

AGENDA

College Senate Meeting

May 26, 2010

Room E-500

2:15 p.m.

- I. **Approval of Minutes --- April 28, 2010 and May 12, 2010**
- II. **Curriculum Committee Report**
 - New Course Proposals:**
HUM 144, Musicianship I, HUM 173, Blues, Rock and Jazz Ensemble, HUM 193, Popular Percussion Ensemble, HUT 122, Introduction to Design for the Theatre, HUT 127, Rehearsal and Performance, HUT 210, Theatre: Pre-history to the Renaissance, HUT 211, Theatre: Renaissance to Modern Times—presented by Department of Humanities
ELS 211, Spanish Literature I, ELJ 250, Japanese Literature in Translation—presented by Department of Education and Language Acquisition
 - Revised Course Proposals:**
ENA 099, Basic Writing I, ENG 099, Basic Writing I, ENC 101, Composition I: Introduction to Expository Writing, ENZ 099 ACT/CAAW Preparation Workshop—presented by Department of English
 - Experimental Course Proposals:**
MAT 094, Extended Elementary Algebra I, MAT 096E, Extended Elementary Algebra II, MAT 097, Intensive Beginning Algebra—presented by Department of Mathematics, Engineering and Computer Science
Presented by Prof. John Shean, Chairperson of the Curriculum Committee
- III. **Report from the Chairperson**
- IV. **Presentation of the College's Strategic Plan, 2010-2011, presented by President Gail Mellow and Vice President Peter Katopes**
- V. **Discussion of Issues Concerning the Status of Cooperative Education**
- VI. **Presentation of Letter to the Secretary of Education for Senate Approval**

TYPE OF PROPOSAL

- VII. Resolution to Create a Senate Committee of HEOs/Civil Service/Alumni**
- VIII. Resolution to Create a Senate Budget Committee**
- IX. New Business**
- X. Old Business**
- XI. Adjournment**

Light Refreshments will be served.

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input type="checkbox"/>	PERMANENT
<input checked="" type="checkbox"/>	PERMANENT EXPERIMENTAL
<input type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	Humanities
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SECOND DEPARTMENT FOR JOINT PROPOSAL:	
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COURSE TITLE: (maximum 50 characters and spaces)	Theatre: Pre-history to the Renaissance
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COURSE ABBREVIATION: (maximum 20 characters and spaces)	Theatre Hist. I
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COURSE STATUS:	<input checked="" type="checkbox"/> NEW <input type="checkbox"/> REVISED
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COURSE NUMBER: Contact Registrar's Office for designated course number.	HUT 210
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input type="checkbox"/> TITLE CHANGE
<input type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input type="checkbox"/> PERFORMANCE OBJECTIVES
<input type="checkbox"/> GRADING STANDARDS
<input type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> 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?
<input type="checkbox"/> YES
<input type="checkbox"/> NO

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

URBAN STUDIES
<input type="checkbox"/> YES
<input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input checked="" type="checkbox"/> YES
<input type="checkbox"/> 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 will examine the development of theatre from the earliest ritual origins to the Renaissance. Topics include: theatre and drama in Ancient Greece; Roman and Byzantine theatre; European theatre and drama of the Middle Ages; Italian, English, Spanish, and French theatre of the Renaissance; and the origins of theatre in Africa and Asia.

REV. 07/18/05

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

Students in the A.A. Theatre Program

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

Students meeting the pre/pre-co/corequisites

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

All students not meeting the pre/pre-co/corequisites

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.

A.A. Theatre Program

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.

ENG 101, HUC 170/HUT 101

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

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
ENG 101		
HUC 170/HUT 101		

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 I, 2010	35

How many times per year will this course be offered?	Estimated # of students per year:
4	70

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 type="checkbox"/> FALL 6 Weeks
<input checked="" type="checkbox"/> SPRING 12 Weeks	<input type="checkbox"/> SPRING 6 Weeks

Provide a rationale for the proposed course or course revisions.
This course is the first of two that will cover the development and history of theatre from its origins in pre-history to contemporary times. Such historical surveys of theatre development are cornerstones of any academic theatre program.

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	%
Midterm Exam	25%
Final Exam	25%
Reaction papers (4 @ 5% each)	20%
Research Project	20%
Class discussion	10%
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.

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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:

During this course, the instructor expects to:

1. introduce students with the different theories as to the origins of theatre;
2. familiarize students with theatre and drama in Ancient Greece;
3. enable students to examine the history of Roman and Byzantine theatre;
4. introduce students to European theatre of the Middle Ages;
5. familiarize students with the creative theatrical output of the European Renaissance and examine how theatre developed differently in England, France, Spain, and Italy;

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:

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

1. compare and contrast different theories of the origin of theatre;
2. explain the development of theatre in Ancient Greece and the production style of Greek theatre; identify the various Greek playwrights and their major works;
3. describe the contributions of Roman and Byzantine theatre;
4. define reasons for the diminishment of theatre during the Middle Ages and explain how theatre has a resurgence before the Renaissance;
5. identify different creative theatrical outcomes of the Renaissance (including playwrights, production styles, acting techniques, scene design) and compare and contrast how theatre developed in England, France, Spain, and Italy;

INSTRUCTIONAL OBJECTIVES (CONTINUED):

6. provide students with historical theories as to the earliest development of theatre in Asia and Africa;
7. reinforce the cultural, political, and educational aspects of theatre as they relate to the specific countries and times outlined.

PERFORMANCE OBJECTIVES (CONTINUED):

6. compare and contrast historical theories as to the origin and development of theatre in Asia and Africa;
7. write about how the cultural, political, and educational aspects of historical theatre relate to contemporary theatre, both drama and production.

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)

- Week 1: Theories of origin of theatre -- ritual and myth, storytelling, mimesis (imitation), political expediency.
- Week 2: Theatre and drama in Ancient Greece: the origin of tragedy, the cult of Dionysus, theatrical competitions, production techniques.
- Week 3: Theatre and drama in Ancient Greece: Aristotle's *The Poetics* and *The Rhetoric*, tragic playwrights, comedy and satyr plays, the beginnings of the acting profession.
- Week 4: Roman and Byzantine theatre: Roman festivals, theatre architecture and design, actors and acting, popular entertainments (mimes, circus, etc.).
- Week 5: European theatre in the Middle Ages: the diminishment of theatre, liturgical drama and staging, the Feast of Fools, vernacular religious drama and outdoor performance; different kinds of stages.
- Week 6: European theatre in the Middle Ages: scenery and special effects, actors and the director, secular dramatic forms; pageantry.
- Week 7: Midterm Exam.
Italian theatre of the Renaissance: neoclassical ideals, intermezzi and opera, theatre architecture and scene design, machinery and special effects.

- Week 8: Italian Theatre of the Renaissance: the Commedia dell'Arte.
- Week 9: English theatre of the Late Middle Ages and the Renaissance: the University Wits, Shakespeare and his contemporaries, government regulation of theatre, the development of public and private theatres, production techniques, actors and acting companies.
- Week 10: English theatre of the Late Middle Ages and the Renaissance: Shakespeare and the Globe, the Reformation and Restoration. Spanish Theatre of the Renaissance: the beginning of secular drama, Lope de Vega, Calderon and other playwrights, staging and scenery, actors and actresses.
- Week 11: French theatre of the Renaissance: court and public theatres, the neo-classical ideals, the Italian ideal in scenery, playwrights and actors.
- Week 12: Earliest theatre in Asia and Africa: Sanskrit drama and performance, Chinese literary drama and its antecedents, Noh Theatre, Bunraku, pre-colonial African tribal ritual, storytelling and African tribal masks.
- Week 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):	Oscar G. Brockett
TITLE:	History of the Theatre
EDITION:	Tenth
PUBLISHER:	Allyn and Bacon
DATE:	October 11, 2007
ISBN:	0-205-5111864
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: (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.)

AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Alexander de Laszlo
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**#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	
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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.
25

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	Alexander de Laszlo
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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)	
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TYPE PROPOSER'S NAME & OBTAIN INITIALS	Will Koolsbergen
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TYPE OF PROPOSAL

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
Will Koolsbergen	Humanities	4/19/10

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMMITEE(S)	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	4/19/10

DEPT'L. REPRESENTATIVE(S) TO COLLEGE- WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	4/19/10

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Michael Rodriguez	Humanities	4/19/10

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input type="checkbox"/>	PERMANENT
<input checked="" type="checkbox"/>	PERMANENT EXPERIMENTAL
<input type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	Humanities
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SECOND DEPARTMENT FOR JOINT PROPOSAL:	NONE
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COURSE TITLE: (maximum 50 characters and spaces)	Blues, Rock and Jazz Ensemble
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COURSE ABBREVIATION: (maximum 20 characters and spaces)	B Rock Jazz Ens
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COURSE STATUS:	<input checked="" type="checkbox"/> NEW <input type="checkbox"/> REVISED
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COURSE NUMBER: Contact Registrar's Office for designated course number.	HUM 173
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input type="checkbox"/> TITLE CHANGE
<input type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input type="checkbox"/> PERFORMANCE OBJECTIVES
<input type="checkbox"/> GRADING STANDARDS
<input type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> OTHER
Please specify:

CREDITS	3.0
PER WEEK:	
CLASSROOM HOURS	3.0
LAB HOURS	
STUDENT HOURS	3.0
FACULTY HOURS	3.0

DO THE LAB HOURS REPRESENT FACULTY CONTACT HOURS?
<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO

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

URBAN STUDIES
<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input type="checkbox"/> YES <input checked="" type="checkbox"/> 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.

The Rock, Blues, and Jazz Ensemble is for all instrumentalists seeking to improve their skills as ensemble performers. This course is designed to enable students to perform cohesive ensemble music with attention to skills such as reading, improvisation, performing a variety of styles, rhythm section techniques, good stage presence, communication in musical terms, & band equipment set up. Class sessions consist of small group rehearsal and culminate in one or more public performances near the end of the semester.

REV. 07/18/05

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

None

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

Students meeting the pre/pre-co /corequisites.

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

All students not meeting the prerequisites

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.

None

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):	NONE		
Mathematics (e.g., none, MAT096):	NONE		
ESL (e.g., none, ESL097, ESL098):		ESL 097	

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

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:
Spring 12 Week Session 2010	15

How many times per year will this course be offered?	Estimated # of students per year:
4	60

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.
This course will greatly improve performance abilities for students in all areas of the music program by giving them a vehicle to apply material learned in other music classes.

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	%
Performance (evaluation)	60
Class Participation	20
Assignments & Written Exams	20
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. Familiarize the students with basic elements of music notation.
2. Introduce improvisational techniques and theory.
3. Introduce concepts of cohesive ensemble playing with attention to musical elements including tempo, balance, dynamics, phrasing and interpretation.
4. Introduce repertoire and literature from a variety of styles within Rock and Popular music.
5. Provide the students with knowledge and experience to acquire good audience interaction and good stage presence.
6. Enable the student to communicate in musical terms to fellow musicians during rehearsals and performances.
7. Enable the student to teach new material to fellow musicians using sound rehearsal techniques.

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. Read chord charts, tablature and standard music notation.
2. Perform improvised solos over specific forms and harmonies.
3. Function effectively within an ensemble discerning different roles like rhythm section or soloist.
4. Perform proficiently in variety of styles within Rock and Popular music.
5. Capture an audience through good stage presence.
6. Communicate proficiently in rehearsals and performances.
7. Perform leadership roles by effectively introduce new materials to the ensemble.

INSTRUCTIONAL OBJECTIVES (CONTINUED):

8. Familiarize the student with equipment for rehearsals and performances.

PERFORMANCE OBJECTIVES (CONTINUED):

8. Provide organizational skills for setting up of band equipment for rehearsals and performances.

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."

Week I: Explanation of course objectives, organization, and grading policy. Historical and Geographic survey of the Origins of Blues and Jazz ensembles. Assessment and separation into two or more ensembles.

Week II: Introduction to setting up the ensemble, eg. equipment care and set up. Working with amplifiers and electronic controls. Introduction to single chord blues form. Song: "Rollin' Stone" Introduction to Music Notation/Theory. "The Triplet Feel" Establishing a rehearsal schedule.

Week III: Introduction to improvisation and the pentatonic scale. Twelve bar Blues form. New Songs: "Crossroads" and "Hoochie Coochie Man." Music Notation/Theory (continued) "The Intervals."

Week IV: The Riff as a link between blues and rock. Working with the rhythm section, the interaction between bass, drums and rhythm instruments. New Song: "Sunshine of your Love" and "Born Under a Bad Sign." Music Notation /Theory (continued) Building chords: triads.

Week V: Introduction to early Rock and Roll: Early Styles, the 50's. Chuck Berry. New Song: "Johnny Be Good" Music Notation/Theory (continued) 7th Chords.

COURSE OUTLINE: (CONTINUED)

Week VI: Midterm performance examination.
Each group will perform in class three songs learned in class. Written examination.

Week VII: Introduction of Funk and R&B into Rock music.
New Rhythms and Harmonies, from Jimi Hendrix to Steve Wonder.
New songs: "Crosstown Traffic" and "Boogie on Reggae Woman"
Music Notation/ Theory (continued) Harmonizing the diatonic scale.

Week VIII: The Late 70's Modern Rock and Pop styles.
Glam Rock, the Punk Movement.
Songs: "Let's Dance" and "A Forest"
Music Notation/ Theory (continued)
Using the diatonic scale to improvise, tonal versus modal music. The Greek modes.

Week IX: Introduction to Jazz and R&B Styles.
Modal Jazz Forms versus II V I's
Songs: "So What" and "Footprints"
Music Notation/ Theory (continued)
The minor blues, walking a bass line.
Preparation for public performance.

Week X: "The swing feel" Introducing the Blues in Jazz.
Twelve bar Blues versus the 32 measure form.
Songs: "All of Me" and "Blues"
Preparation for public performance
Music notation/ Theory (continued) The BeBop scale.

Week XI: Continuation on modern Jazz
Techniques: The II, V, I.
Song: "Satin Doll" & "Freedom Jazz Dance"
Preparation for public performance.

COURSE OUTLINE (CONTINUED):

COURSE OUTLINE (CONTINUED):

Week XII: Public performance, (final evaluation)
Final preparations for written examination.

Week XIII: Written examination.

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):	Peter Spitzer
TITLE:	Mel Bay Jazz Theory Handbook/CD Set
EDITION:	
PUBLISHER:	Mel Bay Publications, Inc.
DATE:	June 18 th 2001
ISBN:	0786653280
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R
AUTHOR(S):	
TITLE:	The Ultimate Jazz Fake Book: C edition
EDITION:	
PUBLISHER:	Hal Leonard
DATE:	October 1, 1988
ISBN:	0881889792
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R
AUTHOR(S):	
TITLE:	R&B Fake Book: 375 Rhythm and Blues Songs (C edition)
EDITION:	2 nd edition
PUBLISHER:	Hal Leonard Corporation
DATE:	January 1999
ISBN:	0793578310
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R

#2 ADDITIONAL BOOKS TO SUPPORT THIS COURSE: (Specify STATUS at end of each entry.)	
AUTHOR(S):	
TITLE:	Mel Bay Encyclopedia of Scales, Modes and Melodic Patterns
EDITION:	
PUBLISHER:	Mel Bay Publications, Inc.
DATE:	April 30 th , 1997
ISBN:	0786617918
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R
AUTHOR(S):	J. Richard Dunscomb & Dr. Willie L. Hill Jr.
TITLE:	Jazz Pedagogy: The Educator's Handbook and Resource Guide
EDITION:	4 th edition
PUBLISHER:	Warner Brothers; PAP/DVD
DATE:	February 3 rd 2004
ISBN:	0757991254
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R
AUTHOR(S):	
TITLE:	The Ultimate Pop/Rock Fake Book: C Edition
EDITION:	4 th edition
PUBLISHER:	Hal Leonard Corporation
DATE:	
ISBN:	079357000X
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R

#2 ADDITIONAL BOOKS TO SUPPORT THIS COURSE (Continued)
 (Specify STATUS at the end of each entry.)

AUTHOR(S):	
TITLE:	The Classic Rock fake Book- 2nd Edition
EDITION:	2 edition
PUBLISHER:	Hal Leonard Corporation
DATE:	February 1, 1999
ISBN:	0793578566
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input checked="" type="checkbox"/> R
AUTHOR(S):	
TITLE:	The Beatles Fake Book: C edition
EDITION:	
PUBLISHER:	Hal Leonard Corporation
DATE:	July 1, 1987
ISBN:	0881887579
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input checked="" type="checkbox"/> R
AUTHOR(S):	
TITLE:	The Blues Fake Book
EDITION:	
PUBLISHER:	Hal Leonard Corporation
DATE:	June 1, 1999
ISBN:	0793558557
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input checked="" type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	Motown Anthology (piano/vocal/guitar)
PUBLISHER:	Hal Leonard Co. (March 1, 1998)
ISSN:	0793592011
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input checked="" type="checkbox"/> R
SERIAL TITLE:	The Latin Realbook
PUBLISHER:	Sher Music Co. (March 1, 1999)
ISSN:	1-883217-05-9
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input checked="" type="checkbox"/> R
SERIAL TITLE:	CD: The Cure; Seven Seconds
PUBLISHER:	Elektra/Wea
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input checked="" type="checkbox"/> R
SERIAL TITLE:	CD: David Bowie; The Best Of
PUBLISHER:	Virgin Records US
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input checked="" type="checkbox"/> R
SERIAL TITLE:	CD: Steve Wonder; The Definitive Collection
PUBLISHER:	Motown
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input checked="" type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Alex de Laszlo
--	----------------

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

TITLE:	CD: Muddy Waters; Electric Mud
DISTRIBUTOR	Chess
STATUS: (CHECK ONE)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
TITLE:	CD: Muddy Waters; His Best: 1947 to 1955
DISTRIBUTOR	Chess
STATUS: (CHECK ONE)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
TITLE:	CD: 20 th Century Masters: The Best Of Chuck Berry
DISTRIBUTOR	MCA
STATUS: (CHECK ONE)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
TITLE:	CD: Cream; The Very Best
DISTRIBUTOR	Universal Int'l
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	Albert Neal
--	-------------

Provide the mean or median enrollment in courses offered by the department or program during the last term for which data is available.

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	Marie C. Spina
---	----------------

SOFTWARE/HARDWARE REQUIREMENTS: (e.g., commercial application package, microcomputer or other special facilities required)

--

TYPE NAME OF DIRECTOR OF INSTRUCTIONAL SERVICES & OBTAIN INITIALS (only if applicable)	
---	--

TYPE PROPOSER'S NAME & OBTAIN INITIALS	Martin Moretto Gustavo Moretto
---	-----------------------------------

TYPE OF PROPOSAL

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
Martin Moretto	Humanities	2/17/10
Gustavo Moretto	Humanities	2/17/10

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMMITEE(S)	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	2/17/10

DEPT'L. REPRESENTATIVE(S) TO COLLEGE- WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	2/17/10

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Michael Rodriguez	Humanities	2/17/10

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input type="checkbox"/>	PERMANENT
<input type="checkbox"/>	PERMANENT
<input type="checkbox"/>	EXPERIMENTAL
<input checked="" type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	Mathematics, Engineering and Computer Science
------------------------------	---

SECOND DEPARTMENT FOR JOINT PROPOSAL:	None
--	------

COURSE TITLE: (maximum 50 characters and spaces)	Intensive Beginning Algebra
--	-----------------------------

COURSE ABBREVIATION: (maximum 20 characters and spaces)	Inten Begin Algebra
---	---------------------

COURSE STATUS:	<input checked="" type="checkbox"/> NEW <input type="checkbox"/> REVISED
-----------------------	---

COURSE NUMBER: Contact Registrar's Office for designated course number.	MAT097
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input type="checkbox"/> TITLE CHANGE
<input type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input type="checkbox"/> PERFORMANCE OBJECTIVES
<input type="checkbox"/> GRADING STANDARDS
<input type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> OTHER
Please specify:

CREDITS	0.0
PER WEEK:	
CLASSROOM HOURS	8.0
LAB HOURS	2.0
STUDENT HOURS	10.0
FACULTY HOURS	8.0

DO THE LAB HOURS REPRESENT FACULTY CONTACT HOURS?
<input type="checkbox"/> YES
<input checked="" type="checkbox"/> NO

IF THE CLASSROOM HOURS & THE NUMBER OF CREDITS ARE NOT IDENTICAL, EXPLAIN THE DIFFERENCE BELOW:
The course is a remedial, non-credit bearing course, therefore credits and classroom hours do not match.

URBAN STUDIES
<input type="checkbox"/> YES
<input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input type="checkbox"/> YES
<input checked="" type="checkbox"/> 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 has a problem solving approach that emphasizes the importance of mathematical reasoning in addressing real-world problems drawn from diverse disciplines. Topics include arithmetic (signed numbers, fractions, decimals and percents), linear equations and inequalities, basics of geometry (area and perimeter), linear and quadratic functions and their graphs, polynomial algebra, rational and radical expressions, and the quadratic formula. Linear and quadratic models are introduced.

REV. 07/18/05

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

The course is open to students who score between 22 and 29 on both the pre-algebra and algebra parts of the COMPASS placement exam.

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

None

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

All students not meeting the pre/corequisites

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.

Was this course offered experimentally?

- YES
 NO

If offered experimentally, indicate when:

Spring I 2010

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.

--

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

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

Additional Pre/Pre-Co/Corequisites:
Specify pre/pre-co/corequisite, e.g., Prerequisite EMT Certification; Prerequisite CPR Certification, etc.

--

This course will first be offered in: (e.g., Fall 12 week Session 2003)	Proposed maximum class size:
Fall I, 2010	30

How many times per year will this course be offered?	Estimated # of students per year:
2	60

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 type="checkbox"/> FALL 6 Weeks
<input checked="" type="checkbox"/> SPRING 12 Weeks	<input type="checkbox"/> SPRING 6 Weeks

Provide a rationale for the proposed course or course revisions.
This course combines Introduction to Algebra (MAT095) and Elementary Algebra (MAT096) curricula and is intended to give students an opportunity to fulfill the mathematics basic skills requirement in one semester.

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	%
Online Homework and Quizzes	15
Lab Worksheets	10
Instructor's Exams (2@10%)	20
Departmental Exams (3@15%)	45
Project	10
COMPASS Exam	Exit
TOTAL	100%

Provide information about any government, legal, industrial, and professional requirements or vocational objectives, for which the course is designed.
None

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

No

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. Establish mathematics as a powerful tool for solving real life problems.
2. Develop the student's number sense, not only in performing basic arithmetic operations, but also in estimating answers and in judging the reasonableness of numerical results.
3. Familiarize students with the concept of proportion.
4. Thoroughly reinforce students' signed number skills, not only in performing arithmetic operations, but also in the settings of exponents and scientific notation.
5. Introduce fundamental algebraic objects and properties: variable expressions, exponents, distributive law, combining like terms.
6. Familiarize students with the basics of plane geometry, in particular provide them with formulae for calculating areas and perimeters of elementary plane figures and with the Pythagorean Theorem.

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. Solve real life problems involving whole numbers, fractions, decimals, percents, geometric figures, tables, charts, and graphs.
2. Estimate and determine the order of magnitude of quantities, compare the estimated calculation to the numerically accurate one, and express answers in meaningful units.
3. Solve problems involving ratios and proportions.
4. Make accurate calculations with signed numbers in various settings.
5. Understand and be able to manipulate algebraic expressions as generalizations of arithmetic.
6. Compute areas and perimeters of basic two-dimensional geometric figures, and use the Pythagorean Theorem to find the length of a third side of a right triangle given the lengths of the other two.

INSTRUCTIONAL OBJECTIVES (CONTINUED):

7. Reinforce and expand students' equation-solving abilities: linear equations in one and two unknowns, absolute value equations, and linear inequalities.
8. Provide the student with the skills necessary to construct graphs from linear equations and to deduce linear equations from graphs of straight lines.
9. Enable students to solve systems of linear equations graphically and algebraically and to appreciate the diverse applications of such systems.
10. Introduce students to functional concepts: elementary examples, table functions, input-output models, domain and range, and vertical line test.
11. Reinforce the laws of exponents in the more general setting of signed numbers.
12. Provide students with the skills required to carry out arithmetic operations on polynomials, factoring, and long division.
13. Introduce students to rational expressions, complex fractions and the algebra necessary to combine and simplify them.
14. Familiarize students with the algebra of radical expressions and teach them how to solve elementary radical equations.
15. Introduce students to quadratic functions and their graphs--parabolas--and provide them with a powerful tool for finding the zeros of such functions: the quadratic formula.

PERFORMANCE OBJECTIVES (CONTINUED):

7. Solve elementary equations in both one and two variables as well as linear inequalities.
8. Appreciate the interplay of algebra and geometry in drawing graphs of straight lines and deriving linear equations from straight line data.
9. Solve systems of linear equations posed in a variety of real-world settings.
10. Understand the function concept in tabular as well as algebraic settings, and perform elementary tests to decide if a given relationship between two variables is indeed a function.
11. Use laws of exponents appropriately in different algebraic settings.
12. Perform arithmetic operations on polynomials, including factoring, and long division to obtain quotient and remainder.
13. Successfully combine and simplify rational expressions and complex fractions.
14. Combine and simplify radical expressions and solve elementary equations using radicals.
15. Sketch graphs of quadratic functions by obtaining/plotting an appropriate chart of values, and find the zeros of such functions using the quadratic formula.

COURSE OUTLINE: (CONTINUED)

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."

Week 1

Whole numbers and operations on them (review).
Integers. Operations on integers. Average.
Evaluating and simplifying expressions.
Equations with integers. Applications using integers.

Week 2

Perimeter and Area.
Multiples and factors. LCM and GCD.
Introduction to fractions. Equivalent fractions.
Operations on fractions and their properties.

Week 3

Equations with fractions. Word problems with
Fractions. Proportions.
Introduction to decimals. Operations on decimals
Departmental Exam #1

Week 4

Relations between decimals, fractions and
percents. Scientific notation. Equations with
decimals.
Square roots and Pythagorean Theorem. Area and
circumference of a circle.

Week 5

Percents, changing percent to decimal or fraction,
changing fraction or decimal to percent. Word
problems involving percents.
Linear inequalities. Absolute value equations.

Week 6

Linear equations in two variables. Graph of a
linear equation in two variables. Slope of a line.
Systems of two linear equations.
Departmental Exam #2

Week 7

Introduction to relations and functions: functional notation, domain, range and vertical line test.

Binary Operations.

Rules of exponents. Integer exponents.

Week 8

Introduction to polynomials. Arithmetic operations on polynomials. Special products of polynomials. Polynomial long division.

Week 9

Factoring polynomials. Special factorizations (Difference of two Squares, grouping, etc.)

Solving quadratic equations by factoring.

Applications of quadratic equations.

Departmental Exam #3

Week 10

Evaluating and simplifying rational expressions.

Multiplying and dividing rational expressions

Least common denominator. Adding and subtracting rational expressions.

Week 11

Operations on radical expressions. Simplification and rationalizing the denominator. Radical equations.

Week 12

Quadratic functions and their graphs. Quadratic formula.

Review for the Final Exam.

Final Exam.

Week 13

COMPASS Exit 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):	Man M Sharma
TITLE:	Pre-Algebra
EDITION:	6 th Edition
PUBLISHER:	EDUCO International, Inc
DATE:	2008
ISBN:	978-1-888469-91-2
STATUS: (Check one)	<input checked="" type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	Man M Sharma
TITLE:	Beginning Algebra
EDITION:	6 th Edition
PUBLISHER:	EDUCO International, Inc
DATE:	2008
ISBN:	978-1-888469-92-9
STATUS: (Check one)	<input checked="" 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.)

AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Charles Keyes
--	---------------

#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	Albert Neal
--	-------------

Provide the mean or median enrollment in courses offered by the department or program during the last term for which data is available.

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	Charles Keyes
---	---------------

SOFTWARE/HARDWARE REQUIREMENTS: (e.g., commercial application package, microcomputer or other special facilities required)

EDUCO Learning Systems

TYPE NAME OF DIRECTOR OF INSTRUCTIONAL SERVICES & OBTAIN INITIALS (only if applicable)	Theresia Litvay-Sardou
---	------------------------

TYPE PROPOSER'S NAME & OBTAIN INITIALS	Marina Dedlovskaya
---	--------------------

TYPE OF PROPOSAL

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
Marina Dedlovskaya	MEC	4/28/10

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMMITEE(S)	DEPARTMENT(S)	DATE
Rudy Meangru	MEC	4/28/10

DEPT'L. REPRESENTATIVE(S) TO COLLEGE- WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Gordon Crandall	MEC	4/28/10

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Kamal Hajallie	MEC	4/28/10

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input type="checkbox"/>	PERMANENT
<input checked="" type="checkbox"/>	PERMANENT EXPERIMENTAL
<input type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	Humanities
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SECOND DEPARTMENT FOR JOINT PROPOSAL:	
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COURSE TITLE: (maximum 50 characters and spaces)	Musicianship I
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COURSE ABBREVIATION: (maximum 20 characters and spaces)	
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COURSE STATUS:	<input checked="" type="checkbox"/> NEW <input type="checkbox"/> REVISED
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COURSE NUMBER: Contact Registrar's Office for designated course number.	HUM 144
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input type="checkbox"/> TITLE CHANGE
<input type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input type="checkbox"/> PERFORMANCE OBJECTIVES
<input type="checkbox"/> GRADING STANDARDS
<input type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> OTHER
Please specify:

CREDITS	3.0
PER WEEK:	
CLASSROOM HOURS	3.0
LAB HOURS	0.0
STUDENT HOURS	3.0
FACULTY HOURS	3.0

DO THE LAB HOURS REPRESENT FACULTY CONTACT HOURS?
<input type="checkbox"/> YES
<input type="checkbox"/> NO

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

URBAN STUDIES
<input type="checkbox"/> YES
<input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input type="checkbox"/> YES
<input checked="" type="checkbox"/> 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 is designed to provide students with the basic skills necessary to effectively read, perform, learn, practice and rehearse music, and to reinforce these concepts for the more advanced student. This course will provide students with a solid musical foundation and with the musical problem solving skills that will enable them to perform music with confidence and ease. This course is suggested for all students who wish to perform any type of music, and is open to students of all abilities and instruments.

REV. 07/18/05

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

N/A

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

students meeting the pre/pre-co/corequisites

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

all students not meeting the pre/pre-co/corequisites

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.

None

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):	CSE099		
Writing (e.g., none, ENA099):	NONE	ENA/ENG/ESA099	
Mathematics (e.g., none, MAT096):	MAT095		
ESL (e.g., none, ESL097, ESL098):	ESL099		

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
NONE		

Additional Pre/Pre-Co/Corequisites: Specify pre/pre-co/corequisite, e.g., Prerequisite EMT Certification; Prerequisite CPR Certification, etc.

None

This course will first be offered in: (e.g., Fall 12 week Session 2003)	Proposed maximum class size:
Spring 12 Week 2010	25

How many times per year will this course be offered?	Estimated # of students per year:
2	50

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 type="checkbox"/> FALL 6 Weeks
<input checked="" type="checkbox"/> SPRING 12 Weeks	<input type="checkbox"/> SPRING 6 Weeks

Provide a rationale for the proposed course or course revisions.
This course aims to teach the basic skills that would be required for musical performance.

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	%
3 Quizzes @ 10%	30%
Midterm - Performance Eval	35%
Final - Performance Eval	35%
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. Enable students to read music
2. Enable students to practice and learn music without supervision
3. Familiarize students with common musical patterns and problems
4. Provide students with methods and procedures for learning and practicing music
5. Provide students with rehearsal and performance techniques
6. Enable students to sing in tune
7. Enable students to perform music with confidence and ease
8. Enable students to effectively conduct, lead, and participate in rehearsals
9. Enable the student to identify and solve musical problems

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. Read music accurately
2. Practice and learn music effectively without supervision
3. Perform common musical patterns such as scales and arpeggios
4. Explain and demonstrate the methods and procedures used to learn and practice music
5. Explain and demonstrate rehearsal and performance technique
6. Sing in tune using the solfeggio system
7. Prepare and perform simple music with confidence and ease
8. Effectively conduct, lead, and participate in rehearsals
9. Identify and solve musical problems

INSTRUCTIONAL OBJECTIVES (CONTINUED):

PERFORMANCE OBJECTIVES (CONTINUED):

COURSE OUTLINE: (CONTINUED)

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."

Week 1 – Reading and performing simple rhythms, including all necessary components (time signature, measure, beat, meter, etc)

Week 2 – reading and performing compound rhythms.

Week 3 – Singing, basic vocal technique, and introduction to the solfege system

Week 4 – How to practice and learn music on an instrument; the formation of musical habits.

Week 5 – Singing by rote in major and minor keys, intonation and tuning.

Week 6 – Reading pitch and melody; singing and playing melody on instruments in major keys

Week 7 - Reading pitch and melody; singing and playing melody on instruments in minor keys

Midterm Examination

Week 8 – Memorizing music and basic performance skills, performance etiquette.

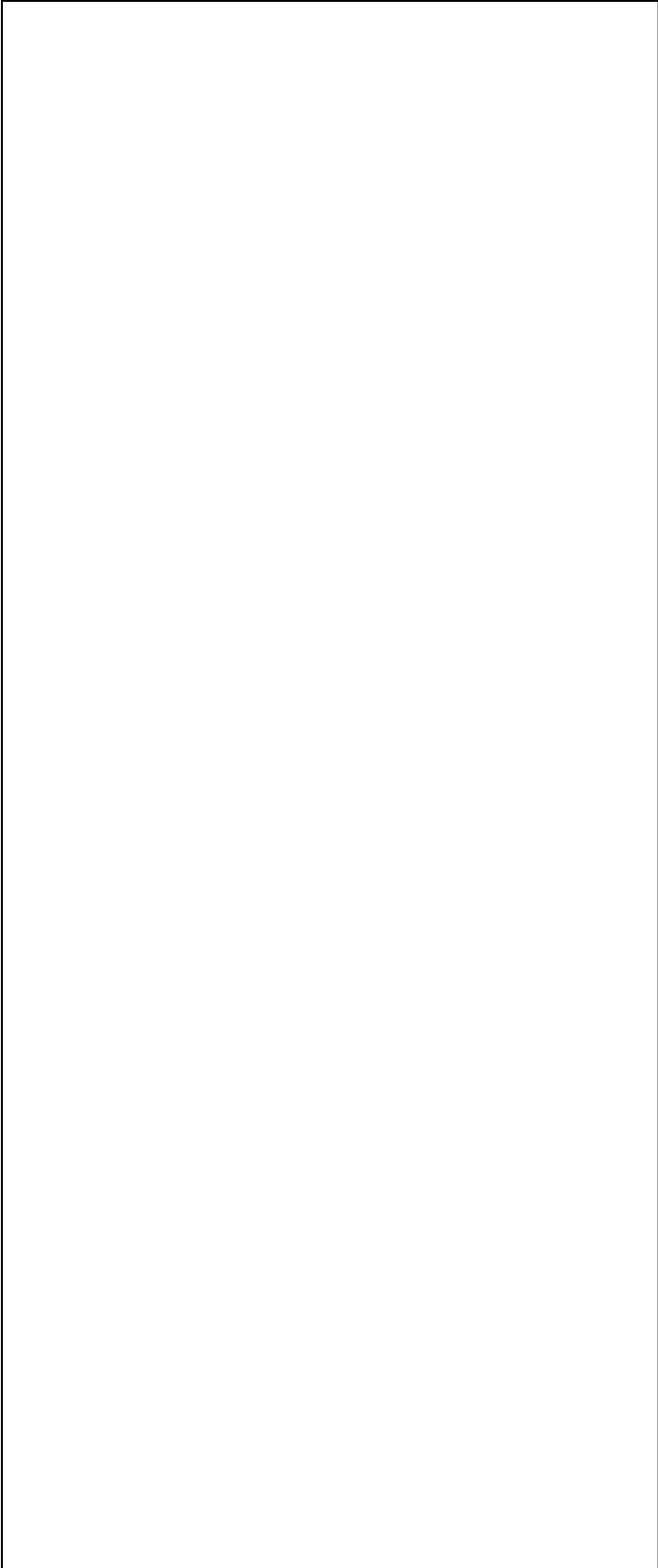
Week 9 – Ensemble performance and rehearsal skills

Week 10 – Ensemble performance and rehearsal skills

Week 11 - Conducting and leading an ensemble

Week 12 - Solo and group performances in class

Week 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):	Daniel Kazez
TITLE:	Rhythm Reading
EDITION:	2 nd Edition
PUBLISHER:	W.W. Norton and Company
DATE:	1997
ISBN:	9780393 9707399000
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R
AUTHOR(S):	Samuel Cole and Leo Lewis
TITLE:	Melodia - A course in sight singing
EDITION:	Complete, Books I-IV
PUBLISHER:	Oliver Ditson Company
DATE:	Copyright 1903, 1904
ISBN:	159806083X
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

#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.)

AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Marie C. Spina
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**#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	Albert Neal
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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.

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	Marie C. Spina
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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)	
---	--

TYPE PROPOSER'S NAME & OBTAIN INITIALS	Jason E. Sagebiel Gustavo Moretto
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TYPE OF PROPOSAL

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
gJason E. Sagebiel	Humanities	5 October 2009
Gustavo Moretto	Humanities	2/17/10

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMMITEE(S)	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	2/17/10

DEPT'L. REPRESENTATIVE(S) TO COLLEGE- WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	2/17/10

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Michael Rodriguez	Humanities	2/17/10

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input type="checkbox"/>	PERMANENT
<input checked="" type="checkbox"/>	PERMANENT EXPERIMENTAL
<input type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	Education and Language Acquisition
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SECOND DEPARTMENT FOR JOINT PROPOSAL:	
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COURSE TITLE: (maximum 50 characters and spaces)	Japanese Literature in Translation
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COURSE ABBREVIATION: (maximum 20 characters and spaces)	Japan Lit Trans
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COURSE STATUS:	<input checked="" type="checkbox"/> NEW <input type="checkbox"/> REVISED
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COURSE NUMBER: Contact Registrar's Office for designated course number.	ELJ250
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

CREDITS	3
PER WEEK:	
CLASSROOM HOURS	3
LAB HOURS	0
STUDENT HOURS	3
FACULTY HOURS	3

DO THE LAB HOURS REPRESENT FACULTY CONTACT HOURS?
<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input type="checkbox"/> TITLE CHANGE
<input type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input type="checkbox"/> PERFORMANCE OBJECTIVES
<input type="checkbox"/> GRADING STANDARDS
<input type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> OTHER
Please specify:

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

URBAN STUDIES
<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input checked="" type="checkbox"/> YES <input type="checkbox"/> 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 is an introduction to Japanese literature in English translation. Selected classics of Japanese literature representative of the major genres from the early to the modern period will be read and discussed. Thematic and stylistic variety of various genres will be explored. Knowledge of the Japanese language is not required.

REV. 07/18/05

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

None

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

All students meeting pre/co-requisites

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

All students not meeting pre/co-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.

none

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):			
Writing (e.g., none, ENA099):			
Mathematics (e.g., none, MAT096):			
ESL (e.g., none, ESL097, ESL098):			

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
ENG101		

Additional Pre/Pre-Co/Corequisites: Specify pre/pre-co/corequisite, e.g., Prerequisite EMT Certification; Prerequisite CPR Certification, etc.

None

This course will first be offered in: (e.g., Fall 12 week Session 2003)	Proposed maximum class size:
Spring 1 2011	25

How many times per year will this course be offered?	Estimated # of students per year:
2	50

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.
Literature in translation courses are common in modern language and literature departments and are used to introduce students to literature that is not available to them in the languages in which they were originally written.

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	%
Short papers (2)	45
Final paper	30
Classwork and Quizzes	15
Class participation	10
TOTAL	100%

Provide information about any government, legal, industrial, and professional requirements or vocational objectives, for which the course is designed.
None

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

No

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. introduce students to major literary works from different time periods and to how Japanese society influenced those representative works;
2. familiarize students with the peculiarities and universality of modern Japanese stories;
3. enable students to read literary works critically and analyze, evaluate, and discuss them independently and comparatively;
4. enable students to write literary reviews and critiques in both formal and informal styles; and
5. provide students with an opportunity to work collaboratively with peers in class to develop collective view of Japanese literacy works.

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 an understanding of major Japanese literary works from different time periods (Heian, Kamakura, Muromachi, Edo, Meiji, Taisho, and Showa) and an understanding of how these works reflect the characteristics of their authors, times, places, and cultural values;
2. describe the peculiarities and universality of modern Japanese stories;
3. develop critical skills in reading literary works while analyzing, evaluating, and discussing them independently and comparatively;
4. write analytically and lucidly about the literary texts in both formal and informal assignments, such as quizzes, short reports, and term papers with bibliographies; and,
5. increase the ability to work collaboratively with peers in presentations and critical discussions

INSTRUCTIONAL OBJECTIVES (CONTINUED):

PERFORMANCE OBJECTIVES (CONTINUED):

COURSE OUTLINE: (CONTINUED)

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."

Week 1

Course introduction and overview
Overview of Japanese literary works and methods of analysis of fiction
Ancient period ("The Tales of Ise")

Week 2

Heian period (selections from "The Pillow Book" and "The Tale of Genji" ("Yugao"))

Week 3

Kamakura period (excerpts from "The Tale of the Heike", "Shin-kokinshu", "Uji collection")

Week 4

Muromachi & Tokugawa periods (No stage, Poems by Buddhist monks, Haiku, and Waka)

Week 5

Short paper 1 due
Natsume Soseki "The Third Night"
Higuchi Ichiyo "Separate Ways"

Week 6

Nagai Kafu "The Peony Garden"
Tanizaki Junichiro "Aguri"

Week 7

Akutagawa Ryunosuke "In a Grove"

Yokomitsu Riichi "Spring Riding in a Carriage"

In-class written test

Week 8

Short paper 2 due

Yasunari Kawabata "The Izu Dancer"

Week 9

Sakaguchi Ango "In the Forest, Under Cherries in Full Bloom"

Dazai Osamu "Merry Christmas"

Week 10

Endo Shusaku "Unzen"

Mishima Yukio "Onnagata"

Week 11

Miyazawa Kenji "Night On The Milky Way Train"

Book discussion and film viewing "Night on the Galactic Railroad" (1985 anime, 108 min)

In-class writing

Week 12

Oe Kenzaburo "Prize Stock"

Murakami Haruki "The Elephant Vanishes" or

Yoshimoto Banana "Dreaming of Kimchee"

Week 13

Final week

Final paper due

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):	Keene, Donald
TITLE:	Anthology of Japanese Literature: From the Earliest Era to the Mid-Nineteenth Century
EDITION:	2 nd
PUBLISHER:	Grove Press
DATE:	1994
ISBN:	9780802150585
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R
AUTHOR(S):	Keene, Donald
TITLE:	Modern Japanese Literature: From 1868 to the Present Day
EDITION:	2 nd
PUBLISHER:	Grove Press
DATE:	1994
ISBN:	9780802150950
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R
AUTHOR(S):	Goossen, Theodore
TITLE:	The Oxford Book of Japanese Short Stories
EDITION:	Paperback
PUBLISHER:	Oxford University Press
DATE:	2010 c1997
ISBN:	978-0199583195
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R

#2 ADDITIONAL BOOKS TO SUPPORT THIS COURSE: (Specify STATUS at end of each entry.)	
AUTHOR(S):	Murasaki Shikibu Seidensticker, Edward G., tr.
TITLE:	The Tale of Genji
EDITION:	
PUBLISHER:	Alfred A. Knopf
DATE:	1978
ISBN:	978-0394735306
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R
AUTHOR(S):	McCullough, Helen Craig tr.
TITLE:	Tales of Ise
EDITION:	
PUBLISHER:	Stanford University Press
DATE:	1968
ISBN:	978-0804706537
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R
AUTHOR(S):	Sei Shonagon McKinney, Meredith tr.
TITLE:	The Pillow Book
EDITION:	
PUBLISHER:	Penguin Classics
DATE:	2007
ISBN:	9780140448061
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R

#2 ADDITIONAL BOOKS TO SUPPORT THIS COURSE (Continued)
 (Specify STATUS at the end of each entry.)

AUTHOR(S):	Pulvers, Roger
TITLE:	Night on the Milky Way Train
EDITION:	
PUBLISHER:	Chikuma Bunko
DATE:	2010
ISBN:	978-4480031631
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input checked="" type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Louise Fluk
--	-------------

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

TITLE:	Night on the Galactic Railroad (1985) DVD Release Date: 2001
DISTRIBUTOR	Central Park Media / U.S. Manga
STATUS: (CHECK ONE)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input checked="" 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	Albert Neal
--	-------------

Provide the mean or median enrollment in courses offered by the department or program during the last term for which data is available.
20

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	Louise Fluk
---	-------------

SOFTWARE/HARDWARE REQUIREMENTS: (e.g., commercial application package, microcomputer or other special facilities required)

--

TYPE NAME OF DIRECTOR OF INSTRUCTIONAL SERVICES & OBTAIN INITIALS (only if applicable)	
---	--

TYPE PROPOSER'S NAME & OBTAIN INITIALS	Tomonori Nagano Mabel Gonzalez
---	-----------------------------------

TYPE OF PROPOSAL

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
Mabel Gonzalez	Education and Language Acquisition	5/5/10
Tomonori Nagano	Education and Language Acquisition	5/5/10

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMITTEE(S)	DEPARTMENT(S)	DATE
Agnieszka Rakowicz	Education and Language Acquisition	5/5/10

DEPT'L. REPRESENTATIVE(S) TO COLLEGE-WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Agnieszka Rakowicz	Education and Language Acquisition	5/5/10

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Jack Gantzer	Education and Language Acquisition	5/5/10

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input type="checkbox"/>	PERMANENT
<input checked="" type="checkbox"/>	PERMANENT
<input type="checkbox"/>	EXPERIMENTAL
<input type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	English Department
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SECOND DEPARTMENT FOR JOINT PROPOSAL:	
--	--

COURSE TITLE: (maximum 50 characters and spaces)	Basic Writing I
--	-----------------

COURSE ABBREVIATION: (maximum 20 characters and spaces)	Basic Writing I
---	-----------------

COURSE STATUS:	<input type="checkbox"/> NEW <input checked="" type="checkbox"/> REVISED
-----------------------	---

COURSE NUMBER: Contact Registrar's Office for designated course number.	ENA 099
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

CREDITS	0
PER WEEK:	
CLASSROOM HOURS	6
LAB HOURS	1
STUDENT HOURS	7
FACULTY HOURS	6

DO THE LAB HOURS REPRESENT FACULTY CONTACT HOURS?
<input type="checkbox"/> YES <input type="checkbox"/> NO

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input type="checkbox"/> TITLE CHANGE
<input checked="" type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input checked="" type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input checked="" type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input checked="" type="checkbox"/> PERFORMANCE OBJECTIVES
<input checked="" type="checkbox"/> GRADING STANDARDS
<input type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> OTHER
Please specify:

IF THE CLASSROOM HOURS & THE NUMBER OF CREDITS ARE NOT IDENTICAL, EXPLAIN THE DIFFERENCE BELOW:
Developmental course; no credits given

URBAN STUDIES
<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input type="checkbox"/> YES <input checked="" type="checkbox"/> 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.

Basic Writing I is designed to introduce and develop college level writing skills through attention to the writing process. Emphasizing both the writing process and skills needed for timed and high stakes essays, to pass the CUNY Aligned Assessment of Writing (CAAW) as their final, this course prepares students for college level writing expressing ideas in U.S. edited English and including text. This course is open to new students only.

REV. 07/18/05

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

Students who have not passed the CUNY Aligned Assessment of Writing (CAAW) exam and are in their first semester at the college.

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

N/A

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

Students who have passed the CUNY Aligned Assessment of Writing (CAAW) exam or who are repeating ENG 099.

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.

N/A

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.

First semester students with an exemption or a pass on the CUNY ACT reading test, and the highest failing grade on the new CUNY developmental writing exam (CAAW).

Basic skills and/or ESL	Prerequisites	Pre/Corequisites	Corequisites
Reading (e.g., none, CSE095):	Eaempt or Pass ACT		
Writing (e.g., none, ENA099):	See above		
Mathematics (e.g., none, MAT096):	None		
ESL (e.g., none, ESL097, ESL098):	ESL/R 099		

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

Additional Pre/Pre-Co/Corequisites:
Specify pre/pre-co/corequisite, e.g., Prerequisite EMT Certification; Prerequisite CPR Certification, etc.

This course will first be offered in: (e.g., Fall 12 week Session 2003)	Proposed maximum class size:
Fall I 2010	28

How many times per year will this course be offered?	Estimated # of students per year:
Two	1400

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 type="checkbox"/> FALL 6 Weeks
<input checked="" type="checkbox"/> SPRING 12 Weeks	<input type="checkbox"/> SPRING 6 Weeks

Provide a rationale for the proposed course or course revisions.
The English 099 course was updated in 2005 according to best practices in the field. However, with the implementation of the new CUNY-mandated test, the CAAW, the course needs to be adjusted to accommodate the tasks of the CUNY Aligned Assessment of Writing. This revised proposal reflects course alterations necessary to prepare students for the demands of the new writing assessment tool.

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	%
6 essays at 10% each	60%
Revisions	20%
Homework	10%
Attendance and participation	10%
Passing Score on CUNY CAAW	0%
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. Enable students to write fluent essays of at least 400 words.
2. Familiarize students with process-based writing, including pre-writing, drafting, revising, editing, and reflecting.
3. Provide students with test-taking strategies to prepare for and take essay-based, timed and high-stakes writing tests.
4. Familiarize students with modes of argumentation including thesis statement and development.
5. Introduce the rhetorical context through the concepts of voice, audience, and purpose.
6. Familiarize students with essay structure.
7. Familiarize students with techniques for summarizing an author's main idea.
8. Introduce and reinforce the concept of textual response and engagement.

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. Write essays of at least 400 words.
2. Demonstrate success with writing as a process by pre-writing, drafting, revising, editing and reflecting.
3. Prepare for and take essay-based, timed and high-stakes writing tests.
4. Apply argumentation strategies to both the form and content of the essay.
5. Write essays demonstrating an understanding of the rhetorical context including the concepts of voice, audience, and purpose.
6. Write essays with an introduction, body and conclusion.
7. Draw upon summarization as a strategy for development in an essay.
8. Draw upon textual references as a strategy for development in an essay.
9. Prepare essays that demonstrate critical

INSTRUCTIONAL OBJECTIVES (CONTINUED):

9. Introduce the writing process as a critical thinking process.
10. Reinforce students' knowledge of edited U.S. English.
11. Provide students with significant opportunities for revision.
12. Enable students to apply essay writing skills in a variety of in-class, timed writing situations, in preparation for retaking the CUNY Aligned Assessment of Writing along with other high stakes, timed essay exams.

PERFORMANCE OBJECTIVES (CONTINUED):

- thinking skills.
10. Identify and correct grammatic and stylistic errors.
11. Revise essays effectively.
12. Write effective essays in a variety of in-class, timed writing situations in preparation for the CUNY Aligned Assessment of Writing retest along with other high stakes, timed essay exams.

COURSE OUTLINE: (CONTINUED)

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."

[The following activities are recommendations. Texts and approaches may vary. References are to Bachmann and Barth's *Between Worlds: A Reader, Rhetoric, and Handbook*.]

Week 1: Introduction to the course; syllabus and texts examined; completion of information sheet; discussion of CUNY CAAW writing retest; diagnostic essay; discussion of active reading and pre-writing (1-6).

Week 2: Caroline Hwang, "The Good Daughter" (15-18). Essay 1 assigned: in-class clustering for essay; discussion of thesis and support of thesis; discussion of paragraph focus and development.

Week 3: Marcus Mabry, "Living in Two Worlds" (131-135). Peer-critiquing of typed rough drafts; typed essay 1 due; quotation, paraphrase, ellipsis taught; discussion of essays in textbook about discrimination/stereotyping; discussion of integration of research elements for essay 2.

Week 4: Brent Staples, "Black Men and Public Spaces" (198). Mini-conferences on essay 1; grammar work; research and library strategies taught; ACT prep; essay 2 assigned; discussion of MLA documentation.

Week 5: Judith Ortiz Cofer, "The Myth of the Latin Woman" (183-189). Peer-critiquing of typed rough draft of essay 2 (including research elements with MLA documentation); elements of argumentation; revision of draft; typed essay 2 due.

Week 6: In-class midterm essay (essay 3); CUNY CAAW retest.

Week 7: Discussion of results of in-class essay; Martin Luther King, Jr., "Three Ways of Meeting Oppression" (237-241); discussion and practice of integration of research elements for essay 4.

Week 8: Martin Luther Kind, Jr. (continued); peer-critiquing of typed rough draft of essay 4; discussion of CUNY CAAW retest grades; revision of draft of essay 4, typed essay 4 due.

Week 9: Discussion of content, organization, style and advanced argumentation as well as MLA documentation in revision process; in-class revision and mini-conferences; discussion of style and stylistic exercises.

Week 10: Seemen Issa and Laila Al-Marayati, "Identity Reduced to a Burka" (142-146); essay 5 due; thorough expansive revision of either essay 2 or 4 due; grammar work.

Week 11: Seemen Issa and Laila Al-Marayati (continuation); grammar work, stylistic exercises; mini-CUNY CAAW retest conferences; strategies for in-class final essay.

Week 12: In-class final essay (essay 6); CUNY CAAW retest.

Week 13: Discussion of final cross-graded in-class essay, ACT results, discussion of final grades.

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):	McQuade Donald and McQuade, Christine
TITLE:	Seeing and Writing 4
EDITION:	4th
PUBLISHER:	Bedford / St. Martin's
DATE:	2010
ISBN:	03125786X
STATUS: (Check one)	<input checked="" type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	Thurman, Susan
TITLE:	Expanding Horizons
EDITION:	first
PUBLISHER:	Pearson/Longman
DATE:	2007
ISBN:	0321276698
STATUS: (Check one)	<input checked="" type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	Stanford, Judith
TITLE:	Now and Then
EDITION:	1st
PUBLISHER:	McGraw - Hill
DATE:	2006
ISBN:	0072981210
STATUS: (Check one)	<input checked="" 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.)

AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Elizabeth Namei
--	-----------------

**#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	Albert Neal
--	-------------

Provide the mean or median enrollment in courses offered by the department or program during the last term for which data is available.

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	
---	--

SOFTWARE/HARDWARE REQUIREMENTS: (e.g., commercial application package, microcomputer or other special facilities required)

--

TYPE NAME OF DIRECTOR OF INSTRUCTIONAL SERVICES & OBTAIN INITIALS (only if applicable)	
---	--

TYPE PROPOSER'S NAME & OBTAIN INITIALS	Linda Chandler
---	----------------

TYPE OF PROPOSAL

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
Linda Chandler	English	05/03/10

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMMITEE(S)	DEPARTMENT(S)	DATE
Terry Cole	English	5/03/10

DEPT'L. REPRESENTATIVE(S) TO COLLEGE- WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Terry Cole	English	5/03/10

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Sandra Hanson	English	5/03/10

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input type="checkbox"/>	PERMANENT
<input checked="" type="checkbox"/>	PERMANENT
<input type="checkbox"/>	EXPERIMENTAL
<input type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	English Department
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SECOND DEPARTMENT FOR JOINT PROPOSAL:	
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COURSE TITLE: (maximum 50 characters and spaces)	Composition I: Introduction to Expository Writing
--	---

COURSE ABBREVIATION: (maximum 20 characters and spaces)	Composition I
---	---------------

COURSE STATUS:	<input type="checkbox"/> NEW <input checked="" type="checkbox"/> REVISED
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COURSE NUMBER: Contact Registrar's Office for designated course number.	ENC 101
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input type="checkbox"/> TITLE CHANGE
<input checked="" type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input checked="" type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input checked="" type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input checked="" type="checkbox"/> PERFORMANCE OBJECTIVES
<input checked="" type="checkbox"/> GRADING STANDARDS
<input type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> OTHER
Please specify:

CREDITS	3
PER WEEK:	
CLASSROOM HOURS	5
LAB HOURS	0
STUDENT HOURS	5
FACULTY HOURS	5

DO THE LAB HOURS REPRESENT FACULTY CONTACT HOURS?
<input type="checkbox"/> YES
<input type="checkbox"/> NO

IF THE CLASSROOM HOURS & THE NUMBER OF CREDITS ARE NOT IDENTICAL, EXPLAIN THE DIFFERENCE BELOW:
Standard CUNY practice for introductory college-level writing courses, and course offers students two opportunities to retake the CUNY CAAW test.

URBAN STUDIES
<input type="checkbox"/> YES
<input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input type="checkbox"/> YES
<input checked="" type="checkbox"/> 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.

In this course students focus on writing as a process to create correct, effective, expository essays in response to culturally diverse sources. Students learn argumentation, fundamental research methods and documentation systems. Emphasis is placed on various methods of organization appropriate to the writer's purpose and audience. One contact hour a week focuses on improving basic skills deficiencies in writing. Admission to this course is based on college placement test scores. Open to new students only.

REV. 07/18/05

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

All students

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

N/A

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

All students not meeting the pre/co-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.

N/A

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.

First semester students with an exemption or a pass on the CUNY ACT reading test, and the highest failing grade on the new CUNY developmental writing exam (CAAW).

Basic skills and/or ESL	Prerequisites	Pre/Corequisites	Corequisites
Reading (e.g., none, CSE095):	exemption/pass on ACT		
Writing (e.g., none, ENA099):	See above		
Mathematics (e.g., none, MAT096):	None		
ESL (e.g., none, ESL097, ESL098):	None		

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

Additional Pre/Pre-Co/Corequisites: Specify pre/pre-co/corequisite, e.g., Prerequisite EMT Certification; Prerequisite CPR Certification, etc.

--

This course will first be offered in: (e.g., Fall 12 week Session 2003)	Proposed maximum class size:
Fall I 2010	28

How many times per year will this course be offered?	Estimated # of students per year:
Four	4984

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>The English C101 course was updated in 2005 according to best practices in the field. However, with the implementation of the new CUNY-mandated test, the CAAW, the course needs to be adjusted to accommodate the tasks of the CUNY Aligned Assessment of Writing. This revised proposal reflects course alterations necessary to prepare students for the demands of the new writing assessment tool.</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	%
Critical analysis essays with primary and/or secondary sources	30%
Essays including research	30%
Midterm Essay	20%
Final Essay	20%
Passing Score on CUNY CAAW	0%
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. Enable students to understand that writing is a process involving such strategies as pre-writing, drafting, revising, editing, and proofreading.
2. Enable students to write well-developed essays that demonstrate critical thinking skills, analyze texts, and employ such rhetorical strategies as comparison/contrast and argument in producing essays of varying lengths (between 600 and 1500 words).
3. Enable students to understand audience, voice, purpose, and a variety of writing contexts.
4. Guide students through the stages of the research process including locating, evaluating, analyzing, and integrating resources.
5. Teach students to include quotations, summation, paraphrases, and citations in their essays and to avoid plagiarism.
6. Teach students test-taking strategies to prepare them to write a passing two-hour final in-class essay.

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 understanding of writing as a process by using such strategies as pre-writing, drafting, revising, editing, and proofreading.
2. Write well-developed essays that demonstrate critical thinking skills, analyze texts, and employ such rhetorical strategies as comparison/contrast and argument in producing essays of varying lengths (between 600 and 1500 words).
3. Write essays demonstrating an understanding of audience, voice, purpose, and a variety of writing contexts.
4. Carry out the stages of the research process including locating, evaluating, analyzing, and integrating resources.
5. Write essays that include quotations, summation, paraphrases, and citations in their essays and to avoid plagiarism.
6. Write a passing two-hour final in-class essay.

INSTRUCTIONAL OBJECTIVES (CONTINUED):

7. Reinforce students' knowledge of standard U.S. English and editing skills.
8. Reinforce skills necessary to retake the CUNY developmental writing test (CAAW).

PERFORMANCE OBJECTIVES (CONTINUED):

7. Write essays that conform to standard U.S. English and editing skills.
8. Write and pass the CUNY developmental writing test (CAAW) [two opportunities are given].

COURSE OUTLINE: (CONTINUED)

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."

[The following activities are recommendations. Texts and approaches may vary. References are to Bachmann and Barth's *Between Worlds: A Reader, Rhetoric, and Handbook*.]

Week 1: Introduction to the course; syllabus and texts examined; completion of information sheet; discussion of CUNY CAAW writing retest; diagnostic essay; discussion of active reading and pre-writing (1-6).

Week 2: Caroline Hwang, "The Good Daughter" (15-18). Essay 1 assigned: in-class clustering for essay; discussion of thesis and support of thesis; discussion of paragraph focus and development.

Week 3: Marcus Mabry, "Living in Two Worlds" (131-135). Peer-critiquing of typed rough drafts; typed essay 1 due; quotation, paraphrase, ellipsis taught; discussion of essays in textbook about discrimination/stereotyping; discussion of integration of research elements for essay 2.

Week 4: Brent Staples, "Black Men and Public Spaces" (198). Mini-conferences on essay 1; grammar work; research and library strategies taught; ACT prep; essay 2 assigned; discussion of MLA documentation.

Week 5: Judith Ortiz Cofer, "The Myth of the Latin Woman" (183-189). Peer-critiquing of typed rough draft of essay 2 (including research elements with MLA documentation); elements of argumentation; revision of draft; typed essay 2 due.

Week 6: In-class midterm essay (essay 3); CUNY CAAW retest.

Week 7: Discussion of results of in-class essay; Martin Luther King, Jr., "Three Ways of Meeting Oppression" (237-241); discussion and practice of integration of research elements for essay 4.

Week 8: Martin Luther King, Jr. (continued); peer-critiquing of typed rough draft of essay 4; discussion of CUNY CAAW retest grades; revision of draft of essay 4, typed essay 4 due.

Week 9: Discussion of content, organization, style and advanced argumentation as well as MLA documentation in revision process; in-class revision and mini-conferences; discussion of style and stylistic exercises.

Week 10: Seemen Issa and Laila Al-Marayati, "Identity Reduced to a Burka" (142-146); essay 5 due; thorough expansive revision of either essay 2 or 4 due; grammar work.

Week 11: Seemen Issa and Laila Al-Marayati (continuation); grammar work, stylistic exercises; mini-CUNY CAAW retest conferences; strategies for in-class final essay.

Week 12: In-class final essay (essay 6); CUNY CAAW retest.

Week 13: Discussion of final cross-graded in-class essay, ACT results, discussion of final grades.

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):	Bachmann, Susan and Melinda Barth, eds.
TITLE:	Between Worlds: A Reader, Rhetoric, and Handbook
EDITION:	6th
PUBLISHER:	Longman
DATE:	2010
ISBN:	006113072
STATUS: (Check one)	<input checked="" type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	Hirschberg, Stuart and Terry Hirschberg, eds.
TITLE:	One World, Many Cultures
EDITION:	7th
PUBLISHER:	Longman
DATE:	2009
ISBN:	006069867
STATUS: (Check one)	<input checked="" type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	Woods, Nancy
TITLE:	Essentials of Argument
EDITION:	2nd
PUBLISHER:	Pearson/Prentice Hall
DATE:	2009
ISBN:	006111919
STATUS: (Check one)	<input checked="" 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):	Arkin, Marian and Cecilia Macheski
TITLE:	Research Papers: A Guide and Workbook
EDITION:	2nd
PUBLISHER:	Houghton Mifflin
DATE:	2006
ISBN:	004972502
STATUS: (Check one)	<input checked="" type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	Gillespie, Sheena and Robert Becker, eds.
TITLE:	Across Cultures: A Reader for Writers
EDITION:	7th
PUBLISHER:	Pearson/Longman
DATE:	2008
ISBN:	005870601
STATUS: (Check one)	<input checked="" 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.)

AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Francine Egger-Sider
--	----------------------

#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	Albert Neal
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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.

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	Francine Eggar-Sider
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SOFTWARE/HARDWARE REQUIREMENTS: (e.g., commercial application package, microcomputer or other special facilities required)

--

TYPE NAME OF DIRECTOR OF INSTRUCTIONAL SERVICES & OBTAIN INITIALS (only if applicable)	
---	--

TYPE PROPOSER'S NAME & OBTAIN INITIALS	J. Elizabeth Clark
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TYPE OF PROPOSAL

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
J. Elizabeth Clark	English	05/03/10

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMMITEE(S)	DEPARTMENT(S)	DATE
Terry Cole	English	5/03/10

DEPT'L. REPRESENTATIVE(S) TO COLLEGE- WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Terry Cole	English	5/03/10

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Sandra Hanson	English	5/03/10

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input type="checkbox"/>	PERMANENT
<input checked="" type="checkbox"/>	PERMANENT
<input type="checkbox"/>	EXPERIMENTAL
<input type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	English Department
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SECOND DEPARTMENT FOR JOINT PROPOSAL:	
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COURSE TITLE: (maximum 50 characters and spaces)	Basic Writing I
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COURSE ABBREVIATION: (maximum 20 characters and spaces)	Basic Writing I
---	-----------------

COURSE STATUS:	<input type="checkbox"/> NEW <input checked="" type="checkbox"/> REVISED
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COURSE NUMBER: Contact Registrar's Office for designated course number.	ENG 099
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input type="checkbox"/> TITLE CHANGE
<input checked="" type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input checked="" type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input checked="" type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input checked="" type="checkbox"/> PERFORMANCE OBJECTIVES
<input checked="" type="checkbox"/> GRADING STANDARDS
<input type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> OTHER
Please specify:

CREDITS	0
PER WEEK:	
CLASSROOM HOURS	4
LAB HOURS	1
STUDENT HOURS	5
FACULTY HOURS	4

DO THE LAB HOURS REPRESENT FACULTY CONTACT HOURS?
<input type="checkbox"/> YES
<input type="checkbox"/> NO

IF THE CLASSROOM HOURS & THE NUMBER OF CREDITS ARE NOT IDENTICAL, EXPLAIN THE DIFFERENCE BELOW:
Developmental course; no credits given

URBAN STUDIES
<input type="checkbox"/> YES
<input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input checked="" type="checkbox"/> YES
<input type="checkbox"/> 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.

Basic Writing I is designed to introduce and develop college level writing proficiency through careful attention to the writing process. Emphasizing both the writing process and skills needed for timed and high stakes essays, such as the CUNY Aligned Assessment of Writing (CAAW), this course will prepare students for college level writing. Students will learn text-based writing in the short essay form to clearly express ideas in edited U.S. English that integrate analysis of a written text.

REV. 07/18/05

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

Students who have not passed the CUNY Aligned Assessment of Writing (CAAW) exam.

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

N/A

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

Students who have passed the CUNY Aligned Assessment of Writing (CAAW) exam.

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.

N/A

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.

Students must demonstrate readiness for learning college-level writing proficiency as indicated by their score on the CUNY Aligned Assessment of Writing (CAAW) Exam.

Basic skills and/or ESL	Prerequisites	Pre/Corequisites	Corequisites
Reading (e.g., none, CSE095):	None		
Writing (e.g., none, ENA099):	See above		
Mathematics (e.g., none, MAT096):	None		
ESL (e.g., none, ESL097, ESL098):	ESL/R 099		

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

Additional Pre/Pre-Co/Corequisites:
Specify pre/pre-co/corequisite, e.g., Prerequisite EMT Certification; Prerequisite CPR Certification, etc.

This course will first be offered in: (e.g., Fall 12 week Session 2003)	Proposed maximum class size:
Fall I 2010	28

How many times per year will this course be offered?	Estimated # of students per year:
130	4984

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.
The English 099 course was updated in 2005 according to best practices in the field. However, with the implementation of the new CUNY-mandated test, the CAAW, the course needs to be adjusted to accommodate the tasks of the CUNY Aligned Assessment of Writing. This revised proposal reflects course alterations necessary to prepare students for the demands of the new writing assessment tool.

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	%
6 essays at 10% each	60%
Revisions	20%
Homework	10%
Attendance and participation	10%
Passing Score on CUNY CAAW	0%
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. Enable students to write fluent essays of at least 400 words.
2. Familiarize students with process-based writing, including pre-writing, drafting, revising, editing, and reflecting.
3. Provide students with test-taking strategies to prepare for and take essay-based, timed and high-stakes writing tests.
4. Familiarize students with modes of argumentation including thesis statement and development.
5. Introduce the rhetorical context through the concepts of voice, audience, and purpose.
6. Familiarize students with essay structure.
7. Familiarize students with techniques for summarizing an author's main idea.
8. Introduce and reinforce the concept of textual response and engagement.

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. Write essays of at least 400 words.
2. Demonstrate success with writing as a process by pre-writing, drafting, revising, editing and reflecting.
3. Prepare for and take essay-based, timed and high-stakes writing tests.
4. Apply argumentation strategies to both the form and content of the essay.
5. Write essays demonstrating an understanding of the rhetorical context including the concepts of voice, audience, and purpose.
6. Write essays with an introduction, body and conclusion.
7. Draw upon summarization as a strategy for development in an essay.
8. Draw upon textual references as a strategy for development in an essay.
9. Prepare essays that demonstrate critical

INSTRUCTIONAL OBJECTIVES (CONTINUED):

9. Introduce the writing process as a critical thinking process.
10. Reinforce students' knowledge of edited U.S. English.
11. Provide students with significant opportunities for revision.
12. Enable students to apply essay writing skills in a variety of in-class, timed writing situations, in preparation for retaking the CUNY Aligned Assessment of Writing along with other high stakes, timed essay exams.

PERFORMANCE OBJECTIVES (CONTINUED):

- thinking skills.
10. Identify and correct grammatic and stylistic errors.
11. Revise essays effectively.
12. Write effective essays in a variety of in-class, timed writing situations in preparation for the CUNY Aligned Assessment of Writing retest along with other high stakes, timed essay exams.

COURSE OUTLINE: (CONTINUED)

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."

[The following activities are recommendations. Texts and approaches may vary. References are to Bachmann and Barth's *Between Worlds: A Reader, Rhetoric, and Handbook*.]

Week 1: Introduction to the course; syllabus and texts examined; completion of information sheet; discussion of CUNY CAAW writing retest; diagnostic essay; discussion of active reading and pre-writing (1-6).

Week 2: Caroline Hwang, "The Good Daughter" (15-18). Essay 1 assigned: in-class clustering for essay; discussion of thesis and support of thesis; discussion of paragraph focus and development.

Week 3: Marcus Mabry, "Living in Two Worlds" (131-135). Peer-critiquing of typed rough drafts; typed essay 1 due; quotation, paraphrase, ellipsis taught; discussion of essays in textbook about discrimination/stereotyping; discussion of integration of research elements for essay 2.

Week 4: Brent Staples, "Black Men and Public Spaces" (198). Mini-conferences on essay 1; grammar work; research and library strategies taught; ACT prep; essay 2 assigned; discussion of MLA documentation.

Week 5: Judith Ortiz Cofer, "The Myth of the Latin Woman" (183-189). Peer-critiquing of typed rough draft of essay 2 (including research elements with MLA documentation); elements of argumentation; revision of draft; typed essay 2 due.

Week 6: In-class midterm essay (essay 3); CUNY CAAW retest.

Week 7: Discussion of results of in-class essay; Martin Luther King, Jr., "Three Ways of Meeting Oppression" (237-241); discussion and practice of integration of research elements for essay 4.

Week 8: Martin Luther King, Jr. (continued); peer-critiquing of typed rough draft of essay 4; discussion of CUNY CAAW retest grades; revision of draft of essay 4, typed essay 4 due.

Week 9: Discussion of content, organization, style and advanced argumentation as well as MLA documentation in revision process; in-class revision and mini-conferences; discussion of style and stylistic exercises.

Week 10: Seemen Issa and Laila Al-Marayati, "Identity Reduced to a Burka" (142-146); essay 5 due; thorough expansive revision of either essay 2 or 4 due; grammar work.

Week 11: Seemen Issa and Laila Al-Marayati (continuation); grammar work, stylistic exercises; mini-CUNY CAAW retest conferences; strategies for in-class final essay.

Week 12: In-class final essay (essay 6); CUNY CAAW retest.

Week 13: Discussion of final cross-graded in-class essay, ACT results, discussion of final grades.

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):	McQuade Donald and McQuade, Christine
TITLE:	Seeing and Writing 4
EDITION:	4th
PUBLISHER:	Bedford / St. Martin's
DATE:	2010
ISBN:	03212476043
STATUS: (Check one)	<input checked="" type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	Thurman, Susan
TITLE:	Expanding Horizons
EDITION:	first
PUBLISHER:	Penguin Academics / Longman
DATE:	2007
ISBN:	0321276698
STATUS: (Check one)	<input checked="" type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	Stanford, Judith
TITLE:	Now and Then
EDITION:	1st
PUBLISHER:	McGraw - Hill
DATE:	2006
ISBN:	004938794
STATUS: (Check one)	<input checked="" 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.)

AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Francine Egger-Sider
--	----------------------

**#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	Albert Neal
--	-------------

Provide the mean or median enrollment in courses offered by the department or program during the last term for which data is available.

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	Francine Egger-Sider
---	----------------------

SOFTWARE/HARDWARE REQUIREMENTS: (e.g., commercial application package, microcomputer or other special facilities required)

--

TYPE NAME OF DIRECTOR OF INSTRUCTIONAL SERVICES & OBTAIN INITIALS (only if applicable)	
---	--

TYPE PROPOSER'S NAME & OBTAIN INITIALS	Linda Chandler
---	----------------

TYPE OF PROPOSAL

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
Linda Chandler	English	05/03/10

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMMITEE(S)	DEPARTMENT(S)	DATE
Terry Cole	English	5/03/10

DEPT'L. REPRESENTATIVE(S) TO COLLEGE- WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Terry Cole	English	5/03/10

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Sandra Hanson	English	5/03/10

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input type="checkbox"/>	PERMANENT
<input type="checkbox"/>	PERMANENT
<input type="checkbox"/>	EXPERIMENTAL
<input checked="" type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	English Department
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SECOND DEPARTMENT FOR JOINT PROPOSAL:	
--	--

COURSE TITLE: (maximum 50 characters and spaces)	ACT/CAAW Preparation Workshop
--	-------------------------------

COURSE ABBREVIATION: (maximum 20 characters and spaces)	ACT/CAAW Workshop
---	-------------------

COURSE NUMBER: Contact Registrar's Office for designated course number.	ENZ 099
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

COURSE STATUS:	<input type="checkbox"/> NEW <input checked="" type="checkbox"/> REVISED
-----------------------	---

CREDITS	0
PER WEEK:	
CLASSROOM HOURS	4
LAB HOURS	
STUDENT HOURS	4
FACULTY HOURS	4

DO THE LAB HOURS REPRESENT FACULTY CONTACT HOURS?
<input type="checkbox"/> YES <input type="checkbox"/> NO

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input checked="" type="checkbox"/> TITLE CHANGE
<input checked="" type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input checked="" type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input checked="" type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input checked="" type="checkbox"/> PERFORMANCE OBJECTIVES
<input checked="" type="checkbox"/> GRADING STANDARDS
<input checked="" type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> OTHER
Please specify:

IF THE CLASSROOM HOURS & THE NUMBER OF CREDITS ARE NOT IDENTICAL, EXPLAIN THE DIFFERENCE BELOW:
Developmental course; no credits given

URBAN STUDIES
<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input type="checkbox"/> YES <input checked="" type="checkbox"/> 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 workshop is designed to reinforce writing skills acquired in ENA/G 099 and serves as a transition course as CUNY moves from the CUNY-ACT to the CUNY Aligned Assessment of Writing (CAAW). This course is specifically for continuing students who passed Basic Writing I or ENC101 but did not pass the CUNY-ACT Writing Test and have not yet taken or passed the CUNY Aligned Assessment of Writing (CAAW). This course provides test taking strategies and practice specifically for passing the CAAW exam.

REV. 07/18/05

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

Continuing students who passed ENA/G 099 or ENC101 but have not passed the CUNY-ACT in writing and have not yet taken or passed the CUNY CAAW.

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

N/A

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

Students who have passed the CUNY CAAW exam and/or the writing portion of the CUNY-ACT.

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.

N/A

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.

All students are required to have passed ENA/G 099 or ENC 101, though they have yet to pass the writing portion of the CUNY-ACT and/or CUNY Aligned Assessment of Writing (CAAW).

Basic skills and/or ESL	Prerequisites	Pre/Corequisites	Corequisites
Reading (e.g., none, CSE095):	None		
Writing (e.g., none, ENA099):	ENA/G 099 or ENC 101		
Mathematics (e.g., none, MAT096):	None		
ESL (e.g., none, ESL097, ESL098):	ESL/R 099		

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

Additional Pre/Pre-Co/Corequisites:
Specify pre/pre-co/corequisite, e.g., Prerequisite EMT Certification; Prerequisite CPR Certification, etc.

--

This course will first be offered in: (e.g., Fall 12 week Session 2003)	Proposed maximum class size:
Fall I 2010	25

How many times per year will this course be offered?	Estimated # of students per year:
10	1000

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.
In Fall 2010 CUNY will move to a new writing test, the CUNY Aligned Assessment of Writing (CAAW). However, with the implementation of the new writing test, there will be students who have not yet passed the old test and have not yet taken the new test. This course is needed to accommodate those students are are transitioning between the old test (the CUNY-ACT) and the new test (CAAW).

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	%
attendance and participation	25%
completion of all assignments	25%
Passing Score on CUNY CAAW	50%
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. Reinforce writing skills acquired in ENA/G 099 while enhancing these skills in preparation for the CUNY Aligned Assessment in Writing Test and ENG 101.
2. Reinforce strategies to prepare for and take an essay-based high-stakes test.
3. Reinforce modes of argumentation including thesis statement and development.
4. Reinforce essay structure including effective introductions, body paragraphs, and conclusions.
5. Familiarize students with techniques for summarizing an author's main idea.
6. Reinforce the concept of textual response and engagement.
7. Provide students with additional prewriting and outlining skills.
8. Enable students to develop ideas and arguments in coherent paragraphs under time pressure.

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. Draw upon writing skills acquired in ENA/G 099 while enhancing these skills in preparation for ENG 101.
2. Implement strategies to prepare for and take the CAAW test and other essay-based high-stakes tests.
3. Apply argumentative strategies to both the form and content of the essay.
4. Write essays that include effective introductions, body paragraphs, and conclusions.
5. Draw upon summarization as a strategy for development in an essay.
6. Draw upon textual references as a strategy for development in an essay.
7. Utilize appropriate prewriting techniques, including outlines.
8. Write more developed ideas and arguments in coherent paragraphs under time pressure.

INSTRUCTIONAL OBJECTIVES (CONTINUED):

- 9. Reinforce skills of proofreading and revision.
- 10. Enable students to integrate writing skills in an effective essay in realistic simulations of the CAAW test.

PERFORMANCE OBJECTIVES (CONTINUED):

- 9. Identify grammatical and content errors through proofreading and revision.
- 10. Write an effective essay in realistic simulations of the CAAW test.

COURSE OUTLINE: (CONTINUED)

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."

**This is a suggested weekly outline; individual sections of the course may vary.

Week One

Diagnostic essay, Introduction to the course, Review essay structure, General discussion of the CAAW test

Week Two

Review errors/weakness from diagnostic essay, Introduction to Summarizing a text, Summarization exercises, Review Argument and Thesis, Review essay planning methods

Week Three

Text-based essay (#1), Thesis and Development exercises, Course Readings and Grammar Review, Revision Strategies

Week Four

Body paragraph development, Course Readings and Grammar Review, Discuss essay #1, Revision Strategies, Text-based essay (#2)

Week Five

Discuss essay #2, Text-based essay (#3), Argument exercises, Course Readings, Grammar Review, Revision Strategies, Grammar practice

Week Six

Discuss essay #3, Course Readings, Textual Response exercises, Grammar Review

Week Seven

Revision Strategies, Body Paragraph Development exercises, Revision exercises, Grammar Review

Week Eight

Text-based essay (#4), Continued Revision Strategies, Peer Critique of Essay #4, Analysis exercises

Week Nine

Text-based essay (#5), Revision exercises, Peer Critique of Essay #5, Grammar practice

Week Ten

Text-based essay (#6), Revision exercises, Peer Critique of Essay #6, Grammar practice, Test-taking strategies

Week Eleven

Continued Revision of essays, Revision exercises, Reinforcement of test-taking strategies

Week Twelve

Reinforcement of test-taking strategies, CUNY Aligned Assessment of Writing retest.

Week Thirteen: Finals Week: Individual conferences for CAAW and course results

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):	McQuade Donald and McQuade, Christine
TITLE:	Seeing and Writing 4
EDITION:	4th
PUBLISHER:	Bedford / St. Martin's
DATE:	2010
ISBN:	03212476043
STATUS: (Check one)	<input checked="" type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	Thurman, Susan
TITLE:	Expanding Horizons
EDITION:	first
PUBLISHER:	Penguin Academics / Longman
DATE:	2007
ISBN:	0321276698
STATUS: (Check one)	<input checked="" type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	Stanford, Judith
TITLE:	Now and Then
EDITION:	1st
PUBLISHER:	McGraw - Hill
DATE:	2006
ISBN:	004938794
STATUS: (Check one)	<input checked="" 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):	Raimes, Ann
TITLE:	Keys for Writers
EDITION:	5th
PUBLISHER:	Houghton Mifflin
DATE:	2009
ISBN:	0618753869
STATUS: (Check one)	<input checked="" 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.)

AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Elizabeth Namei
--	-----------------

#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	Albert Neal
--	-------------

Provide the mean or median enrollment in courses offered by the department or program during the last term for which data is available.

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	Elizabeth Namei
---	-----------------

SOFTWARE/HARDWARE REQUIREMENTS: (e.g., commercial application package, microcomputer or other special facilities required)

--

TYPE NAME OF DIRECTOR OF INSTRUCTIONAL SERVICES & OBTAIN INITIALS (only if applicable)	
---	--

TYPE PROPOSER'S NAME & OBTAIN INITIALS	Linda Chandler
---	----------------

TYPE OF PROPOSAL

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
Linda Chandler	English	05/03/10

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMMITEE(S)	DEPARTMENT(S)	DATE
Terry Cole	English	5/03/10

DEPT'L. REPRESENTATIVE(S) TO COLLEGE- WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Terry Cole	English	5/03/10

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Sandra Hanson	English	5/03/10

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input type="checkbox"/>	PERMANENT
<input checked="" type="checkbox"/>	PERMANENT EXPERIMENTAL
<input type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	Humanities
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SECOND DEPARTMENT FOR JOINT PROPOSAL:	
--	--

COURSE TITLE: (maximum 50 characters and spaces)	Introduction to Design for the Theatre
--	--

COURSE ABBREVIATION: (maximum 20 characters and spaces)	Design for Theatre
---	--------------------

COURSE STATUS:	<input checked="" type="checkbox"/> NEW <input type="checkbox"/> REVISED
-----------------------	---

COURSE NUMBER: Contact Registrar's Office for designated course number.	HUT 122
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

CREDITS	3.0
PER WEEK:	
CLASSROOM HOURS	3.0
LAB HOURS	
STUDENT HOURS	3.0
FACULTY HOURS	3.0

DO THE LAB HOURS REPRESENT FACULTY CONTACT HOURS?
<input type="checkbox"/> YES
<input type="checkbox"/> NO

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input type="checkbox"/> TITLE CHANGE
<input type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input type="checkbox"/> PERFORMANCE OBJECTIVES
<input type="checkbox"/> GRADING STANDARDS
<input type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> OTHER
Please specify:

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

URBAN STUDIES
<input type="checkbox"/> YES
<input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input checked="" type="checkbox"/> YES
<input type="checkbox"/> 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 gives the student an overview of the role of design in theatre. Topics to be studied include: the history of theatre architecture and stage technology; the various stage configurations and specialized equipment; the design process for theatre production; and an overview of design for scenery, properties, lighting, costumes, makeup, sound, and projection.

REV. 07/18/05

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

Students in the A.A. Theatre 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.

A. A. in Theatre.

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.

ENG 101, HUC 170/HUT 101

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

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
ENG 101		
HUC 170/HUT 101		

Additional Pre/Pre-Co/Corequisites:

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

--

This course will first be offered in: (e.g., Fall 12 week Session 2003)	Proposed maximum class size:
Spring I, 2011	25

How many times per year will this course be offered?	Estimated # of students per year:
3	75

Subsequent to the first offering, this course will be offered in the following sessions: (check all that apply)	
<input 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.
This course is necessary for theatre majors because it introduces them to the concepts of theatre design as they relate to scenery, properties, costumes, makeup, lighting, sound, and projection. In addition, the impact of design and stage technology as integral parts of historical theatre production are studied. Students who go on for additional college level work in theatre will be able to choose an area of design in which to specialize.

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	%
Midterm Exam	20%
Final Exam	20%
Research Project	20%
Reaction Papers (4 @ 5% each)	20%
Design Projects (2 @ 10% each)	20%
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:

During this course, the instructor expects to:

1. provide the student with an historical overview of theatre architecture and stage technology;
2. enable the student to understand a theatre's organizational structure and the individual job descriptions of theatre personnel;
3. familiarize the student with the basic stage configurations (thrust, arena, proscenium, blackbox, found, environmental) and equipment;
4. introduce the student to the design process as it specifically relates to theatre;
5. equip students with the knowledge to understand the specialized considerations for the scenic designer, properties master, lighting designer, costume designer, makeup artist, sound designer, and projection design specialist;

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:

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

1. describe the historical significance of theatre architecture and stage technology;
2. illustrate a working theatre's organizational structure and define the job responsibilities of each member of a theatre production team;
3. identify basic stage configurations and pertinent equipment;
4. describe the design process as it relates to theatre and illustrate how that process works for at least two of the specific design areas in theatre;
5. compare and contrast the different design responsibilities of the various artists and artisans of theatre design;

INSTRUCTIONAL OBJECTIVES (CONTINUED):

6. reinforce for students the collaborative nature of theatre.

PERFORMANCE OBJECTIVES (CONTINUED):

6. analyze and write about the collaborative nature of theatre production.

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)

- Week 1: A brief history of theatre architecture and stage technology: Greek and Roman theatre production.
- Week 2: A brief history of theatre architecture and stage technology: Medieval theatre, European Renaissance theatre, world theatre during the 17th through 19th centuries.
- Week 3: A brief history of theatre architecture and stage technology: 20th century world theatre, Broadway, contemporary theatre technology.
- Week 4: The theatre design process: script analysis, collaboration with the director and other designers, background and conceptual research, incubation, selection and implementation.
- Week 5: Stage configurations and their specific requirements: proscenium and black-box.
- Week 6: Stage configurations and their specific requirements: thrust, arena, found space, environmental.
- Week 7: Midterm Exam.
Stage equipment: scenic elements, lights, space and proportion.
- Week 8: Considerations for the scenic designer: mood, period, locale(s), character information, practicality of the setting.

Week 9: Considerations for the property master and lighting designer: props--real or fake, build or buy, practical or not; lighting--visibility, focus, mood, fill/ fill, understanding a lighting plot and different instruments.

Week 10: Considerations for the costume designer and makeup artist: costume--the psychology of clothes, color, and texture; script analysis and practical considerations; makeup--types of makeup, prosthetics, facial hair, wigs.

Week 11: Considerations for the sound designer and projection specialist: sound--music, effects, reinforcement of mood; projection--slide, digital, or gobo; front or rear screen; stock footage, static image, or film.

Week 12: Working in the theatre: the path for individual designers and the nature of the collaborative art of theatre.

Week 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):	J. Michael Gillette
TITLE:	Theatrical Design and Production
EDITION:	Sixth Edition
PUBLISHER:	McGraw-Hill
DATE:	2008
ISBN:	978-0-07-351419-2s
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: (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.)

AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Alexander de Laszlo
--	---------------------

**#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	
--	--

Provide the mean or median enrollment in courses offered by the department or program during the last term for which data is available.
25

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	Alexander de Laszlo
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SOFTWARE/HARDWARE REQUIREMENTS: (e.g., commercial application package, microcomputer or other special facilities required)

--

TYPE NAME OF DIRECTOR OF INSTRUCTIONAL SERVICES & OBTAIN INITIALS (only if applicable)	
---	--

TYPE PROPOSER'S NAME & OBTAIN INITIALS	Will Koolsbergen
---	------------------

TYPE OF PROPOSAL

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
Will Koolsbergen	Humanities	4/19/10

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMMITEE(S)	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	4/19/10

DEPT'L. REPRESENTATIVE(S) TO COLLEGE- WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	4/19/10

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Michael Rodriguez	Humanities	4/19/10

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input type="checkbox"/>	PERMANENT
<input checked="" type="checkbox"/>	PERMANENT EXPERIMENTAL
<input type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	Humanities Department
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SECOND DEPARTMENT FOR JOINT PROPOSAL:	
--	--

COURSE TITLE: (maximum 50 characters and spaces)	Popular Percussion Ensemble
--	-----------------------------

COURSE ABBREVIATION: (maximum 20 characters and spaces)	Pop Percussion Ensemb
---	-----------------------

COURSE STATUS:	<input checked="" type="checkbox"/> NEW <input type="checkbox"/> REVISED
-----------------------	---

COURSE NUMBER: Contact Registrar's Office for designated course number.	HUM 193
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input type="checkbox"/> TITLE CHANGE
<input type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input type="checkbox"/> PERFORMANCE OBJECTIVES
<input type="checkbox"/> GRADING STANDARDS
<input type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> OTHER
Please specify:

CREDITS	3.0
PER WEEK:	
CLASSROOM HOURS	3.0
LAB HOURS	
STUDENT HOURS	3.0
FACULTY HOURS	3.0

DO THE LAB HOURS REPRESENT FACULTY CONTACT HOURS?
<input type="checkbox"/> YES
<input type="checkbox"/> NO

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

URBAN STUDIES
<input type="checkbox"/> YES
<input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input type="checkbox"/> YES
<input checked="" type="checkbox"/> 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 is designed to allow students to participate in percussion groups of various sizes. Students will study and perform music from published and/or original arrangements, which reflects a variety of percussion styles. Music Fundamentals and Techniques (rudimentary music theory) as applied to the different pitched or non-pitched percussion instruments will be studied. No prior musical experience necessary.

REV. 07/18/05

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

None

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

Students meeting the pre/pre-co /corequisites.

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

All students not meeting the prerequisites

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.

None

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.

--

Basic skills and/or ESL	Prerequisites	Pre/Corequisites	Corequisites
Reading (e.g., none, CSE095):		CSE 095	
Writing (e.g., none, ENA099):	None		
Mathematics (e.g., none, MAT096):	None		
ESL (e.g., none, ESL097, ESL098):		ESL 097	

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

Additional Pre/Pre-Co/Corequisites:
Specify pre/pre-co/corequisite, e.g., Prerequisite EMT Certification; Prerequisite CPR Certification, etc.

--

This course will first be offered in: (e.g., Fall 12 week Session 2003)	Proposed maximum class size:
Fall 2010	22

How many times per year will this course be offered?	Estimated # of students per year:
2	44

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 type="checkbox"/> FALL 6 Weeks
<input checked="" type="checkbox"/> SPRING 12 Weeks	<input type="checkbox"/> SPRING 6 Weeks

Provide a rationale for the proposed course or course revisions.
HUM 190 Percussion course does not meet the desired objectives set out for this course, so we propose a new course in percussion.

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	%
Performance Evaluation	25%
Quizzes: theory & technique eval.	25%
Midterm exam	25%
Final (performance & written)	25%
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. Enable the student to learn the rudiments of playing a percussion instrument.
2. Enable the student to develop the proper hand, drum stick or mallet technique to produce a correct tone in his/her percussion instrument.
3. Provide the student with technical exercises toward the development of a proficiency in the performance of complex rhythms, both solo and ensemble.
4. Introduce the student to elementary music theory as it applies to the music the student will be performing.
5. Introduce the student to the styles that characterize the percussion traditions of several different cultures.

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. Play an instrument at the level of an introductory course in percussion.
2. Perform with the correct hand, stick or mallet techniques at the level of an introductory course in percussion.
3. Play technical exercises in order to develop a correct tone or effect on his/her percussion instrument of choice.
4. Read music notation commensurate with the skill of an introductory course in percussion.
5. Demonstrate his/her mastery of a percussion instrument by performing solo and in ensemble in concert.

INSTRUCTIONAL OBJECTIVES (CONTINUED):

PERFORMANCE OBJECTIVES (CONTINUED):

COURSE OUTLINE: (CONTINUED)

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."

Week 1:

- Historical and geographical survey of the origins of percussion instruments
- Common characteristics
- Intro to percussion techniques

Week 2:

- Continued intro to percussion techniques
- Intro to music notation/music theory
- Warm-up exercises
- Practice regime
- Establishing the rehearsal schedule

Week 3:

- Instrumental techniques (cont.)
- Music notation/theory (cont.)
- Solo/ensemble techniques exercises

Week 4:

- Intro to use of accents and dynamics
- Music notation/theory (cont.) with evaluation
- Instrumental technique (cont.)
- Instrumental exercises and ensemble performance selection(s) assigned

Week 5:

- Music theory/instrumental technique (cont.)
- Instrumental exercises (review of progress)
- Rehearsal: ensemble performance selections
- Establish group assistants

Week 6:

- Music theory/instrumental techniques (continued with evaluation)
- Instrumental exercises (evaluation)
- Ensemble selections (review of progress)

Week 7:

- Music theory/instrumental technique (cont.)
- Assignment of solo selections/rehearsal
- Introduction to polyrhythms and technique for both hands
- Ensemble dynamics

Week 8:

- Music theory/Instrumental technique (cont.) w/evaluation
- Solo selection (review of progress)
- Evaluation and ensemble selections
- Parition of small and large ensemble

Week 9:

- Music theory/instrumental technique (cont..)
- Solo selection = evaluation (in-class performance)
- Second solo selection assigned - review of technical aspects.
- Ensemble selections (review of progress and evaluation)

Week 10:

- Ensemble selection assigned
- Small/large ensemble in-class performance led by group assistants

Week 11:

- Second solo selection (evaluation, in-class)
- Listening and analysis of outstanding percussion ensemble/soloists
- Preparation for comprehensive music theory final examination rehearsals (cont.)

COURSE OUTLINE (CONTINUED):

COURSE OUTLINE (CONTINUED):

Week 12:

- Final preparation for written and performance examination

Week 13:

- Final Music Theory examination
- Final small and large ensemble (including solos) performance

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):	Ed Uribe
TITLE:	The Essence of Afro-Cuban Percussion and Drumset
EDITION:	first
PUBLISHER:	Warner Brothers Publications
DATE:	1996
ISBN:	1-57623-619-6
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input checked="" type="checkbox"/> R
AUTHOR(S):	Ed Uribe
TITLE:	The Essence of Brazilian Percussion and Drumset
EDITION:	first
PUBLISHER:	Warner Brothers Publications
DATE:	1994
ISBN:	0-7692-2024-X
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

#2 ADDITIONAL BOOKS TO SUPPORT THIS COURSE: (Specify STATUS at end of each entry.)	
AUTHOR(S):	Chalo Eduardo
TITLE:	Drum Circle: A Guide to World Percussion
EDITION:	
PUBLISHER:	Alfred Publishing Company
DATE:	2002
ISBN:	0-73902-309-8
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 (Continued)
 (Specify STATUS at the end of each entry.)

AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Alex de Laszlo
--	----------------

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

TITLE:	Mastering the Art of Afro-Cuban Drumming
DISTRIBUTOR	Warner Brothers
STATUS: (CHECK ONE)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
TITLE:	Talking Drums
DISTRIBUTOR	Warner Brothers
STATUS: (CHECK ONE)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
TITLE:	African Beats
DISTRIBUTOR	Warner Brothers
STATUS: (CHECK ONE)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
TITLE:	African Drumming
DISTRIBUTOR	Warner Brothers
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	Albert Neal
--	-------------

Provide the mean or median enrollment in courses offered by the department or program during the last term for which data is available.
17

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	Marie C. Spina
---	----------------

SOFTWARE/HARDWARE REQUIREMENTS: (e.g., commercial application package, microcomputer or other special facilities required)

--

TYPE NAME OF DIRECTOR OF INSTRUCTIONAL SERVICES & OBTAIN INITIALS (only if applicable)	
---	--

TYPE PROPOSER'S NAME & OBTAIN INITIALS	Gustavo Moretto
---	-----------------

TYPE OF PROPOSAL

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
Dr. Gustavo Moretto	Humanities	

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMMITEE(S)	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	1/17/10

DEPT'L. REPRESENTATIVE(S) TO COLLEGE- WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	1/17/10

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Michael Rodriguez	Humanities	1/17/10

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input type="checkbox"/>	PERMANENT
<input checked="" type="checkbox"/>	PERMANENT EXPERIMENTAL
<input type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	Humanities
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SECOND DEPARTMENT FOR JOINT PROPOSAL:	
--	--

COURSE TITLE: (maximum 50 characters and spaces)	Rehearsal and Performance
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COURSE ABBREVIATION: (maximum 20 characters and spaces)	Rehearsal and Perf
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COURSE STATUS:	<input checked="" type="checkbox"/> NEW <input type="checkbox"/> REVISED
-----------------------	---

COURSE NUMBER: Contact Registrar's Office for designated course number.	HUT 127
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input type="checkbox"/> TITLE CHANGE
<input type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input type="checkbox"/> PERFORMANCE OBJECTIVES
<input type="checkbox"/> GRADING STANDARDS
<input type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> OTHER
Please specify:

CREDITS	3.0
PER WEEK:	
CLASSROOM HOURS	3.0
LAB HOURS	1.0
STUDENT HOURS	4.0
FACULTY HOURS	4.0

DO THE LAB HOURS REPRESENT FACULTY CONTACT HOURS?
<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO

IF THE CLASSROOM HOURS & THE NUMBER OF CREDITS ARE NOT IDENTICAL, EXPLAIN THE DIFFERENCE BELOW:
This is a workshop course in which students learn how to put on a theatrical production. Classroom time is devoted to script and character analyses; lab time is devoted to actual rehearsal in the designated theatre space.

URBAN STUDIES
<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input type="checkbox"/> YES <input checked="" type="checkbox"/> 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 is linked to the Fall or Spring productions of the Theatre Program at LaGuardia. Students who register for this course will be assigned specific tasks that relate to the production, such as acting, stage management, properties, lighting, etc. No prior knowledge of theatre is required for the course and students will learn through hands-on and class experiences working with the director, experienced peer actors, and a professional design and construction team. Each student will prepare a prompt book.

REV. 07/18/05

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

None.

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)

No one.

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.

This course can be used as an elective in the Theatre A.A. curriculum.

Was this course offered experimentally?

- YES
 NO

If offered experimentally, indicate when:

Fall I, 2009

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.

ESL 099

Basic skills and/or ESL	Prerequisites	Pre/Corequisites	Corequisites
Reading (e.g., none, CSE095):			
Writing (e.g., none, ENA099):			
Mathematics (e.g., none, MAT096):			
ESL (e.g., none, ESL097, ESL098):		ESL 099	

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

Additional Pre/Pre-Co/Corequisites:
Specify pre/pre-co/corequisite, e.g., Prerequisite EMT Certification; Prerequisite CPR Certification, etc.

--

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

How many times per year will this course be offered?	Estimated # of students per year:
2	40

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 type="checkbox"/> FALL 6 Weeks
<input checked="" type="checkbox"/> SPRING 12 Weeks	<input type="checkbox"/> SPRING 6 Weeks

Provide a rationale for the proposed course or course revisions.
This course is meant as a companion course for students who are interested in the Fall or Spring theatre productions.

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	%
Primary play assignment	40%
Project related journal	20%
Midterm and Final Exams (10%)	20%
Stage manager's prompt book	20%
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:

During this course, the instructor expects to:

1. familiarize students with the nature of theatrical performance through the staging of a full-length play;
2. enable student to analyze their own talents and develop a semester long project relating to the production (sets, lights, costumes, acting, etc.);
3. introduce students to the professional work ethic of the theatre;
4. introduce students to the concept of journal keeping as a method of detailing responsibilities and a means of work reflection;
5. allow students to participate in a semester long project to bring a play from script to performance;
6. enable students to produce a stage manager's prompt book.

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:

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

1. describe the nature of theatrical performance through their journal entries relating to their work on the theatrical production;
2. demonstrate their talent through their assigned responsibilities (sets, lights, costumes, acting, etc.);
3. describe the professional work ethic of the theatre;
4. write a detailed journal of their experiences as a record of work and a reflection of their attitudes toward that work;
5. solve the myriad problems that arise as a play moves from the script to the performance stage;
6. prepare a professional stage manager's prompt book.

INSTRUCTIONAL OBJECTIVES (CONTINUED):

PERFORMANCE OBJECTIVES (CONTINUED):

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)

Week 1: Introduction to the play; first table reading.

Week 2: Overview of the various work possibilities of a theatre production (acting, design and construction, props, etc.); understanding a theatre company organizational chart.

Week 3: Working with actors in initial blocking.

Week 4: Working with actors with mnemonic devices for helping to learn lines.

Week 5: Working with designers -- sets and costumes.

Week 6: Working with designers -- lights and sound.

Week 7: Midterm Exam.
Working with makeup artists and property masters.

Week 8: Understanding the role of the stage manager and the stage manager's prompt book.

Week 9: Understanding house management; planning for ticket sales, promotions, and posters.

Week 10: Participating in technical rehearsals.

Week 11: Participating in final dress-tech rehearsals.

Week 12: Performance; presentation of journal
and prompt book.

Week 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):	
TITLE:	different plays will be used each time this course if offered
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> O/O <input type="checkbox"/> R
AUTHOR(S):	Russell J. Grandstaff
TITLE:	ACTING AND DIRECTING
EDITION:	Third
PUBLISHER:	National Textbook Company
DATE:	1990
ISBN:	0-8442-5132-1
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):	Roy A Beck
TITLE:	STAGECRAFT
EDITION:	Third
PUBLISHER:	National Textbook Company
DATE:	1990
ISBN:	0-8442-5134-8
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.)

AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Alexander de Laszlo
--	---------------------

**#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	
--	--

Provide the mean or median enrollment in courses offered by the department or program during the last term for which data is available.
25

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	Alexander de Laszlo
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SOFTWARE/HARDWARE REQUIREMENTS: (e.g., commercial application package, microcomputer or other special facilities required)

--

TYPE NAME OF DIRECTOR OF INSTRUCTIONAL SERVICES & OBTAIN INITIALS (only if applicable)	
---	--

TYPE PROPOSER'S NAME & OBTAIN INITIALS	William J. Koolsbergen
---	------------------------

TYPE OF PROPOSAL

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
William J. Koolsbergen	Humanities	4/19/10

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMMITEE(S)	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	4/19/10

DEPT'L. REPRESENTATIVE(S) TO COLLEGE- WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	4/19/10

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Michael Rodriguez	Humanities	4/19/10

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input type="checkbox"/>	PERMANENT
<input checked="" type="checkbox"/>	PERMANENT EXPERIMENTAL
<input type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	Humanities
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SECOND DEPARTMENT FOR JOINT PROPOSAL:	
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COURSE TITLE: (maximum 50 characters and spaces)	Theatre: Renaissance to Modern Times
--	--------------------------------------

COURSE ABBREVIATION: (maximum 20 characters and spaces)	Theatre Hist II
---	-----------------

COURSE STATUS:	<input checked="" type="checkbox"/> NEW <input type="checkbox"/> REVISED
-----------------------	---

COURSE NUMBER: Contact Registrar's Office for designated course number.	HUT 211
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

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

DO THE LAB HOURS REPRESENT FACULTY CONTACT HOURS?
<input type="checkbox"/> YES <input type="checkbox"/> NO

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input type="checkbox"/> TITLE CHANGE
<input type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input type="checkbox"/> PERFORMANCE OBJECTIVES
<input type="checkbox"/> GRADING STANDARDS
<input type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> OTHER
Please specify:

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

URBAN STUDIES
<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input checked="" type="checkbox"/> YES <input type="checkbox"/> 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 will examine the development of theatre from the Renaissance to today. Topics include: post-Renaissance European theatre through the 19th century; early and late 19th century European theatre; American theatre prior to the 20th century; the beginnings of modern world theatre; and post World War II theatre.

REV. 07/18/05

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

Students in the A.A. Theatre 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.

A. A. Theatre Program

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.

ENG 101, HUC 170/HUT 101

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

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
ENG 101		
HUC 170/HUT 101		

Additional Pre/Pre-Co/Corequisites:
Specify pre/pre-co/corequisite, e.g., Prerequisite EMT Certification; Prerequisite CPR Certification, etc.

--

This course will first be offered in: (e.g., Fall 12 week Session 2003)	Proposed maximum class size:
Spring I, 2011	35

How many times per year will this course be offered?	Estimated # of students per year:
2	70

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 type="checkbox"/> FALL 6 Weeks
<input checked="" type="checkbox"/> SPRING 12 Weeks	<input type="checkbox"/> SPRING 6 Weeks

Provide a rationale for the proposed course or course revisions.
This course is the second of two that will cover the development and history of theatre from its origins in pre-history to contemporary times. Such historical surveys of theatre development are cornerstones of any academic theatre program.

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	%
Midterm Exam	25%
Final Exam	25%
Reaction papers (4 @ 5% each)	20%
Research Project	20%
Class discussion	10%
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:

During this course the instructor expects to:

1. familiarize students with the effects that the Renaissance had on European theatre production;
2. introduce students to theatre trends of the 18th century throughout Europe;
3. enable students to examine the development of theatre in the United States, Canada, and Mexico;
4. provide students with an historical overview of theatre during the 19th century;
5. introduce students to the beginnings of modern theatre in the 20th century;

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:

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

1. describe how the creative environment of the Renaissance affected theatre production and major playwrights in Europe;
2. compare and contrast different theatre trends on the European continent;
3. identify the unique characteristics of theatre as it developed in the United States, Canada, and Mexico and contrast how the three countries developed theatre based on the ideals of their colonial settlers into different statements of each country's political and cultural reality;
4. analyze how the industrialization of the 19th century affected the modernization of theatre production and democratized playwriting;
5. explain the beginnings of modern theatre and define the different "isms" that are found in plays, performance, and theatre production;

INSTRUCTIONAL OBJECTIVES (CONTINUED):

6. enable students to examine the relationships between 20th century and contemporary theatre;
7. present students with information concerning the development of post-colonial theatre in Africa and modern Asian theatre;
8. introduce students to the development of theatre in South America and Australia;
9. reinforce the cultural, political, and educational aspects of theatre as they relate to the specific countries and continents outlined.

PERFORMANCE OBJECTIVES (CONTINUED):

6. describe how 20th century technological development altered theatre production, how two world wars affected the political message of drama, and how the last century segued into the current one;
7. describe the different kinds of theatre in post-colonial Africa and modern Asian theatre;
8. identify the components of the historical outline of theatre development in South America and Australia;
9. write about how the cultural, political, and educational aspects of historical theatre relate to contemporary theatre, both drama and production.

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)

Week 1: The Renaissance and its effect on theatre production and drama.

Week 2: The 18th Century: actors and acting; the business of theatre; theatre architecture and scenic practices.

Week 3: The 18th Century: the playwrights of England, France, Germany, Italy and Russia.

Week 4: Theatre in North America: the adaptation of European styles of theatre in the North American colonies, Canada, and Mexico.

Week 5: The 19th Century in Europe and the United States: Romanticism, industrialization and technology, different acting approaches collide.

Week 6: The 19th Century in Europe and the United States: Realism in England, France, Germany, the United States, and Russia.

Week 7: Midterm Exam.
The Beginnings of Modern Theatre: Wagner, Saxe-Meiningen, Ibsen, Zola, Theatre Libre, Moscow Art Theatre.

Week 8: The Beginnings of Modern Theatre: naturalism and non-realism in France, Russian modernism, the Irish Renaissance, idealism in Italy; major technological advances.

- 9: Theatre in Europe and the United States between the World Wars: Europe, the United States.
- 10: Post-colonial African and Asian Theatre: European influences on African theatre production, Beijing Opera, Noh, and Kabuki.
- 11: Theatre in South America and Australia: pre- and post-colonial theatrical production in South America; the continued British influence on Australian theatre.
- 12: Then and Now -- 20th Century Theatre's Influence on contemporary production, playwrights, and acting: European theatre, Broadway and the British invasion in musicals.
- 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):	Oscar G. Brockett
TITLE:	History of the Theatre
EDITION:	Tenth
PUBLISHER:	Allyn and Bacon
DATE:	October 11, 2007
ISBN:	0-205-5111864
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: (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.)

AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Alexander de Laszlo
--	---------------------

**#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	
--	--

Provide the mean or median enrollment in courses offered by the department or program during the last term for which data is available.
25

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	Alexander de Laszlo
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SOFTWARE/HARDWARE REQUIREMENTS: (e.g., commercial application package, microcomputer or other special facilities required)

--

TYPE NAME OF DIRECTOR OF INSTRUCTIONAL SERVICES & OBTAIN INITIALS (only if applicable)	
---	--

TYPE PROPOSER'S NAME & OBTAIN INITIALS	Will Koolsbergen
---	------------------

TYPE OF PROPOSAL

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
Will Koolsbergen	Humanities	4/19/10

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMMITEE(S)	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	4/19/10

DEPT'L. REPRESENTATIVE(S) TO COLLEGE- WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Bruce Brooks	Humanities	4/19/10

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Michael Rodriguez	Humanities	4/19/10

COURSE PROPOSAL FORM

TYPE OF PROPOSAL	
<input checked="" type="checkbox"/>	PERMANENT
<input type="checkbox"/>	PERMANENT
<input type="checkbox"/>	EXPERIMENTAL
<input type="checkbox"/>	EXPERIMENTAL

For office use only:
CCC
SENATE
CHANCELLOR

PROPOSING DEPARTMENT:	Education and Language Acquisition
------------------------------	------------------------------------

SECOND DEPARTMENT FOR JOINT PROPOSAL:	
--	--

COURSE TITLE: (maximum 50 characters and spaces)	Spanish Literature 1
--	----------------------

COURSE ABBREVIATION: (maximum 20 characters and spaces)	Spanish Lit 1
---	---------------

COURSE STATUS:	<input checked="" type="checkbox"/> NEW <input type="checkbox"/> REVISED
-----------------------	---

COURSE NUMBER: Contact Registrar's Office for designated course number.	ELS211
TYPE NAME OF REGISTRAR CONTACT & GET INITIALS	Thomas Murasso

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

DO THE LAB HOURS REPRESENT FACULTY CONTACT HOURS?
<input type="checkbox"/> YES <input type="checkbox"/> NO

IF THIS IS A REVISED COURSE, CHECK OFF ALL ITEMS BELOW THAT HAVE BEEN CHANGED:
<input type="checkbox"/> TITLE CHANGE
<input type="checkbox"/> CATALOG DESCRIPTION
<input type="checkbox"/> NUMBER OF CREDITS
<input type="checkbox"/> NUMBER OF HOURS
<input type="checkbox"/> PREREQUISITES
<input type="checkbox"/> COREQUISITES
<input type="checkbox"/> INSTRUCTIONAL OBJECTIVES
<input type="checkbox"/> PERFORMANCE OBJECTIVES
<input type="checkbox"/> GRADING STANDARDS
<input type="checkbox"/> LIBRARY ARTICULATION
<input type="checkbox"/> COMPUTER SOFTWARE ARTICULATION
<input type="checkbox"/> TOPICAL OUTLINE
<input type="checkbox"/> OTHER
Please specify:

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

URBAN STUDIES
<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO

LIBERAL ARTS
<input checked="" type="checkbox"/> YES <input type="checkbox"/> 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 will familiarize students with the literature of Spain from the Middle Ages through the 1700. Students will read and analyze representative works of different styles, genres, and literary periods selected every semester. This course is conducted in Spanish.

REV. 07/18/05

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

None

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

All students meeting the pre- or co-requisite

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

All students not meeting the pre or co-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.

None

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.

Exemption Exam

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

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
ELS105 or exemption exam		

Additional Pre/Pre-Co/Corequisites:
Specify pre/pre-co/corequisite, e.g., Prerequisite EMT Certification; Prerequisite CPR Certification, etc.

--

This course will first be offered in: (e.g., Fall 12 week Session 2003)	Proposed maximum class size:
Spring 1 2011	25

How many times per year will this course be offered?	Estimated # of students per year:
2	50

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 type="checkbox"/> FALL 6 Weeks
<input checked="" type="checkbox"/> SPRING 12 Weeks	<input type="checkbox"/> SPRING 6 Weeks

Provide a rationale for the proposed course or course revisions.
This course provides an opportunity for students to become familiar with Spanish Peninsular literary traditions and the socio-cultural factors influencing them.

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	%
Midterm exam	20
Final exam	20
Oral presentation	15
Research assignment	25
In-class work	10
Class portfolio	10
TOTAL	100%

Provide information about any government, legal, industrial, and professional requirements or vocational objectives, for which the course is designed.
None

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

No

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. Familiarize students with major traditions of Spanish Peninsular literature from its origins up to 1700 and the socio-cultural factors influencing them
2. Introduce students to major genres of Spanish Peninsular literature
3. Familiarize students with literary texts from the Jarchas to the Golden Age
4. Introduce students to major stylistic and thematic characteristics of various literary movements representative of Spanish Peninsular literature
5. Familiarize students with thematic and stylistic similarities and differences among various periods of Spanish Peninsular literary expression from the Middle Ages through 1700
6. Enable students to conduct research about an author or a literary work, demonstrating familiarity with basic research skills

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. Identify major traditions of Spanish Peninsular literature from the Middle Ages to 1700 and explain them within a socio-cultural context
2. Identify and illustrate major genres in Spanish Peninsular literature
3. Identify and describe characteristics of literary texts from the Jarchas to the Golden Age
4. Analyze various Spanish Peninsular literary texts to highlight their major stylistic and thematic characteristics
5. Compare and contrast thematic and stylistic similarities and differences among various period of Spanish Peninsular literary expression from the Middle Ages to 1700
6. Write a research paper on an author or a literary work, which demonstrates familiarity with basic research skills

INSTRUCTIONAL OBJECTIVES (CONTINUED):

PERFORMANCE OBJECTIVES (CONTINUED):

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."

Week 1

Introduction

Overview of Spanish Medieval literature

Jarchas

Week 2

Mester de Juglaría

"Cantar de Mio Cid"

Week 3

Mester de Clerecía

Berceo, "Milagros de Nuestra Señora"

Arcipreste de Hita, "El libro de buen amor"

Week 4

Prose

Don Juan Manuel, "El conde Lucanor"

Week 5

Lyric Poetry

Marqués de Santillana and Jorge Manrique

Week 6

Fernando de Rojas

La Celestina

COURSE OUTLINE: (CONTINUED)

Week 7

Midterm exam

Overview of Golden Age literature

Lyric Poetry

Boscan and Garcilaso de la Vega

Week 8

The Novel

"Amadís de Gaula"

"Lazarillo de Tormes"

Week 9

Overview of Baroque literature

Cervantes

Week 10

Drama

Lope de Vega, "El caballero de Olmedo"

Week 11

Drama

Tirso de Molina, "El burlador de Sevilla"

Week 12

Drama

Calderon de la Barca, "La vida es sueño"

Week 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):	Francisca Paredes-Mendez, Mark Harping, José Ballesteros
TITLE:	Voces de España: Antología literaria
EDITION:	1st
PUBLISHER:	Heinle and Heinle
DATE:	2005
ISBN:	9780759396661
STATUS: (Check one)	<input checked="" 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: (Specify STATUS at end of each entry.)	
AUTHOR(S):	Frieda H. Blackwell, Paul E. Larson
TITLE:	Guía Básica de la crítica literaria y el trabajo de investigación
EDITION:	1st
PUBLISHER:	Heinle and Heinle
DATE:	2007
ISBN:	9781413014686
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 checked="" type="checkbox"/> R

#2 ADDITIONAL BOOKS TO SUPPORT THIS COURSE (Continued)
 (Specify STATUS at the end of each entry.)

AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
AUTHOR(S):	
TITLE:	
EDITION:	
PUBLISHER:	
DATE:	
ISBN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

Append additional page if necessary.

#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.

SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R
SERIAL TITLE:	
PUBLISHER:	
ISSN:	
STATUS: (Check one)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input type="checkbox"/> R

TYPE LIBRARY LIASON'S NAME AND OBTAIN INITIALS (#1-3)	Louise Fluk
--	-------------

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

TITLE:	El Cantar de Mio Cid
DISTRIBUTOR	Films for the Humanities
STATUS: (CHECK ONE)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input checked="" type="checkbox"/> R
TITLE:	El Caballero de Olmedo
DISTRIBUTOR	Truss Espectacles
STATUS: (CHECK ONE)	<input type="checkbox"/> IC <input type="checkbox"/> 0/0 <input checked="" 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	Albert Neal
--	-------------

Provide the mean or median enrollment in courses offered by the department or program during the last term for which data is available.
25

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	Louise Fluk
---	-------------

SOFTWARE/HARDWARE REQUIREMENTS: (e.g., commercial application package, microcomputer or other special facilities required)

TYPE NAME OF DIRECTOR OF INSTRUCTIONAL SERVICES & OBTAIN INITIALS (only if applicable)	
---	--

TYPE PROPOSER'S NAME & OBTAIN INITIALS	Max Rodriguez
---	---------------

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
Max Rodriguez	Education and Language Acquisition	February 11, 2010

CHAIRPERSON(S) OF DEPT. CURRICULUM COMMITTEE(S)	DEPARTMENT(S)	DATE
Wen Juan Fan	Education and Language Acquisition	February 11, 2010

DEPT'L. REPRESENTATIVE(S) TO COLLEGE-WIDE CURRICULUM COMMITTEE	DEPARTMENT(S)	DATE
Wen Juan Fan	Education and Language Acquisition	February 11, 2010

DEPARTMENT CHAIRPERSON(S)	DEPARTMENT(S)	DATE
Jack Gantzer	Education and Language Acquisition	February 11, 2010