Queensborough Community College  
City University of New York  
Curriculum Committee

TO: F. Cotty, P. Pecorino, R. Rusinek, N. Tully, K. Villani, R. Yuster,  
Dean K. Steele (ex-officio) M. Edlin (liaison), Rafick Khan (student rep.)

FROM: Lorena B. Ellis  
x6259 Voicemail 281-5444 Fax: 631-6261

DATE: February 10, 2005

RE: Curriculum Committee meeting: February 15, 2005, at 2PM H345

The Curriculum Committee will meet at 2:00 AM on Tuesday, 2-15-2005 in H345.

Agenda

1. Consideration of Minutes of February 1, 2005 Meeting.
2. Chair’s report
3. New Courses: MU208, MU209
4. Revisions: PH411, PH412, 413
5. New courses : EN223, EN224, EN225
6. ET curriculum revision: New course ET-509, revisions ET-510 and ET-560
7. Course revisions: AR541, AR542, AR543
8. BU500 – computer literacy (Syllabus still pending)
9. New Business
3. New Courses: MU208, MU209

From: Geoffrey Burleson [mailto:GBurleson@qcc.cuny.edu]
Sent: Thursday, February 03, 2005 4:35 PM
To: Ellis, Lorena; JNagler@qcc.cuny.edu; GBurleson@qcc.cuny.edu
Subject: Re: Music 208 MU209

Dear Dr. Ellis,
Many thanks for your message. Three documents are attached to this email:

1. “Curriculum Revision-A.A.S in ME-revised. doc”
   (The original document simply contained a couple of typographical errors, which I wanted to correct.)


(N.B. Because all the new and deleted courses are introductory courses in both programs, these two documents are essentially identical. The only differences in the revisions for these two programs involve numerous small details, all of which are outlined in the full “Academic Program Revisions” documents for each program.)

Many thanks to you and the curriculum committee for placing this proposal at the top of your agenda for Feb. 15th.

Sincerely,
Geoffrey Burleson
Assistant Professor of Music

SUMMARY OF CHANGES:
Academic Program Revisions:
The A.S. Degree in Fine and Performing Arts:
MUSIC CONCENTRATION
Prof. Geoffrey Burleson
2/03/05

New Courses:
1. MU-208, Musicianship I
2. MU-209, Musicianship II

Deleted Courses:
1. MU-205, Fundamentals of Music I
2. MU-206, Fundamentals of Music II
3. MU-207, Basic Keyboard Techniques

Course revisions:
Please refer to Part III of the full Academic Program Revisions document for this program, outlining all changes to the course descriptions in the catalog:

1. MU-311 would become a deleted course (all necessary changes, in FROM and TO format, can be found in the full Academic Program Revisions document.)

2. All other changes have solely to do with prerequisites and corequisites. As MU-208 and MU-209 would be replacing MU-205, MU-206 and MU-207, and as MU-205, MU-206 and MU-207 are prerequisites and corequisites for so many courses in the music department, many course descriptions require minute changes to enumerate these requirements (again, refer to the full Academic Program Revisions document for details.)

RATIONALE
In accordance with the accompanying new course proposals for MU-208 and MU-209, MU-208 will replace MU-205 and MU-311, and MU-209 will replace MU-206 and MU-207. Thus, these changes need to be reflected in the course catalog wherever the courses being replaced are mentioned, and the new courses replacing them must be substituted. As all of the aforementioned courses are introductory, and serve as prerequisites for courses in two degree programs, these changes must be made in all passages describing the roles of these courses as prerequisites.
Rationale for MU-208 replacing MU-205 and MU-311 (taken from the New Course Proposal for MU-208):

Currently, the department offers two courses addressing introductory musicianship and performance: MU-205 (Fundamentals of Music I), and MU-311 (Piano I). Both courses assume no musical background on the part of the student. The central focus of MU-205 is the building of music literacy from scratch, via the introduction of basic elements of musical notation, including meters, simple rhythms, pitches, clefs, and scales. The keyboard is used as a tool to better assimilate these elements, but often, there is not enough time to devote to keyboard technique and fluency. Thus, keyboard elements are often given short shrift in favor of building music literacy skills through written assignments and exams.

MU-311 is purely an introductory piano course. Students taking MU-311 currently are required to take MU-205 as a co-requisite, while MU-205 students are merely “strongly encouraged” to take MU-311. This creates a real inequity among students in MU-205. MU-205 students who are concurrently taking MU-311 have a great advantage, one that is consistently manifested by their better performances in both written and applied exams, as well as in their more confident participation in classroom discussion.

Another issue that creates difficulties regarding these two courses is that students are often taking MU-205 and MU-311 with different instructors. The topics and specific assignments being covered in each course should ideally be very closely integrated throughout the semester, but we have found this to be an extremely difficult task, with the courses not currently integrated. Students in a single MU-205 section will often be collectively spread out between three separate sections of MU-311 led by three different instructors, with the remaining MU-205 students not even being concurrently enrolled in MU-311.

A section of MU-208, meeting 5 hours a week, would replace a single pair of these courses (i.e., MU-205 and MU-311, now meeting 3 and 2 hours respectively.) This would create several distinct advantages over the current curricular design. Keyboard and music literacy components could be fully integrated, as there would be sufficient time for each (as aforementioned, not currently the case in MU-205), and both components would be taught by the same instructor to the same group of students. With MU-208, continuity and pacing would be greatly improved and more finely tuned, as a single instructor would be fully responsible for both piano study and building music literacy. Finally, MU-208 would much better allow musicianship to be fostered in an environment of immersion and synergy, due to greater opportunities for integration between analytical and applied elements.

Student demand and projected enrollment for MU-208 would ostensibly be comparable to MU-205 and MU-311, consistently two of our most popular courses. Just as is the case for MU-205 and MU-311, several sections of MU-208 would be offered each semester.

Rationale for MU-209 replacing MU-206 and MU-207 (taken from the New Course Proposal for MU-209):

Currently, the department offers two 2nd semester musicianship courses in which the subject matter is very closely aligned: MU-206 (Fundamentals II), which deals primarily with building fluency in the language of music through written work, and MU-207 (Basic Keyboard Skills), which focuses on applying the subject matter of MU-206 to piano keyboard performance. Currently, these courses have co-requisite status, but their co-requisite relationship is organized haphazardly: students taking MU-207 must take MU-206 concurrently, but MU-206 students have no co-requisite requirements whatsoever.

Although MU-206 includes some applied keyboard performance, its first priority is to build abilities and skills with musical composition and analysis. A considerable majority of class time is thus allocated to written assignments and analysis of musical scores. Keyboard activities are used as tools to better assimilate these elements, but often, there is not enough time to devote to piano technique and fluency. Thus, keyboard assignments are often given short shrift in favor of building musical analysis skills through written assignments and exams. MU-206 students who are not concurrently taking MU-207 are therefore at a distinct disadvantage, compared with classmates who are enrolled in MU-207. This is also clearly manifested by the vast disparity of performance levels in MU-206, when correlated with student enrollment in the MU-207.

Another issue that creates difficulties is that students are often taking both co-requisite courses with different instructors. The topics and specific assignments being covered in each course should ideally be very closely integrated throughout the semester, but we have found this to be an extremely difficult task, with the courses not currently integrated. For example, students in a single MU-206 section will often be collectively spread out between three separate sections of MU-207 led by two or three different instructors, with the remaining MU-206 students not even being concurrently enrolled in MU-207.
A section of MU-209, meeting 5 hours a week, would replace a single pair of the aforementioned classes (i.e., one MU-206 course plus one MU-207 course.) This would create several distinct advantages over the current curricular design. Keyboard, composition and analysis components could be fully integrated, as there would be sufficient time for each (as aforementioned, not currently the case in the allegedly comprehensive MU-206 class), and both components would be taught by the same instructor to the same group of students. With MU-209, continuity and pacing would be greatly improved and more finely tuned, as a single instructor would be fully responsible for all elements of applied and analytical study. Finally, MU-209 would much better allow musicianship to be fostered in an environment of immersion and synergy, due to greater opportunities for integration between analytical and applied elements.

Student demand and projected enrollment for MU-209 would ostensibly be comparable to MU-206 and MU-207, two consistently popular courses. Just as is the case for MU-206 and MU-207, several sections of MU-209 would be offered each semester.

**SUMMARY OF CHANGES:**

**Academic Program Revisions:**

**The A.A.S. Degree in Music Electronic Technology**

Prof. Geoffrey Burleson

02/03/05

**New Courses:**

1. MU-208, Musicianship I
2. MU-209, Musicianship II

**Deleted Courses:**

1. MU-205, Fundamentals of Music I
2. MU-206, Fundamentals of Music II
3. MU-207, Basic Keyboard Techniques

**Course revisions:**

Please refer to Part II of the full Academic Program Revisions document for this program, outlining all changes to the course descriptions in the catalog:

1. MU-311 would become a deleted course (all necessary changes, in FROM and TO format, can be found in the full Academic Program Revisions document.)

2. All other changes have solely to do with prerequisites and corequisites. As MU-208 and MU-209 would be replacing MU-205, MU-206 and MU-207, and as MU-205, MU-206 and MU-207 are prerequisites and corequisites for so many courses in the music department, many course descriptions require minute changes to enumerate these requirements (again, refer to the full Academic Program Revisions document for details.)

**RATIONALE**

In accordance with the accompanying new course proposals for MU-208 and MU-209, MU-208 will replace MU-205 and MU-311, and MU-209 will replace MU-206 and MU-207. Thus, these changes need to be reflected in the course catalog wherever the courses being replaced are mentioned, and the new courses replacing them must be substituted. As all of the aforementioned courses are introductory, and serve as prerequisites for courses in two degree programs, these changes must be made in all passages describing the roles of these courses as prerequisites.

**Rationale for MU-208 replacing MU-205 and MU-311** (taken from the New Course Proposal for MU-208):

Currently, the department offers two courses addressing introductory musicianship and performance: MU-205 (Fundamentals of Music I), and MU-311 (Piano I.) Both courses assume no musical background on the part of the student. The central focus of MU-205 is the building of music literacy from scratch, via the introduction of basic elements of musical notation, including meters, simple rhythms, pitches, clefs, and scales. The keyboard is used as a tool to better assimilate these elements, but often, there is not enough time to devote to keyboard technique and fluency. Thus, keyboard elements are often given short shrift in favor of building music literacy skills through written assignments and exams.

MU-311 is purely an introductory piano course. Students taking MU-311 currently are required to take MU-205 as a co-requisite, while MU-205 students are merely “strongly encouraged” to take MU-311. This creates a real inequity among students in MU-205. MU-205 students who are concurrently taking MU-311 have a great advantage, one that is consistently manifested by their better performances in both written and applied exams, as well as in their more confident participation in classroom discussion.
Another issue that creates difficulties regarding these two courses is that students are often taking MU-205 and MU-311 with different instructors. The topics and specific assignments being covered in each course should ideally be very closely integrated throughout the semester, but we have found this to be an extremely difficult task, with the courses not currently integrated. Students in a single MU-205 section will often be collectively spread out between three separate sections of MU-311 led by three different instructors, with the remaining MU-205 students not even being concurrently enrolled in MU-311.

A section of MU-208, meeting 5 hours a week, would replace a single pair of these courses (i.e., MU-205 and MU-311, now meeting 3 and 2 hours respectively.) This would create several distinct advantages over the current curricular design. Keyboard and music literacy components could be fully integrated, as there would be sufficient time for each (as aforementioned, not currently the case in MU-205), and both components would be taught by the same instructor to the same group of students. With MU-208, continuity and pacing would be greatly improved and more finely tuned, as a single instructor would be fully responsible for both piano study and building music literacy. Finally, MU-208 would much better allow musicianship to be fostered in an environment of immersion and synergy, due to greater opportunities for integration between analytical and applied elements.

Student demand and projected enrollment for MU-208 would ostensibly be comparable to MU-205 and MU-311, consistently two of our most popular courses. Just as is the case for MU-205 and MU-311, several sections of MU-208 would be offered each semester.

Rationale for MU-209 replacing MU-206 and MU-207 (taken from the New Course Proposal for MU-209):

Currently, the department offers two 2nd semester musicianship courses in which the subject matter is very closely aligned: MU-206 (Fundamentals II), which deals primarily with building fluency in the language of music through written work, and MU-207 (Basic Keyboard Skills), which focuses on applying the subject matter of MU-206 to piano keyboard performance. Currently, these courses have co-requisite status, but their co-requisite relationship is organized haphazardly: students taking MU-207 must take MU-206 concurrently, but MU-206 students have no co-requisite requirements whatsoever.

Although MU-206 includes some applied keyboard performance, its first priority is to build abilities and skills with musical composition and analysis. A considerable majority of class time is thus allocated to written assignments and analysis of musical scores. Keyboard activities are used as tools to better assimilate these elements, but often, there is not enough time to devote to piano technique and fluency. Thus, keyboard assignments are often given short shrift in favor of building musical analysis skills through written assignments and exams. MU-206 students who are not concurrently taking MU-207 are therefore at a distinct disadvantage, compared with classmates who are enrolled in MU-207. This is also clearly manifested by the vast disparity of performance levels in MU-206, when correlated with student enrollment in the MU-207.

Another issue that creates difficulties is that students are often taking both co-requisite courses with different instructors. The topics and specific assignments being covered in each course should ideally be very closely integrated throughout the semester, but we have found this to be an extremely difficult task, with the courses not currently integrated. For example, students in a single MU-206 section will often be collectively spread out between three separate sections of MU-207 led by two or three different instructors, with the remaining MU-206 students not even being concurrently enrolled in MU-207.

A section of MU-209, meeting 5 hours a week, would replace a single pair of the aforementioned classes (i.e., one MU-206 course plus one MU-207 course.) This would create several distinct advantages over the current curricular design. Keyboard, composition and analysis components could be fully integrated, as there would be sufficient time for each (as aforementioned, not currently the case in the allegedly comprehensive MU-206 class), and both components would be taught by the same instructor to the same group of students. With MU-209, continuity and pacing would be greatly improved and more finely tuned, as a single instructor would be fully responsible for all elements of applied and analytical study. Finally, MU-209 would much better allow musicianship to be fostered in an environment of immersion and synergy, due to greater opportunities for integration between analytical and applied elements.

Student demand and projected enrollment for MU-209 would ostensibly be comparable to MU-206 and MU-207, two consistently popular courses. Just as is the case for MU-206 and MU-207, several sections of MU-209 would be offered each semester.
Academic Program Revisions:
The A.A.S. Degree in Music Electronic Technology
Prof. Geoffrey Burleson
02/03/05

I. The following changes pertain to p. 91 of the current catalog:

FROM:
REQUIREMENTS FOR THE A.A.S. DEGREE
GENERAL EDUCATION CORE REQUIREMENTS: no changes to these courses
REQUIREMENTS FOR THE MAJOR

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tr>
<td>ET-920</td>
<td>Electrical Technology Fundamentals</td>
<td>3</td>
</tr>
<tr>
<td>ET-282</td>
<td>Fundamentals of Audio Electronics</td>
<td>3</td>
</tr>
<tr>
<td>ME-250</td>
<td>Introduction to the Recording Studio &amp; MIDI</td>
<td>3</td>
</tr>
<tr>
<td>ME-251</td>
<td>Digital Music Sequencing</td>
<td>3</td>
</tr>
<tr>
<td>ME-260</td>
<td>Electronic Techniques</td>
<td>1</td>
</tr>
<tr>
<td>ME-276</td>
<td>Digital Sound Design</td>
<td>2</td>
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<tr>
<td>ME-277</td>
<td>Digital Recording</td>
<td>3</td>
</tr>
<tr>
<td>ME-281</td>
<td>Recording Techniques II: Studio Operation</td>
<td>3</td>
</tr>
<tr>
<td>ME-900</td>
<td>Cooperative Education Internship</td>
<td>2</td>
</tr>
<tr>
<td>[MU-311-314]</td>
<td>Piano I-IV (any two)</td>
<td>2</td>
</tr>
<tr>
<td>MU-241*</td>
<td>Music Theory I</td>
<td>3</td>
</tr>
<tr>
<td>MU-211*</td>
<td>Sight Reading and Ear Training I</td>
<td>1</td>
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<tr>
<td>MU-400</td>
<td>Performance Series Elective</td>
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<tr>
<td>MU-</td>
<td>Advised Music Electives</td>
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Total Credits Required for the A.A.S. Degree in Music Technology 60

*Note: Prior to taking MU-211 and MU-241, all students are required to take courses in basic musicianship and music theory ([MU-205, MU-206, MU-207] and MU-210) unless they request and pass a Music Placement Test administered by the Music Dept.

Suggested First Semester

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<tr>
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<tr>
<td>ME-250</td>
<td>Introduction to the Recording Studio and MIDI</td>
<td>3</td>
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<tr>
<td>[MU-311]</td>
<td>Class Instruction in Piano</td>
<td>1</td>
</tr>
<tr>
<td>MU-321</td>
<td>Mathematics in Contemporary Society</td>
<td>3</td>
</tr>
<tr>
<td>PH-140</td>
<td>Acoustics: The Physics of Sound</td>
<td>4</td>
</tr>
<tr>
<td>ET-920</td>
<td>Electrical Technology Fundamentals</td>
<td>3</td>
</tr>
<tr>
<td>[MU-]</td>
<td>Advised Music elective</td>
<td>2</td>
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<td>Sub-total</td>
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<td>16</td>
</tr>
</tbody>
</table>

TO:
REQUIREMENTS FOR THE A.A.S. DEGREE
GENERAL EDUCATION CORE REQUIREMENTS: no changes to these courses
REQUIREMENTS FOR THE MAJOR

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<td>ME-900</td>
<td>Cooperative Education Internship</td>
<td>2</td>
</tr>
</tbody>
</table>

[Sub-total 35]
MU-312-314 Piano II-IV (any two) 2
MU-241* Music Theory I 3
MU-211* Sight Reading and Ear Training I 1
MU-400 Performance Series Elective 1
MU- Advised Music Electives 2

Sub-total 35

Total Credits Required for the A.A.S. Degree in Music Technology 60

*Note: Prior to taking MU-211 and MU-241, all students are required to take courses in basic musicianship and music theory (MU-208, MU-209 and MU-210) unless they request and pass a Music Placement Test administered by the Music Dept.

Suggested First Semester

ME-250 Introduction to the Recording Studio and MIDI 3
MU-321 Mathematics in Contemporary Society 3
PH-140 Acoustics: The Physics of Sound 4
ET-920 Electrical Technology Fundamentals 3
MU- Advised Music electives 3

Sub-total 16

II. The following changes refer to courses listed in the “Course Descriptions” section, on pp. 170-1 of the current catalog (N.B. only music course descriptions requiring revised language, deleted courses, and new courses are listed below. Also, only courses that specifically pertain to the A.A.S. in Music Electronic Technology curriculum are cited):

FROM:

[MU-205 Fundamentals of Music I
1 class hour 1 recitation hour
1 laboratory hour 2 credits
No prerequisite. May not be credited toward the music concentration of the A.S. in Fine and Performing Arts curriculum. May be used as a free elective in all curricula. Students majoring in music are strongly urged to take MU-311, Class Instruction in Piano I, together with this course.

Designed for beginners to develop a basic knowledge and understanding of music theory notation and performance, with special focus on piano. Topics include scales, intervals, chords, left and right hand coordination, and the relationship of different time intervals.]

[MU-206 Fundamentals of Music II
1 class hour 1 recitation hour 1 lab hour
2 credits
Prerequisite: MU-205 with a grade of C or better, or satisfactory score on Music Placement Test. May not be credited toward the music concentration of the A.S. in Fine and Performing Arts curriculum. May be used as a free elective in all curricula.

A continuation of the principles developed in MU-205. Topics include diatonic harmony, simple chords, simple and compound meters.]

[MU-207 Basic Keyboard Techniques
2 studio hours 1 credit
Prerequisite: MU-205 with a grade of C or better.
Corequisite: MU-311 and MU-206 or satisfactory score on the Music Placement Test

May not be credited toward the music concentration of the A.S. in Fine and Performing Arts curriculum. May be used as a free elective in all curricula.

A basic course designed to develop musicianship at the keyboard.]
MU-210  Elementary Sight Reading and Ear Training
2 studio hours  1 credit
Prerequisite: [MU-205] with a grade of C or better.
Corequisite: [MU-206], or satisfactory score on the Music Placement Test. May not be credited toward the music concentration of the A.S. in Fine and Performing Arts curriculum. May be used as a free elective in all curricula.

Designed to develop basic skills in sight reading and melodic dictation.

MU-231  Jazz Theory I
2 class hours  2 studio hours  3 credits
Offered in Fall
Prerequisite: [MU-206, 207,] and 210 with a grade of C or better, or satisfactory score on the Music Placement Test. Corequisite: MU-211.

A beginning theory course for performers of jazz. Chords, scales, and other theoretical materials are studied from the special viewpoint of the performing artist. Students will be expected to apply this study to improvisation on their own instruments. Some proficiency on an instrument or in voice is required.

MU-241  Music Theory and Keyboard Harmony I
3 class hours  1 studio hour  3 credits
Prerequisite: [MU-206, 207,] and 210 with a grade of C or better, or satisfactory score on the music placement test. Corequisite: MU-211.

An integrated approach to music; melody, elementary species counterpoint, and keyboard harmony.

[MU-311, 312, 313, 314  Class Instruction in Piano I,II, III, IV]
2 studio hours  1 credit each course
Corequisite: [MU-205, 206], or satisfactory score on the Music Placement Test.

ME-251  Digital Music Sequencing
2 class hours  2 laboratory hours  3 credits
Prerequisite: ME-250, [MU-205 and MU-311 (all) completed with a minimum grade of C).

An introduction to the use of synthesizers and computers in the production of sequencer-based compositions. Students apply basic techniques by working with professional sequencing programs and synthesizers in the Music Technology Lab.

TO:

MU-208  Musicianship I
3 studio hours  1 recitation hour
1 laboratory hour  3 credits
No prerequisite. May not be credited toward the music concentration of the A.S. in Fine and Performing Arts curriculum. May be used as a free elective in all curricula.

A course designed to introduce beginners to the basic elements of music theory and music performance, with a special focus on piano and singing. Topics include developing piano technique, singing notated music, and developing performance and analysis skills with fundamental elements such as meter, rhythm, intervals, scales and chords.

MU-209  Musicianship II
2 studio hours  1 class hour  1 lab hour  1 recitation hour
3 credits
Prerequisite: MU-208 with a grade of C or better, or satisfactory score on Music Placement Test.
Corequisite: MU-210
May not be credited toward the music concentration of the A.S. in Fine and Performing Arts curriculum.
May be used as a free elective in all curricula.
A continuation of MU-208, focusing on developing further skills and fluency with fundamental elements of musical language, with regard to both performance and analysis. Applied topics include minor scales, diatonic harmony, seventh chords, more complex rhythmic structures, and musical composition.

**MU-210  Elementary Sight Reading and Ear Training**  
2 studio hours  1 credit  
Prerequisite: MU-208 with a grade of C or better.  
Corequisite: MU-209, or satisfactory score on the Music Placement Test. May not be credited toward the music concentration of the A.S. in Fine and Performing Arts curriculum. May be used as a free elective in all curricula.

Designed to develop basic skills in sight reading and melodic dictation.

**MU-241  Music Theory and Keyboard Harmony I**  
3 class hours  1 studio hour  3 credits  
Prerequisite: MU-209 and 210 with a grade of C or better, or satisfactory score on the music placement test. Corequisite: MU-211.

An integrated approach to music; melody, elementary species counterpoint, and keyboard harmony.

**MU-312, 313, 314  Class Instruction in Piano II, III, IV**  
2 studio hours  1 credit each course  
Corequisite: MU-208, 209, or satisfactory score on the Music Placement Test.

**ME-251  Digital Music Sequencing**  
2 class hours  2 laboratory hours  3 credits  
Prerequisite: ME-250 and MU-208 (both completed with a minimum grade of C).

An introduction to the use of synthesizers and computers in the production of sequencer-based compositions. Students apply basic techniques by working with professional sequencing programs and synthesizers in the Music Technology Lab.

**SUMMARY OF CHANGES**

**New Courses:**
1. MU-208, Musicianship I  
2. MU-209, Musicianship II  

**Deleted Courses:**
1. MU-205, Fundamentals of Music I  
2. MU-206, Fundamentals of Music II  
3. MU-207, Basic Keyboard Techniques

**Course revisions:**
Please see II. above, outlining all changes to the course descriptions in the catalog:

1. MU-311 would become a deleted course (change in FROM and TO format in III. above)
2. All other changes have solely to do with prerequisites and corequisites. As MU-208 and MU-209 would be replacing MU-205, MU-206 and MU-207, and as MU-205, MU-206 and MU-207 are prerequisites and corequisites for so many courses in the music department, many course descriptions require minute changes to enumerate these requirements. (N.B. The only music courses listed here are those that are specifically pertain to the A.A.S. in Music Electronic Technology curriculum.)

**RATIONALE**

In accordance with the accompanying new course proposals for MU-208 and MU-209, MU-208 will replace MU-205 and MU-311, and MU-209 will replace MU-206 and MU-207. Thus, these changes need to be reflected in the course catalog wherever the courses being replaced are mentioned, and the new courses replacing them must be substituted. As all of the aforementioned courses are introductory, and serve as prerequisites for courses in two degree programs, these changes must be made in all passages describing the roles of these courses as prerequisites.
Rationale for MU-208 replacing MU-205 and MU-311 (taken from the New Course Proposal for MU-208):

Currently, the department offers two courses addressing introductory musicianship and performance: MU-205 (Fundamentals of Music I), and MU-311 (Piano I). Both courses assume no musical background on the part of the student. The central focus of MU-205 is the building of music literacy from scratch, via the introduction of basic elements of musical notation, including meters, simple rhythms, pitches, clefs, and scales. The keyboard is used as a tool to better assimilate these elements, but often, there is not enough time to devote to keyboard technique and fluency. Thus, keyboard elements are often given short shrift in favor of building music literacy skills through written assignments and exams.

MU-311 is purely an introductory piano course. Students taking MU-311 currently are required to take MU-205 as a co-requisite, while MU-205 students are merely “strongly encouraged” to take MU-311. This creates a real inequity among students in MU-205. MU-205 students who are concurrently taking MU-311 have a great advantage, one that is consistently manifested by their better performances in both written and applied exams, as well as in their more confident participation in classroom discussion.

Another issue that creates difficulties regarding these two courses is that students are often taking MU-205 and MU-311 with different instructors. The topics and specific assignments being covered in each course should ideally be very closely integrated throughout the semester, but we have found this to be an extremely difficult task, with the courses not currently integrated. Students in a single MU-206 section will often be collectively spread out between three separate sections of MU-311 led by three different instructors, with the remaining MU-205 students not even being concurrently enrolled in MU-311.

A section of MU-208, meeting 5 hours a week, would replace a single pair of these courses (i.e., MU-205 and MU-311, now meeting 3 and 2 hours respectively.) This would create several distinct advantages over the current curricular design. Keyboard and music literacy components could be fully integrated, as there would be sufficient time for each (as aforementioned, not currently the case in MU-205), and both components would be taught by the same instructor to the same group of students. With MU-208, continuity and pacing would be greatly improved and more finely tuned, as a single instructor would be fully responsible for both piano study and building music literacy. Finally, MU-208 would much better allow musicianship to be fostered in an environment of immersion and synergy, due to greater opportunities for integration between analytical and applied elements.

Student demand and projected enrollment for MU-208 would ostensibly be comparable to MU-205 and MU-311, consistently two of our most popular courses. Just as is the case for MU-205 and MU-311, several sections of MU-208 would be offered each semester.

Rationale for MU-209 replacing MU-206 and MU-207 (taken from the New Course Proposal for MU-209):

Currently, the department offers two 2nd semester musicianship courses in which the subject matter is very closely aligned: MU-206 (Fundamentals II), which deals primarily with building fluency in the language of music through written work, and MU-207 (Basic Keyboard Skills), which focuses on applying the subject matter of MU-206 to piano keyboard performance. Currently, these courses have co-requisite status, but their co-requisite relationship is organized haphazardly: students taking MU-207 must take MU-206 concurrently, but MU-206 students have no co-requisite requirements whatsoever.

Although MU-206 includes some applied keyboard performance, its first priority is to build abilities and skills with musical composition and analysis. A considerable majority of class time is thus allocated to written assignments and analysis of musical scores. Keyboard activities are used as tools to better assimilate these elements, but often, there is not enough time to devote to piano technique and fluency. Thus, keyboard assignments are often given short shrift in favor of building musical analysis skills through written assignments and exams. MU-206 students who are not concurrently taking MU-207 are therefore at a distinct disadvantage, compared with classmates who are enrolled in MU-207. This is also clearly manifested by the vast disparity of performance levels in MU-206, when correlated with student enrollment in the MU-207.

Another issue that creates difficulties is that students are often taking both co-requisite courses with different instructors. The topics and specific assignments being covered in each course should ideally be very closely integrated throughout the semester, but we have found this to be an extremely difficult task, with the courses not currently integrated. For example, students in a single MU-206 section will often be collectively spread out between three separate sections of MU-207 led by two or three different instructors, with the remaining MU-206 students not even being concurrently enrolled in MU-207.

A section of MU-209, meeting 5 hours a week, would replace a single pair of the aforementioned classes (i.e., one MU-206 course plus one MU-207 course.) This would create several distinct advantages over the current curricular design. Keyboard, composition and analysis components could be fully integrated, as there would be sufficient time for each (as aforementioned, not currently the case in the allegedly comprehensive MU-206 class), and both components would be taught by the same instructor to the same group of students. With MU-209, continuity and pacing would be greatly improved and more finely tuned, as a single instructor would be fully responsible for all elements of applied and analytical study. Finally, MU-209 would much better allow musicianship to be fostered in an environment of immersion and synergy, due to greater opportunities for integration between analytical and applied elements.

Student demand and projected enrollment for MU-209 would ostensibly be comparable to MU-206 and MU-207, two consistently popular courses. Just as is the case for MU-206 and MU-207, several sections of MU-209 would be offered each semester.
4. Revisions: PH411, PH412, 413

From: Lieberman, David H.
Sent: Wednesday, February 02, 2005 10:56 PM
To: Ellis, Lorena
Subject: RE: Revisions PH231, PH232, PH235, PH301, PH302

Lorena,

When I came to the meeting last semester I indicated that the physics department would accept an increase in hours without an increase in credits. We only asked for the increase in credits to illustrate the problems caused by the decision to reduce the number of credits for degrees within CUNY and hopefully lead to a real discussion about the relationship between credits and hours. So as to not delay the matter further, the physics department formally requests that you consider our requested increase in hours for PH411, 412 and 413, without increasing the number of credits. In other words delete the change in credits from our proposed changes in PH411, 412 and 413.

Thanks,

David

From: Ellis, Lorena
To: Lieberman, David H.
Sent: 2/1/2005 5:45 PM
Subject: Revisions PH231, PH232, PH235, PH301, PH302

Dr. Lieberman,

The above course revisions (PH231, PH232, PH235, PH301, PH302) were approved by the curriculum committee. However PH411, PH412, PH413 were deferred. The increase in the number of credits of these courses raises issues such as transferability, and affects the program. A change in the program would have to be proposed before the courses are approved. Lorena Ellis.

From: PH-411 Calculus Physics I
2 class hours 2 recitation hours [31/2] credits
[2 laboratory hours on alternate weeks.]
Prerequisite: MA-440 or the equivalent.
Corequisite: MA-441.
Fundamental principles of mechanics; includes kinematics, classical laws of motion, statics, conservation laws, work, mechanical energy, and simple harmonic motion.

To: PH-411 Calculus Physics I
2 class hours 2 recitation hours 4 credits
2 laboratory hours
Prerequisite: MA-440 or the equivalent.
Corequisite: MA-441.
Fundamental principles of mechanics; includes kinematics, classical laws of motion, statics, conservation laws, work, mechanical energy, and simple harmonic motion.

From: PH-412 Calculus Physics II
2 class hours [1] recitation hours [3] credits
[2 laboratory hours on alternate weeks.]
Prerequisite: PH-411.
Corequisite: MA-442.
Fundamentals of heat, waves, and optics; includes heat transfer, first and second laws of thermodynamics, kinetic theory of gases; nature of light, geometrical and physical optics; optical instruments; sound.

To: PH-412 Calculus Physics II
2 class hours 2 recitation hours 4 credits
2 laboratory hours
Prerequisite: PH-411.
Corequisite: MA-442.
Fundamentals of heat, waves, and optics; includes heat transfer, first and second laws of thermodynamics, kinetic theory of gases; nature of light, geometrical and physical optics; optical instruments; sound.

From: PH-413 Calculus Physics III
2 class hours 2 recitation hours [31/2] credits
[2 laboratory hours on alternate weeks.]
Prerequisite: PH-411.
Corequisite: MA-443.
Electricity and magnetism. Includes Coulomb’s law, electric field and potential, elementary DC and AC circuits; magnetic fields, induction, Maxwell’s equations.
To: PH-413 Calculus Physics III  
2 class hours 2 recitation hours 4 credits  
2 laboratory hours  
Prerequisite: PH-411.  
Corequisite: MA-443.  
Electricity and magnetism. Includes Coulomb's law, electric field and potential, elementary DC and AC circuits; magnetic fields, induction, Maxwell's equations  

Rationale: (1) For increasing the laboratory hours – Queensborough students taking calculus physics have been short-changed in laboratory. Laboratory work is an integral part introductory physics courses and should occur every week. Currently a student completing the three-semester sequence will have perform fewer labs than any student at any other college including CUNY colleges.  
(2) For adding the extra recitation hour to PH-412 – The original assignment of hours and credits was to match the credits granted by CCNY and be consistent with Carnegie units. There is no less material covered in PH-412 than the other two courses nor is it any less rigorous. Without the additional recitation hour students in PH-412 will continue to be short changed by covering the material in insufficient detail or by having some material omitted.  
(3) For increasing credits – Increasing the credits will keep the assignment of credits consistent with Carnegie units.  

5. New courses : EN223, EN224, EN225  

Responses from other colleges :  
Queens College response -->> Was attached to the Feb.1, 2005 agenda.  

From: Gillespie, Sheena  
Sent: Monday, December 13, 2004 11:10 AM  
To: Ellis, Loren  
Subject: FW: Expanded Offerings at Queensborough Community College  

Passing this response along to you.  
Sheena  
From: Globalcityreview@aol.com [mailto:Globalcityreview@aol.com]  
Sent: Sunday, December 12, 2004 4:58 PM  
To: SGillespie@QCC.Cuny.EDU  
Subject: Re: Expanded Offerings at Queensborough Community College  

Yes we'll accept.  
Professor Linsey Abrams  
Chair of English  
The City College of New York  
Convent Ave at 138th St  
New York, NY 10031  

From: Gillespie, Sheena  
Sent: Monday, December 13, 2004 11:09 AM  
To: Ellis, Lorena  
Subject: FW: Expanded Offerings at Queensborough Community College  
Lorena -  
Forwarding a response from York College.  
Sheena  
From: Carolyn Kirkpatrick [mailto:kirkpatrick@york.cuny.edu]  
Sent: Monday, December 13, 2004 7:17 AM  
To: Gillespie, Sheena  
Cc: Helen Andretta; shayc@cunyvm.cuny.edu  
Subject: Re: Expanded Offerings at Queensborough Community College  
Dear Professor Gillespie:  
The courses Queensborough is proposing -- EN-223, EN-224, and EN-225 -- will be acceptable in transfer to York College.  
Carolyn Kirkpatrick  
Chair, Department of English  
York College/CUNY  
Jamaica, NY 11451  
718-262-2470  

Gillespie, Sheena wrote:  
Dear Colleagues -  
Queens College has responded affirmably with regards to transferability of our 3 course proposals (see attached), but we need to have all responses by Wednesday, 12/15/04. Can you please get back to me.
1. Course prefix and number: EN-223

2. Course title: Advanced Fiction Writing

3. Course description for the college catalog:
This course offers students the opportunity to further develop fiction writing techniques introduced in EN-201. The course will provide students with intensive practice in a wide variety of narrative forms, supportive critical feedback on their work, strategies for editing, and exposure to a broad range of contemporary published fiction.

4. Prerequisites and/or co-requisites:
EN-201

5. Hours and credits (specify if class hours, lab hours, recitation hours, etc.):
Three class hours, one recitation hour, 3 credits

6. Curricula into which the course would be incorporated and the requirements it will satisfy:
This course satisfies a Humanities and/or Liberal Arts and Sciences requirement for the A.A. – Liberal Arts and Sciences, and for other curricula.

7. Curricular objectives addressed by this course:
Students' writing, reading, and critical thinking skills will be developed. In addition, this course would interest non-matriculated students who wish to develop their fiction writing in an academic environment. Students will develop their reading, writing, and critical thinking skills through exposure to literary work spanning multiple forms of narrative writing, and through guided writing assignments and a final project.

8. General Education objectives addressed by this course [see QCC Educational Objectives statement in college catalog]:
Students will improve their writing, reading, listening, and speaking skills. They will further their understanding of the aesthetic and intellectual dimensions of literary arts.

9. Course objectives/expected student learning outcomes:
This course will provide students with intensive writing practice in fiction writing, supportive critical feedback on their work, strategies for editing, and exposure to a wide range of current published fiction. Students will learn to write in a variety of narrative styles in guided writing assignments. They will become more proficient in editing their own work and the work of other student writers.

10. Assessment – methods used to determine the success of students (whether or not they achieved the goals and developed the competencies) [see Assessment template]:
Assessment will be based on the following performance indicators: quality and quantity of work, adherence to deadlines, contributions to all stages in the writing process, and writing assignments.

11. A detailed course outline showing main topics of the course (include a laboratory outline when applicable) [see Recommended Syllabus template]:
Each week’s meeting time will include a discussion of the readings for the week’s topic, and a writing workshop to read and discuss student work-in-progress. There will be weekly reading assignments from the required texts which will include an anthology of contemporary fiction, and a text on advanced techniques of fiction writing. Writing assignments of 3-5 pages are due biweekly. In addition, students write 7 pages per week in a writer’s notebook including in- and out-of-class writing exercises to practice fiction writing techniques. The final project for the course is a 10-page work of fiction—either a short story, or a novel chapter.

Week 1  Discussion: The Writer and Her Influences
  Workshop: In-class writing exercises on influences

Week 2  Discussion: Element of Narrative I: Plot, Character, Setting
  Workshop: Assignment 1: Reader/Writer Autobiography

Week 3  Discussion: Elements of Narrative II: Narrator, Narrative Irony
  Workshop: Writing exercises on first person narrators
  Assignment 1 due

Week 3  Discussion: Elements of Narrative III: Point of View
  Workshop: Assignment 2: First Person Narrative

Week 4  Discussion: Multiple Perspective Stories
  Workshop: Small group exercises in writing multiple perspective stories
  Assignment 2 due

Week 5  Discussion: Character Development I—Dialogue
  Workshop: Assignment 3: Multiple Perspective Story

Week 6  Discussion: Character Development II—Interior Monologue
  Workshop: Group dialogue/monologue-writing exercises
  Assignment 3 due

Week 7  Discussion: Plot Structure in Contemporary Stories I
<table>
<thead>
<tr>
<th>Workshop: Assignment 4: Dialogue-based Story</th>
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<tr>
<td>Week 8  Discussion: Plot Structure in Contemporary Stories II</td>
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<td>Workshop: In-class exercises—Plot structure</td>
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<td>Assignment 4 due</td>
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<td>Week 9  Discussion: Traditional Forms of Fiction I--Myths and Tales</td>
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<td>Workshop: Assignment 5: Plot-based Stories</td>
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<td>Week 10 Discussion: Traditional Forms of Fiction II—Oral Stories</td>
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<td>Workshop: Oral story-telling</td>
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<td>Assignment 5 due</td>
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<td>Week 11 Discussion: Fiction and Realism</td>
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<td>Workshop: Assignment 6: Oral Story; or Revised Fairy Tale</td>
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<td>Week 12 Discussion: Fiction, Dreams, and Surrealism</td>
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<td>Workshop: Exercises—from real to surreal using dreams</td>
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<td>Assignment 6 due</td>
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<td>Week 13 Postmodern Fiction I: Breaking the Frame</td>
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<td>Workshop: Exercises in writing postmodern narratives</td>
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<td>Week 14 Postmodern Fiction II: Technoculture</td>
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<td>Workshop: Hypertext fiction-writing exercises</td>
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<tr>
<td>Week 15 Final Projects due; Reading from Final Projects</td>
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</table>

12. Methods of Instruction (such as lecture, distance learning, the web, television, writing intensive):
This course will be taught as a combination lecture, discussion, and writing workshop. The writing workshops will be done in both small group and whole class formats. Assignment drafts will be peer-reviewed in workshops in preparation for editing. Most workshops will also have in-class writing exercises to illustrate discussion topics.

13. Texts, references and aids. A bibliography for the course and supplementary material, if any:
Possible texts and references for this course include:


14. Rationale – why the course is needed or desired; student demand; projected enrollment; how often it will be offered, etc.:

Enrollment in English Department EN-201 Creative Writing: Fiction course has steadily increased over the past three years. The department has responded by offering more sections of this course. This proposed course will provide second-year fiction writing students with the opportunity to continue developing their fiction writing skills to an advanced level. In addition, this course is expected to serve non-matriculated advanced fiction writers who are interested in developing their fiction writing in an academic environment. Initially the English Department will offer one Advanced Fiction Writing section each spring semester. If enrollment figures warrant, additional sections may be offered, including during the summer and intersession terms.

15. Transferability as an elective or course required by a major to senior colleges (with supporting documents if applicable). Include comparable courses at senior or other community colleges, if applicable:

Satisfies English elective at four-year colleges. Proposal sent to other CUNY colleges to find out about transferability.

16. Faculty availability:
- Including: Jan Ramjerdi, Susan Jacobowitz, Peter Gray, Karen Wunsch, John Talbird

17. Facilities and technology availability:
- No special facilities or technology required.

18. List of courses to be withdrawn, or replaced by this course, if any: None.

19. Enrollment limit and frequency the course is offered (each semester, once a year, alternating years):
- Standard English Department advanced writing course limit = 27; one course each spring semester, more if enrollment warrants.

20. What changes in any programs will be necessitated or requested as a result of this course’s additions/charges: None.

NEW COURSE PROPOSAL

| 1. Course prefix and number: | EN-224, 225 |
| 2. Course title: | Special Topics in Writing as Art & Craft |
| 3. Course description for the college catalog: |

These courses will focus on fiction and non-fiction writing about a specific theme or topic to be announced in advance and will vary each semester. Descriptions of the topic in a particular semester will be available in the English Department before registration.

Students may take two such courses for credit, as long as they do not repeat the topic. Topics will include but are not limited to:

- Reading and Writing about Crime and Murder
- Reading and Writing about the Immigrant Experience
- Finding Nurture in Nature: Reading and Writing about the Natural World
- Reading and Writing about Place: Geography, Travel and Identity
- Reading and Writing about War
- Be Home Before Dark: Reading and Writing about Family
- Navigating Difference: Reading and Writing about Being “Other”
- Love, Lust and Romance: Reading and Writing about Love
- I Can't Believe I Ate the Whole Thing: Reading and Writing about Food
- Reading and Writing about Prison, Criminality and the Law
- Writing for Children and Young Adults
- The Teaching of Writing
- Multimedia Writing

| 4. Prerequisites and/or co-requisites: | EN-102 |
| 5. Hours and credits (specify if class hours, lab. hours, recitation hours, etc.): | 3 class hours, 1 recitation hour, 3 credits |
| 6. Curricula into which the course would be incorporated and the requirements it will satisfy: | This course satisfies one of the advanced English electives required for A.A. – Liberal Arts and Sciences, and fulfills the Humanities elective requirement for other degree programs. |
| 7. Curricular objectives addressed by this course: | Writing, critical thinking, and research skills would be developed. In addition, this course would interest non-matriculated students who wish to develop their academic or professional writing. Students will continue to develop their reading, writing and critical skills through exposure to different texts within one genre and through guided writing assignments and a research project. |
8. General Education objectives addressed by this course: Objective 3: write, read, listen, and speak clearly and effectively, and Objective 13: make informed judgments of the humanities and the arts as aesthetic and intellectual experiences.

9. Course objectives / expected student learning outcomes. This course will provide students with intensive practice in fiction and non-fiction writing, supportive feedback on their work, strategies for editing, and exposure to a wide range of literature in the genre. Students will learn to write in a variety of styles within the topic genre through guided writing assignments. They will become more proficient in editing their own work and the work of other student-writers. Students will also gain valuable research skills through a semester-long large writing project.

10. Assessment – methods used to determine the success of students (whether or not they achieved the goals and developed the competencies) [see Assessment template]: Assessment will be based on the following performance indicators: the quality and quantity of work, adherence to deadlines, contributions to all stages of the writing process, and finished writing products.

11. Detailed course outline showing main topics of the course (include a laboratory outline when applicable) [see Recommended Syllabus template]: See examples for EN-224, Reading and Writing about Crime and Murder, and for EN-225, Reading and Writing about War.

12. Methods of Instruction (such as lecture, distance learning, the web, television, writing intensive): This course will be taught using a combination of lecture, discussion, small group work, and writing workshop techniques. Assignments drafts will be peer-reviewed in workshops in preparation for editing and revising. Most workshops will also include in-class exercises to illustrate discussion topics.

4. Texts, references and aids. A bibliography for the course and supplementary material, if any: See examples for EN-224, Reading and Writing about Crime and Murder, and for EN-225, Reading and Writing about War.

14. Rationale – why the course is needed or desired; student demand; projected enrollment; how often it will be offered, etc. EN 224-225 will focus on a specific theme or topic to be announced in advance and will vary each semester. Descriptions of the topic in a particular semester will be available in the English Department before registration. Student registration in the department’s writing courses has been growing, and the courses with varying topics will attract students. Students may take two such courses for credit, as long as they do not repeat the topic.

15. Transferability as an elective or course required by a major to senior colleges (with supporting documents if applicable): Include comparable courses at senior or other community colleges, if applicable: English 224-225 will satisfy English requirements at four-year colleges.

Proposal sent to other CUNY colleges to find out about transferability.

16. Faculty availability: Jean Murley, Susan Jacobowitz, Beth Counihan, Andrew Levy, David Shimkin, Eli Merchant.

17. Facilities and technology availability: No special facilities or technology required

18. List of courses to be withdrawn, or replaced by this course, if any: None

19. Enrollment limit and frequency the course is offered (each semester, once a year, alternating years): Standard English Department course limits—27; one special topics course each semester, more if enrollments warrant.

20. What changes in any programs will be necessitated or requested as a result of this course’s additions/charges: None
**NEW COURSE PROPOSAL**

<table>
<thead>
<tr>
<th>1. Course prefix and number:</th>
<th>EN-224</th>
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<tbody>
<tr>
<td>2. Course title: Special Topics in Writing as Art &amp; Craft: Reading and Writing about Crime and Murder</td>
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<tr>
<td>3. Course description for the college catalog: This course will focus on theories and practices of writing about crime, both fiction and non-fiction. Through the readings, students will explore various crime genres, including classical mystery, hard-boiled and noir fiction, and true-crime non-fiction. Students will practice writing within all the crime genres. Class discussions will focus on the historical and cultural contexts of crime literature, the longstanding popularity of such genres, and on explication of the formal elements of crime writing.</td>
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<tr>
<td>4. Prerequisites and/or co-requisites: EN-102</td>
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<tr>
<td>5. Hours and credits (specify if class hours, lab. hours, recitation hours, etc.)</td>
<td>3 class hours, 1 recitation hour, 3 credits</td>
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<tr>
<td>6. Curricula into which the course would be incorporated and the requirements it will satisfy: This course satisfies one of the advanced English electives required for A.A. – Liberal Arts and Sciences, and the Humanities elective required for A.S. – Liberal Arts and Sciences, and A.S. – Engineering Science.</td>
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<tr>
<td>7. Curricular objectives addressed by this course: Writing, critical thinking, and research skills would be developed. In addition, this course would interest non-matriculated students who wish to develop their academic or professional writing. Students will continue to develop their reading, writing and critical skills through exposure to different texts within one genre and through guided writing assignments and a research project.</td>
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<td>8. General Education objectives addressed by this course. [see QCC Educational Objectives statement in college catalog] Students taking this class will be able to make informed judgments of the humanities and the arts as aesthetic and intellectual experiences.</td>
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<tr>
<td>9. Course objectives / expected student learning outcomes. This course will provide students with intensive practice in fiction and non-fiction crime writing, supportive feedback on their work, strategies for editing, and exposure to a wide range of literature in the genre. Students will learn to write in a variety of styles within the crime genre through guided writing assignments. They will become more proficient in editing their own work and the work of other student-writers. Students will also gain valuable research skills through a semester-long large writing project.</td>
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<tr>
<td>10. Assessment – methods used to determine the success of students (whether or not they achieved the goals and developed the competencies) [see Assessment template]: Assessment will be based on the following performance indicators: the quality and quantity of work, adherence to deadlines, contributions to all stages of the writing process, and finished writing products.</td>
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<tr>
<td>11. A detailed course outline showing main topics of the course (include a laboratory outline when applicable) [see Recommended Syllabus template]: Each class meeting will include discussion of the week’s readings and writing workshops/exercise sessions. There will be weekly reading assignments from the required texts, which will include an anthology of true-crime writing and several short works of fiction. Writing assignments of 3-5 pages are due biweekly. In addition, students write 7 pages per week in a writer’s notebook, including in and out-of-class writing exercises to practice crime writing techniques. The main work of the course is a semester-long project in which students will be asked to identify a crime that interests them (either real or imagined), research the crime, and then create a narrative treatment of that crime. This project would be broken into many small pieces of writing which students would present and workshop in class. Students will then present their finished project to the class, explaining their rationale, research methodology, writing process, and publication possibilities.</td>
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| Week 1: Discussion: Crime and Murder in Literature—A History |
| Workshop: in-class writing on student interest, fiction and non-fiction. |
| Week 2: Discussion: Classical Mystery—Sherlock Holmes, A Study in Scarlet |
| Workshop: elements of mystery stories/begin writing your own mystery |
| Week 3: Discussion: Agatha Christie, Whodunits, and mystery fiction |
| Workshop: your mystery story—the scene of the crime |
| Assignment 1 due today |
| Week 4: Discussion: American gumshoe and hard-boiled fiction |
| Workshop: hard-boiled techniques—watching the detectives |
| Week 5: Discussion: 1940s American noir—Dashiell Hammett, Dorothy Hughes |
| Workshop: write your own noir story |
| Week 6: Discussion: the killer inside—Jim Thompson and Mickey Spillane |
| Workshop: sketches in murder: whose perspective? |
| Assignment 2 due today |
| Week 7: Discussion: non-fiction crime writing: In Cold Blood and the true-crime tradition |
| Workshop: elements of true-crime; introduction to the research project |
| Week 8: Discussion: film—In Cold Blood |
Workshop: developing “your” crime for the research project

Week 9: Discussion: true-crime since the 1960s
Workshop: sketches in murder: setting and tone, fact and fiction
Assignment 3 due today

Week 10: Discussion: selections from anthology—contemporary true-crime
Workshop: development of your crime project

Week 11: Discussion: readings from anthology—contemporary crime fiction
Workshop: research, identifying, and interviewing subjects

Week 12: Discussion: readings from anthology—contemporary true-crime
Workshop: first drafts of research project due. How to publish?

Week 13: Discussion: readings from anthology—contemporary true-crime
Workshop: revised drafts of research project due

Week 14: Presentation of final projects
Week 15: Presentation of final projects

12. Methods of Instruction (such as lecture, distance learning, the web, television, writing intensive): This course will be taught using a combination of lecture, discussion, small group work, and writing workshop techniques. Assignments drafts will be peer-reviewed in workshops in preparation for editing and revising. Most workshops will also include in-class exercises to illustrate discussion topics.

13. Texts, references and aids. A bibliography for the course and supplementary material, if any:


14. Rationale – why the course is needed or desired; student demand; projected enrollment; how often it will be offered, etc. EN 224-225 will focus on a specific theme or topic to be announced in advance and will vary each semester. Descriptions of the topic in a particular semester will be available in the English Department before registration.

Students may take two such courses for credit, as long as they do not repeat the topic.

15. Transferability as an elective or course required by a major to senior colleges (with supporting documents if applicable). Include comparable courses at senior or other community colleges, if applicable: English 224-225 will satisfy English requirements at four-year colleges.

16. Faculty availability: Jean Murley, Susan Jacobowitz, Beth Counihan

17. Facilities and technology availability: No special facilities or technology required

18. List of courses to be withdrawn, or replaced by this course, if any: None

19. Enrollment limit and frequency the course is offered (each semester, once a year, alternating years): Standard English Department course limits—27; one special topics course each semester, more if enrollments warrant.

20. What changes in any programs will be necessitated or requested as a result of this course’s additions/charges: None

June 1, 2004

NEW COURSE PROPOSAL

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<tr>
<th>1. Course prefix and number:</th>
<th>EN 225</th>
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<tbody>
<tr>
<td>2. Course title: Special Topics in Writing as Art &amp; Craft: Reading and Writing About War</td>
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</tr>
<tr>
<td>3. Course description for the college catalog: What is our endless fascination with war? War is something that so many of us only view from so far away while so many others live it on the ground. The theme has inspired writers, artists, participants, witnesses and survivors from antiquity through the present to capture, commemorate, preserve and communicate something about what many consider indescribable, something beyond our understanding, words fishing for words. This class will challenge students to explore the complexities of war and violence through reading, researching and writing first-person perspectives on war.</td>
<td></td>
</tr>
<tr>
<td>4. Prerequisites and/or co-requisites: EN-102</td>
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<tr>
<td>5. Hours and credits (specify if class hours, lab. hours, recitation hours, etc.)</td>
<td>Three class hours, one recitation hour.</td>
</tr>
<tr>
<td>6. Curricula into which the course would be incorporated and the requirements it will satisfy: This course satisfies one of the advanced English electives required for A.A. – Liberal Arts and Sciences and fulfills the Humanities elective required for other degree programs.</td>
<td></td>
</tr>
<tr>
<td>7. Curricular objectives addressed by this course: Writing, critical thinking, and research skills would be developed. In addition, this course would interest non-matriculated students who wish to develop their academic or professional writing. Students will continue to develop their reading, writing and critical skills through exposure to work spanning multiple genres and through guided writing assignments and a research project.</td>
<td></td>
</tr>
<tr>
<td>8. General Education objectives addressed by this course [see QCC Educational Objectives statement in college catalog]: This class will contribute to students being able to recognize historical processes in the formation of ideas, make judgments about contemporary issues, apply literary approaches to social themes and make informed judgments of the humanities and the arts as aesthetic and intellectual experiences.</td>
<td></td>
</tr>
<tr>
<td>9. Course objectives/expected student learning outcomes: Through exposure to and encounters with challenging and multi-faceted material, students will be challenged intellectually and their critical reading, writing, thinking and discussion skills will develop and be enhanced.</td>
<td></td>
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<tr>
<td>10. Assessment – Student performance will be assessed using the following performance indicators: quality and quantity of work, adherence to deadlines, contributions to all stages of the writing process and finished writing products.</td>
<td></td>
</tr>
<tr>
<td>11. A detailed course outline showing main topics of the course (include a laboratory outline when applicable) [see Recommended Syllabus template]: Each class meeting will include discussion of the week’s readings and both high and low-stakes writing assignments. There will be weekly reading assignments from the required texts, which will include an anthology of readings about war and violence. Writing assignments of 3-5 pages are due biweekly. Participation in an online discussion room responding to prompts will also be encouraged. The main work of the course is a semester-long project in which students will be asked to choose a subject or theme from one of the six unit categories to research. The project will be broken into small pieces of writing that students will present and</td>
<td></td>
</tr>
</tbody>
</table>
workshop in class. Students will then present their finished project to the class, explaining their rationale, research methodology, writing process and publication/presentation possibilities.

<table>
<thead>
<tr>
<th>Unit One: Introduction: War, Genocide and Public Policy</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>War in Antiquity, “Lysistrata,” Aristophanes.</td>
</tr>
<tr>
<td>Week 2</td>
<td>Julius Caesar, Fellini’s “Satyricon”</td>
</tr>
<tr>
<td>Week 3</td>
<td>The Hero Warrior – Myths and Legends.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Two: The Politics of Rhetoric – Repression and Recovery</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 4</td>
<td>“Nobel Lecture in Literature” by Toni Morrison; Maya Lin and the Vietnam Veteran’s Memorial.</td>
</tr>
<tr>
<td>Week 5</td>
<td>Poetry and the contested “Canon.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Three: Women and War</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Week 6</td>
<td>WWI: War work and suffrage – selected readings. Pacifism, peace activists, conscientious objectors.</td>
</tr>
<tr>
<td>Week 7</td>
<td>WWII: War work and economic opportunity; “Rosie the Riveter.”</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Unit Four: Interpretations of War for Children - Children’s Experiences of War</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Week 8</td>
<td>The Diary of Anne Frank; children’s art from Terezin.</td>
</tr>
<tr>
<td>Week 9</td>
<td>Dr. Seuss and The Butter Battle Book.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Five: Verbal and Non-verbal Expressions of War</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Week 10</td>
<td>Art: Picasso’s “Guernica,” Alice Cahana Lok’s art after the Holocaust. Reading by James Young.</td>
</tr>
<tr>
<td>Week 11</td>
<td>Art Spiegelman’s Maus. Visit to the Holocaust Resource Center.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Unit Six The “Not-So-Good” War/Enduring Myths About War</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Week 13</td>
<td>Iraq: Michael Moore and Hollywood vs. the GOP.</td>
</tr>
<tr>
<td>Week 14</td>
<td>Presentations of student research.</td>
</tr>
<tr>
<td>Week 15</td>
<td>Presentations of student research.</td>
</tr>
</tbody>
</table>

12. Methods of Instruction (such as lecture, distance learning, the web, television, writing intensive): This course will be taught as a combination lecture, discussion and writing seminar.

“Full Metal Jacket,” film by Stanley Kubrick.
Gioseffi, Daniela. *Women on War: An International Anthology of Writings from Antiquity to the Present.*
Gourevitch, Philip. *We Wish To Inform You That Tomorrow We Will Be Killed With Our Families: Stories from Rwanda.*
Guthrie, Arlo. “Alice’s Restaurant.”
Hemingway, Ernest. *A Farewell to Arms.*
*The Iliad*, by Homer.
Kerrey, Bob. *When I Was a Young Man.*
Klinkenborg, Verlyn. “Sand Creek.”
“The Last Days,” film by Steven Spielberg and the Shoah Foundation.
Lin, Maya. “Between Art and Architecture.”
“Little Big Man,” film by Arthur Penn.
“The Lord of the Rings,” film by Peter Jackson.
“Memories of Marash [Turkey]: The Legacy of a Lost Armenian Community,” film by Roger Hagopian.
O’Brien, Tim. *The Things They Carried.*
“Platoon,” film by Oliver Stone.
Powers, Samantha. *Genocide in the Twentieth Century.*
Remarque, Erich. *All Quiet on the Western Front.*
Seredy, Kate. *The Singing Tree.*
Shakespeare, “Henry V.”
Terkel, Studs. *The Good War.*
Tolkien, J.R.R. *The Lord of the Rings.*
Turner, Karen Gottschang. *Even the Women Must Fight: Memories of Women from North Vietnam.*
Van Devanter, Linda. *Home Before Morning.*
Watson, Janet S.K. *Fighting Different Wars: Experience, Memory and the First World War in Britain.*
West, Rebecca. *The Return of the Soldier.*
Young, James. *Texture of Memory: Holocaust Memorials and Meaning.*

14. Rationale – why the course is needed or desired; student demand; projected enrollment; how often it will be offered, etc.: EN-224 will provide advanced students who are interested in developing their writing and critical thinking skills with a challenging, timely and relevant special topics course. Studying war will engage existing student interest while offering an opportunity to teach critical examination of such interest.

15. Transferability as an elective or course required by a major to senior colleges (with supporting documents if applicable). Include comparable courses at senior or other community colleges, if applicable: Satisfies English elective at four-year colleges.

16. Faculty availability: Andrew Levy, Susan Jacobowitz, David Shimkin, Eli Merchant.

17. Facilities and technology availability: No special facilities or technology required.

18. List of courses to be withdrawn, or replaced by this course, if any: None.

19. Enrollment limit and frequency the course is offered (each semester, once a year, alternating years): Standard English Department course limits = 27; one special topics course each semester, more if enrollment warrants.

20. What changes in any programs will be necessitated or requested as a result of this course’s additions/charges: None.

June 1, 2004
# Electronics Engineering Technology Curriculum Revision Proposal

**Present ET Curriculum**

<table>
<thead>
<tr>
<th>1st semester</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MA114</td>
<td>4</td>
</tr>
<tr>
<td>ET110</td>
<td>4</td>
</tr>
<tr>
<td>ET501</td>
<td>1</td>
</tr>
<tr>
<td>EN101</td>
<td>3</td>
</tr>
<tr>
<td>SS/Hi</td>
<td>3</td>
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<tr>
<td><strong>Total</strong></td>
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<table>
<thead>
<tr>
<th>2nd semester</th>
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<tbody>
<tr>
<td>MA128</td>
</tr>
<tr>
<td>ET140</td>
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<tr>
<td>ET210</td>
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<tr>
<td>ET502</td>
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<tr>
<td>PH201</td>
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<tr>
<td><strong>Total</strong></td>
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<table>
<thead>
<tr>
<th>3rd semester</th>
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</thead>
<tbody>
<tr>
<td>ET220</td>
</tr>
<tr>
<td>ET510</td>
</tr>
<tr>
<td>ET515</td>
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<tr>
<td>ET305</td>
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<tr>
<td>Tech Elective</td>
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<tr>
<td>PH202</td>
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<td><strong>Total</strong></td>
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<table>
<thead>
<tr>
<th>4th semester</th>
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<tbody>
<tr>
<td>ET230</td>
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<tr>
<td>ET320</td>
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<tr>
<td>ET410</td>
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<tr>
<td>Tech Elective</td>
</tr>
<tr>
<td>EN102</td>
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<tr>
<td>SS/Hi</td>
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<tr>
<td><strong>Total</strong></td>
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**Totals:** 64

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**Proposed ET Curriculum**

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</tr>
<tr>
<td>EN101</td>
<td>3</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>16</strong></td>
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<table>
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<tr>
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<tr>
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</tr>
</tbody>
</table>

**Totals:** 64

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**Rationale:**

**QUEENSBOROUGH COMMUNITY COLLEGE**
Department of Electrical and Computer Engineering Technology

**TO:** Curriculum Sub-Committee of the Academic Senate

**FROM:** Professor Stuart Asser, Chairperson
Dr. Nathan Chao, Chair of the Department Curriculum Committee

**DATE:** January 24, 2005

**SUBJECT:** Electronics Engineering Technology Curriculum Revision
The Department of Electrical and Computer Engineering Technology unanimously recommends the attached revision of its Electronic Engineering Technology Curriculum. This revision was approved at our November 3, 2004 Department Meeting and is the result of more than a year of consideration. The revision is fully compliant with all the new Technology Accreditation Commission of the Accreditation Board for Engineering and Technology (TAC/ABET) Y2K Criteria.

Background:

As a result of the 1993 TAC/ABET review of our ET program, it was noted by the evaluators that our ET program did not have a dedicated course on microprocessors. Instead, the subject of microprocessors was incorporated into other digital courses. It was recommended that due to the importance of this topic, a separate course should be added. As a result of the TAC/ABET recommendation the department developed and implemented ET-515, a 1-credit, 3-hour, Introduction to Microprocessors, laboratory course.

Since that time the role of the microprocessor, in every aspect of electronics, has continued to grow each year. The microprocessor has become a basic electronic building block and is found in everything from toasters and television sets to automobiles and airplanes. In fact, today, there are more microprocessors in the world than people.

Rationale:

The ET curriculum urgently needs to be updated to accommodate the continued growth in importance of the microprocessor in the electronics industry. The current ET-515, Introduction to Microprocessors course (1-credit, 3-hours) is no longer adequate for many of electronics jobs in the field of electronics. Furthermore, schools like NYC College of Technology and SUNY, Farmingdale, do not accept ET-515 for articulation because their ET programs utilize 4-credit microprocessor courses. Queensborough ET students now need the same course we have been offering to our CT students, ET560, Microprocessor and Microcomputers (4-credits, 6-hours), in order to be fully prepared to deal with current job market, and for articulation to four year programs. To make room for the 4-credit, 6 hour ET560 course, the proposed new curriculum will eliminate ET515, Introduction to Microprocessors, and ET305, a transient circuit analysis/machinery course, whose subject matter is of diminished importance. Also the number of ET Elective credits required will be reduced from 4 to 3 credits. Furthermore, in order to satisfy ET-560 prerequisite requirements, a new course ET-509, Fundamentals of Programming, will replace ET-502, for ET students. ET-509 will utilize the C++ programming environment instead of Visual Basic, and will be specifically oriented to microprocessor topics like register and bit manipulation. ET-509, as well as a course on computer networking, will be incorporated into the CT curriculum revision proposal in the near future.

The proposed changes to the ET curriculum will maintain the same number of credits and hours needed for graduation as in the existing ET curriculum. Furthermore, there are no changes to the liberal arts and sciences courses.

The ECET department strives to keep all its curriculums up to date in order to provide our students with the best preparation for current jobs and for successful transfer to quality baccalaureate programs upon graduation. This proposal maintains the CUNY 64-credit constraint and is in full compliance with the new TAC/ABET accreditation guidelines. It is the outcome of many hours of intensive discussion among the faculty and staff and will benefit our ET students without compromising academic standards. I would be happy to answer any questions that the College Curriculum Committee may have or attend one of your meeting to further discuss this proposal.
NEW COURSE PROPOSAL

1. Course prefix and number: ET-509

2. Course title: C++ Programming for Embedded Systems

3. Course description for the college catalog:

The nature of a program, simple C++ programs, variables, binary and hex number system, mathematical and logic operations with binary and hex numbers, looping and delays, arrays, pointers, microprocessor memory characteristics, data manipulation using pointers, input output programming exercises on a real microprocessor.

4. Prerequisites and/or co-requisites: Prerequisite ET-501

5. Hours and credits (specify if class hours, lab. hours, recitation hours, etc.) 3 Lab Hours, 1 Credit

6. Curricula into which the course would be incorporated and the requirements it will satisfy:

This course will be a required course for the Electrical Engineering Technology Program. It is also planned to be a required course in the Computer Engineering Technology Program when the is revised.

7. Curricular objectives addressed by this course:

The main objective of this course is to introduce the concept of a program to students with no programming background, learn to do math and logic programs using binary and hexadecimal number systems, learn memory organization of a microprocessor and how a C++ program using pointers can manipulate the memory to do simple input and output programs on a microprocessor with built in memory. This course will satisfy the following Electrical Engineering Technology Program Objectives:

- **College Transfer** - To prepare students for successful transfer into the junior year of an engineering baccalaureate program
- **Engineering Competence** - Graduates will be competent technicians with problem solving and design skills, and have the ability to apply mathematics and science to solve electronics engineering technology problems

8. General Education objectives addressed by this course. [see QCC Educational Objectives statement in college catalog]

Embedded software is in almost every electronic device designed today. Yet because each embedded system is unique and highly customized to its application, the ability to program it becomes an important skill for our technology student. Through this course our students will have a basic understanding of programs and hand on working knowledge of programming a microprocessor. This course will satisfy the following QCC General Education objectives:

- demonstrate mastery of discipline-specific knowledge, skills, and tools required for entry into or advancement in the job market in their field
- use analytical reasoning skills and apply logic to solve problems
- use quantitative skills and mathematical reasoning to solve problems
- use information management skills effectively for academic research and lifelong learning

9. Course objectives / expected student learning outcomes.

1. concept of what a computer program is and what it can do
2. ability to write simple C++ programs
3. perform logic operations in the programs using binary and hexadecimal numbers
4. concept of computer register, memory and address and its relationship to pointers in C++ programs
5. Troubleshoot and test programs
6. Register Manipulation
7. Assemble a C++ to run on a microprocessor to perform basic input/output tasks

10. Assessment – methods used to determine the success of students (whether or not they achieved the goals and developed the competencies) [see Assessment template]:

1. Grading of weekly homework assignments
2. Demonstration of completed programming assignments by the student.
3. Midterm Exam
4. Final Exam

11. A detailed course outline showing main topics of the course (include a laboratory outline when applicable) [see Recommended Syllabus template]:

<table>
<thead>
<tr>
<th>Course Objective</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Central theme</td>
<td>Concept of a computer program</td>
</tr>
<tr>
<td>2. Programming Environment</td>
<td>Introduction to C++ Environment</td>
</tr>
<tr>
<td>3. Basic Syntax</td>
<td>Understanding of C++ Syntax</td>
</tr>
<tr>
<td>4. Control Structures</td>
<td>Looping and Delaying in Programs</td>
</tr>
<tr>
<td>5. Arrays and Pointers</td>
<td>Manipulating Memory with Pointers</td>
</tr>
<tr>
<td>6. Microprocessor Memory</td>
<td>Understanding of Memory Structure</td>
</tr>
<tr>
<td>7. Input/Output</td>
<td>Programming Exercises on Microprocessors</td>
</tr>
</tbody>
</table>
week 1. concept of a program, running a C++ program pp
week 2. C++ instructions, variable types
week 3. mathematical operations, flow control and looping
week 4. binary and hexadecimal number systems
week 5. logical operations with binary numbers, AND, OR, ExOR, NOT, Shift bits
week 6. functions and arrays
week 7. debugging techniques Review for Midterm
week 8. Midterm exam, pp 131-161
week 9. pointers
week 10. pointers and the microprocessor memory layout
week 11. Simple output on a microprocessor with C++
week 12. input and output programming on a microprocessor
week 13. delay loops and tone generation on a microprocessor
week 14. Review for Final Exam

12. Methods of Instruction (such as lecture, distance learning, the web, television, writing intensive):
   1. In-class lecture with multimedia presentation of materials.
   2. Textbook reading and homework assignments
   3. Weekly programming exercises and demonstrations of newly learned techniques
   4. Exercise reviews
   5. Hands on programming of a real microprocessor

13. Texts, references and aids. A bibliography for the course and supplementary material, if any:

   Required Text:
   C++ Weekend Crash Course 2nd Edition by Stephen R. Davies

   Reference Text
   Programming Embedded Systems in C and C++ by Michael Barr

14. Rationale – why the course is needed or desired; student demand; projected enrollment; how often it will be offered, etc.

   Rationale: Embedded software is in almost every electronic device designed today. Yet because each embedded system is unique
   and highly customized to its application, the ability to program it becomes an important skill for our technology student. Through this
   course our students will have a basic understanding of programs and hand on working knowledge of programming a microprocessor.
   The techniques and code examples taught in the course are directly applicable to real-world embedded software projects of all sorts.
   After taking this course, our students will be able to understand the basics involved in programming an embedded microprocessor.

   Student Demand and enrollment: Since this will be a required course for both the Electrical Engineering Technology and Computer
   Engineering Technology students the anticipated yearly enrollment will be 70 students.

   Times offered: This course will be offered in both the Fall and Spring semesters

15. Transferability as an elective or course required by a major to senior colleges (with supporting documents if applicable). Include
    comparable courses at senior or other community colleges, if applicable:

   As part of the AAS Degree Curriculum, this course should be fully acceptable at senior colleges for students entering a bachelor of
   technology program.

16. Faculty availability:

   Present ECET Department Faculty

17. Facilities and technology availability:

   Current ECET Department facilities

18. List of courses to be withdrawn, or replaced by this course, if any:

   The new course ET509 will replace ET 502 Visual Basic Programming 3 lab hours , 1 credit in the Electrical Engineering Technology
   program. When the Computer Engineering Technology Program is revised:
   - ET509 will replace ET 503 Assembly Language Programming 3 lab hours , 1 credit in the Computer Engineering
     Technology program
   - ET502 will remain as a regular course for computer engineering technology program
ET503 will remain as an elective course for computer engineering technology students

19. Enrollment limit and frequency the course is offered (each semester, once a year, alternating years):

Enrollment Limit - 20 Students / Offered each Semester (Fall & Spring)

20. What changes in any programs will be necessitated or requested as a result of this course's additions/charges:

For Electrical Engineering Technology students this course is a direct replacement for ET 502 which cannot prepare ET student for the new more comprehensive microprocessor course added to their curriculum.

For Computer Engineering Technology students this course is a direct replacement for ET 503 and a pre-requisite for a comprehensive course on microprocessors. For both ET and CT students, C++ is recognized today as an important language for programming microprocessors that is both more powerful and universal compared to assembly language which is different for each family of microprocessors.

January 14, 2005

ET-510 Course Revision

Department of Electrical and Computer Engineering Technology

Course: ET-510 Digital Computers

Course Title Change:

From: [Digital Computers.]

Proposed course title change:

To: Introduction to Digital Electronics

Rationale – Today all texts incorporating the topics taught in 510 (which have been unchanged in the decade past) all use titles similar to Digital Fundamentals or Introduction to Digital Electronics. Our original title for ET510 which predates the invention of the microprocessor reflected the early days where the main use of digital techniques was for digital computers. At that time, most consumer applications were analog. There were no CD players, PCs, cell phones or digital cameras. Today, digital technology is a much broader field and we have a separate microprocessor course (ET515 or ET560) in each curriculum. Therefore, changing our course title will bring our list of courses into today’s vernacular.

ET-560 Course Revision

Department of Electrical and Computer Engineering Technology

Course: ET-560 Microprocessors and Microcomputers

Prerequisites Change:

From: [ET-503, 510 or 540.]

Proposed prerequisite change:

To: ET-503 or ET-509, 510 or 540

Rationale – Development speed is a driving force in today's industry; the first manufacturer to market is the winner. In the area of microprocessor applications, this means that reusable standardized code is becoming more and more important. The use of C++, with its extensive reservoir of useful code modules, means that today it is more useful than assembly code.

Our old pre-requisite for ET560 was ET-503, Introduction to Assembly Language Programming. The problem with assembly code is that it is different for each family of microprocessors. Modules developed for one microprocessor cannot be used on another. As a result, microprocessor manufacturers are supplying more free C++ code for their products than assembly code. Our students need to learn this new and more flexible approach to programming microprocessors. In response to this change in industry practice, ET560 will now be taught with C++ code and will require a new pre-requisite of ET509 which introduces to students embedded C++ programming.
7. Courses revisions: AR541, AR542, AR543

COURSE REVISION: AR-541

FROM: AR-541 Advertising Design and Layout [1]
4 studio hours and 2 credits
Prerequisites and/or co-requisites: AR-121 Two-Dimensional Design
Course description: Basic Advertising art techniques; practical problems related to effective
design advertising, including layout and typography. Introduction to computer graphics and
desktop publishing.

TO: AR-541 Advertising Design and Layout
4 studio hours and 2 credits
Prerequisites and/or co-requisites: AR-121 Two-Dimensional Design
Course description: Basic Advertising art techniques; practical problems related to effective
design advertising, including layout and typography. Introduction to computer graphics and
desktop publishing.

Rationale: We are requesting dropping the “1” from the existing title. The “1” suggests that there is a
follow up course. The classes AR-542 and AR-543 have a prerequisite of AR-541 and have different
titles.

6. Curricula into which the course would be incorporated and the requirements it will satisfy:
   This is a required course for our Digital Art and Design Program.
8. Transferability as an elective or course required by a major to senior colleges (with supporting documents if applicable).
   Include comparable courses at senior or other community colleges, if applicable:

9. Faculty availability: Ken Golden, and Anissa Mack
10. Facilities and technology availability: Art & Photography's Computer Lab, and the software Final Cut Express
11. List of courses to be withdrawn, or replaced by this course, if any:
   This class now logically follows AR-541 Advertising Design and Layout. It changes the structure from a 3 course line to a
   3 course Y. Now students may take AR-543 at the same time as they take AR-542. No longer is the material studied in
   AR-542 necessary for follow up in this new AR-543 Design for Motion Graphics.
12. Enrollment limit and frequency the course is offered (each semester, once a year, alternating years):
13. What changes in any programs will be necessitated or requested as a result of this course's additions/charges:

COURSE REVISION: AR-542

4 studio hours and 2 credits
Prerequisites and/or co-requisites: AR-541 Advertising Design and Layout

Course description: Covers in depth the ideas laid out in AR-541. Additional experience with the computer and its
graphic possibilities.

TO: AR-542 Design for Desktop Publishing
4 studio hours and 2 credits
Prerequisites and/or co-requisites: AR-541 Advertising Design and Layout
Course description: In this project-oriented course, students receive further instructions in production techniques and
design concepts with an emphasis on creating an advertising design and layout entirely on a computer. The student
also learns to incorporate photography and text into a publishable format.

Rationale: This switches from: the former: AR-542 to: for the present AR-543. Desktop Publishing is considered a second level
course in the study of design. Multimedia or Motion Graphics is usually an upper level course.

6. Curricula into which the course would be incorporated and the requirements it will satisfy: This is a required course for our
   Digital Art and Design Program.
8. Transferability as an elective or course required by a major to senior colleges (with supporting documents if applicable).
   Include comparable courses at senior or other community colleges, if applicable:
9. Faculty availability: Ken Golden, and Anissa Mack
10. Facilities and technology availability:
    Art & Photography's Computer Lab, and the software Illustrator 10, and QuarkXpress 6
11. List of courses to be withdrawn, or replaced by this course, if any: We are requesting changing the sequence of classes, From
12. Enrollment limit and frequency the course is offered (each semester, once a year, alternating years):
13. What changes in any programs will be necessitated or requested as a result of this course’s additions/charges:

**COURSE REVISION: AR-543**

FROM: AR-543 Design [for Desktop Publishing]
4 studio hours and 2 credits
Prerequisites and/or co-requisites: AR-541 Advertising Design and Layout
Course description:
[In this project-oriented course students receive further instruction in production techniques and design concepts with an emphasis on creating and advertising design and layout entirely on computer. The student also learns to incorporate photography and text into publishable format.]

TO: AR-543 Design for Motion Graphics
4 studio hours and 2 credits
Prerequisites and/or co-requisites: AR-541 Advertising Design and Layout
Course description:
Design for Motion Graphics: study of motion graphics techniques and principles of motion graphics including point of view, camera movement, editing, composting, audio production, and titling. Introduction to digital production methods for video, audio, and animation.

Rationale – why the course is needed or desired; student demand; projected enrollment; how often it will be offered, etc:
This switches the former AR-542 for the present AR-543. Digital Video, editing, and sound, and animation techniques are now fundamental components of an education in design. What once required enormous resources can now be made easily on a personal computer or a laptop computer. This course will provide our students with the skills and opportunity to compete in the broad arena of motion graphics production.

6. Curricula into which the course would be incorporated and the requirements it will satisfy: This is a required course for our Digital Art and Design Program.
8. Transferability as an elective or course required by a major to senior colleges (with supporting documents if applicable). Include comparable courses at senior or other community colleges, if applicable:

9. Faculty availability: Ken Golden, and Anissa Mack
10. Facilities and technology availability: Art & Photography's Computer Lab, and the software Final Cut Express
11. List of courses to be withdrawn, or replaced by this course, if any:
    This class now logically follows AR-541 Advertising Design and Layout. It changes the structure from a 3 course line to a 3 course Y. Now students may take AR-543 at the same time as they take AR-542. No longer is the material studied in AR-542 necessary for follow up in this new AR-543 Design for Motion Graphics.
12. Enrollment limit and frequency the course is offered (each semester, once a year, alternating years):
13. What changes in any programs will be necessitated or requested as a result of this course’s additions/charges:

A detailed course syllabi of pertinent courses (include a laboratory outline when applicable) [see Recommended Syllabus template, Attachment 7]:

1. Overview of Digital Video
   Introduction and overview of Final Cut Pro (FCP)
   Concept for your project, needs to be clear and organized
2. Work with Cameras frame (pan, track, tilt, zoom)
3. Video in flash
4. Preferences in FCP
   Logging and Capture
   Written project description is due
5. Creating and Organizing a Project
   Creating Sequences
Importing material into FCP
6. Basic Editing Techniques
7. Outputting and Exporting
   Understanding Compression
8. Text in FCP
9. Midterm & Advanced Editing Techniques
10. Creating Transitions and Rendering
11. Composting- Filters and Motion Paths
12. Audio capture (camera/ microphone, audio file); proposal for final project
13. Audio manipulation, sync sound (iMovie/FinalCut)
14. work on projects (Final Cut assembly and output)
15. Final Presentation