

COURSE PROPOSAL FORM

TYPE OF PROPOSAL

- ☒ **PERMANENT**
☐ **EXPERIMENTAL**

For office use only:

CCC

SENATE

CHANCELLOR

**PROPOSING
DEPARTMENT:**

Humanities

**SECOND DEPARTMENT
FOR JOINT PROPOSAL:**

COURSE TITLE:
(maximum 50 characters and
spaces)

Voice Class 2

COURSE ABBREVIATION:
(maximum 20 characters and spaces)

Voice Class 2

COURSE NUMBER:
Contact Registrar's
Office for designated
course number.

HUM 156

**TYPE NAME OF
REGISTRAR
CONTACT
& GET INITIALS**

Burhan
Siddiqui

COURSE STATUS:

- ☐ **NEW**
☒ **REVISED**

**IF THIS IS A REVISED COURSE,
CHECK OFF ALL ITEMS BELOW THAT
HAVE BEEN CHANGED:**

- ☐ **TITLE CHANGE**
☒ **CATALOG DESCRIPTION**
☐ **NUMBER OF CREDITS**
☐ **NUMBER OF HOURS**
☐ **PREREQUISITES**
☐ **COREQUISITES**
☒ **INSTRUCTIONAL OBJECTIVES**
☒ **PERFORMANCE OBJECTIVES**
☒ **GRADING STANDARDS**
☐ **LIBRARY ARTICULATION**
☐ **COMPUTER SOFTWARE
ARTICULATION**
☐ **TOPICAL OUTLINE**
☐ **OTHER**

Please specify:

CREDITS	3
PER WEEK:	
CLASSROOM HOURS	3
LAB HOURS	
STUDENT HOURS	3
FACULTY HOURS	3

**DO THE LAB
HOURS
REPRESENT
FACULTY
CONTACT
HOURS?**

- ☐ **YES**
☐ **NO**

**IF THE CLASSROOM HOURS & THE NUMBER
OF CREDITS ARE NOT IDENTICAL, EXPLAIN
THE DIFFERENCE BELOW:**

URBAN STUDIES

- ☐ **YES**
☒ **NO**

LIBERAL ARTS

- ☐ **YES**
☒ **NO**

CATALOG DESCRIPTION: (maximum of 500 characters and spaces)

The catalog description should provide students with a description of the course content and methodology. The reading level of the description should be designed for our student population. Also, since catalog descriptions will be used by other colleges as a basis for granting transfer credits, the description should provide adequate information to guide other colleges in their deliberations.

This course reinforces and builds upon the vocal techniques and choral skills studied in HUM 155 Voice Class 1. Students study advanced vocal exercises to further their mastery of breath control, diction, vowels, and transversing chest and head voice. Students study choral literature with advanced harmonic language, rhythm, counterpoint, and 4-6 part-singing. Students are introduced to the beginning concepts of belt technique. The course culminates in a public performance.

Course is Required for:
(e.g., students in the Occupational Therapy Program)

Course is Elective for:
(e.g., students meeting the pre / pre-co / corequisites)

students meeting the pre-requisites

Course is Closed to:
(e.g., all students not meeting the pre / pre-co / corequisites)

all students not meeting the pre-requisites

This Course Replaces:
(If it is not a replacement course, write "none".)

none

This course is part of the following curriculum (program), option, career pattern, cluster, and/or sequence.

the course will be taken by students with elective credit

Was this course offered experimentally?

☐ YES
☒ NO

If offered experimentally, indicate when:

PRE/PRE-CO/COREQUISITES:

In determining these requirements, please consider the skills (i.e. reading level, writing level, mathematical ability) the student must possess in order to meet the performance objectives. If any minimum competencies are being waived, explain why they are not required.

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Basic skills and/or ESL	Prerequisites	Pre/Corequisites	Corequisites
Reading (e.g., none, CSE095):	CSE 095		
Writing (e.g., none, ENA099):			
Mathematics (e.g., none, MAT096):			
ESL (e.g., none, ESL097, ESL098):	ESL 098		

College-Level Course Prerequisites: List the highest college-level prerequisites within each discipline. Do not include embedded prerequisites for courses in this list – e.g., if ENG102 is a prerequisite, do not list ENG101.

Prerequisites	Pre/Corequisites	Corequisites
HUM 155 with a C or better		

Additional Pre/Pre-Co/Corequisites:

Specify pre/pre-co/corequisite, e.g., Prerequisite EMT Certification; Prerequisite CPR Certification, etc.

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This course will first be offered in: (e.g., Fall 12 week Session 2003)	Proposed maximum class size:
Fall 1, 2014	20

How many times per year will this course be offered?	Estimated # of students per year:
4	80

Subsequent to the first offering, this course will be offered in the following sessions: (check all that apply)	
<input checked="" type="checkbox"/> FALL 12 Weeks	<input checked="" type="checkbox"/> FALL 6 Weeks
<input checked="" type="checkbox"/> SPRING 12 Weeks	<input checked="" type="checkbox"/> SPRING 6 Weeks

Provide a rationale for the proposed course or course revisions.
<p>This course furthers a student's study of proper vocal technique. Students expand their skills in breath control, diction, placement, head and chest voice, as well as build advanced techniques in part-singing, advanced harmonic language, and an introduction to belt technique. This revision focuses the course to emphasize the study of vocal technique.</p>

Grading Standards: Describe how you will assess the work of students in this class. Please be specific when describing types of assessment tools. Please note that the total of all categories (assignments, exams, oral presentations, research papers, etc.) must be 100%. If appropriate, list the number and percentage value of each type of assessment. For example: 3 written quizzes at 10% each = 30%.	
CATEGORY	%
2 Exams at 15% each	30%
10 Practice Journals at 4% each	40%
5 Music Analysis Assignments	25%
1 Performance Assessment	5%
TOTAL	100%

Provide information about any government, legal, industrial, and professional requirements or vocational objectives, for which the course is designed.

Indicate if the course is being developed for a grant. If so, provide relevant details.

INSTRUCTIONAL OBJECTIVES:

These objectives should focus on the goals of the proposed course, that is, what the instructor expects to achieve. The instructional objectives must be part of the course outline distributed to students at the beginning of each session. Some examples of beginning phrases which may be used for an instructional objective follow.

During this course, the instructor expects to:

enable..
familiarize..
introduce..
provide the student with..
reinforce..

List of instructional objectives:

During this course, the instructor expects to:

1. review and strengthen the skill of abdominal breathing and proper breath control through physical exercises.
2. reinforce the students' skills in the application of breath control during song performance.
3. expand the students' knowledge and skills of proper vowel formation, placement, and resonance.
4. assist students in the application of advanced vowel placement through exercises and song study.
5. strengthen students' knowledge of diction and skills in articulating consonants through advanced exercises and in the performance of a song.
6. introduce students to skills in solfeggio and sight singing. Enable the students to apply these concepts to score reading.
7. expand students' skills in part-singing through study of choral literature requiring 4-6 parts.

INSTRUCTIONAL OBJECTIVES (CONTINUED):

PERFORMANCE OBJECTIVES:

These objectives describe, in behavioral terms, what the students should be able to do at the end of the course. Your performance objectives must be part of your course outline and should parallel, if possible, your instructional objectives. Some examples of beginning phrases which may be used for a performance objective follow:

At the conclusion of this course students will be able to:

analyze..	identify..
compare and contrast..	illustrate..
compute..	interpret..
define..	locate..
describe..	prepare..
draw..	solve..
explain..	write..

List of performance objectives:

At the conclusion of this course, students will be able to:

1. demonstrate and expand their physical mastery of abdominal breathing technique through the proper performance of breathing exercises.
2. demonstrate the use of breath control skills during song performance.
3. articulate and demonstrate correct vowel formation, placement, and resonance.
4. demonstrate through the performance of vocal exercises and song performance an understanding of proper vowel placement.
5. show an understanding of diction and articulating consonants through the performance of diction exercises and in song performance.
6. utilize skills in solfeggio and sight-singing in score analysis.
7. demonstrate the skill of part-singing through the performance of a piece of choral literature with 4-6 part harmony.

PERFORMANCE OBJECTIVES (CONTINUED):

8. reinforce students mastery over their head (female) or falsetto (male) voice, chest voice, and transversing their break through technique exercises.

9. introduce students to the concept of belt voice through vocal exercises and the study of its application to a work of solo vocal literature.

8. display a mastery over singing in the head (female) or falsetto (male) voice and chest voice as well as transversing their break through the performance of technique exercises.

9. demonstrate the skill of singing belt in a vocal exercise and in solo song performance.

COURSE OUTLINE:

Provide a weekly, topical outline that will be used to guide instructors in teaching this course. The weekly topical outline should delineate 12 weeks of instruction and the thirteenth week should be labeled "Final Exam." If a course is designed for 6-week sessions only, the outline should delineate 6 weeks of instruction and the seventh week should be labeled "Final Exam."

COURSE OUTLINE: (CONTINUED)

1. Abdominal Breathing; proper breath control for the singer.

2. Placement and Blend; a review of vowels, mouth position, blending, mask and resonance.
Journal 1 due

3. Solfeggio: the foundations of sight-singing and mastering the major scale through Do-Re-Mi.
Journal 2 due
Music Analysis Assignment #1

4. Diction: an introduction to phonation and consonants.
Journal 3 due

5. Choral Singing: the application of studied vocal techniques to a choral score.
Journal 4 due
Music Analysis Assignment #2

6. Performance Evaluation - mid-term exam.
Journal 5 due

7. Chest and Head Voice: a review of chest voice, head voice (women), and falsetto (men.) Skill building on transversing the break.
Journal 6 due

8. Harmony: an introduction to 4 voice chords, consonance and dissonance in advanced harmony.
Journal 7 due
Music Analysis Assignment #3

9. Part Singing: an introduction in 4-6 part singing through advanced harmonic progressions.
Journal 8 due

10. Performance Rehearsal: The application of studied techniques to a musical score.

Journal 9 due

Music Analysis Assignment #4

11. Performance Rehearsal: The application of studied techniques to a musical score.

Journal 10 due

Music Analysis Assignment #5

12. Performance: A public performance of the rehearsed literature.

Performance Assessment

13. Final Exam.

COURSE OUTLINE (CONTINUED):

COURSE OUTLINE (CONTINUED):

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LIBRARY/FACILITIES ARTICULATION

Please give author, title, edition, publisher and date for each book; title and publisher for each periodical title. Provide ISBN or ISSN if easily accessible. For media items, include distributor. After each item, indicate the status as follows: in

collection (IC), on order (O/O), or recommended for purchase (R).

#1 TEXTBOOK(S): (Text on tape will be ordered if available.) (Specify STATUS at end of each entry.)	
AUTHOR(S):	Andy Beck, Karen Surmani, and Brian Lewis
TITLE:	Sing at First Sight, Level 1
EDITION:	
PUBLISHER:	Alfred Music Publishing
DATE:	2010
ISBN:	9780739037409
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R

#2 ADDITIONAL BOOKS TO SUPPORT THIS COURSE: (Specify STATUS at end of each entry.)	
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R

#2 ADDITIONAL BOOKS TO SUPPORT THIS COURSE (Continued) (Specify STATUS at the end of each entry.)		#3 SERIALS: (newspapers, magazines, journals, yearbooks) (Specify STATUS at the end of each entry.) Note that the Library will not be able to subscribe to many new serials. However, the articles from more and more periodicals appear in the Library's electronic full-text databases.	
AUTHOR(S):		SERIAL TITLE:	
TITLE:		PUBLISHER:	
EDITION:		ISSN:	
PUBLISHER:		STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
DATE:			
ISBN:		SERIAL TITLE:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R	PUBLISHER:	
		ISSN:	
		STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):		SERIAL TITLE:	
TITLE:		PUBLISHER:	
EDITION:		ISSN:	
PUBLISHER:		STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
DATE:			
ISBN:		SERIAL TITLE:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R	PUBLISHER:	
		ISSN:	
		STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):		SERIAL TITLE:	
TITLE:		PUBLISHER:	
EDITION:		ISSN:	
PUBLISHER:		STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
DATE:			
ISBN:		SERIAL TITLE:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R	PUBLISHER:	
		ISSN:	
		STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):		SERIAL TITLE:	
TITLE:		PUBLISHER:	
EDITION:		ISSN:	
PUBLISHER:		STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
DATE:			
ISBN:		SERIAL TITLE:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R	PUBLISHER:	
		ISSN:	
		STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
Append additional page if necessary.		TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Chris McHale

#4 MEDIA ITEMS: (films, videos, cassettes, CDs, DVDs, slide sets, filmstrips, etc.)
(Specify STATUS at the end of each entry.)

TITLE:	
DISTRIBUTOR	
STATUS: (CHECK ONE)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
TITLE:	
DISTRIBUTOR	
STATUS: (CHECK ONE)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
TITLE:	
DISTRIBUTOR	
STATUS: (CHECK ONE)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
TITLE:	
DISTRIBUTOR	
STATUS: (CHECK ONE)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
Append additional page if necessary.	

TYPE MEDIA LIAISON'S NAME & OBTAIN INITIALS	Chris McHale
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INFORMATION LITERACY:
The proposer and the library faculty have collaborated on plans for the above listed (and other) resources to be used in activities designed to increase student information literacy.

TYPE NAME OF LIBRARY FACULTY & OBTAIN INITIALS	Chris McHale
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SOFTWARE/HARDWARE REQUIREMENTS: (e.g., commercial application package, microcomputer or other special facilities required)

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TYPE NAME OF DIRECTOR OF INSTRUCTIONAL SERVICES & OBTAIN INITIALS (only if applicable)	Theresia Litvay-Sardou
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Provide the mean or median enrollment in courses offered by the department or program during the last term for which data is available.

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TYPE PROPOSER'S NAME & OBTAIN INITIALS	Lisa DeSpain
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APPROVAL PAGE:

For all items below, type in the faculty and department names and obtain the initials for each person listed.

PROPOSER (S)	DEPARTMENT(S)	DATE
Lisa DeSpain	Humanities	10/17/2013

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMMITEE(S)	DEPARTMENT(S)	DATE
Aaron Rizzieri	Humanities	10/17/2013

DEPT'L. REPRESENTATIVE(S) TO COLLEGE- WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Aaron Rizzieri	Humanities	10/17/2013

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Michael Rodriguez	Humanities	10/17/2013