

**Diversity in Curriculum Task Force**  
**Recommendations to the College**  
**September 2004**

**Introduction**

In 2003, then-President Lee Eliot Berk established the Task Force on Diversity in the Curriculum as part of the college's diversity initiative. This initiative, now part of the college's mission, states that "women and minorities shall know they are full and valued members of the community." In the curricular domain, this means that the contributions and cultures of women and minorities should be appropriately represented. The charge of the task force is to research best practices of curriculum review from this perspective, apply them to Berklee, and support the leading role of deans and chairs in reviewing and improving the college's curriculum. A review of the core curriculum (see Appendix 1) revealed that there were no published references (in course descriptions or syllabi) to the very culture that generated the musical forms that compose the language and expression of contemporary music that is studied and performed at Berklee. A review of the General Education curriculum (considered part of the core curriculum) revealed a number of curricular references to women but far fewer to African Americans. To date, the task force has researched and studied best practices and offers this report with recommendations and support mechanisms to assist the deans and chairs in making substantive changes in the college curriculum to help fulfill the college's diversity initiative.

**Recommendations**

1. Establish diversity/multiculturalism in the curriculum to reflect the contributions of people and groups historically underrepresented because of race, gender, origin, or class. Establish a working knowledge of diversity/multiculturalism as a student outcome essential for success in a music career, or in any other career that graduates may enter.
2. Make curriculum changes as follows:
  - Review and revise course content, descriptions, syllabi, as appropriate, to reflect the contributions of people from underrepresented populations.
  - Enhance the core music curriculum to include a wide variety of contemporary popular music genres/styles such as Hip-Hop, Latin, Smooth Jazz, Brazilian, World Music, etc.
  - Enhance the content of major concentrate curricula to include the contributions of people from underrepresented populations.
  - Enhance the content of required and elective General Education course offerings that reflect the contributions of people from underrepresented populations.
  - Create new courses focusing on diversity/multiculturalism as necessary to support desired outcomes.
  - Establish new curriculum policies as appropriate, i.e., requirements (of diversity studies) or substitution (of diversity studies for certain existing requirements).
  - Assess the effectiveness of curriculum changes for achievement of desired outcomes.
3. During the successful launch of curriculum review and improvement, a vision and action plan should be developed to advance diversity/multicultural awareness and change on a college-wide basis. Such a plan might include the following steps to ensure effective participation:

- *Initial discussions.* Working groups of students and faculty need to understand the various perspectives and innovative approaches that might prove useful in a vision and action plan to advance diversity/multiculturalism college-wide. Consult with effective facilitators from within and without the college.
  - *Input.* Relevant research should be examined and different stakeholders' input must be sought out and fully considered.
  - *Open debate and pedagogical discussions leading to consensus.* It is essential that different perceptions and beliefs be presented and heard in a plenary forum that encourages open discussion and debate.
  - *Writing.* It is important that documents be prepared and written that synthesize the consensus of the working group. There should eventually be one document that expresses the recommendations of the group.
  - *Field review and revisions.* A draft document that describes the vision and action plan should be distributed to the participants involved in the process. This is a second opportunity for stakeholders to offer additional input and thereby broaden the ownership of the document.
  - *Dissemination, adoption and implementation.* A carefully designed vision and action plan should be developed for publication, dissemination, adoption, professional development, and implementation.
  - *Periodic review and revision.* Develop assessment and ongoing research processes that lead to improvements.
4. Suggested timetable for curriculum change:
- *Fall 2004, Spring 2005, and Summer 2005.* Departments conduct curriculum review and information gathering, and begin to implement changes to course syllabi (not requiring course change proposals).
  - *Spring 2005, Summer 2005, and Fall 2005.* Departments generate course change and new course proposals, and complete changes to course syllabi. Deans consider changes in curriculum policy and requirements.
  - *Summer 2005 and Fall 2005.* Departments propose course changes and new courses for implementation no later than Summer 2006 and Fall 2006. Deans propose changes in curriculum policy and requirements to take effect simultaneously.

### **Support from the Diversity in Curriculum Task Force**

1. Work cooperatively with deans and chairs on diversity issues.
2. Availability of DCTF members to support discussions in divisions and departments.
3. Assessment of diversity content in published curriculum of each major.
4. Availability of working papers such as "Diversity-Centered Attributes of the Berkeley Graduate " (see Appendix 2).
5. Work with academic affairs, the divisions, and departments to secure chair and faculty development resources to support curriculum research.
6. Establish library and learning resources for diversity materials; recommend additional acquisitions in this area.
7. Establish a diversity resources web site for links to Internet materials and faculty postings.

## Appendix 1

### **Elements of Diversity in the Berklee Core Curriculum: Documentation in Course Materials Robert Myers, Associate VP for Institutional Assessment January 2004**

The Core Curriculum is here defined as those courses that all degree students take, either specifically or as part of an option or “distribution requirement.” The core curriculum for the degree program consists of a Core Music curriculum of 49 credits and a General Education curriculum of 30 credits.

<u>Core Music Courses</u>	<u>Credits</u>
Harmony 1 through 4	8
Arranging 1	2
Ear Training 1 through 4 (Option: Solfege 1 and 2 for Ear Training 3 and 4)	10
Introduction to Music Technology	2
Traditional Harmony 1 and 2	4
Traditional Counterpoint 1 and 2	4
Conducting 1 and 2	2
History of Western Music 1 and 2	4
Principal Instrument 1 through 4	8
Ensemble/Lab	5
<u>General Education Courses</u>	
College Writing 1 and 2	6
History of Western Civilization 1 and 2 (Option: History of World Civilization 1 and 2)	6
Art History 1 and 2	6
Physical Science Selection	3
Social Science Selection	3
Liberal Arts Electives (2 courses)	6
<b>Total Core Curriculum Credits</b>	<b>79</b>

#### **Definition of “Diversity Elements”**

“Diversity elements” are here taken to mean inclusion of diverse gender and diverse racial/ethnic references in the published documentation of a course. Published documentation includes the course description, course objectives, and the course outline or syllabus. The documentation used in this report consists of the course handouts that were published and distributed to all classes at Berklee in the Spring 2003 semester.

#### **Diversity Elements in the Core Music curriculum**

Other than the obvious dependence on African-American music and performance practices in the Berklee College of Music curriculum, **there are no published diversity elements in the Core Music curriculum.**

## General Education Curriculum: Diversity Elements in Required Courses

### GCOR-111 College Writing 1: Structure and Style (12 sections)

- 001: bell hooks, Susan Sontag, Annie Dillard, W.E.B. Du Bois
- 002: None
- 003: Joan Didion, Michiko Kakutani, Zora Neale Hurston, Anna Quindlen, James Baldwin
- 004: None
- 005: None
- 006: Implicit gender and racial inclusion from titles of essays
- 007: Implicit gender and racial inclusion from titles of essays
- 008: None
- 009: Madeleine Blais, Becca Skloot, Cheryl Strayed
- 010: None
- 011: Many female authors; also several racial/ethnic authors
- 012: None

### GCOR-112 College Writing 2 Literary Themes (12 sections)

- 001: Gertrude Stein, Bharati Mukherjee
- 002: Many women writers, and several racial/ethnic writers
- 003: Several women writers, several Asian/Latin writers; also, Chinua Achebe
- 004: Virginia Woolf, Ayn Rand
- 005: Implicit gender and racial inclusions evident in titles and descriptions
- 006: Joni Mitchell, James Baldwin
- 007: Mary Shelley, Joyce Carol Oates, S. Treadwell
- 008: S. Treadwell, Dorothy Parker, several other women writers; Langston Hughes, Zora Neale Hurston, Countee Cullen, several other racial/ethnic writers
- 009: Audre Lorde, Maxine Hong Kingston, several other women writers; Toni Morrison, Ishmael Reed, several other racial/ethnic writers
- 010: Flannery O'Connor
- 011: Sylvia Plath
- 012: Margaret Atwood; other diverse writers from anthology text

### GCOR-211 History of Western Civilization 1 (4 sections)

- 001: Gender elements implicit from course syllabus
- 002: None
- 003: None
- 004: None

### GCOR-212 History of Western Civilization 2 (3 sections)

- 001: None
- 002: Queen Elizabeth I, 19<sup>th</sup> C. women's rights
- 003: None

### GCOR-221 World Civilizations before 1500 (2 sections)

- 001: "Pre-patriarchal" societies; diversity implicit in topic
- 002: "Egyptian women," other gender topics; diversity implicit in topic

GCOR-222 World Civilizations since 1500 (3 sections)

- 001: “Women in Europe,” “Feminism and Globalization”; diversity implicit in topic
- 002: Diversity implicit in topic
- 003: Diversity implicit in topic

GCOR-231 History of Art 1

- 001: None
- 002: None
- 003: None
- 004: None

GCOR-232 History of Art 2

- 001: Harlem Renaissance
- 002: None
- 003: None
- 004: None

### **General Education Curriculum: Diversity Elements in Distributed Courses**

#### **Physical Science [and Math]**

GMSC-208 Principles of Music Acoustics: None

GMSC-221 Health and Wellness: None

GMSC-230 Concepts of mathematics: None

GMSC-306 Principles of Physics: None

GMSC-318 Environmental Science: None

GMSC-424 Anatomy and Psysiology: None

#### **Social Science**

GSOC-211 General Psychology: None

GSOC-301 Behavioral Assessment and Observation: None

GSOC-321 Introduction to American History

- Frederick Douglass required text; diversity implicit in topic

GSOC-331 History of Political Thought

- Diversity somewhat implicit in topic

GSOC-334 Contemporary History

- “Issues of race and gender”; diversity implicit in topic

GSOC-335 Modern Political Thought

- Diversity somewhat implicit in topic

GSOC-351 Conflict and Identity in the Middle East

- Diversity implicit in topic

GSOC-355 Urban Sociology

- “Issues of race, class, and gender predominate”

GSOC-363 Gender and Power

- Gender diversity is central topic

GSOC-365 Intercultural Communication

- Diversity (international) is central topic

GSOC-411 Child and Adolescent Psychology: None

GSOC-421 Abnormal Psychology: None

GSOC-431 Psychology of Aging: None

## General Education Curriculum: Diversity Elements in Elective Courses

GHUM-151 French 1: None

GHUM-152 French 2: None

GHUM-161 Spanish 1: None

GHUM-162 Spanish 2: None

GHUM-171 Japanese 1

- Diversity somewhat implicit in topic

GHUM-172 Japanese 2

- Diversity implicit in topic

GHUM-211 Effective Communication: None

GHUM-221 Communication Skills for Music Educators: None

GHUM-318 Studies in Poetry: None

GHUM-319 Fiction and Film: None

GHUM-321 Modern Drama and Film

- Ariel Dorfman, *Death and the Maiden*

GHUM-325 Theatre Workshop: None

GHUM-331 Creative Writing: Poetry: None

GHUM-333 Approaches to Visual Culture

- Diversity somewhat implicit in topic

GHUM-334 Creative Writing: Fiction and Creative Nonfiction

- James Baldwin, Jane Bowles, Angel Carter, Molly Giles, Ruth Praver Jhabvala, Clarice Lispector, Katherine Mansfield, Alice Munro, Grace Paley, Leslie Marmon Silko

GHUM-336 Creative Writing: Drama: None

GHUM-341 Studies in Irish Culture: None

GHUM 351 Music Criticism and Review

- Marian McPartland, Ingrid Monson, Valerie Wilmer, Arthur Taylor, Eudora Welty, Langston Hughes, Zora Neale Hurston; diversity implicit in topic

GHUM-361 Philosophy of Religion

- Simone Weil

GHUM-365 Ethics: None

GHUM-371 Introduction to Logic: None

GHUM-381 Introduction to Western Philosophy: None

GHUM-382 Introduction to Eastern Philosophy

- Diversity implicit in topic

GHUM-475 Philosophy of Education

- Hilary Putnam

## Appendix 2

### Diversity-Centered Attributes of the Berklee Graduate Diversity in Curriculum Task Force (DCTF), August 2004

All Berklee graduates should have diversity-oriented knowledge and skills that are essential for success in music and today's music marketplace. We may group these outcomes in two major areas: historical/sociological, and practical.

**Historically and sociologically**, Berklee graduates should:

- Be aware of the historical experiences, cultural patterns, and social advantages and disadvantages of under-represented groups within society.
- Understand the impact of cultural and political concerns on one's field of study and on the bias(es) of its practitioners.
- Have a historical perspective regarding their field of study, with particular emphasis placed on the diversity of contributions to the field.
- Have knowledge of works created by as well as about persons from under-represented groups.
- Be aware of different schools of thought as applied to various areas of the curriculum that may have their roots in diverse cultural (and stylistic) streams.

**In a practical sense**, Berklee graduates should:

- Have a strong self-identity, self-understanding, and self-concept.
- Understand learning and working styles of others.
- Be able to recognize and work with the bias(es) of practitioners in a given field of study or performance.
- Have a practical understanding of cross-cultural and inter-cultural communication.
- Have the knowledge and skills necessary to bridge differences, resolve conflicts, and collaborate with people from under-represented groups.
- Be able to think critically and clearly about issues of diversity; be able to distinguish facts from interpretations and opinions.
- Have a broad musical perspective that encompasses repertoire from historical source materials, world musics, and cross-cultural music styles, and contemporary music styles.
- Upon graduation, be aware of the need for life-long learning about diversity and divergent viewpoints in the music profession.