
<td>Technology in the Music Classroom</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>320</td>
<td>Physics of Sound</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>321</td>
<td>Producing in the Virtual Studio</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>322</td>
<td>Recording and Basic Audio</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>335</td>
<td>Selected Topics in Music Technology</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>337</td>
<td>Multimedia for the Web</td>
<td>MST</td>
</tr>
<tr>
<td>Course</td>
<td>Number</td>
<td>Title</td>
<td>Category</td>
</tr>
<tr>
<td>--------------</td>
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<td>----------</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>338</td>
<td>Programming</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>340</td>
<td>Composing with Computers</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>342-1,2</td>
<td>Computer Sound Synthesis</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>343</td>
<td>Sound Design for New Media</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>344</td>
<td>Advanced Projects in Music Technology</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>345</td>
<td>Technology-Based Performance</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>348</td>
<td>3-D Sound and Spatial Audio</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>385</td>
<td>Senior Project</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Tech</td>
<td>399</td>
<td>Independent Study</td>
<td>Additional Distro</td>
</tr>
</tbody>
</table>

### Music Theory

<table>
<thead>
<tr>
<th>Course</th>
<th>Number</th>
<th>Title</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mus Thry</td>
<td>251</td>
<td>Music and Mind</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Thry</td>
<td>316</td>
<td>Renaissance Counterpoint</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Thry</td>
<td>317</td>
<td>Figured Bass</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Thry</td>
<td>318</td>
<td>Baroque Counterpoint</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Thry</td>
<td>321</td>
<td>Analytic Techniques</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Thry</td>
<td>331</td>
<td>Analytic Studies</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Thry</td>
<td>335</td>
<td>Selected Topics in Music Theory</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Thry</td>
<td>336</td>
<td>Selected Topics in Music Cognition</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Thry</td>
<td>385</td>
<td>Senior Project</td>
<td>MST</td>
</tr>
<tr>
<td>Mus Thry</td>
<td>399</td>
<td>Independent Study</td>
<td>Additional Distro</td>
</tr>
</tbody>
</table>

### Music Performance

<table>
<thead>
<tr>
<th>Course</th>
<th>Number</th>
<th>Description</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conduct</td>
<td>364</td>
<td>Choral Organizations</td>
<td>Ø</td>
</tr>
<tr>
<td>Conduct</td>
<td>374</td>
<td>Band Organizations</td>
<td>Ø</td>
</tr>
<tr>
<td>Conduct</td>
<td>378</td>
<td>Contemporary Music Ensemble</td>
<td>Ø</td>
</tr>
<tr>
<td>Conduct</td>
<td>393</td>
<td>Orchestral Organizations</td>
<td>Ø</td>
</tr>
<tr>
<td>Conduct</td>
<td>395</td>
<td>Baroque Music Ensemble</td>
<td>Ø</td>
</tr>
<tr>
<td>Conduct</td>
<td>399</td>
<td>Independent Study</td>
<td>Ø</td>
</tr>
</tbody>
</table>

### Jazz Studies

<table>
<thead>
<tr>
<th>Course</th>
<th>Number</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Jazz</td>
<td>210-1,2</td>
<td>Jazz History</td>
<td>HFA</td>
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### Voice and Opera

<table>
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<tr>
<th>Course</th>
<th>Number</th>
<th>Description</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice</td>
<td>102</td>
<td>Beginning Voice</td>
<td>Applied</td>
</tr>
<tr>
<td>Voice</td>
<td>110</td>
<td>Applied Voice</td>
<td>Applied</td>
</tr>
<tr>
<td>Voice</td>
<td>210</td>
<td>Applied Voice</td>
<td>Applied</td>
</tr>
<tr>
<td>Voice</td>
<td>310</td>
<td>Applied Voice</td>
<td>Applied</td>
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<tr>
<td>Voice</td>
<td>111-1,2,3</td>
<td>Phonetics and Diction</td>
<td>Applied</td>
</tr>
<tr>
<td>Voice</td>
<td>202</td>
<td>Intermediate Voice</td>
<td>Applied</td>
</tr>
</tbody>
</table>
**Special Course Opportunities**

**Independent Study**
399 Independent Study is available by petition to juniors and seniors who have a 3.00 GPA or better. As the title implies, such work involves independent investigation of topics not normally covered by the curriculum of the SoC. The work must involve careful faculty supervision and typically culminates in a written report.

In *rare* cases, exceptions are made for the GPA and class-level requirements. Recent grades, the nature of the study, and special circumstances are important considerations in these cases.

Pick up an Independent Study petition in the Student Resource Center (Frances Searle 1-102) or log onto [http://www.communication.northwestern.edu/student_resource_center/forms/399_IS_Form.pdf](http://www.communication.northwestern.edu/student_resource_center/forms/399_IS_Form.pdf)

After you get a signature from your faculty sponsor, turn the petition in at the Student Resource Center for Dean Sally Ewing’s approval. If the independent study is approved, that office will register you. If your petition is not approved, you will be notified.

Independent study applies to degree requirements exactly the same way as other 300-level courses offered by the department sponsoring your 399. The number of 399s that can apply to your major vary within the SoC, so check with your adviser to get the degree requirements for your major.

Petitions should be submitted by the recommended deadlines for the academic year on the petition.

**Student Organized Seminar**
CMN 396, A Student-Organized Seminar (SOS) consists of a small group of students under the sponsorship of one or more faculty members who organize a course to explore a specific topic not covered, but deemed appropriate to, the Northwestern University curriculum. Typically, a SOS comprises nine or fewer students. One or more School of Communication students take responsibility for developing the syllabus, organizing the weekly seminar work, advertising the seminar, distributing permission numbers, and attending scheduled sessions at the Searle Center for Teaching Excellence for guidance on how to effectively lead a seminar.

*The ground rules for all seminars are as follows:*

- The student organizers must be School of Communication students who enroll in the seminar. A copy of the proposal for the seminar and detailed syllabus are presented to and signed by the faculty sponsor and department chair. The forms must then be submitted to the Student Resource Center (Frances Searle 1-102) for the approval of the SoC Undergraduate Dean.
- Student organizers are required to meet with the Undergraduate Dean Sally Ewing for final approval of the seminar. A preliminary meeting to discuss the draft proposal is also recommended.
- In order to receive credit for the course, student organizers are required to attend scheduled training sessions at the Searle Center for Teaching Excellence throughout the quarter for guidance on how to effectively lead a seminar.
- A student may take or teach only one SOS per quarter, and must register for the class as pass/no pass. A student will be dropped from the class if this condition is not met.
- Eligibility requirements must be detailed and specific on the course proposal form and appropriate to the content of the seminar. There are to be no restrictions such as class or grade point average.
- All students completing the work in a seminar will receive one unit of elective graduation credit, on a pass/no pass grading basis. This unit of credit is not applicable to a major requirement.
The ground rules for all seminars cont.:

- There will be no compensatory reduction in other teaching duties for the faculty volunteer sponsoring a Student Organized Seminar. No faculty member should feel obliged to sponsor such seminars, and no Faculty volunteer will sponsor more than one seminar a year. A faculty sponsor agrees to attend at least 2 seminar sessions, including one during the first or second week of the quarter.
- The faculty sponsor gives grades for the seminar.
- In addition to an oral presentation, each seminar participant will produce written work, such as seminar papers, essay exams, journal entries, etc. Student Organizers will submit this course work to the Undergraduate Dean for subsequent review.

Prerequisites for Approval:

- Before the School of Communication can approve an SOS, the course format must be submitted in writing. A proposal must include the following information:
  - Title
  - Description and scope of the topic (be as specific as possible)
  - Names of the sponsoring faculty member(s) and student organizer(s)
  - Student organizer(s)’ addresses and phone numbers
  - Maximum enrollment
  - Reading list (the proposal must specify what reading will be required or suggested for all class members. If members are doing independent projects, their organization within the class format must be stated.)
  - Class requirements and the basis of final evaluation
  - Days, times, and numbers of class meetings per week
  - The signatures of the sponsoring faculty member and the Chair of the Department concerned

If the proposal is approved, a section number will be assigned and the student organizer will be given permission numbers for the course. The complete rules for submission and the course proposal form can be found at http://www.communication.northwestern.edu/student_resource_center/forms/SOSDirections-Form.pdf
Important Resource Links for Interschool Transfer Students 2015-16

Student Resource Center and Advising: http://www.communication.northwestern.edu/advising

The Student Resource Center is the Undergraduate Dean’s Office which is located on the 5th floor of the new Music/Communication Building, 70 Arts Circle Drive, office #134. This is the office to visit when you need to obtain or submit special registration forms; call to make an appointment with your advisor; or to make an appointment to see the Undergraduate Dean. The website has contact information for your Academic Advisor as well as other student resources including forms, links to the Undergraduate Guide, yearly guidelines, external links and support services.

EPICS (Office of External programs, Internships, & Career Services): http://www.communication.northwestern.edu/epics

Housed within the School of Communication (SoC) at Northwestern University, the EPICS is here to support you with your career development throughout your time as a student. A wide range of information regarding our services is provided on our website.

- External programs: http://www.communication.northwestern.edu/epics/external_programs/visiting_artists.php
- Internships: http://www.communication.northwestern.edu/epics/internships
- Career Services: http://www.communication.northwestern.edu/epics/career_services/seminar_series.php
- Calendar: http://www.communication.northwestern.edu/epics/calendar

Northwestern University International Program Development: http://www.ipd.northwestern.edu/

The Office of International Program Development (IPD) provides coordination and support to international efforts on campus and works with all schools to promote internationalization and cross-school collaborations.

- Global Health Studies: http://www.ipd.northwestern.edu/global_health/index.html
- Study Abroad Programs with IPD: http://www.ipd.northwestern.edu/undergraduate/index.html
- Fellowships: http://www.ipd.northwestern.edu/fellowships/index.html

Study Abroad Office: http://www.northwestern.edu/studyabroad/index.html

Interested in study abroad? Study Abroad Office staff and advisers are ready to work closely with you to help you connect your academic and personal goals to an international credit-bearing experience.

- Why study abroad?
- Steps to Study Abroad: http://www.northwestern.edu/studyabroad/prospective-students/steps-to-study-abroad.html
- Choosing a Study Abroad Program: http://www.northwestern.edu/studyabroad/programs/index.html
Important Resource Links for Interschool Transfer Students 2015-16

University Career Advancement: http://www.northwestern.edu/careers

The mission of University Career Services is to foster excellence in career development, preparation, and professional opportunity for undergraduate and graduate students and alumni by providing comprehensive services and programming and by promoting strong partnerships with employers, academic departments, and the university community.

Student Resources: http://www.northwestern.edu/careers/job-intern-prep/resources/index.html
Career Cat: requires net id logon: https://websso.it.northwestern.edu/amserver/UI/Login?
UCA Sponsored Student Events: http://www.northwestern.edu/careers/job-intern-prep/on-campus-recruiting/index.html

Undergraduate Research at Northwestern: http://undergradresearch.northwestern.edu/

The Office of Undergraduate Research has three primary aims:
1. To run our grant and other programs to help students enrich their undergraduate experience.
2. To work with other Northwestern departments and units that support similar programs, seeking to streamline and coordinate communication and resources. Our search engines are an example of this type of work.
3. To help students learn about these opportunities and prepare to apply, which is the basis of this web site. This web site is designed to help you understand and identify opportunities for getting involved.