The Curriculum Committee will meet at 2:00 AM on Tuesday, 2-1-2005 in H345.

Agenda


2. Chair’s report

3. EN223, EN224, EN225

4. Revisions: PH231, PH232, PH235, PH301, PH302, PH411, PH412, 413

5. BU500

6. MU208, MU209

7. New Business
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 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.
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 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: 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 variety of 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 usual performance indicators used in upper-level writing courses, including 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
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
Workshop: Assignment 4: Dialogue-based Story
Week 8 Discussion: Plot Structure in Contemporary Stories II
Workshop: In-class exercises—Plot structure
Assignment 4 due
Week 9 Discussion: Traditional Forms of Fiction I—Myths and Tales
Workshop: Assignment 5: Plot-based Stories
Week 10 Discussion: Traditional Forms of Fiction II—Oral Stories
Workshop: Oral story-telling
Assignment 5 due
Week 11 Discussion: Fiction and Realism
Workshop: Assignment 6: Oral Story; or Revised Fairy Tale
Week 12 Discussion: Fiction, Dreams, and Surrealism
Workshop: Exercises—from real to surreal using dreams
Assignment 6 due
Week 13 Postmodern Fiction I: Breaking the Frame
Workshop: Exercises in writing postmodern narratives
Week 14 Postmodern Fiction II: Technoculture
Workshop: Hypertext fiction-writing exercises
Week 15 Final Projects due; Reading from Final Projects

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:
**NEW COURSE PROPOSAL**

1. **Course prefix and number:** EN-224
2. **Course title:** Special Topics in Writing as Art & Craft

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.

**Prerequisites and/or co-requisites:** EN-102

3. **Hours and credits (specify if class hours, lab, recitation hours, etc.):** 3 class hours, 1 recitation hour, 3 credits
4. 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.

5. 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.

6. General Education objectives addressed by this course. [see QCC Educational Objectives statement in college catalog] Students taking this class will be able to identify concepts and methods of the social sciences to examine human behavior, social institutions and multi-cultural awareness; they will also be able to make informed judgments of the humanities and the arts as aesthetic and intellectual experiences.

7. 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.

8. 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 usual performance indicators used in upper-level writing courses, including the quality and quantity of work, adherence to deadlines, contributions to all stages of the writing process, and finished writing products.

9. 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.

**Reading and Writing about Crime and Murder**

| 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 crime fiction |

5 of 43
| Workshop: revised drafts of research project due |
| Week 14: Presentation of final projects |
| Week 15: Presentation of final projects |

### 10. 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.

### 11. 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. Topics will include but not be 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
| 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 |

**NEW COURSE PROPOSAL**

| 1. Course prefix and number: | EN 225 |
| 2. Course title: Special Topics in Writing as Art & Craft |
| 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. |
| 4. Prerequisites and/or co-requisites: EN-102 |
| 5. Hours and credits (specify if class hours, lab. hours, recitation hours, etc.): Three class hours, one recitation hour. |
| 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. |
| 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. |
| 8. General Education objectives addressed by this course [see QCC Educational Objectives statement in college catalog]: Students taking this class will be able to identify concepts and methods of the social sciences to examine human behavior, social institutions and multi-cultural awareness; they will also be able to make informed judgments of the humanities and the arts as aesthetic and intellectual experiences. |
| 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. |
| 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 usual performance indicators used in upper-level courses, including quality and quantity of work, adherence to deadlines, contributions to all stages in the writing and research 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 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 workshop in class. Students will then present their finished project to the class, explaining their rationale, research methodology, writing process and publication/presentation possibilities.

**Reading and Writing about War**

<table>
<thead>
<tr>
<th>Unit One: Introduction: War, Genocide and Public Policy</th>
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<tbody>
<tr>
<td>Week 1: War in Antiquity, &quot;Lysistrata,&quot; Aristophanes.</td>
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<td>Week 2: Julius Caesar, Fellini’s &quot;Satyricon&quot;</td>
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<td>Week 3: The Hero Warrior – Myths and Legends.</td>
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<th>Unit Two: The Politics of Rhetoric – Repression and Recovery</th>
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<td>Week 4: &quot;Nobel Lecture in Literature&quot; by Toni Morrison; Maya Lin and the Vietnam Veteran's Memorial.</td>
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<td>Week 5: Poetry and the contested “Canon.”</td>
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<th>Unit Three: Women and War</th>
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<td>Week 6: WWI: War work and suffrage – selected readings. Pacifism, peace activists, conscientious objectors.</td>
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<td>Week 7: WWII: War work and economic opportunity; “Rosie the Riveter.”</td>
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<th>Unit Four: Interpretations of War for Children - Children's Experiences of War</th>
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<td>Week 8: The Diary of Anne Frank; children's art from Terezin.</td>
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<td>Week 9: Dr. Seuss and The Butter Battle Book.</td>
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<th>Unit Five: Verbal and Non-verbal Expressions of War</th>
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<td>Week 10: Art: Picasso’s “Guernica.” Alice Cahana Lok’s art after the Holocaust. Reading by James Young.</td>
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<th>Unit Six: The “Not-So-Good” War/Enduring Myths About War</th>
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<td>Week 13: Iraq: Michael Moore and Hollywood vs. the GOP.</td>
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<tr>
<td>Week 14: Presentations of student research.</td>
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<td>Week 15: 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.

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

- Adnan, Etel. *Sitt Marie Rose*.
- Adorno, Theodor. *Minima Moralia*.
- “Ararat,” film by Charles Aznavour.
- Bagnold, Enid. *Diary Without Dates*.
- Bloom, Harold. *Poets of World War I: Rupert Brooke and Siegfried Sassoon*.
- Brown, Dee Alexander. *Bury My Heart at Wounded Knee: An Indian History of the American West*.  
- Celan, Paul. *Breathturn*.
- “Dear America: Letters Home from Vietnam,” film by HBO.
“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.
Keegan, John. The Iraq War.
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.
“Mrs. Miniver,” film by William Wyler.
O’Brien, Tim. The Things They Carried.
“Platoon,” film by Oliver Stone.
Remarque, Erich. All Quiet on the Western Front.
Riley-Smith, Jonathan. The Oxford Illustrated History of the Crusades.
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 224-225 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. Topics will include but not be 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
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: 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.

Response from Queens College
(I’ll forward the other responses as soon as I get them)

From: Gillespie, Sheena
Sent: Tuesday, December 07, 2004 11:16 AM
To: Ellis, Lorena
Subject: FW: Expanded Offerings at Queensborough Community College

Wanted to share one of the responses from Queens College.

Sheena

From: Nancy Comley [mailto:Nrc$engl@qc1.qc.edu]
Sent: Monday, December 06, 2004 2:32 PM
To: Gillespie, Sheena
Subject: RE: Expanded Offerings at Queensborough Community College

Sheena: My brain is scrambled these days. Just substitute 301 (the correct number) for 303. If your students present your 201 and your 223 they would receive 6 credits total. Both courses would be considered equivalent to our 301, which our students can take twice for credit. As of now, we don’t have an advanced fiction workshop beyond 301. I hope this is clearer!
Nancy

From: Nancy Comley [mailto:Nrc$engl@Qc1.Qc.Edu]
Sent: Thursday, December 02, 2004 1:28 PM
To: Gillespie, Sheena
Subject: Re: Expanded Offerings at Queensborough Community College

Sheena:
Special topics look OK. The proposed Fiction course would correspond to our English 303 (fiction workshop). If we already give 303 credit for your 201, then the student presenting both 201 and 223 would get two credits for 303, since our students are allowed to take it twice. (Make sense?)

Best,
Nancy Comley

From: "Gillespie, Sheena" <SGillespie@QCC.Cuny.EDU>
To: "john_todd@baruch.cuny.edu" john_todd@baruch.cuny.edu,
Please accept this attachment regarding our expanded English courses here at Queensborough Community College.

Sheena Gillespie
Chair
English Dept.

4. Revisions: PH231, PH232, PH235, PH301, PH302, PH411, PH412, 413

Minutes of 11-30-04 state: “Dr. David Lieberman represented the Physics Department’s proposed revisions of PH231, PH232, PH235, PH301, PH302, PH411, PH412, and PH413. He agreed to resubmit indicating he will not push for a change in the number of credits of each of the courses, especially because a change in credits would require changes in several curricula. Dr. Lieberman will supply us with a grid comparing course hours of QCC’s Physics courses with Physics courses in the New York City area.” (will follow soon)

MEMORANDUM  Physics Department  Room: S – 342  FAX:  718-631-6608  Telephone: 718-631-6366

TO:  Lorena Ellis, Chair, Curriculum Committee
FROM:  David Lieberman, Chair, Physics Department
DATE:  October 28, 2004
RE:  Physics Department changes

As per our discussion at the curriculum meeting, the physics department has considered all of its offerings and approved a number of additional changes. I have packaged them all together for presentation to the committee. Please note the additional change (corequisite) to PH231.

From:  PH-231 Fundamentals of Lasers and Fiber Optics
3 class hours [2] laboratory hours  4 credits
Corequisite: [PH-202 or 302 or 412 and MA-128]
Topics in optics related to lasers and optical fiber and devices for modulating and directing signals from such devices. Geometrical optics with emphasis on ray tracing. Matrix methods in optics. Lenses, thick and thin, mirrors, prisms and other passive elements and systems. Propagation of light in materials. Dispersion and its effects. Special topics in geometric and wave optics. Laboratory complements class work.

To:  PH-231 Fundamentals of Lasers and Fiber Optics
3 class hours 3 laboratory hours  4 credits
Corequisite:  MA-114
Topics in optics related to lasers and optical fiber and devices for modulating and directing signals from such devices. Geometrical optics with emphasis on ray tracing. Matrix methods in optics. Lenses, thick and thin, mirrors, prisms and other passive elements and systems. Propagation of light in materials. Dispersion and its effects. Special topics in geometric and wave optics. Laboratory complements class work.

Rationale: This course is for students in the Laser and Fiber Optics Technology Program. As such the laboratory component has two purposes; the complement the course work by providing students with an opportunity to apply the principles taught in lecture to real situations and to provide an opportunity for students to develop skills required for the work place. The results of our recently instituted assessment (required by ABET) indicate that it is impossible to achieve both purposes in a two-hour laboratory session and that the students need more time on task. As part of our continuous
improvement plan we are required to take corrective action and increasing the number of laboratory hours is the appropriate action.

The original rationale for the physics II corequisite for PH231 was that optics was covered in physics II and students would have the optics from the physics as an introduction to this optics course. The problem with that rationale is that optics is the last topic covered in physics II. Therefore, students in PH231 have already completed most of the course before they see the pertinent material in physics II. In fact, most of the optics in physics II is covered in the first third of PH231. As this is the first course in the curriculum, it will improve retention if students can get into their major sooner. By requiring a physics II corequisite, physics I becomes a de facto prerequisite and forces students to wait at least one semester (after they complete remediation) before being introduced to their major. This is discouraging to many students. A survey of related programs at community colleges throughout the US indicates that we are the only one that has a physics prerequisite or corequisite for this course or its equivalent.

**From:** PH-232 Laser and Electro-Optics Technology  
3 class hours 2 recitation hours [2] laboratory hours 5 credits  
Prerequisite: PH-231  
Wave optics, interference, coherence, polarization, birefringence, diffraction, gratings in two and three dimensions, power and energy measurements, basics of laser safety, ultra-fast pulse techniques, electro-optic and acousto-optic switches, optical materials, non-linear optics. Laboratory complements class work.

**To:** PH-232 Laser and Electro-Optics Technology  
3 class hours 2 recitation hours 3 laboratory hours 5 credits  
Prerequisite: PH-231  
Wave optics, interference, coherence, polarization, birefringence, diffraction, gratings in two and three dimensions, power and energy measurements, basics of laser safety, ultra-fast pulse techniques, electro-optic and acousto-optic switches, optical materials, non-linear optics. Laboratory complements class work.

**Rationale:** This course is for students in the Laser and Fiber Optics Technology Program. As such the laboratory component has two purposes; the complement the course work by providing students with an opportunity to apply the principles taught in lecture to real situations and to provide an opportunity for students to develop skills required for the work place. Preliminary assessment indicates that it is impossible to achieve both purposes in a two-hour laboratory session and that the students need more time on task. As part of our continuous improvement plan we are required to take corrective action and increasing the number of laboratory hours is the appropriate action.

**From:** PH-235 Laser/Electro-Optics Projects  
2 class hours [2] laboratory hours 3 credits  
Prerequisite: PH-231  
Corequisite: ET-910 or permission of the Dept.  
Construction and testing of a laser, optical or electro-optic device such as a helium-neon laser, optical power meter, or fiber optics communication link; oral presentations and computerized literature searches.

**To:** PH-235 Laser/Electro-Optics Projects  
2 class hours 3 laboratory hours 3 credits  
Prerequisite: PH-231  
Corequisite: ET-910 or permission of the Dept.  
Construction and testing of a laser, optical or electro-optic device such as a helium-neon laser, optical power meter, or fiber optics communication link; oral presentations and computerized literature searches.

**Rationale:** The time necessary for students to complete their projects is much greater than that provided for by having a 2 hour laboratory. In the past instructors have made themselves available to students at additional times, allowed the students to receive a grade even though they did not complete their projects (the grade was typically reduced) or gave the students incompletes (which only postponed when additional instructor time was made available). An additional problem is that the students need to use departmental laboratories and equipment in order to construct and test their projects, which can't occur when the department's CLTs are busy with other duties or when the room is in use by another class. By having a fixed three-hour laboratory session these problems would be alleviated.

It should be noted that all technology courses at the college except the above three have three-hour laboratories. It is an inconsistency that PH-231, 232 and 235 have two-hour laboratories.

**From:** PH-301 College Physics I  
3 class hours 2 lab hours 4 credits  
Prerequisite: MA-120 or MA-114 of equivalent or permission of the department  
PH-301 and 302 are designed for students who need or want two semesters of noncalculus physics, such as those planning careers in optometry, dentistry, and other medically-related fields. Topics include elementary particles, conservation laws, vectors, laws of motion, linear and angular momentum, energy, gravitation, and thermodynamics.
To: PH-301 College Physics I
3 class hours 1 recitation hour 2 lab hours 4 credits
Prerequisite: MA-120 or MA-114 of equivalent or permission of the department
PH-301 and 302 are designed for students who need or want two semesters of noncalculus physics, such as those planning careers in optometry, dentistry, and other medically-related fields. Topics include elementary particles, conservation laws, vectors, laws of motion, linear and angular momentum, energy, gravitation, and thermodynamics.

From: PH-302 College Physics II
3 class hours 2 lab hours 4 credits
Prerequisite: PH-301
Second-semester course following PH-301. Topics include electro-magnetism, vibrations, wave phenomena and radiation, relativity, atomic interactions, atomic energy, and physics frontier.

To: PH-302 College Physics II
3 class hours 1 recitation hour 2 lab hours 4 credits
Prerequisite: PH-301
Second-semester course following PH-301. Topics include electro-magnetism, vibrations, wave phenomena and radiation, relativity, atomic interactions, atomic energy, and physics frontier.

Rationale: It is not atypical for some topics to be omitted in a physics course due to lack of time. What is atypical is to guarantee the lack of time by having a course with too few hours. College physics is typically two 6 hour/4 credit courses and this change would bring Queensborough inline with the rest of the country. Within CUNY only one other college (Bronx CC) has an equivalent course that is 5 hours and a number (Hostos CC, Hunter and York) have an equivalent course of more than 6 hours per semester.

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. BU500

The QCC Core Curriculum: BU-500 as a Computer Literacy Requirement

Exclusion of BU-500 from QCC Computer Literacy Requirement

The core curriculum for general education focuses on the development of competencies in reading, writing, speaking, listening, critical thinking, and computer literacy, as well as an introduction to the major branches of learning. Based upon the content and perspective of the course material, BU-500 (Introduction to Microcomputer Applications) provides instruction in computer literacy at QCC, although it is not acknowledged as such in the college’s core curriculum requirements for the A.A. Degree in Liberal Arts and Sciences. The exclusion of BU-500 is perplexing, because BU-500 is equivalent in breadth and depth of content, and it is more transferable (that is, it receives direct transfer credit rather than elective credit) than the current courses that do fulfill the QCC computer literacy requirements. (See Appendix A for QCC computer literacy requirements.)

The exclusion of BU-500 as a computer literacy requirement has the effect of devaluing the content of this course to the Queensborough College academic community. In contrast, Queens College has already acknowledged BU-500 by accepting it as “...meeting Queens College’s General Education Category: Scientific Methodology and Quantitative Reasoning for Degrees in: All [Baccalaureate] (All Undergraduate Degrees)” (See Appendix B). Queens College accepts this course as fulfilling their computer literacy requirement, yet our own school does not. Moreover, Queens College accepts it as equivalent to one of their Computer Science courses, CSCI 12 - Understanding and Using Personal Computers. Other CUNY schools, such as Baruch, Brooklyn College and New York City College of Technology accept it in a similar manner as well.

BU-500 as a Bona Fide Computer Literacy Course

BU-500 has been and continues to be the flagship computer literacy course in the Business Department. This course introduces students to the use of computers in business, computer hardware and software, and elements of problem-solving. It also provides hands-on experience with operating systems, word processing, internet access, spreadsheet and database software packages. Concepts are discussed throughout the course, with students learning the associated vocabulary. This approach stems from the fact that, although software changes regularly (as it has over time), it is the concepts behind the software that endure.

In the earlier days of computing (late 1970’s – early 1980’s), when user-friendly applications had not yet been developed, the only way to become computer literate was to learn a programming language. Such is not the case in modern society. In our own experience (as well as other experts in the field), the use of software applications provides a more accessible method of teaching problem solving than does the use of programming languages for the average student.

Although there does not seem to be a universally accepted definition of computer literacy, we put forth the following definitions that, in our experience capture the essence of computer literacy:

- “The ability to use computer-based technology in communicating, solving problems, and acquiring information; understanding of limits, problems, and possibilities associated with the use of technology, and have tools necessary to evaluate and learn new technologies as they become available.”
- “Students will be able to use technology to access information, analyze and solve problems, and to communicate ideas.”

1 http://tipps.cuny.edu, CUNY’s Transfer Information & Program Planning System.
2 http://cs.salemstate.edu/complit.htm, Salem State College - “What is Computer Literacy?”
3 http://www.hccs.cc.tx.us/catalog99/core.htm, Houston Community College System – Core Curriculum
4 http://tamiscal.marin.k12.ca.us/ComputerLit/WhycomputerLit.html, Tamalpais Union School District, Larkspur, California, Computer Literacy Graduation Requirement Packet
Certainly, the BU-500 course meets the aforementioned criteria and is a bona fide course in computer literacy.

**BU-500 Fulfillment of General Education Objectives**

The following is an excerpt from the QCC General Education Objectives Report:

**BU-500 Course Description:** A foundation (entry-level) course required for the A.A.S. degree program in Computer Information Systems (DP2) and other Business curricula. Produces computer literate students who can manage files and use fundamental business software applications to ensure that information technology is an advantage for their academic and career goals.

**General Education Objectives and Activities:**

Objective: Demonstrate mastery of discipline-specific knowledge, skills and tools required for entry into or advancement in the job market in their field (career programs)
Activity: Students will apply learned concepts and skills by completing required computer laboratory exercises using the Microsoft Office applications Word, Excel, and Access.

Objective: Use analytical reasoning skills and apply logic to solve problems
Activity: Students will apply learned concepts and skills by completing required computer laboratory exercises using Microsoft Access.

Objective: Use quantitative skills and mathematical reasoning to solve problems
Activity: Students will apply learned concepts and skills by completing required computer laboratory exercises using Microsoft Excel.

Objective: Use information management skills effectively for academic research and lifelong learning
Activity: Students will apply learned concepts and skills by completing required computer laboratory exercises using the Microsoft Office applications Word, Excel and Access.

As demonstrated above, the BU-500 course fulfills several of the General Education objectives and activities:

**BU-500 Transferability**

Within the CUNY system, Queens, Brooklyn, Baruch and New York City College of Technology all accept BU-500 for full transfer credit towards equivalent Computer Information Systems/Computer Science courses. The table in Appendix B illustrates the transferability of BU-500 from QCC to various CUNY four-year colleges. It shows clearly that BU-500 is far more transferable than the currently accepted Computer Literacy Courses at QCC. (CS-100, CS-101 and ET-820 are the current courses that fulfill the QCC computer literacy requirement). This information was derived from tipps.cuny.edu, CUNY’s Transfer Information & Program Planning System.

The information in Appendix B, derived from the CUNY TIPPS website, highlights the transferability of BU-500 to other CUNY schools. It is perplexing to us as to its exclusion as a computer literacy requirement at QCC. The table in Appendix B compares the transferability of BU-500 to four other CUNY institutions with ET-820, CS-100 and CS101 (the currently approved QCC computer literacy courses). Please note that BU-500 is accepted at all four institutions, while the others have limited transferability at best. In both content and transferability, BU-500 fulfills all the qualifications for a core curriculum course in computer literacy.
Excerpt from QCC 2004-2005 Catalog:
Requirements for A.A. Degree – Computer Literacy Requirement

The General Education Core Curriculum at Queensborough Community College requires that students fulfill a computer literacy requirement in order to obtain an Associate of Arts (A.A.) degree. This requirement can currently be fulfilled by the following courses as stated on page 62 (and shown below) in the current 2004-2005 QCC Catalog:

- Computer Literacy
  - CS-100 (Intro to Computers and Programming)
  - ET-820 (Computers and Society)
- Computer Science
  - CS-101 (Algorithmic Problem Solving)
  - 3-4 ½ credits

*Please note that BU-500 (Introduction to Microcomputer Applications) does not satisfy this requirement, but may be taken as a free elective.*
## Appendix B

**Transferability of BU-500 to other CUNY institutions as compared with current QCC Computer Literacy Courses**

*(Derived from [http://tipps.cuny.edu](http://tipps.cuny.edu))*

<table>
<thead>
<tr>
<th>Course</th>
<th>Queens College</th>
<th>Brooklyn College</th>
<th>Baruch</th>
<th>New York City College of Technology</th>
</tr>
</thead>
<tbody>
<tr>
<td>500 (3 cr) Introduction to Microcomputers</td>
<td>Equivalent to CSCI 12 – Understanding and Using Personal Computers</td>
<td>Equivalent to CIS 5.2 – Introduction to Computer Applications</td>
<td>Equivalent to CIS 4650 (formerly CIS 3650) – Operating Systems Concepts</td>
<td>Equivalent to DP 100 – Introduction to Computers or MS-101 – Microcomputer Business Systems Introduction to Computers</td>
</tr>
<tr>
<td>20 (3 cr) Introduction to Computers and Society</td>
<td>Equivalent to elective credit</td>
<td>Equivalent to CIS 1.0 – Computing: Its Nature, Power and Limits</td>
<td>Not transferable; may receive elective credit if Associate Degree obtained</td>
<td>Not transferable; may receive elective credit if Associate Degree obtained</td>
</tr>
<tr>
<td>00 (3 cr) Introduction to Computers and Programming</td>
<td>Not transferable; may receive elective credit if Associate Degree obtained</td>
<td>Equivalent to CIS 1.0 – Computing: Its Nature, Power and Limits</td>
<td>Equivalent to elective credit</td>
<td>Not transferable; may receive elective credit if Associate Degree obtained</td>
</tr>
<tr>
<td>01 (4 cr) Algorithmic Problem Solving</td>
<td>Equivalent to CSCI 111 (formerly CSCI 95) – Introduction to Programming Using C++</td>
<td>Equivalent to CIS 1.5 – Introduction to Computing Using the C Programming Language</td>
<td>Equivalent to elective credit</td>
<td>Not transferable; may receive elective credit if Associate Degree obtained</td>
</tr>
</tbody>
</table>
6. New Courses: MU208, and MU209

New Course Proposal:

MU-208: Musicianship I

Prof. Geoffrey Burleson

<table>
<thead>
<tr>
<th>1. Course prefix and number:</th>
<th>MU-208</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Course title: Musicianship I</td>
<td></td>
</tr>
<tr>
<td>3. Course description for the college catalog: 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.</td>
<td></td>
</tr>
<tr>
<td>4. Prerequisites and/or co-requisites: none</td>
<td></td>
</tr>
<tr>
<td>5. Hours and credits (specify if class hours, lab hours, recitation hours, etc.)</td>
<td>3 studio hours, 1 lab hour, 1 recitation hour, 3 credits</td>
</tr>
<tr>
<td>6. Curricula into which the course would be incorporated and the requirements it will satisfy: MU-208 would be incorporated into two curricula: the music concentration of the A.S. in Fine and Performing Arts, and the A.A.S. in Music Electronic Technology. Within each curriculum, MU-208 would serve as a required introductory course for new majors arriving with little or no musical background. MU-208 would also be a prerequisite for MU-209, another new course outlined in a separate proposal. MU-209 in turn would be a prerequisite for MU-241 (Music Theory and Keyboard Harmony I), a course that already exists in both curricula. MU-208 may also be used as a free elective in all curricula.</td>
<td></td>
</tr>
<tr>
<td>7. Curricular objectives addressed by this course: The vast majority of students entering each of the curricula cited above have little or no background in the performance or analysis of notated music. MU-208 would provide students with a solid musical foundation by integrating instrumental performance, singing and analysis, thereby providing students with a strong background, wherein the development of skills in music performance becomes constantly reinforced by building music literacy, and vice versa.</td>
<td></td>
</tr>
<tr>
<td>8. General Education objectives addressed by this course: Both of the General Objectives outlined in the QCC Educational Objectives statement would be enhanced by this course, as it will provide a very solid and integrated foundation regarding musicianship, integral to both music curricula. Students will also need to use analytical reasoning skills, apply logic, and use quantitative skills and mathematical reasoning to become musically literate. As their ears become more finely attuned to elements that define musical genres and styles, they will also be better able to make informed judgments of musical art in both aesthetic and intellectual spheres.</td>
<td></td>
</tr>
<tr>
<td>9. Course objectives / expected student learning outcomes: By the conclusion of this course, students should have developed basic keyboard, singing and analytical skills relating to simple rhythms in various time signatures, reading notes in both treble and bass clef, playing and writing major scales, understanding basic intervals (the measure of distance between any two notes), and being able to play simple harmonies. They will also have learned to play several elementary piano pieces.</td>
<td></td>
</tr>
<tr>
<td>10. Assessment – methods used to determine the success of students (whether or not they achieved the goals and developed the competencies): weekly written and performance assignments, written quizzes every two weeks, mid-term and final exam. Both the mid-term and final would entail both written and performance components, in order to demonstrate students' understanding of musical elements both through applied methods (keyboard performance, singing and rhythmic reading with percussion instruments), and via written composition and theory examples. Students would have to pass both the performance and written components of the final exam in order to pass the course.</td>
<td></td>
</tr>
<tr>
<td>11. A detailed course outline showing main topics of the course (include a laboratory outline when applicable): see attached syllabus for MU-208</td>
<td></td>
</tr>
<tr>
<td>12. Methods of Instruction (such as lecture, distance learning, the web, television, writing intensive): Introduction and reinforcement of musical elements through discussion and group interaction, group performance (keyboard, singing and percussion ensemble), occasional one-on-one performance sessions with students, regular playing and written assignments addressing performance skills, composition and musical analysis.</td>
<td></td>
</tr>
</tbody>
</table>
MU-311 is purely an introductory piano course. Students taking MU-311 currently are required to take MU-205 as a co-requisite, literacy skills through written assignments and exams.

Time to devote to keyboard technique and fluency. Thus, keyboard elements are often given short shrift in favor of building music literacy 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.

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: MU-208 should have the same properties as a transfer course that MU-205 and MU-311 currently have. Depending on the college or university, MU-208 would be satisfactory as a free elective, and applied to total credit hours. However, as MU-208 is an introductory musicianship course, it would likely not transfer as a course applicable to most music majors. This is also the case at QCC, where, as is the case with MU-205, MU-208’s role would be that of a required remedial course for those students with no previous background in music, who are pursuing the music concentration of the A.S. in Fine and Performing Arts or the A.A.S. in Music Electronic Technology.

Facility availability: as this course would replace MU-205 and MU-311, the same faculty who currently teach these courses would be available as instructors for MU-208.

Facilities and technology availability: three piano laboratories/classrooms, and a computer lab consisting of approximately 25 workstations (the latter is used so that students can gain fluency via pedagogical programs addressing musicianship, and music notation programs.)

List of courses to be withdrawn, or replaced by this course, if any: MU-205 and MU-311.

Enrollment limit and frequency the course is offered (each semester, once a year, alternating years): Enrollment limit will be 15 for each section; the course will be offered each semester.

What changes in any programs will be necessitated or requested as a result of this course’s additions/charges: All resulting changes in the music programs are outlined in 6., 7., 14. and 18., above. No other programs should be affected.

MU-208: Musicianship I
# Syllabus

(Format: Recommended Syllabus Template, Committee on Curriculum)

## Prof. Geoffrey Burleson

<table>
<thead>
<tr>
<th>Number</th>
<th>Department</th>
<th>Course prefix, number and title</th>
<th>Prerequisites and/or co-requisites</th>
<th>Hours and credits</th>
<th>Course description for the college catalog</th>
<th>Curricula for which the course is required</th>
<th>General Education objectives addressed by this course</th>
<th>Course objectives / expected student learning outcomes</th>
<th>Summary of main topics covered in the course</th>
<th>Example texts/readings/bibliography/other materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Music</td>
<td>MU-208: Musicianship I</td>
<td>none</td>
<td>3 studio hours, 1 lab hour, 1 recitation hour, 3 credits</td>
<td>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.</td>
<td>MU-208 would be incorporated into two curricula: the music concentration of the A.S. in Fine and Performing Arts, and the A.A.S. in Music Electronic Technology. Within each curriculum, MU-208 would serve as a required introductory course for new majors arriving with little or no musical background. MU-208 would also be a prerequisite for MU-209, another new course outlined in a separate proposal. MU-209 in turn would be a prerequisite for MU-241 (Music Theory and Keyboard Harmony I), a course that already exists in both curricula. MU-208 may also be used as a free elective in all curricula.</td>
<td>Both of the General Objectives outlined in the QCC Educational Objectives statement would be enhanced by this course, as it will provide a very solid and integrated foundation regarding musicianship, integral to both music curricula. Students will also need to use analytical reasoning skills, apply logic, and use quantitative skills and mathematical reasoning to become musically literate. As their ears become more finely attuned to elements that define musical genres and styles, they will also be better able to make informed judgments of musical art in both aesthetic and intellectual spheres.</td>
<td>By the conclusion of this course, students should have developed basic keyboard, singing and analytical skills relating to simple rhythms in various time signatures, reading notes in both treble and bass clef, playing and writing major scales, understanding basic intervals (the measure of distance between any two notes), and being able to play simple harmonies. They will also have learned to play several elementary piano pieces.</td>
<td>Throughout this course, musicianship will be built via a variety of group activities and in-class workshop sessions. Various singing, movement and percussion ensemble activities, taking place in regular sessions throughout the course, will not only foster the growth of fluency in the language of music, but will also allow the students to be active musicians from the outset, and on an ongoing basis. In addition to the aforementioned methods, substantial class segments will center on the piano keyboard, which is not only a centrally important musical instrument, but a vital tool for cultivating musical facility and understanding of musical elements. Specific topics regarding the acquisition of musical skills are enumerated below. Each of these would be introduced during the week cited, and then reinforced and integrated with the musical elements the students have already been developing throughout the remainder of the course.</td>
<td>Required text: Mach, Elyse. Contemporary Class Piano. 6th Ed. Oxford, Oxford University Press, 2004.</td>
</tr>
</tbody>
</table>
Recommended texts:

Instructor-generated supplementary materials, already a part of MU-205, would consist of various handouts, including music composition exercises, and worksheets addressing music theory and analysis.

31. **Methods by which student learning will be evaluated** (range of evaluation methods to be employed; note whether certain evaluation methods are required for all sections): weekly written and performance assignments, written quizzes every two weeks, mid-term and final exam. Both the mid-term and final would entail both written and performance components, in order to demonstrate students’ understanding of musical elements both through applied methods (keyboard performance, singing and rhythmic reading with percussion instruments), and via written composition and theory examples. Students would have to pass both the performance and written components of the final exam in order to pass the course. All of the aforementioned evaluation methods will be required for all sections.

32. **Required attire** (if applicable): Not applicable.

33. **Other expectations for student performance**: As building abilities with and prowess in musical performance is a central feature of this course, attendance and class participation will be an absolutely essential requirement. Regular practice involving the keyboard, singing and percussion will also be necessary, not only with the objective of assimilating and internalizing musical concepts, but in the service of becoming a skilled and literate musical artist.

New Course Proposal:  
**MU-209: Musicianship II**

Prof. Geoffrey Burleson

1. **Course prefix and number:** MU-209

2. **Course title:** Musicianship II

3. **Course description for the college catalog:** 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.

4. **Prerequisites and/or co-requisites:** Prerequisite is MU-208 with a grade of C or better, or satisfactory score on the Music Placement Test. Co-requisite is MU-210 (Elementary Sight-Reading and Ear Training).

5. **Hours and credits (specify if class hours, lab. hours, recitation hours, etc.):** 2 studio hours, 1 class hour, 1 recitation hour, 1 lab hour, 3 credits

6. **Curricula into which the course would be incorporated and the requirements it will satisfy:** MU-209 would be incorporated into two curricula: the music concentration of the A.S. in Fine and Performing Arts, and the A.A.S. in Music Electronic Technology. Within each curriculum, MU-209 would serve as a continuation of MU-208, another new introductory course for music majors arriving at QCC with little or no musical background (outlined in a separate New Course Proposal.) MU-209 would be a prerequisite for MU-241 (Music Theory and Keyboard Harmony I), a course that already exists in both curricula. MU-209 may also be used as a free elective in all curricula.

7. **Curricular objectives addressed by this course:** MU-209 would combine and integrate the objectives of two existing courses: MU-206 (Fundamentals II), and MU-207 (Basic Keyboard Skills.) 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. MU-209 would allow the process of building both applied and analytical musicianship skills to be more synergistic, as all of the objectives addressed by both MU-206 and MU-207 would be combined into one course.

8. **General Education objectives addressed by this course:** Both of the General Objectives outlined in the QCC Educational Objectives statement would be enhanced by this course, as MU-209 would continue to expand on a very solid and integrated foundation that was initiated in MU-208, integral to both music curricula. Students will also need to use analytical reasoning skills, apply logic, and use quantitative skills and mathematical reasoning to become more adept at performance, composition and musical analysis. As their ears become more finely attuned to elements that define musical genres and styles, they will also be better able to make informed judgments of musical art in both aesthetic and intellectual spheres.

9. **Course objectives / expected student learning outcomes:** By the conclusion of this course, students should have further developed the keyboard, singing and analytical skills that they initially forged in MU-208. They will also be introduced to and cultivate new
musical elements, including different forms of the minor scale, diatonic harmony, and seventh chords. Additionally, they will add to the piano repertoire they learned in MU-208, and will work on more advanced composition exercises, culminating in a final composition project.

10. Assessment – methods used to determine the success of students (whether or not they achieved the goals and developed the competencies): weekly written and performance assignments, written quizzes every two weeks, mid-term, final exam, and a final project: an original composition to be performed in class. Both the mid-term and final would entail both written and performance components, in order to demonstrate students’ understanding of musical elements both through applied methods (keyboard performance, singing and rhythmic reading with percussion instruments), and via written composition and theory examples. Students would have to pass both the performance and written components of the final exam in order to pass the course. The final composition project would serve as a capstone for the Musicianship I and II sequence, in which the students would apply their musicianship skills to a significant creative venture: a fully notated musical work, with required elements reflecting the musical techniques studied and practiced during the course.

11. A detailed course outline showing main topics of the course (include a laboratory outline when applicable): see attached syllabus for MU-209

12. Methods of Instruction (such as lecture, distance learning, the web, television, writing intensive): Introduction and reinforcement of musical elements through discussion and group interaction, group performance (keyboard, singing and percussion ensemble), occasional one-on-one performance sessions with students, regular playing and written assignments addressing performance skills, composition and musical analysis.

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

   Recommended texts:

   Instructor-generated supplementary materials, already a part of MU-206, would consist of various handouts, including music composition exercises, and worksheets addressing music theory and analysis.

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

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: MU-209 should have the same properties as a transfer
course that MU-206 and MU-207 currently have. Depending on the college or university, MU-209 would be satisfactory as a free elective, and applied to total credit hours. However, as MU-209 comprises the second semester of an introductory musicianship sequence, it would likely not transfer as a course applicable to most music majors. This is also the case at QCC, where, as is currently the case with MU-206 and MU-207, MU-209’s role would be that of a required remedial course for students who entered QCC with little or no prior musical background, and who are pursuing the music concentration of the A.S. in Fine and Performing Arts or the A.A.S. in Music Electronic Technology.

16. Faculty availability: as this course would replace courses currently in the catalog, the same faculty who currently teach MU-206 and MU-207 would be available as instructors for MU-209.

17. Facilities and technology availability: three piano laboratories/classrooms, and a computer lab consisting of approximately 25 workstations (the latter is used so that students can gain fluency via pedagogical programs addressing musicianship, and music notation programs.)

18. List of courses to be withdrawn, or replaced by this course, if any: MU-206 and MU-207

19. Enrollment limit and frequency the course is offered (each semester, once a year, alternating years): Enrollment limit will be 15 for each section; the course will be offered each semester.

20. What changes in any programs will be necessitated or requested as a result of this course’s additions/charges: All resulting changes in the music programs are outlined in 6., 7., 14. and 18., above. No other programs should be affected.

### MU-209: Musicianship II

**Syllabus**

(Format: Recommended Syllabus Template, Committee on Curriculum)

Prof. Geoffrey Burleson

1. Department: Music
2. Course prefix, number and title: MU-209: Musicianship II
3. Prerequisites and/or co-requisites: Prerequisite is MU-208 with a grade of C or better, or satisfactory score on the Music Placement Test. Co-requisite is MU-210 (Elementary Sight-Reading and Ear Training).
4. Hours and credits (specify if class hours, lab. hours, recitation hours, etc.): 2 studio hours, 1 class hour, 1 recitation hour, 1 lab hour, 3 credits
5. Course description for the college catalog: 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.
6. Curricula for which the course is required: MU-209 would be incorporated into two curricula: the music concentration of the A.S. in Fine and Performing Arts, and the A.A.S. in Music Electronic Technology. Within each curriculum, MU-209 would serve as a continuation of MU-208, another new introductory course for music majors arriving with little or no musical background (outlined in a separate New Course Proposal.) MU-209 would be a prerequisite for MU-241 (Music Theory and Keyboard Harmony I), a course that already exists in both curricula. MU-209 may also be used as a free elective in all curricula. Curricular objectives addressed by the course: MU-209 would combine and integrate the objectives of two existing courses: MU-206 (Fundamentals II), and MU-207 (Basic Keyboard Skills.) 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. MU-209 would allow the process of building both applied and analytical musicianship skills to be more synergistic, as all of the objectives addressed by both MU-206 and MU-207 would be combined into one course.
7. General Education objectives addressed by this course: Both of the General Objectives outlined in the QCC Educational Objectives statement would be enhanced by this course, as MU-209 would continue to expand on a very solid and integrated foundation that was initiated in MU-208, integral to both music curricula. Students will also need to use analytical reasoning skills, apply logic, and use quantitative skills and mathematical reasoning to become more adept at performance, composition and musical analysis. As their ears become more finely attuned to elements that define musical genres and styles, they will also be better able to make informed judgments of musical art in both aesthetic and intellectual spheres.
8. Course objectives / expected student learning outcomes: By the conclusion of this course, students should have further developed the keyboard, singing and analytical skills that they initially forged in MU-208. They will also be introduced to and
cultivate new musical elements, including different forms of the minor scale, diatonic harmony, and seventh chords. Additionally, they will add to the piano repertoire they learned in MU-208, and will work on more advanced composition exercises, culminating in a final composition project.

38. **Summary of main topics covered in the course (all of the following will also be explored during laboratory hours, as well as in class and studio components):** Throughout this course, musicianship will be built via a variety of group activities and in-class workshop sessions. Various singing, movement and percussion ensemble activities, taking place in regular sessions throughout the course, will not only foster the growth of fluency in the language of music, but will also allow the students to be active musicians from the outset, and on an ongoing basis. In addition to the aforementioned methods, substantial class segments will center on the piano keyboard, which is not only a centrally important musical instrument, but a vital tool for cultivating musical facility and understanding of musical elements. Specific topics regarding the acquisition of musical skills are enumerated below. Each of these would be introduced during the week cited, and then reinforced and integrated with the musical elements the students have already been developing throughout the remainder of the course.

| Week 1 | Review of Major Scales and Key Signatures, use of the damper pedal |
| Week 2 | Review of I-IV and I-V left hand chord patterns in C, G and F; new piano repertoire |
| Week 3 | Intervals along the Major scale, Introduction to Natural Minor Scales |
| Week 4 | Interval qualities, new percussion ensemble repertoire |
| Week 5 | Inversion of intervals, Minor Key Signatures, Relative Major and Minor Scales |
| Week 6 | Minor Scale Forms (Natural, Harmonic and Melodic) |
| Week 7 | Review of Week 1-6 elements |
| Week 8 | Triads and Inversions, Cadences, new Percussion Ensemble repertoire |
| Week 9 | Cadence Patterns, Augmented & Diminished Triads |
| Week 10 | The Harmonic System |
| Week 11 | Seventh Chords, the Blues Scale and Improvisation |
| Weeks 12-14 | Review and Final Composition Project |

39. **Example texts/readings/bibliography/other materials:**

**Required text:**

**Recommended texts:**

Instructor-generated supplementary materials, already a part of MU-206, would consist of various handouts, including music composition exercises, and worksheets addressing music theory and analysis.

40. **Methods by which student learning will be evaluated** (range of evaluation methods to be employed; note whether certain evaluation methods are required for all sections): weekly written and performance assignments, written quizzes every two weeks, mid-term, final exam, and a final project: an original composition to be performed in class. Both the mid-term and final would entail both written and performance components, in order to demonstrate students’ understanding of musical elements both through applied methods (keyboard performance, singing and rhythmic reading with percussion instruments), and via written composition and theory examples. Students would have to pass both the performance and written components of the final exam in order to pass the course. The final composition project would serve as a capstone for the Musicianship I and II sequence, in which the students would apply their musicianship skills to a significant creative venture: a fully notated musical work, with required elements reflecting the musical techniques studied and practiced during the course. All of the aforementioned evaluation methods will be required for all sections.

41. **Required attire** (if applicable:) Not applicable.

42. **Other expectations for student performance:** As building abilities with and prowess in musical performance is a central feature of this course, attendance and class participation will be an absolutely essential requirement. Regular practice involving the keyboard, singing and percussion will also be necessary, not only with the objective of assimilating and internalizing musical concepts, but in the service of becoming a skilled and literate musical artist.

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**Academic Program Revisions:**
The A.A.S. Degree in Music Electronic Technology
Prof. Geoffrey Burleson
12/07/04

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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 Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<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>
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<td>Digital Music Sequencing</td>
<td>3</td>
</tr>
<tr>
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<td>Electronic Techniques</td>
<td>1</td>
</tr>
<tr>
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</tr>
<tr>
<td>ME-281</td>
<td>Recording Techniques II: Studio Operation</td>
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</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 <em>(any two)</em></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>
</tr>
<tr>
<td>MU-400</td>
<td>Performance Series Elective</td>
<td>1</td>
</tr>
<tr>
<td>MU-</td>
<td>Advised Music Electives</td>
<td>2</td>
</tr>
</tbody>
</table>

**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-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**

<table>
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<tr>
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<tbody>
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<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>
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<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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</tbody>
</table>

**Sub-total** 16

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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*Sub-total* 35

Total Credits Required for the A.A.S. Degree in Music Technology 60
ET-920  Electrical Technology Fundamentals  3
ET-282  Fundamentals of Audio Electronics  3
ME-250  Introduction to the Recording Studio & MIDI  3
ME-251  Digital Music Sequencing  3
ME-260  Electronic Techniques  1
ME-276  Digital Sound Design  2
ME-277  Digital Recording  3
ME-281  Recording Techniques II: Studio Operation  3
ME-900  Cooperative Education Internship  2
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  3-4

Sub-total 16-17

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 composition, seventh 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 III. 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-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.S. Degree in Fine and Performing Arts:
MUSIC CONCENTRATION
Prof. Geoffrey Burleson
12/07/04

I. The following changes pertain to pp. 127-8 of the current catalog:

FROM:

MUSIC PLACEMENT TEST

Students wishing to take certain performance and theory courses in music must demonstrate basic skills in elementary theory, keyboard, and ear-training. They may demonstrate these skills either by passing the Music Placement Test or by completing the music fundamentals courses ([MU-205, 206, 207,]210).

ASSOCIATE IN SCIENCE (A.S.) IN
FINE AND PERFORMING ARTS SUGGESTED SEQUENCE
(MUSIC CONCENTRATION)

Students entering this curriculum take 20-26 credits of music theory, history, and performing courses, 31-35 credits in liberal arts and sciences, 2-3 credits in health, physical education, or dance, and 1-2 credits of free electives. Under the guidance of a music faculty adviser, each student will follow a program individually tailored to his or her needs, interests, and goals. [Students without a keyboard background are also strongly urged to take MU-311, Class Instruction in Piano I, in their first semester.]

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Theory and Keyboard Harmony I (MU-241) or Jazz Theory I (MU-231) and Ear Training I (MU-211)</td>
<td>3</td>
</tr>
<tr>
<td>or</td>
<td>1</td>
</tr>
<tr>
<td>from MU-400 series</td>
<td>1</td>
</tr>
<tr>
<td>101</td>
<td>3</td>
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<td>Speech (SP-211)</td>
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<td>Physical Education or Dance elective</td>
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<td><strong>Sub-total</strong></td>
<td><strong>16</strong></td>
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Semester 2
Music Theory and Keyboard Harmony II (MU-242) or
Jazz Theory II (MU-232)            3
Sight Reading and Ear Training II (MU-212)     1
Piano II (MU-312)                1
Performing course chosen from MU-400 series 1
Music elective*                  3
English Composition II (EN-102)    3
Foreign Language*                3-4

Sub-total 15-16

Semester 3

Music electives*                  4
Mathematics*                      3-4
Foreign Language                   3-4
Art or Dance or Theatre Arts*     3
Introduction to Health Education (HE-101 or 102) 1-2

Sub-total 14-17

Semester 4

Music elective*                   3-4
Laboratory Science*               4-5
History (HI-110, 111, or 112)     3
Social Sciences elective          3
Free electives*                   1-2

Sub-total 14-17

Please Note: A minimum of 60 credits is required for the A.S. degree.

* Please see the Understanding Program Requirements section

ASSOCIATE IN SCIENCE (A.S.) IN FINE AND
PERFORMING ARTS; ARTICULATED TRANSFER FOR STUDENTS INTENDING TO PURSUE A
BACHELOR'S DEGREE IN MUSIC THERAPY

Through articulation agreements with Molloy College, in cooperation with the American Association for
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half of a four-year degree program that leads to a Bachelor in Music Therapy degree. Upon completion of
these programs, including internships, a student may become a Certified Music Therapist (Molloy) or a
Registered Music Therapist (SUNY-New Paltz). Students may take the first two years of approved
courses at Queensborough as part of the A.S. in Fine and Performing Arts program (see Programs of
Study) and complete the last two years at Molloy or SUNY-New Paltz. Students should consult the Music
Department for advisement.

Semester 1 Credits

Introduction to Music (MU-110), or
Survey of Music (MU-120)                      3
and Keyboard Harmony I (MU-241)               3
Training (MU-211)                    1

Sight Reading and Ear [Piano I (MU-311)]
Training (MU-211)                    1
Education (HE-101 or 102)              1-2

Music Theory

Psychology (SS-
<table>
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<tr>
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<td>Sub-total 15-16</td>
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</tr>
<tr>
<td>Semester 2</td>
<td></td>
</tr>
<tr>
<td>Music Theory and Keyboard Harmony II (MU-242)</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading and Ear Training II (MU-212)</td>
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<td>Piano II</td>
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<tr>
<td>Guitar I (MU-331)</td>
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<tr>
<td>Introduction to Music Therapy I (MU-271)</td>
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<td>Composition II (EN-102)</td>
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<tr>
<td>Education or Dance 301, 303, 321, 336</td>
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<td>Sub-total 15</td>
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<tr>
<td>Semester 3</td>
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<tr>
<td>Music Theory and Keyboard Harmony II (MU-243)</td>
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<tr>
<td>Introduction to Music Therapy II (MU-272)</td>
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<tr>
<td>Sight Reading and Ear Training III (MU-213)</td>
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<td>Piano III (MU-313)</td>
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<td>Language and/or Science *</td>
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<td>Sub-total 15-16</td>
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<td>Language and/or Language</td>
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<td>Foreign                 Liberal Arts and Sciences*††</td>
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<td>History (HI-110, 111, or 112)</td>
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<td>Speech Communication (SP-211)</td>
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<tr>
<td>Sub-total 13-15</td>
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</tbody>
</table>

† Students planning to transfer to Molloy should take Abnormal Psychology (SS-530).
†† MU-314 and MU-400 series courses are highly recommended.
* Please see the Understanding Program Requirements section

**Please Note:** Students in this program are expected to develop expertise on a solo instrument through private lessons outside the College.
TO:

MUSIC PLACEMENT TEST

Students wishing to take certain performance and theory courses in music must demonstrate basic skills in elementary theory, keyboard, and ear-training. They may demonstrate these skills either by passing the Music Placement Test or by completing the music fundamentals courses (MU-208, 209, 210).

ASSOCIATE IN SCIENCE (A.S.) IN
FINE AND PERFORMING ARTS SUGGESTED SEQUENCE
(MUSIC CONCENTRATION)

Students entering this curriculum take 20-26 credits of music theory, history, and performing courses, 31-35 credits in liberal arts and sciences, 2-3 credits in health, physical education, or dance, and 1-2 credits of free electives. Under the guidance of a music faculty adviser, each student will follow a program individually tailored to his or her needs, interests, and goals. Students who have little or no background in both keyboard and musicianship will need to take one or more remedial courses in those subjects before taking MU-211, and MU-241 or MU-231. These courses include MU-208, Musicianship I; MU-209, Musicianship II; and MU-210, Elementary Sight-Reading and Ear Training.

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Music Theory and Keyboard Harmony I (MU-241) or Jazz Theory I (MU-231) and Ear Training I (MU-211)</td>
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<td>Sight Reading</td>
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<tr>
<td>Introduction to Music (MU-110)</td>
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<tr>
<td>Survey of Western Music (MU-120)</td>
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<tr>
<td>Performing course chosen from MU-400 series</td>
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<tr>
<td>English Composition I (EN-101)</td>
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<td>Fundamentals of Speech (SP-211)</td>
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<td>Physical Education or Dance elective</td>
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<td>Music Theory and Keyboard Harmony II (MU-242) or Jazz Theory II (MU-232)</td>
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<td>Sight Reading and Ear Training II (MU-212)</td>
<td>1</td>
</tr>
<tr>
<td>Piano II (MU-312)</td>
<td>1</td>
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<tr>
<td>Performing course chosen from MU-400 series</td>
<td>1</td>
</tr>
<tr>
<td>Music elective*</td>
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<td>English Composition II (EN-102)</td>
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<td>Foreign Language*</td>
<td>3-4</td>
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<td><strong>Sub-total</strong></td>
<td><strong>15-16</strong></td>
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<table>
<thead>
<tr>
<th>Semester 3</th>
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<td>Foreign Language</td>
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<tr>
<td>Art or Dance or Theatre Arts*</td>
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<tr>
<td>Introduction to Health Education (HE-101 or 102)</td>
<td>1-2</td>
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<td><strong>Sub-total</strong></td>
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</tbody>
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<table>
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<tr>
<th>Semester 4</th>
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<tbody>
<tr>
<td>Music elective*</td>
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<td>4-5</td>
</tr>
<tr>
<td>History (HI-110, 111, or 112)</td>
<td>3</td>
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</tbody>
</table>
### Social Sciences elective
3

### Free electives *
1-2

| Sub-total | 14-17 |

**Please Note:** A minimum of 60 credits is required for the A.S. degree.

* Please see the Understanding Program Requirements section

ASSOCIATE IN SCIENCE (A.S.) IN FINE AND PERFORMING ARTS; ARTICULATED TRANSFER FOR STUDENTS INTENDING TO PURSUE A BACHELOR'S DEGREE IN MUSIC THERAPY

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#### Semester 1 Credits

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td>Introduction to Music (MU-110), or Survey of Music (MU-120)</td>
<td>3</td>
</tr>
<tr>
<td>and Keyboard Harmony I (MU-241)</td>
<td>3</td>
</tr>
<tr>
<td>Ear Training (MU-211)</td>
<td>1</td>
</tr>
<tr>
<td>Education (HE-101 or 102)</td>
<td>1-2</td>
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<tr>
<td>Psychology (SS-510)</td>
<td>3</td>
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<td>English Composition I (EN-101)</td>
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| **Sub-total** | 15-16 |

#### Semester 2

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Music Theory and Keyboard Harmony II (MU-242)</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading and Ear Training II (MU-212)</td>
<td>1</td>
</tr>
<tr>
<td>Piano II (MU-312)</td>
<td>1</td>
</tr>
<tr>
<td>Guitar I (MU-331)</td>
<td>1</td>
</tr>
<tr>
<td>Introduction to Music Therapy I (MU-271)</td>
<td>2</td>
</tr>
<tr>
<td>English Composition II (EN-102)</td>
<td>3</td>
</tr>
<tr>
<td>Physical Education or Dance</td>
<td>1</td>
</tr>
<tr>
<td>Mathematics (MA-120, 301, 303, 321, 336)</td>
<td>3</td>
</tr>
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</table>

| **Sub-total** | 15 |

#### Semester 3

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Music Theory and Keyboard Harmony II (MU-243)</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Music Therapy II (MU-272)</td>
<td>2</td>
</tr>
<tr>
<td>Sight Reading and Ear Training III (MU-213)</td>
<td>1</td>
</tr>
<tr>
<td>Piano III (MU-313)</td>
<td>1</td>
</tr>
<tr>
<td>Guitar II (MU-332)</td>
<td>1</td>
</tr>
<tr>
<td>Foreign Language and/or Liberal Arts and Sciences *</td>
<td>3-4</td>
</tr>
<tr>
<td>Course</td>
<td>Credits</td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>Principles of Biology (BI-140)</td>
<td>4</td>
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Semester 4

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Art or Dance or Theatre Arts*</td>
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</tr>
<tr>
<td>Foreign Language and/or Liberal Arts and Sciences*††</td>
<td>3-4</td>
</tr>
<tr>
<td>History (HI-110, 111, or 112)</td>
<td>3</td>
</tr>
<tr>
<td>Speech Communication (SP-211)</td>
<td>3</td>
</tr>
<tr>
<td>Free electives*††</td>
<td>1-2</td>
</tr>
</tbody>
</table>

Sub-total 13-15

† Students planning to transfer to Molloy should take Abnormal Psychology (SS-530).
†† MU-314 and MU-400 series courses are highly recommended.
* Please see the Understanding Program Requirements section

Please Note: Students in this program are expected to develop expertise on a solo instrument through private lessons outside the College.

II. The following change refers to required courses for the A.S. in FA, with a MUSIC CONCENTRATION, on p. 69 of the current catalog:

FROM:

**MUSIC CONCENTRATION**

_Students select 20-26 credits in consultation with a department adviser as indicated below._

_The following courses are required:_

MU-110. Introduction to Music, _or_
MU-120. Survey of Western Music
MU-231, 232. Jazz Theory I, II.
MU-211, 212. Sight Reading and Ear Training I, II.
MU-[311]. 312. Piano [I, ] II.

_Two credits selected from the:_ MU-400 series

The remaining 5-11 credits may be selected from any courses in the Department of Music including those above not already taken, with the exception of [MU-205, 206, 207,]210, and 261.

TO:

**MUSIC CONCENTRATION**

_Students select 20-26 credits in consultation with a department adviser as indicated below._

_The following courses are required:_

MU-110. Introduction to Music, _or_
MU-120. Survey of Western Music
MU-231, 232. Jazz Theory I, II.
MU-211, 212. Sight Reading and Ear Training I, II.
MU-312. Piano II.

**Two credits selected from the:** MU-400 series

The remaining 5-11 credits may be selected from any courses in the Department of Music including those above not already taken, with the exception of MU-208, 209, 210, and 261.

III. 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):

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**  
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 composition, seventh 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.

MU-321, 322  Class Instruction in Voice I, II  
2 studio hours  1 credit each course  
Corequisite: [MU-205, 206], or satisfactory score on the Music Placement Test.

MU-331, 332  Class Instruction in Guitar I, II  
2 studio hours  1 credit each course  
Corequisite: [MU-205, 206], or satisfactory score on the Music Placement Test.

MU-341, 342  Class Instruction in Recorder (Baroque Flute), I, II  
2 studio hours  1 credit each course  
Corequisite: [MU-205, 206], or satisfactory score on the Music Placement Test.

MU-351, 352  Class Instruction in Strings I, II  
2 studio hours  1 credit each course  
Corequisite: [MU-205, 206], or satisfactory score on the Music Placement Test.

MU-361, 362  Class Instruction in Woodwinds I, II  
2 studio hours  1 credit each course  
Corequisite: [MU-205, 206], or satisfactory score on the Music Placement Test.

MU-371, 372  Class Instruction in Brass I, II  
2 studio hours  1 credit each course  
Corequisite: [MU-205, 206], or satisfactory score on the Music Placement Test.

MU-381, 382  Class Instruction in Percussion I, II  
2 studio hours  1 credit each course  
Corequisite: [MU-205, 206], or satisfactory score on the Music Placement Test.

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-231**  
Jazz Theory I  
2 class hours  2 studio hours  3 credits  
Offered in Fall  
Prerequisite: MU-209 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-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.

**MU-321, 322**  
Class Instruction in Voice I, II  
2 studio hours  1 credit each course  
Corequisite: MU-208, 209, or satisfactory score on the Music Placement Test.

**MU-331, 332**  
Class Instruction in Guitar I, II  
2 studio hours  1 credit each course  
Corequisite: MU-208, 209, or satisfactory score on the Music Placement Test.
MU-341, 342    Class Instruction in Recorder (Baroque Flute), I, II  
2 studio hours  1 credit each course  
Corequisite: MU-208, 209, or satisfactory score on the Music Placement Test.

MU-351, 352    Class Instruction in Strings I, II  
2 studio hours  1 credit each course  
Corequisite: MU-208, 209, or satisfactory score on the Music Placement Test.

MU-361, 362    Class Instruction in Woodwinds I, II  
2 studio hours  1 credit each course  
Corequisite: MU-208, 209, or satisfactory score on the Music Placement Test.

MU-371, 372    Class Instruction in Brass I, II  
2 studio hours  1 credit each course  
Corequisite: MU-208, 209, or satisfactory score on the Music Placement Test.

MU-381, 382    Class Instruction in Percussion I, II  
2 studio hours  1 credit each course  
Corequisite: MU-208, 209, or satisfactory score on the Music Placement Test.

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 III. 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.

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: 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.